

**i4d FILMFEST/GK3 TRAINING WORKSHOP ON VIDEO FILM-MAKING
FOR KNOWLEDGE CAPTURE AND DISSEMINATION
Kuala Lumpur, Malaysia, December 10-13, 2007**

TENTATIVE SCHEDULE

December 10	0900-0915	Introductions and Establishing Objectives
	0915-1015	Camera Usage - The Name Game
	1000-1115	Composition Technique and Introductory Scripting - The Comic Book
	1115-1200	Interviewing and Scripting Technique - Tell Me Your Story
	1200-1300	Introducing Windows Movie Maker
	1300-1400	Lunchtime Interview Shoot - Tell Me Your Story
	1400-1700	Editing the Interview Shoot and Screening Back to Participants
	1700-1900	Scripting of GK3 piece
December 11-13	All Day	<i>Participants will shoot the GK3 piece and will edit on an ad hoc basis with Rana and Jaromil over the three day period while being based in the Telecentre Village. Participants will meet on the last day to learn how to disseminate content (online and static media) and to screen their pieces to the group, in a space to be determined.</i>

The venue for the four day module will be split between two events: the i4d filmfest venue for the one day intensive training, and a booth at the Telecentre Village for the three day drop in edit workshop.

DETAILED PROGRAM

1. Camera Work, Scripting, and Introductory Editing

1.1. Establishing Objectives

After introductions and opening comments, the first step is to facilitate a discussion as to what participants wish to gain from receiving this training, and to discuss what digital video can offer to their projects as a tool. The rationale is to better establish why participants are here in the first place. These are some examples of questions to guide the discussion:

- What do you perceive as the possible benefits of using video given your work?
- Why is video different than the written word?
- What distinguishes development communication from a documentary?
- What challenges do you envision in using DV in the field?
- Do you have any problems with the agenda?

1.2. An Applied Exercise in Camera Usage

After establishing why we are here, we will move right into “getting our hands dirty”.

Exercise 1 - "The Name Game"

Participants initially gather in a circle, and immediately begin to utilize the camera via a series of interviews around the circle. The facilitator begins by showing the first participant how to turn on the camera, insert a cassette, and initiate the recording process. The participant then interviews

(with the microphone) the person to his/her left (i.e. please introduce yourself with a brief 10 second statement), stops recording, ejects the cassette, and turns off the camera. He/she then shows the next participant what he was initially shown by the facilitator, and the process repeats until all participants have had a chance. To be efficient with time, and assuming there are a number of cameras available, this process can be broken down into a number of groups, the number of groups corresponding to the number of cameras available. Once all participants have had a chance, the results will be shown to the group as a whole via playback on a TV/projector. Participants will be shown how to connect the camera to the TV/projector and will then be responsible for doing so themselves.

The rationale here is for participants to try it themselves on the one hand, but to also constructively criticize each others work via watching the interviews and stating what they did and did not like about the footage (i.e. excessive zooming, shaky movement, poor lighting, etc.).

1.3. Camera Usage Techniques

While the majority of consumer digital video cameras do offer the possibility of fully automatic capabilities, thus rendering the acquisition process little more than pressing the record button once to start and again to stop, certain elements of the camera that can be controlled by the user will be addressed to ensure that participants are aware of how to acquire optimal content. The rationale is to demystify what the camera does automatically by illustrating how to manipulate the camera manually to control certain parameters:

1.3.1. Elements of Camera Usage

- Focusing (automatic vs. manual).
- Exposure (shutter speed)
- Recording speed (SP vs. LP) and cassette care
- Battery care and life maximization

Prior to this, there may be (depending on the familiarity of those being trained) a treatment of very basic principles:

1.3.2. Fundamentals of Camera Usage

- How best to hold the camera (i.e. cradling the bottom with left hand and with right arm against chest)
- How to plug in the microphone (where applicable) and how best to place it
- Zooming in and out
- Panning from right to left

The last two will be discouraged during the actual shoot, but will be covered here nonetheless. The format of instruction would be the facilitator explaining things.

1.4. Composition Technique and Introductory Scripting

Exercise 2 – "The Comic Book"

Participants are broken up to groups and are given a sheet of paper. The paper is divided into six boxes. The facilitator explains that the purpose of the exercise is to script a story in six frames, like a comic book, on the piece of paper. For each frame, a different shot must be employed. The facilitator will explain the benefits of each shot and how they can be effectively employed, but at

the same time will resist from explicitly stating that participants should use a type of shot for a particular depiction, as to do so would limit and undermine the creative capacity of participants.

1.4.1. Types of Shots

- Extreme long shot (subject is small, background takes precedence)
- Long shot (subject is about half the frame)
- Mid shot (subject comprises length of frame)
- Close up (subject is seen from shoulders up)
- Extreme close up (subject's face comprises most of the screen)
- Different angles (i.e. eye level, from below, from above, from the side)

For these shots, the facilitator will illustrate visually what they look like via a combination of drawing an example and pointing the camera at subjects and displaying the results directly through feeding the camera through to a TV/projector. The exercise progresses as follows: each group must script a story in six frames (with each frame being three seconds in duration) by drawing the scene on the piece of paper using one of the five different shots for each scene, and as a group decide what the story will be. The facilitator will begin the process by asking participants "what story do you want to tell?" Each individual participant in the group will direct one "scene" (i.e. establish who is the actor/actress, who is the cameraperson, where the scene will be shot, what types of shots will you use, and what the scene will look like). To be effective, each scene must be shot in succession with no gaps on the tape to ensure that when played back, the six scene story flows. Each group will then go and shoot the storyboard, and will then play back the results to the group as a whole once all breakout groups are finished. While this may sound straightforward, there is one additional key element: participants are not allowed to speak or move in any of the scenes.

The rationale here is to have participants critically think how best to tell a story with minimal production value (i.e. no sound, no movement). By doing so, they begin to appreciate how best to tell a story, and what the key elements of a story really are, both in terms of content but also in terms of how best to compose a shot and what is most effective.

1.5. Interview and Scripting Technique

Exercise 5 - "Tell Me Your Story..."

This exercise will bring together all elements of the first part of the workshop via an applied exercise in how to tell a story. Similar to the Comic Book, participants in groups will script a storyboard, but with one difference; here, dialogue and movement will be included. The aim of the piece is to shoot a small one to two minutes short about a particular subject on the first day, and to edit it down as an exercise on the second day.

Participants will be expected to script and shoot a journalistic piece (i.e. based on interviews). The pieces will again consist of six scenes, directed by one participant each. However, dialogue will be included. For this exercise, the primary means of communicating via dialogue will be via interviews. The following elements of a good interview will be outlined prior to the exercise:

1.5.1. Interview principles

- Are you all comfortable and sitting at the same level?
- Are you showing respect?
- Are you asking clear, short questions?
- Are you asking leading questions - does your question suggest an answer?
- Are you asking closed questions (i.e. avoiding "yes, no, I don't know" answers)?

- Are you asking good follow-up, probing questions? Are you managing to be spontaneous
- Are you allowing enough time for the person to answer?
- Is the interview flowing well, or does it jump confusingly from one subject to another?
- How does it sound? It may be worth doing a sound check before recording too much?
- Playback the tape and listen with headphones. Is the mic close enough or too close? Is there wind noise? Is there static from the cable or mic?
- Is the mic pointing to you when asking the questions? Do you want your questions to be heard?
- Do you look as if you are interested in what the person is saying?
- Do you look relaxed and are you keeping eye contact? (i.e. check your body language)

For the sake of this exercise, participants can choose any subject they wish, but ideally it would not be someone within the group. Given that the event will be held at the venue, it would be useful to choose a staff member of the venue as a subject for the journalistic piece. For this to be effective, participants will be asked to identify their subject first and ask for their consent to being interviewed via explaining that it is part of a training exercise. Once consent is acquired, participants will begin the exercise by drawing a storyboard of what the piece would ideally look like. "Ideally" is stated here as participants cannot know prior to the interview what the subject will say. This spontaneity reflects real life situations, and is a good introduction to what may actually happen in the field.

Participants will be encouraged to draw, on the storyboard, complimentary shots (i.e. these are called cut-aways, or b-roll) to illustrate what the subject is talking about (i.e. if the subject is, for example, a receptionist, the storyboard should include shots of the subject working, or the environment he/she works in, and so on). Once the storyboard is complete, participants would then go and shoot the piece.

The piece will be shot sequentially, and editing will be done "in-camera". That is, the story will be shot in sequential order according to the storyboard to tape, and will then be played back to the group after completion. This way, every shot will count, and participants will be working within limitations. Shots can be retaken, but at the expense of their time and frustration!

The rationale of this exercise is an applied experience in actually working with a subject. With regards to the journalistic piece, the exercise will familiarize participants with all the unexpected situations that may occur when working with a subject not familiar with the storyboard. The unexpected nature of this interaction prepares the participants for how to be effective and resourceful as a director, but also in terms of directorial skills, how to best tell a story visually as well.

While the first day covered storytelling technique (both in terms of technical and narrative aspects), the second day will move more into the editing side of things. The rationale here is to provide participants with some basic skills on how to use the editing software so that they are aware of what is and is not possible in the editing phase prior to actually going to the field.

1.6. An Introduction to Windows Movie Maker

For the purposes of this exercise, Windows Movie Maker will be utilized, as it is freely and already available on any PC using Windows XP, and optimizes itself depending on the configuration of the computer it is running from, thus minimizing technical frustrations.

1.6.1. Fundamental Aspects of Non-Linear Editing

- Basic technical details (i.e. Firewire vs. USB capture)

- The interface of the non-linear editor (i.e. the timeline, the monitor, effects handling, and file management)
- Capturing footage from the camera to the computer (software settings, driver installation, hard disk space allocation, and software control elements)
- Editing basics (how to import captured footage into the timeline, how to move it within the timeline, how to splice it, how to separate audio from video, and how to add effects and sound)
- Effects management (how to manipulate the footage using transitions, sound, text, and fades)
- How to export the final clip

While the facilitator will illustrate technique for the first hour, participants will then do it themselves in the next step.

1.7. Initial Steps in Applied Editing

Using the footage acquired from the previous day (i.e. “Tell Me Your Story” participants will begin to edit their one to two minute piece. It is envisioned that participants will make many errors and will be challenged, but this is part of the process.

The end result should contain the following elements:

- Title
- Fade in
- Transitions between scenes
- Subtitles (i.e. subject’s name)
- Fade out
- Musical soundtrack

1.8. Scripting for the Applied GK3 Component

The majority of the afternoon will then be devoted to scripting the story participants wish to tell during the following three days. This element will incorporate all elements addressed up to this stage; shot, scripting, and interview technique. It is assumed that participants will have some idea of the project site, and as such, what they can expect in terms of a story to cover. Participants should aim to create a piece that is no longer than four minutes in length, with the number of scenes at their discretion. The facilitator will ensure that what they envision is feasible.

Participants will be broken into groups (the number of which depends on the number of cameras and computers) and will brainstorm about which story to tell. The following elements of the storyline will be considered:

- What is the main theme of the piece?
- Do we add narration or not?
- What are the interview questions?
- What kind of shots do we use and how long will the shot be?
- Who will be the cameraperson? Sound tech?

2. The Shoot and the Edit

Participants will spend the three days of GK3 shooting the script they wrote in exercise 1.8. This is crucial to establish what challenges may be present during an actual shoot for future reportage purposes. Trainees will ideally work in teams of two (i.e. one cameraperson, one interviewer). As

participants will also be participating in GK3 events, a precise schedule for editing will not be possible to formulate given other commitments. In light of this, it was initially suggested that the editing component occur on an ad hoc basis over the three days, with one space set aside in the Telecentre Village for editing where the facilitator will be present. Participants will use Windows Movie Maker on their own laptops.

2.1. Editing

The final result will be a four-minute piece, and will include the following elements:

- Titles
- Fade in
- Transitions between scenes
- Elementary colour correction
- Subtitles (i.e. subject's name and English subtitles where applicable)
- Fade out
- Credits
- Musical soundtrack

2.2. Sharing

Finally, participants will be shown how to share their content on portals such as YouTube or Google Video, as well as how to create a VCD using freely available software. This will occur after the editing has been completed, and will bring all participants together on the last day.