

# Integrating Low-Cost Video into Development Projects

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## *A Toolkit for Practitioners*



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# Acronyms

<b>COCO</b>	Connection Online   Connect Offline
<b>FPS</b>	frames per second
<b>FTF</b>	Feed the Future
<b>GMO</b>	genetically modified organism
<b>HD</b>	high definition
<b>ICT</b>	information and communications technology
<b>ICT4D</b>	information and communications technology for development
<b>IVR</b>	interactive voice response
<b>POV</b>	point of view
<b>PV</b>	participatory video
<b>PVP</b>	portable video player
<b>RCT</b>	randomized controlled trial
<b>SWOT</b>	strengths, weaknesses, opportunities, threats
<b>USAID</b>	U.S. Agency for International Development
<b>VCD</b>	video compact disc
<b>VVC</b>	Video Viewing Club
<b>ZIZO</b>	zooming-in, zooming-out

# Acknowledgements

The original version of this toolkit was developed by the U.S. Agency for International Development (USAID)-funded Fostering Agriculture Competitiveness Employing Information Communication Technologies (FACET) project implemented by FHI 360 from 2009 to 2013 under award number EPP-A-00-09-00007, which is an associate award under the FIELD-Support LWA. It was published online and in limited print copies in April 2012.

That concept came from discussions between Judy Payne (USAID's e-Business Advisor and ICT Advisor for Agriculture) and Josh Woodard at FHI 360, with input along the way from numerous USAID missions and implementing partners. It was the result of conversations with an increasing number of Feed the Future (FTF) and other USAID-funded projects that are struggling to effectively integrate information and communication technologies into their

work with farmers. Many of these projects expressed interest in using low-cost video, although few of them had the know-how to do so on their own. Since the potential for low-cost video goes beyond just agriculture, FHI 360 has invested its own funding to update and adapt the original version to focus more broadly on development writ large.

Particular acknowledgement goes to the following individuals for their support of the original version: Judy Payne for her support of its development; Rikin Gandhi, CEO at Digital Green, for his insightful input and feedback at all stages of development; Shivaji Choudhury, Regional Program Coordinator at Digital Green, for the informative dissemination training he facilitated for IDE Ethiopia staff and the author in February 2012; Kebede Ayele, Country Director of IDE Ethiopia, and the rest of the IDE Ethiopia team for warmly welcoming the author to

participate in their dissemination training; and to both Chris Lunch, co-director of InsightShare, and Paul Van Mele, director of Agro-Insight for their input.

Acknowledgement for the revised version of this toolkit goes to my colleagues at FHI 360's TechLab, including John Zoltner, for his vision for making it a reality and his technical inputs; Rachel Whitmore, for her help coordinating its production; and to Natasha Paul, Jill Leonard, and Allison Burns, for their help with research required for the update. Special thanks also go to Kaaren Christopherson, for editing the revised version of the toolkit, and Shannon Dyson in the [FHI 360 DesignLab](#) for designing and laying out the toolkit.

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# About the Author

**Josh Woodard** is the Technical Manager for the Mobile Solutions Technical Assistance and Research (mSTAR) project at FHI 360. Prior to that, he managed USAID's Fostering Agriculture Competitiveness Employing Information and Communication Technologies (FACET) project. He is the author of numerous publications, including [Integrating Low-cost Video into Development Projects: A Toolkit for Practitioners](#), [Interactive Radio for Agricultural Development Projects: A Toolkit for Practitioners](#), [Social Media Handbook for Agricultural Development Practitioners](#) (co-author) and [Integrating Mobiles into Development Projects](#) (co-author).

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He has been experimenting with using affordable ICT tools, including low-cost video, to improve communication and enhance impact for more than a decade. He has facilitated workshops on producing and disseminating low-cost videos for practitioners in Indonesia, Papua New Guinea, Mozambique, Kenya, Ghana, Zambia, Senegal, Liberia, Malawi, and Rwanda.



*Integrating Low-Cost Video into Agricultural Development Projects*



*Integrating Mobiles into Development Projects*



*Interactive Radio for Agricultural Development Projects*



# About the Toolkit

The motion picture has captivated humans since its beginnings in the late 19th century. Our interest in watching stories recorded and played back to us has seemingly universal appeal, which has led to a global film and television industry that spans the globe. This appeal has long been tapped by large production houses and governments to create and deliver content from the top-down to both entertain and inform us. Although examples of video used in development is nothing new, most of those videos were created by professional videographers. It is only within the past decade that this has begun to change, as small and affordable video recording and dissemination devices have come onto the market, and as editing software (and the computer power needed to use it) has become more accessible to a wide audience.

Though high production quality video still has its place in development, this toolkit focuses on how video can be created and shared at the community level. It is

based on FHI 360's experience building the capacity of teachers, students, farmers, health workers, civil society actors, NGOs, government agencies, and others across Africa, Asia, the Pacific, and Eastern Europe to use low-cost video to create and share their own content to improve educational outcomes, increase agricultural productivity, promote behavior change, encourage civil engagement, and reduce gender-based violence. Although the reasons behind why they decided to use video and their approach to doing so varied, there are common themes that make their use of low-cost video more likely to achieve those objectives. This toolkit captures the lessons learned and effective approaches we have compiled over our years of work in this space. It is an adaptation and expansion of a toolkit FHI 360 originally developed under the USAID Fostering Agriculture Competitiveness Employing Information and Communication Technologies (FACET) project that focused specifically on the use of low-cost video in agricultural development.

*Low-cost video is defined here to mean short videos that are produced by non-professionals using basic equipment and often free editing software.*

.....

## What is the purpose of this toolkit?

This toolkit is designed to help projects, organizations, and individuals who want to use low-cost video in their development projects. It is important to stress that the toolkit does not assume that video is the most appropriate solution for capturing and disseminating all types of information. Rather, given its growing accessibility due to the increasing availability of low-cost digital video cameras, video-enabled mobile phones, and editing software, this toolkit aims to enable readers to develop a more systematic approach to using low-cost video as one medium through which they share and capture information.



*Each component can be viewed by clicking on the component names in the list below.*

## Who should use this toolkit?

This toolkit is intended for any organization with an interest in creating and sharing videos, whether to create awareness around a topic, share educational content, change behavior, or capture stories. The intention is for the content to be just as useful to an organization with a team of staff as it is to a lone individual or grassroots community project, including both those with prior experience using video and those without. Though not everything in the toolkit will be relevant to everyone, we hope it will help you to use video more effectively to achieve your objectives.

## What will I find in this toolkit?

There is no one-size-fits-all solution or approach to using low-cost video. What works well in one context or situation could fail to generate interest elsewhere. This toolkit will not provide you with a prescribed model. Instead, it aims to guide you through a series of questions that will help you and your team to design a low-cost video activity that best suits your own objectives, target audience, and on-the-ground realities. To facilitate this process, each component of the toolkit begins

with learning objectives and ends with critical success factors that you will need to consider when implementing your activity.

The toolkit is divided into the following five components:

- **Component 1: How is low-cost video currently being used in development?**

This component provides an overview of some of the ways that video is currently being used in development projects. It includes illustrative examples from organizations across the globe, along with contact information, websites, and other resources that you can use to learn more about a given approach.

- **Component 2: Is low-cost video an appropriate way to achieve our objectives?**

Before you begin using low-cost video, it is important to assess whether video is really one of the most appropriate means to address the objectives you are trying to achieve. If you decide that video is an appropriate means, you will need to determine which types of videos are best suited to your context and objectives (such as low-cost, professional). It is also important to assess whether you currently have the capacity to work with

video, and if not, what steps you can take to find or develop that capacity.

This component will guide you through a process of assessing the appropriateness of a variety of ICT and traditional solutions to determine whether video is a good fit based on your own technical, financial, and/or organizational capacity.

- **Component 3: How can we create our own videos?**

This component will help you structure your video production team, as well as identify any relevant training that might be necessary. It includes suggested techniques for producing videos that meet a baseline quality standard, with a focus on drafting, recording, and editing your video. Finally, it includes suggested techniques for lowering barriers to entry so that your team is more likely to produce its own videos, including simple ways to provide incentives for video production. It is not meant to be a comprehensive technical guide on how to create videos, although technical tips and references are included.

- **Component 4: What is the best way to disseminate our videos?**

The means through which you disseminate your videos will vary depending on your

target audience, goals, and the local context. It is important to develop a dissemination plan or process that is appropriate to the context in which you are working if you want to maximize the likelihood of the videos having an impact. Otherwise, even the best videos could end up in the virtual dustbin. This component includes suggestions for different dissemination methods, including both technical and social considerations. It will help you to assess which method(s) might be most appropriate for your needs and how to use continuous feedback to improve your dissemination approach.

- **Component 5: How can we track the impact that our videos are having?**

Once videos have been produced and shared, it is important to learn how they are being used and what, if any, impact they may be having. This component highlights various ways that you can track video usage and measure impact. In addition, it includes suggestions for how to capture audience feedback to better inform the creation of new content.

- **Component 6: What are the technical considerations we need to keep in mind?**

There are a number of technical choices

that need to be made before you can begin shooting, editing, or disseminating any video. This component includes overviews of the different types of low-cost video recording devices, their strengths, weaknesses, and examples of situations for which they may be most appropriate. It also covers accessories, editing software, and other important technical choices. This section will not make recommendations for the best devices. Instead, it aims to inform you of likely technical considerations, so that you can assess what is most appropriate for your situation.

## How should I use this toolkit?

In each component, you will find helpful worksheets and templates. These are meant to help you tailor the design of your production plan to your specific situation. Editable versions of all of the worksheets and templates included in this toolkit can be downloaded at <http://techlab.solutions/toolkits/video>. It is recommended that you read each component sequentially prior to implementing any video activity. Doing so will enable you to develop a detailed plan that is likely to address most of the issues you will encounter throughout the production

process. That is not to say that your plan should remain static. Once you have begun the pre-production phase, you may find that certain assumptions you made have changed or that the realities of production, your topic, and/or the landscape are different than you had imagined. That is perfectly normal and to be expected. Make sure to revisit your plan along with relevant components throughout the production process and revise it as necessary.

If you have already started to produce a low-cost video prior to reading this toolkit, first write down the main challenges you are experiencing. Then, read through the toolkit (or relevant components) with these in mind and make adjustments to your current production plan as appropriate. Before making any significant changes to what you are already doing, you may want to consider conducting a small pilot activity with your intended target audience to ensure that your proposed changes will actually address the challenges you are facing.



## COMPONENT ONE

# How is low-cost video currently being used in development projects?

**COMPONENT GOALS** // By the time you have finished this component you will:

- Understand how video is currently being used in development projects.



This component provides an overview of some of the ways that video is currently being used in development projects, along with contact information, websites, and other resources that you can use to learn more about a given approach.

It is not uncommon for development practitioners to find themselves enamored by the latest technology. Most of us know of at least a project or two that discovered, however, that for one reason or another, the technology that they thought would be a game changer ended up as an absolute failure. Events such as Fail Festivals, which provide an opportunity for international development practitioners to share information about unsuccessful mobile and ICT interventions, have sprung up as an opportunity to learn from what went wrong. Video is no stranger to such failure. A common anecdote goes something like this: “We gave our beneficiaries video cameras, but they never used them. I’m not exactly sure why.” The truth is that effectively

using video for development is never as easy as simply handing out cameras.



Links to videos produced by each of the organizations highlighted in this component can be found below.

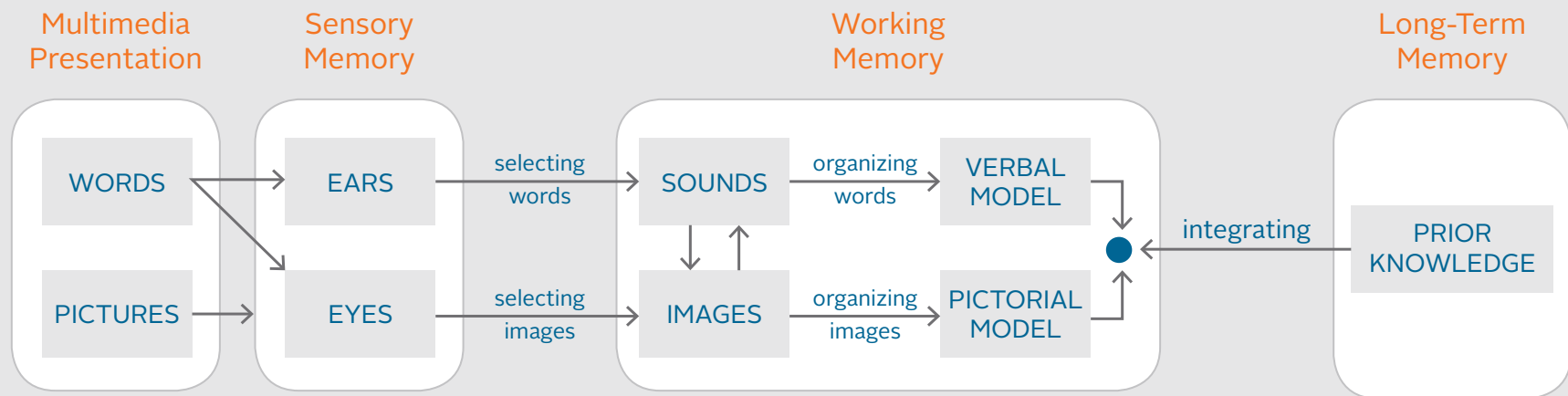
Rather than focusing on all of the ways that video has failed to live up to expectations, this component will provide a snapshot of a few of the organizations that have demonstrated success using video without having to invest massive amounts of resources. Although not a panacea, when done right, the use of video has proven to be a powerful way to share a wide variety of information. The impact of multimedia technologies, such as video, on learning

has even been supported by research. Richard Mayer, a cognitive psychologist at the University of California, Santa Barbara, has done extensive research on the benefits of multimedia learning—specifically of audio and visual inputs—on recall (See Figure 1 on the following page).

Since the field is rapidly evolving, this is not meant to be a comprehensive list, nor is it meant to suggest one approach over another. It is important to remember that each situation is unique, so what has worked in one project may not always transfer to a different context or environment. Learning how others are using video should prove helpful as you work on developing your own implementation plan throughout this toolkit.

**FIGURE 1**

Depiction of cognitive theory of multimedia learning<sup>1</sup>



1. Mayer, R. E. & Moreno, R. (2000). A Learner-Centered Approach to Multimedia Explanations: Deriving Instructional Design Principles from Cognitive Theory. [<http://imej.wfu.edu/articles/2000/2/05/index.asp>. Accessed on February 17, 2012]



# Digital Green

## Who are they?

Digital Green is an international organization registered in the United States and India that uses video to share targeted agriculture and nutrition information to small-scale and marginal farmers in India, Ethiopia, Ghana, Mozambique, and Tanzania. To date, their partners in India have produced more than 2,800 videos and worked with over 300,000 farmers. They work in partnership with existing extension systems, local organizations, and the private sector, which helps them to establish scale, generate trust, and leverage domain expertise.

Their system is based on a hub (district-level) and spoke (village-level) model, with multiple spokes benefiting from each nearby hub. All videos are locally produced using low-cost equipment and primarily follow a facilitated training format with farmers and experts directly explaining the topic to the viewer.

## What technologies are they currently using?

Digital Green uses pocket video camcorders to record videos with wireless microphones and tripods to maintain audio and video quality. For editing, they primarily use Windows Movie Maker—software that comes for free on most Windows computers—with some more advanced sites using Sony Vegas. Finished videos are disseminated to community members via small, hand-held projectors called pico projectors.

## How do they produce their videos?

Digital Green's partners produce videos at the local level with a trained team of four to six video producers in each hub. The community video producers work in pairs to create six to eight videos per month with farmers throughout different villages in their district. The videos are approximately 8 to 10 minutes long and feature a variety of topics, including testimonials and demonstrations of improved production techniques, market linkages, and government schemes. Given the variability of local agricultural and environmental resources, videos tend to focus on techniques that are either improvements or possible alternatives to current practices. All video topics are selected to correspond with topics that Digital Green's partners are already promoting through existing extension systems. These partners also employ domain experts to review each video to ensure the accuracy, clarity, and quality of all content.

## How are they funded?

Digital Green views its work primarily as a public good, and therefore relies on grant funding for most of its technology development and training-of-trainer activities. They also work with their partners to institutionalize business models to support recurring costs.

## How do they disseminate their videos?

All of the video content created by each Digital Green hub is uploaded to a YouTube channel and also is available on the organization's website. District-level

hubs—usually partner offices—serve as distribution centers for 100 to 500 local villages in their districts. Within each village, a facilitator with a pico projector serves from 6 to 8 groups of 10 to 20 farmers. Groups served tend to be existing women's self-help groups or farmer clubs. Screenings are held with each group on regularly scheduled evenings each week.

To increase the likely adoption of new farming techniques or approaches, all screenings are facilitated and include a discussion afterward with farmers about the content of each video. Digital Green has also found that introducing videos to a community in a particular sequence can pique interest and increase adoption.

## How are they measuring impact?

Digital Green uses a robust COCO (Connection Online | Connect Offline) database to track a variety of data using user-defined dashboards. This system allows anyone, from anywhere in the world, to get real-time information about things such as number of screenings held each day, average number of attendees, average time to produce a video, and farmer adoption/experimentation rates.

Preliminary internal research conducted in 2011 by [PRADAN](#) and [VARRAT](#), two of Digital Green's partners in Orissa, India, found that integrating the Digital Green model into existing extension services lowered the cost of adoption from \$10 to \$18 per instance to \$3 to \$4. In addition, a preliminary and limited sample analysis found that within eight months of deploying the Digital Green system, the average cumulative increase of income rose by \$242 per farmer in a cluster of villages in Orissa. Digital Green plans to launch a more thorough impact evaluation of its work in India conducted by researchers

*Check out Digital Green's virtual guides on video production and video dissemination on YouTube.*



from Innovations for Poverty Action (IPA) and Poverty Action Lab (JPAL) starting June 2014.

## Where can I go to learn more about Digital Green?

Digital Green shares a wealth of information on their [website](#). They also have fully downloadable versions of their [Quality Assurance Framework](#) and [Standard Operating Procedures](#), which provide detailed explanations of their model from start to finish. Although based in India, Digital Green also offers in-depth training on how to implement their approach internationally. For more information, email [contact@digitalgreen.org](mailto:contact@digitalgreen.org).

# InsightShare

## Who are they?

InsightShare is an organization based in the United Kingdom that focuses on participatory video (PV), which is a set of techniques used to involve groups or communities in shaping and creating their own videos. They work with development agencies, NGOs, and research institutions to help create their own PV activities and have helped to establish community-owned People's Video Hubs in nine countries across the world.

Their approach uses experiential learning, including games and exercises, to help participants rapidly learn how to create their

own videos. InsightShare's PV methods value local knowledge, seek to build bridges between communities and decision makers, and empower people to exercise greater control over decisions affecting their lives.

InsightShare has also developed a practical guide to using PV entitled, [Insights into Participatory Video: A Handbook for the Field](#), which is available to download from their website for free in English, French, Spanish, and Russian. This handbook is a must-read for anyone interested in using participatory video for their projects.

## What technologies are they currently using?

InsightShare's participatory video projects typically employ “prosumer” camcorders and other basic video production equipment (for example, tripods, microphones, headphones). The cameras used are of high quality, but the primary considerations are ease of use



and ability to attach an external microphone and headphones.

Videos participants produced through InsightShare's projects tend to be edited on Apple laptops (MacBook Pro or MacBook) using either Final Cut Pro (professional editing software) or iMovie (Apple's equivalent to Windows Movie Maker), depending on who is editing and how much training time is available. The 'hubs' that InsightShare has developed over the last three to four years all use MacBook Pro laptops with Final Cut Pro software.

## How do they produce their videos?

Participatory video places representatives of the 'community' (for example, a village, town, interest group, profession) in control of all aspects of video production as a tool to explore, investigate, understand, and communicate an issue or subject. InsightShare's process seeks to create safe and supportive spaces within which the power of video can be harnessed

*“Participants undertake every role in the production process, from devising storyboards, to operating the camera, presenting, or interviewing, and typically all of the post-production processes as well, although editing may be undertaken by the facilitator(s) in collaboration with the participants.”*

to unlock knowledge, understanding, abilities, passions, and perspectives that can be shared with one another and, in turn (if appropriate), with the wider community and beyond.

Participants undertake every role in the production process, from devising storyboards, to operating the camera, presenting, or interviewing, and typically all of the post-production processes as well, although editing may be undertaken by the facilitator(s) in collaboration with the participants. Whether the mouse (controlling the editing software) is in the hands of the participants or the facilitators, it is the group as a whole that decides what to include or exclude, in which sequence to place images and sound, and ultimately what story or narrative is being told. A rigorous participatory 'paper editing' process is always undertaken with the entire group to enable a consensus around

these crucial decisions prior to any actual cuts being made.

## How are they funded?

InsightShare undertakes projects for a wide range of organizations and agencies as a consultant, providing participatory video facilitation skills and capacity building trainings across a wide array of countries, communities, and themes. InsightShare also delivers its own participatory video projects through grants from a range of trusts and foundations, typically in partnership with local or national organizations with which they have an established and trusted relationship. Costs vary depending on the scale and the duration of the projects being delivered, from short-term projects delivered over two to four weeks, to long-term capacity-building programs and 'hub' development projects that span two to three years.

## How do they disseminate their videos?

Local screenings are central to most participatory video projects and are typically organized to ensure the maximum opportunity for the wider community to attend. The screenings often take place in a central community location and are timed so that they do not interfere with other key activities in the working day or broader calendar (such as harvesting periods). Video projectors and public address systems are regularly used to create a cinema screen on a sheet or wall, although televisions with additional speakers are also used when necessary.

Depending on the needs of the audience and the participants (as authors and owners of any materials produced), the videos from these projects are copied to DVD, VHS, CD-ROM and/or uploaded to the internet for broader dissemination. In general, the dissemination strategy follows the aims and objectives of the participants creating the content, and the needs and preferences of the audience being targeted.



## How are they measuring impact?

InsightShare's participatory video projects often incorporate a range of monitoring and evaluation techniques from the outset. The principal domains often center on impacts to the immediate community and the participants themselves in recognition of the personal, interpersonal, and local orientation of PV as a tool for awareness. Facilitators deploy many different participatory monitoring approaches throughout the process, and invite participants to take an active role in investigating and evaluating the process, its delivery, and outcomes. Partners and

clients are also engaged with evaluations of projects and the long-term monitoring of impacts and outcomes for the individuals and communities involved, as well as on any issues addressed.

## Where can I go to learn more about InsightShare?

InsightShare's [website](http://www.insightshare.org) includes an overview of their approach to PV, details on the services they provide, case studies, resources, and participatory videos on a range of topics created by partner projects over the years. For more information, contact [info@insightshare.org](mailto:info@insightshare.org).

# Video Volunteers

## Who are they?

Video Volunteers is an India-based organization, also registered in the United States that was founded in 2003 to empower communities to use video to expose under-reported stories and advocate for change. Their aim is to create a media industry that is centered at the base of the pyramid, giving a voice to millions who would otherwise not have an opportunity to have their perspective heard. Although most of their work has been with communities in India, they have also partnered with an organization to promote community video in Brazil. They have set up community

video units in partnership with local NGOs that employ trained community members to produce and disseminate videos locally.

## What technologies are they currently using?

They use a range of technologies from pocket camcorders all the way up to prosumer models. At the time of publication, we were unable to verify how they were editing their videos.

## How do they produce their videos?

In India, most of their videos are produced by their community video units (CVUs), which consist of 8 to 10 community producers who work full-time and receive a salary. Each unit produces a new video new magazine every six to eight weeks, including a number of different segments with

topics decided by viewer feedback and key campaign issues. They also have a network of 117 community correspondents (CCs) who capture the stories of India's most marginalized populations across 23 Indian states. They are paid for each video they produce. In Brazil, they helped a group of eight youth to set up their own media collective.

## How are they funded?

They are funded by individual donations and through partnerships with other organizations, foundations, and media companies. Their CVUs are set up to be revenue-earning so that they can be self-sustainable. They are working in partnership with the Indian Institute of Management of Ahmedabad to help them to develop more effective business models and sustainability plans. In some cases, the CVUs are already generating income, although none of them are yet at the level of self-sustainability.

## How do they disseminate their videos?

Their videos are disseminated in a number of different ways. Their community video units disseminate videos approximately every eight weeks. To date, they have organized screenings in over 300 villages for more than 250,000 people. They also post all of their CVU and CC videos on their website, as well as through social media and other video sharing sites (such

as YouTube and Blip.Tv). In addition, they try to disseminate their videos via major media outlets where possible.

## How are they measuring impact?

Video Volunteers measures impact in several different ways. They conduct regular assessments of the skills of their community producers and community

correspondents. They also measure how communities take action based on videos they have viewed and how, if at all, the government takes action in response.

Where data exist, they also help the local NGOs they work with to measure changes to the scale and reach of their programs through video.

## Where can I go to learn more about Video Volunteers?

You can learn more about Video Volunteers on their website at <http://www.videovolunteers.org>. They can also be contacted via email at [info@videovolunteers.org](mailto:info@videovolunteers.org).

“Video Volunteers measures impact in several different ways. They conduct regular assessments of the skills of their community producers and community correspondents.”



# One Media Player per Teacher (OMPT)

aka One Mobile Projector per Trainer

## Who are they?

OMPT is an initiative by a U.S.-based nonprofit organization called Polder, Inc. Polder offers development organizations low-cost, portable, and self-powered audio visual equipment, along with learning resources and training on using low-cost video techniques. They also conduct field trials on equipment in challenging conditions typical in the developing world. Their team can make recommendations on the most appropriate technology solution to meet the needs and environment that you are working in.

## What technologies are they currently using?

OMPT provides three different kits to their partners: a camera kit, a projector kit, and a recharge kit. The camera kits include low-cost pocket camcorders with microphone jacks or Android phones with a helper app. Their

projector kits include pico projectors with removable batteries and battery powered speakers. Their recharge kit has solar panels and accessories to hook up equipment to a motorcycle battery or car dashboard for charging. OMPT works with each partner individually to determine the right equipment mix for its needs.

## How do they produce their videos?

Although OMPT facilitates hands-on video education workshops to train practitioners, all videos are produced by partner organizations. OMPT also offers follow-up technical and creative support. Workshops are facilitated either by OMPT staff or by volunteers through their Videomakers Without Borders program. They also have a network of more than 1,500 Local Video Trainers in 65 countries that facilitate small group sessions, do translation, and help each

project with its sustainability. Their ultimate goal is for partner organizations to be able to make their videos without any assistance from OMPT.

## How are they funded?

OMPT receives funding from a mix of individual donors, foundations, and other grantmakers. They are also contracted by organizations to provide support to



*“OMPT offers evaluation design guidance to partners who need that support.”*

them directly, either as consultants or as subcontractors on grants and contracts.

### How do they disseminate their videos?

Their partners use a variety of ways to disseminate videos based on their situation, including using pico projectors to show videos through extension networks, health workers, or teachers. Many of the videos are also uploaded to OMPT's website or their partner sites for broader dissemination.

### How are they measuring impact?

The partner organizations that they work with implement their own monitoring and evaluation of impact, which can include tracking knowledge retention

and behavior change compared with traditional outreach methods. OMPT offers evaluation design guidance to partners who need that support.

### Where can I go to learn more about OMPT?

More information on OMPT can be accessed online at <http://www.ompt.org/>. Their website includes information on their recommended technology solutions, techniques, and best practices for producing and disseminating video. For more information, contact Matt York at [myork@ompt.org](mailto:myork@ompt.org).



## ProPlaneta

### Who are they?

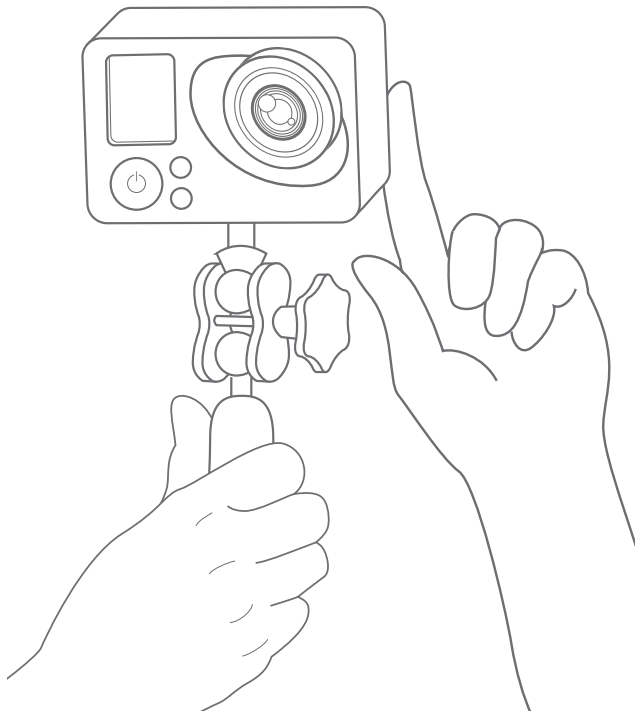
ProPlaneta is an organization based in Brazil and Switzerland that aims to empower community groups to identify, capture, and share local solutions via video and photography with a particular focus on improved livelihood and environmental sustainability. They use a participatory approach to video and have worked in Latin America, Africa, the Middle East, and Europe.

### What technologies are they currently using?

They are currently using three different camcorder kits. For icebreakers during trainings, they use the GoPro 2, which is a small mountable camcorder most commonly used to record point-of-view video from the perspective of athletes. For actual video recording, they use both a standard camcorder and a prosumer model. For editing, they use Final Cut X on a Mac Book Pro.

## How do they produce their videos?

ProPlaneta facilitates participatory video workshops for and produces videos with organizations and communities. None of the communities they work with own video equipment, so the videos are produced only while ProPlaneta staff are working with them.



## How are they funded?

They are currently funded on a project-by-project basis. For every four paid projects they receive, they give back one pro-bono project to society. They have done work with the Red Cross/Red Crescent in eight countries, as well as work for other international organizations.

## How do they disseminate their videos?

Since their main goal is to empower communities to communicate their needs to decision makers, dissemination strategies vary by country and context. In one recent example in Tanzania, ProPlaneta worked with a Maasai community to create a video about the impact of climate change on their food security and what they needed to mitigate those risks. That video will be shared in neighboring communities, as well as to a meteorological officer in the capital, and the World Meteorological Organization and Internal Federation of Red Cross and Red Crescent Societies in Geneva, Switzerland.

## How are they measuring impact?

Each of the organizations and communities that ProPlaneta works with has different objectives for the videos they create. Whether they achieve those objectives and have impact is generally a medium to long-term process, and as a result rests upon their partners to measure. In Brazil, for example, videos they helped a group of suburban youth in Rio to develop to raise awareness about the quality of transportation were shown to decision makers and have led to the development of an action plan that was presented to the municipal authorities.

## Where can I go to learn more about ProPlaneta?

You can learn more about ProPlaneta on their website at <http://www.proplaneta.com/>. They can also be contacted via email at [fernanda.baumhardt@proplaneta.com](mailto:fernanda.baumhardt@proplaneta.com).

# Mobile Movies

## Who are they?

Mobile Movies is a for-profit, social enterprise initiative of Singapore-based Next Billion Pte Ltd., which is itself a subsidiary of Newton Circus, an innovation hub that creates and funds the use of technology for social and environmental good. It recently finished piloting its approach to video dissemination and data collection in Myanmar, Indonesia, and Vietnam. Their model is built around field agents who conduct weekly screenings in rural towns and villages, consisting of a mix of entertainment, such as kung fu movies, local sports, cartoons, and documentaries about traditional culture and heritage. At each screening, field agents show educational commercials, introduce new socially minded products, distribute product samples, and conduct social or market research surveys on behalf of companies and NGOs.

Having finished a series of proof of concept pilots in early 2014, they plan to scale up to employ 2,000 to 5,000 agents per country in Southeast Asia, India, and East Africa.

They have an ambitious goal of eventually expanding to more than 20,000 agents reaching over 75 million people each year in several regions around the global.

## What technologies are they currently using?

Mobile Movies' field agents carry a custom kit consisting of a Windows 8 Nokia Lumia

smartphone, a pico projector using movies stored on micro SD cards, portable speakers, and external battery charger packs. The smartphones have a custom-built app that was developed with Microsoft, which enables field agents to collect demographic and other information about viewers and their communities.

## How do they produce their videos?

Unlike the other organizations highlighted in this component, Mobile Movies does not produce videos. Instead, they partner with media agencies, independent film producers, and local organizations for the content that they show at their screenings.

## How are they funded?

Mobile Movies partners with companies and NGOs that want to get their message out to rural communities and collect data via surveys in remote areas. To date, they have partnered with Microsoft, Unilever, FrieslandCampina's Dutch Lady brand, and Mindshare. Mobile Movies shares all of the revenue from its core services evenly with its agents, which they state generally amounts to a doubling or tripling of average local salaries.

## How do they disseminate their videos?

Each agent conducts evening screenings in five villages per week. The screenings are

hosted in public spaces, such as schools and community centers, and are open to the public for free for anyone who wants to attend.

## How are they measuring impact?

Using their custom-built data collection platform, Mobile Movies monitors the activities of its field agents across every country on a weekly basis. They evaluate impact based on several different indicators, including, but not limited to: pre- and post-

screening behavior change metrics, message absorption, audience members reached, number of screenings provided, and training and employment opportunities created.

## Where can I go to learn more about Mobile Movies?

More information about Mobiles Movies can be found on their website at <http://nextbillion.asia/mobile-movies> or by contacting Oliver Gilbert, Mobile Movies Manager, at [oliver.gilbert@nextbillion.asia](mailto:oliver.gilbert@nextbillion.asia).





## COMPONENT TWO

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# Is low-cost video an appropriate way to achieve our objectives?

**COMPONENT GOALS** // By the time you have finished this component you will:

- Decided whether video is an appropriate option to achieve your objectives.
- Developed a draft implementation plan for your video activity.



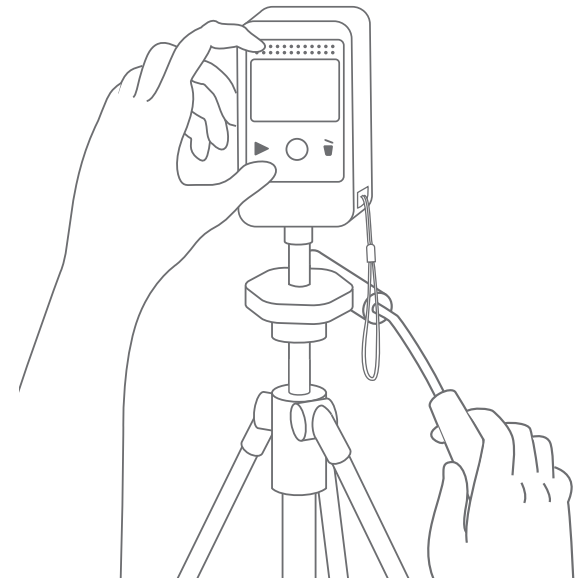
Before you begin using low-cost video, it is important to assess whether video is really one of the most appropriate means to address the objectives you are trying to achieve.

If you decide that video is an appropriate means, you will need to determine which type of video is best suited to your context and objectives (i.e., low-cost, professional, etc.). It is also important to assess whether you currently have the capacity to work with video, and if not, what steps you can take to develop that capacity. This component will guide you through a process of assessing the appropriateness of a variety of ICT and traditional solutions to determine whether video is, indeed, a good fit based on your own individual, organizational, technical, and financial capacity.

When using technology in a development project, it is not uncommon to start with a technology solution in mind and then determine how to best use it to achieve our objectives. For instance, you may be reading this toolkit because you have already decided

that video is the right approach for what you are trying to communicate. Though this may result in the successful application of technology, it can also be highly limiting because it locks us into viewing the challenge through whichever technology lens we have chosen. As the old saying goes, “If all you have is a hammer, everything looks like a nail.” This is why it is important to first assess which option—whether video or another method—is the most appropriate to address the challenges you are trying to overcome or objectives you are trying to achieve.

To do this, we need to take a step back. Instead of accepting video as a foregone conclusion, this component will guide you through a process of assessing the appropriateness of a variety of ICT and traditional solutions to determine whether



video is, indeed, a good fit based on your own technical, financial, and organizational capacity. It is possible that another ICT solution, or a more traditional solution, may be even more appropriate in your situation. If that is the case, you will be thankful you determined that before you have invested time and resources in video. Conversely, if you determine that video is appropriate for your situation, the process will provide a foundation on which to build your own work with video. Most likely, if you decide to use video, it will be part of a broader set of communications methods.

# How do we assess the appropriateness of different ICT options?



**NOTE:** *If you have more time and the available resources, you may want to consider using the sample\_*

*ICT Infrastructure Questions found in the component worksheet section to survey a selection of beneficiaries you are working with. This will help you paint a more complete picture in response to the last question in the list on the following page. Not all of the questions on the questionnaire may apply to your situation, so you should select only those that are the most relevant.*

To start, you will want to write out your objective. It might be helpful to discuss this first with other partners and stakeholders with whom you are working to make sure that everyone has the same understanding of what you are trying to achieve. Depending on how broadly you have defined your objective, certain options may be more or less appropriate for different purposes or types of information. For example, information about proper hand washing or agronomic information may be

best communicated through visual means, whereas information on where to buy medicine or weather trends may be better provided using mobile phones or bulletin boards.

It is best, therefore, to make sure that your objective includes the type of information you plan to provide and the purpose of providing that information. Rather than saying, “Help children with mental disabilities

in our community,” which could include dozens of specific activities, you might want to consider something more specific, like: “Improve treatment of children with mental disabilities in our community through expanded awareness.”

Once you have decided upon your objective, it is important to lay out the context in which you are working. Although you may already have a sense of who your audience is, it

## DESIGNING FOR YOUR USER

This data collection period is also a great time to begin to have discussions with the communities with whom you are working about their needs and expectations. This is crucial because any videos you are creating as well as the broader production and delivery structure should be grounded in your target audience's context. Ideally you have already done this as part of your broader project activities, but if not, IDEO's [Human-Centered Design Toolkit](#) is a great place to start for guidance. The toolkit is available free online. If you don't have time to read the full toolkit, you can also browse through all of their methods at <http://www.hcdconnect.org/methods>.

can be helpful to write out this information in more detail, with a particular focus on the profile of your typical target audience member and the current ICT accessibility in the communities where you plan to work. This information will be helpful when completing the **ICT Option Assessment Tool** found later in this component.

Determining the profile of your typical target audience member will help you to assess which approach will likely be most appropriate to their needs and capacity. For example, if your typical target audience member is illiterate, then using SMS to disseminate information may have limited impact, even if there is high mobile phone penetration in the area where you are working. Below is a list of questions that you may want to consider asking about your target audience.

Think about each of these questions as a group and write down your answers as a group on flipchart paper. Remember, the aim is to create profiles of typical segments in your target audience. In some cases, you may find that most of your target audience fit a similar profile, while in others you may have several

## SAMPLE QUESTIONS

- What is the average age of a typical person in your target audience?
- What is the average level of education?
- What is the average level of literacy?
- What is the average socioeconomic status?
- Are there any cultural considerations or local beliefs that should be kept in mind?
- How do people tend to share information?
- What times of the day are people normally available?
- Where do people tend to congregate?
- What types of ICT do people generally have access to?
- What is their level of knowledge of and comfort with each of these ICTs?

different profile types. When dividing your target audience into segments, try to cluster them around common characteristics. For example, you might cluster them based on openness to new ideas (i.e. adopters, on-

the-fence, resisters) or according to other representative demographic information (i.e. rural, female, farmer). The segments may not apply to all of the people you are targeting, but they should generally apply to most of them.

## EFFECTIVE AUDIENCE SEGMENTATION

For a more detailed explanation of audience segmentation, as well as tools for doing it right, check out Module 2, Session 2 of C-Change's [A Learning Package for Social and Behavior Change Communication](#). It

includes audience segmentation tables, checklists, and maps to help you effectively target your audience.



Once you have finished answering these questions, you can write your answers into a more concise profile like the one that follows.

<b>Segment</b>	On the fence
<b>Age</b>	40 – 55
<b>Education level</b>	6th grade
<b>Literacy level</b>	Basic literacy; limited time spent reading
<b>Socioeconomic status</b>	Subsistence, smallholder farmer
<b>Local beliefs</b>	Significant esteem placed in elders
<b>Information sharing</b>	Mostly word of mouth; storytelling by elders
<b>Availability</b>	Mostly in the evenings after sundown
<b>Main points of congregation</b>	Local market, village leader's house
<b>Group participation</b>	Monthly participation in farmer co-op meetings
<b>ICT profile</b>	Enjoys TV, although limited access. Access to a basic mobile phone. Owns radio, listens to it daily. Limited access to electricity.

Using this information, the next step is to use the ICT Option Assessment Tool to determine the most appropriate means of achieving your objective given your local

context. This tool is basically a modified strengths–weaknesses–opportunities–threats (SWOT) analysis that will help you to consider the potential benefits, costs, and staff capacity for each option. When considering strengths and weaknesses, it is important to keep your target audience profiles at the forefront when making your determinations. Often what may appear to be a strength when considered through our own lens of experience may have either limited impact or be a weakness given the local context. For staff capacity, make sure to consider both your own capacity and that of anyone who will be working with you (either locally or internationally). This should include both technical capacity and time available. You might find it helpful to divide technical capacity into four classifications, as follows:

<b>None</b>	No current capacity
<b>Limited/basic capacity</b>	Can use basic features
<b>Intermediate capacity</b>	Able to use most features, but limited ability to train others
<b>Advanced capacity</b>	Able to create/manage content and train others

Identifying your capacity in advance will help to determine whether it is possible for you to proceed with using a given ICT option even if



all other signs point to yes. The fact that your team may have only limited capacity does not, in and of itself, mean that you should not proceed. You may be able to hire external support or pay for technical training for your team to bring them to a level where they are able to implement your proposed activity. In addition, the remaining components of this toolkit have been designed so that they can be used by teams to develop their own capacity specific to using low-cost video and training others. Like any technical skill, it will require practice and experimentation first, but it is not as daunting a process as it may seem.

You can use these capacity considerations, along with equipment, material, and other potential costs, to help you determine whether the likely total costs of a given option fit within your available budget.

Based on your responses to these criteria, you should be able to determine which option is most appropriate. You may find that more than one option appears appropriate for achieving your objective. If this is the case, you may want to consider piloting activities to test each appropriate option to determine which one actually achieves the greatest impact. Be aware that you are not limited

to using a single medium for your project; complementary strategies can be used to enhance development outcomes. For instance, if you determined that both video and radio were appropriate options, it may be that using both media to reinforce messaging is the most effective option of all—assuming that you have the capacity and budget to do so. Regardless of which option you choose, you should build in a way that allows you to evaluate your methods so you can refine them over time.

A completed sample **ICT Option Assessment Tool** has been included on the following page to give you an idea of what an assessment may look like. A blank copy has also been included at the end of this component. Before you write anything on the template, you may find it helpful to brainstorm ideas with your team. After you have made your final determination, consider sharing it with other members of your team or stakeholders who were not involved in the process to ensure that it makes sense to them. Ask them to evaluate your assessment by double-checking assumptions you have made and providing their own recommendations for improvements. Use their input to strengthen your assessment.



## WHAT DO WE MEAN BY TEAM?

Throughout this toolkit you will notice the use of the term ‘team’ often. We use team to represent anyone who may be involved in helping you to produce videos. This could be your colleagues, partners, community groups, or anyone else you will be working with.

**OBJECTIVE:** Improve treatment of children with mental disabilities in our community through expanded awareness campaigns

	ICT OPTION					
ASSESSMENT CRITERIA	Low-cost video	Mobile phones	Radio	Broadcast television	Web	Other: Flyers/print material
<b>Strengths of each option</b>	Most people already enjoy watching TV and movies when they have access to them, so videos could be of interest as well	Highly accessible, cheap and easy to use	Easier for some to learn by listening and easy to use while doing other things	There is high interest in television and most people do have at least occasional access (though not in their homes)	Internet usage is increasing among young people	Not that complicated to develop
<b>Weaknesses of each option</b>	Staff will need to be trained on production and dissemination	Mobile networks are not accessible in all of our target communities	Working with radio stations in our target area have been complicated in the past	Given the limited number of broadcast television networks, it will likely be impossible to get a time slot for when our target audience would be watching television.	Internet access is extremely limited and slow	This has been tried before with limited impact
<b>Current team capacity</b>	Limited experience	Intermediate knowledge and experience	Limited experience	Limited experience	Advanced experience	Advanced experience
<b>Potential types of costs</b>	Would need to purchase some equipment	Messaging rates, potential subscription to mobile dissemination platform	Might need to pay for radio airtime	Would need to purchase airtime, and likely would have to hire someone to create broadcast quality video	Would need to purchase domain name and hosting space	Cost of printing flyers and materials
<b>Could this be an appropriate option? Why?</b>	Yes, there is significant interest in video as a medium for sharing educational messages in our target groups	Yes, almost everyone has access to a basic mobile phone and our team has experience using them	No, we do not have the means to broadcast on the radio at the moment	Probably not. Fees to pay for broadcast television are high, and many of our target audience do not own a television	No, because internet speeds are generally too slow	Yes, potentially to promote messages shared by other options

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# How should we plan to integrate video into our project?

Once you have finalized your assessment, you should have a clearer sense of what type of interventions are best suited to achieving your objectives. Based on those conclusions, you should begin the process of creating a more detailed plan for integrating video (and/or other methods) into your project. Lots of different planning tools exist, such as creating a work breakdown structure or a Gantt chart of your activities. Prior to going straight to that level of detail, one way to get started is by using the Implementation Plan Framework included in the worksheet section at the end of this component. It will contain much of the same information you have already compiled, but it is designed to help you outline a roadmap for your activity that can be used as a common point of reference for all of your staff and partners. Unlike some planning tools that you may be accustomed to using, this one is likely different in that it starts with the desired consequences, or the 'Why?'

Using this framework you will develop an implementation for your video activity that focuses on outcomes, context, and beliefs, in addition to the mechanics of what, who, and how. It also builds in consideration for measuring impact directly from the start of your activity. You can then use this information to build out your activity plan or timeline to a more granular level.

We recommend that you first develop a draft implementation plan with everyone on your team. You should allot at least two hours for this activity to provide enough time for brainstorming and discussing with your teammates. Make sure to use the framework

starting with 'Why?' This will help to ensure that all of your decisions related to the mechanics and measurement of your activity are derived from your desired outcomes. As with the other exercises above, you are encouraged to use flipchart paper during this process so that you have enough space to write out everyone's ideas.

As you work your way through the rest of the toolkit, you are encouraged to improve and expand upon your initial draft implementation plan based upon what you learn along the way. By the time you have finished using the toolkit, you should have a final implementation plan that you can use to guide your video activity.

*Rather than thinking about your videos individually, we encourage you to think about how all of the videos you may produce fit together. By planning at this higher, more strategic level, the chance that videos will have a collective positive impact is improved.*



## COMPONENT TWO

### Critical success factors

- *Select the most appropriate ICT option.*
- *Know your target audience.*
- *Develop a well-thought-out plan.*

The following pages include a sample of what a completed plan might look like. This sample is for illustrative purposes and, therefore, is not too detailed. Your final plan will likely be more thorough than the sample. Remember, though, that this is not meant to be a step-by-step process for how you will implement your activity, but rather an overarching framework for you and your team to use. Take some time to review the sample and try developing your own draft now before continuing to the next component.



## IMPLEMENTATION PLAN

<b>1. WHY?</b> <b>Desired Consequences: Immediate, Mid-term and Long-term Outcomes &amp; Results</b>	<p><b><i>What changes do we want to achieve by the time the project is over? Immediate changes/results?</i></b>            People who have seen our videos will be able to share knowledge from the video clearly and seek ways to speak with family and friends about it.</p> <p><b><i>Mid-term changes/results?</i></b>            People who have seen our video(s) will integrate the knowledge they have gained into their daily lives.</p> <p><b><i>Long-term changes/results?</i></b>            People and communities will take positive action in their communities with the knowledge they have gained, which will directly impact their communities.</p>
<b>2. CONTEXT?</b> <b>Situation &amp; Challenges; Barriers to Overcome; Assets &amp; Opportunities</b>	<p><b><i>What are the characteristics of the situation in which we work? Barriers to overcome?</i></b>            Filming videos requires permission from people being recorded and, sometimes, to film in public venues.</p> <p><b><i>What are the characteristics of the target audience that we seek to help?</i></b>            Many beneficiaries seem to enjoy watching TV shows and videos and are interested in learning more.</p> <p><b><i>What ICT assets are already present in the community?</i></b>            Most people or groups have access to a TV. Access to basic feature phones is common, although smartphones are expensive and not widely used yet.</p> <p><b><i>What opportunities exist within the environment and system that we can leverage?</i></b>            Enjoyment of TV shows and a strong tradition of storytelling can be leveraged to create engaging learning products using video.</p>
<b>3. BELIEFS?</b> <b>Core Principles Governing our Decisions &amp; Actions</b>	<p><b><i>What development principles and non-negotiable values do we have to consider in our approach?</i></b>            Any learning products must be locally driven and created with input from the communities themselves.</p>
<b>4. WHAT?</b> <b>Technical Approach</b>	<p><b><i>Given our responses to sections 1–3, what approach will we take to best achieve our desired consequences?</i></b>            We believe that peer-created educational videos are an effective way to share knowledge with people in a way that is engaging and likely to have the most impact. Videos could be shown to groups on a weekly basis with facilitated discussions.</p>
<b>5. HOW?</b> <b>Critical Structural Elements, Required Equipment</b>	<p><b><i>How will it be implemented?</i></b>  <i>Training and technical support</i>            We will conduct a one-week workshop for district officers, farmer group representatives, and select farmers on techniques for effectively creating story-centered instructional videos. District officers will attend a one-week workshop on how to distribute the videos to their members. Additional technical assistance will be provided by the local technical lead on an on-going basis.</p> <p><i>Dissemination</i>            Videos will be housed at district offices and disseminated weekly at community meetings. As most communities already have access to TVs and VCD players, dissemination will primarily be done via a VCD library, supported by pico projectors in communities without access to TVs.</p> <p><i>Required equipment</i>            We will need to purchase at least 1 pocket camcorder and accessories for each district hub. Pico projectors will be purchased as necessary.</p>
<b>6. WHO?</b> <b>Essential Actors</b>	<p><b><i>Who will be responsible for implementing this?</i></b>            The project's local technical lead and home office project director will be responsible for overseeing all technical support and training. District officers will be responsible for facilitating video screenings with support from the local technical lead as necessary.</p>
<b>7. ARE WE THERE YET?</b> <b>Indicators and Measures of Success; Assessment Methods</b>	<p>Our primary indicators will be the number of videos produced, the number of people who have viewed them, and the percentage change in knowledge and practice.</p> <p>We will carry out surveys with viewers to gauge their knowledge and practices at the start. Further surveys will be conducted 6 months after the first video release to assess any change, disaggregated by whether or not they have created or viewed any videos and their frequency of participation.</p> <p>This will enable us to measure whether or not there is a correlation between viewing the videos and positive changes in knowledge and action.</p>





## COMPONENT TWO

# Worksheets

- ICT Option Assessment Tool
- ICT Infrastructure Questions
- Implementation Plan Framework



## ICT Option Assessment Tool

OBJECTIVE: .....

	ICT OPTION						
Assessment Criteria	Low-cost video	Mobile phones	Radio	Broadcast television	Web	Other:	Other:
Strengths of each option							
Weaknesses of each option							
Current team capacity							
Potential types of costs							
Could this be an appropriate option? Why?							

## ICT Infrastructure Questions

The following list of questions are meant to be illustrative to help you to think about some of the types of questions you may want to ask your local partners or members of your target audience. The answers will help you to understand exactly what ICT infrastructure they already have access to locally.

### **Do you own/have access to a computer?**

1. How many are operational (turn them on to confirm)?
2. What type(s) are they (such as desktop, laptop, netbook, tablet, e-reader)?
3. What are their specs (that is, CPU speed, RAM, HD capacity)?
4. What operating system are you running (that is, Windows, Mac, Linux)?
5. How do you primarily use this device (such as play games, word processing, accounting)?
6. Do you have access to the internet? If so, how fast is your connection? (Use speedtest.net to test this.)
7. How do you primarily use the internet (social media, news, educational resources, etc.)?

### **Do you own/have access to a mobile phone?**

1. What type of phone is it (that is, basic phone, feature phone, smartphone)?
2. Can it play videos? (Most feature phones and all smartphones can play videos.)
3. Have you ever used your phone to watch videos? If so, how did you get those videos?
4. How do you primarily use this device (inbound/outbound calls, SMS, etc.)?
5. How much memory does your phone have? Do you use a microSD card? (You may need to check for them.)
6. Do you have access to the internet via your phone? If so, have you ever used the internet to watch videos? What data package do you typically use?

### **Do you own/have access to a television?**

1. What type of access do you have (broadcast, cable, satellite)?
2. How frequently do you watch television (per day, week, month, etc.)?
3. What do you primarily watch on television (such as news, entertainment, educational shows)?

4. If you do not own a television but have access to one, where do you access it? Does it cost you anything to watch?
5. If you own/have access to a video player, what format can it play ( VCD, DVD, VHS)?

### **Do you own/have access to a radio?**

1. What do you primarily listen to on the radio (such as news, entertainment, educational shows)?
2. How it is normally powered (that is, battery, solar, crank)?
3. How frequently do you listen to the radio (per day, week, month, etc.)?

### **What is your primary source of electricity?**

1. How reliable is your electricity source (How frequent are blackouts? How many hours can you use it before power runs out?)

## Implementation Plan Framework

IMPLEMENTATION PLAN	
<b>1. WHY?</b> Desired Consequences: Immediate, Mid-term and Long-term Outcomes & Results	<p><i>What changes do we want to achieve by the time the project is over? Immediate changes/results?</i></p> <p><i>Mid-term changes/results?</i></p> <p><i>Long-term changes/results?</i></p>
<b>2. CONTEXT?</b> Situation & Challenges; Barriers to Overcome; Assets & Opportunities	<p><i>What are the characteristics of the situation in which we work? Barriers to overcome?</i></p> <p><i>What are the characteristics of the target audience that we seek to help?</i></p> <p><i>What ICT assets are already present in the community?</i></p> <p><i>What opportunities exist within the environment and system that we can leverage?</i></p>

## Implementation Plan Framework

PAGE 2 OF 2

IMPLEMENTATION PLAN	
<b>3. BELIEFS?</b> Core Principles Governing our Decisions & Actions	<b>What development principles and non-negotiable values do we have to consider in our approach?</b>
<b>4. WHAT?</b> Technical Approach	<b>Given our responses to sections 1–3, what approach will we take to best achieve our desired consequences?</b>
<b>5. HOW?</b> Critical Structural Elements, Required Equipment	<b>How will it be implemented?</b> <i>Training and technical support</i>  <i>Dissemination</i>  <i>Required equipment</i>
<b>6. WHO?</b> Essential Actors	<b>Who will be responsible for implementing this?</b>
<b>7. ARE WE THERE YET?</b> Indicators and Measures of Success; Assessment Methods	

Adapted from a framework originally developed by Eric Rusten at FHI 360



## Notes

## COMPONENT THREE

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# How can we create our own educational awareness videos?

**COMPONENT GOALS** // By the time you have finished this component you will:

- Identified the baseline quality standard for your videos.
- Thought about who will be involved in your video production process.
- Understood the basics of every step of the video production process.



This component includes suggested techniques for producing videos that meet a baseline quality standard, with a focus on drafting, recording, and editing your videos.

It also includes suggested techniques for lowering barriers to begin filming so that your team is more likely to produce quality videos, including simple ways to provide incentives for video production. It is not meant to be a comprehensive technical guide on how to create videos, although technical tips and references are included.

We have all seen videos that are painful to watch: ones with disjointed storylines, poor audio, distracting transitions, and dizzying camera motions. Compared to high-quality videos you have seen created by professionals, this may have led you to believe that it is simply not possible to create quality low-cost videos. In reality, not only is it possible to make quality videos on a budget, it is not as difficult as it may seem. The key, however, is providing your

team with enough guidance so that they are able to create effective videos without ongoing and continuous professional support. By effective videos, we are not talking about cinema quality, but rather a baseline quality that effectively communicates learning objectives and is engaging and accessible to your intended audience.

Before you begin producing any videos, you should first clearly identify the purpose of your videos. You must also articulate your baseline quality standards, or the minimum quality that you will accept in your videos before you share them with your target audience. A good starting point for establishing your baseline standard is to define what a video should look like to be useful for your target

audience. This is best done keeping in mind specific criteria, as shown in the baseline quality standard framework below.



With your team, determine which criteria are most appropriate to your situation. You may decide to use the criteria listed above or add/remove criteria. Write down each of your criteria classifications into the **Video Baseline Quality Worksheet**.

Alternatively, you can recreate the worksheet on flipchart paper. Discuss with your team what your expectations are for achieving a baseline or bare minimum in each area. A sample completed worksheet is included below as a reference.

It is possible that once you begin actually creating videos and sharing them with people, some of your baseline standards will change. That is fine. The important thing is that everyone on your team is clear about what is expected of them so they can create effective videos for your activity.

#### SAMPLE VIDEO BASELINE QUALITY WORKSHEET

Criteria	Baseline standard
<b>Video Quality</b> <i>(How was the video's stability? Framing? Lighting? Editing?)</i>	<ul style="list-style-type: none"> <li>At least 90% of all shots are clear, well-lit, and stable.</li> <li>Scene transitions or camera angles do not distract.</li> </ul>
<b>Audio Quality</b> <i>(How clear was the sound? Was there background noise?)</i>	<ul style="list-style-type: none"> <li>All dialogue can be heard.</li> <li>Volume level throughout video is roughly consistent.</li> <li>Background noise and wind is present, but does not distract from the dialogue.</li> </ul>
<b>Story Structure</b> <i>(Does the video flow? Does it have a beginning, middle, and end?)</i>	<ul style="list-style-type: none"> <li>Video has a beginning, middle, and end.</li> <li>Scenes generally flow clearly from one to another.</li> </ul>
<b>Message Clarity</b> <i>(Does the video convey a clear message?)</i>	<ul style="list-style-type: none"> <li>The objectives of the video are clear.</li> <li>Message is not abstract or confusing.</li> </ul>
<b>Engagement</b> <i>(Did the video capture your attention? Did it engage your thinking?)</i>	<ul style="list-style-type: none"> <li>The overall look of the video and content is engaging.</li> <li>If played to an audience of 10 people, a minimum of 9 of them would likely be engaged and watch the video from start to finish.</li> </ul>
<b>Learning</b> <i>(How well did you learn how to perform the activities presented in the video?)</i>	<ul style="list-style-type: none"> <li>Video provides enough information to enable a viewer to understand how to carry out the processes highlighted or to be informed enough to seek out resources to enable him or her to eventually carry out the process.</li> </ul>

This process will also enable you to determine whether it is possible to create videos on your own or you require professional support. For example, if your baseline standard is beyond what seems reasonable for your team, you may want to consider professional support. This may be especially necessary if you are planning to conduct a mass media or public awareness campaign, which may require a higher level of quality to meet broadcast television standards.



# How should our video production team be structured?

More often than not, people fail to create effective videos because of poor training and unclear video standards. Do not let lack of prior experience be your sole determining factor when judging whether someone is able to create videos. Rural teachers, health workers, and farmers—often without prior experience—have successfully created effective videos in countries around the world. As one [example](#), we worked with rural schools in Indonesia to create training videos for staff as part of a broader initiative. Beyond meeting the initial need of having multimedia material to support new teacher on-boarding, the video project had additional benefits. Teachers and students created the videos together, and learned skills that would be useful well beyond just those training videos. Moreover, at least two schools began selling video production services to community members for events and reinvested their earnings into their computer labs.

A great starting point is to determine whether logistics or resource restrictions predetermine some of your production

decisions and which people should be involved. For instance, there may be a limited number of people available to take part in your activities. If you have decided to work in multiple locations, you will first want to determine what is most appropriate for your budget and the technical realities on the ground.

It is important to stress that low-cost video is not necessarily low-input video. The development and dissemination of quality videos takes time, commitment, and structure. At the very minimum, you will need at least one person involved in the video production process. This would assume that the person is responsible for all storyboarding, recording, and editing. If you are planning to create a few videos per month and have production be centralized, this staffing model might work. In most cases, however, you will likely need more than just one person, particularly if you plan to create videos with communities over a wide geographic scope. Ideally, you should aim to have at least two

to three trained individuals involved with all elements of the video production process. If you are working in multiple regions within a country, you may need to have separate video teams per region. These do not need to be people who are focused full-time on video production, but our experience is that they should have at least three days of time available per short video (5 to 15 minutes) produced; this is based on one day for storyboarding, one day for recording, and one day for editing.

As a general rule, you might record 10 times the amount of footage that you will actually use, and editing one minute of video can often take around one hour of labor, including reviewing all of the footage you have recorded. Depending on the initial capacity of your team, it may take much longer than this. Initially, therefore, you may want to assume five or six days per video to be safe. Of course, this all depends on how much travel is required to collect footage, how many people you plan to include on screen, and how long it takes you to get all of your shots right.

Having more than one person who is trained in the process is beneficial for three main reasons. First, team members will be able to test ideas on each other, which will likely result in a better end product. Second, they can split their time worked on each video so that they can continue with their other responsibilities. Finally, if one of your team members is no longer available to help, you will not lose all of your technical capacity for video production.

After making these logistical considerations, another important determining factor should be their interest and track record. Someone who is excited and interested in creating videos may learn faster than someone who is participating out of obligation. In addition, if someone has a track record for learning and challenging themselves, they may be more likely to take on this new challenge.

Given that predicting the best candidate is not an exact science, you may also want to consider recruiting more people than you actually need. For example, if you have decided that you need five people to work on your video production team, you might want to invite 10 people to join. You may find that some people are already more experienced in

or are naturally drawn to editing, while others are more interested in storyboarding, and so on. Also, if any of the people you select to be on your video production team does not work out, you will have backups ready to step in.

You should also choose members of your video production team to check the accuracy of the content in each video. Members of your production team may not be experts on every topic you plan to feature in your videos; however, it is important to identify a technical expert to help you with this process. We cannot stress enough the importance of making sure that all of the content that you present in your videos is fact-checked and accurate. Although this might take more time, particularly if you have to re-record some footage that was inaccurate, it is well worth the investment. Presenting incorrect information as fact can be

dangerous to the audience if they act on that information, and it can be detrimental to your reputation. If it becomes known that one of your videos was inaccurate or misleading, it will impact the trust that your target audience has in all of your videos.

To ensure that all of your videos are accurate, you will want to identify external experts or resources that you can use for this process. An easy way to organize this is to draw up a list of experts, including their name, topic area expertise, and contact information. A basic template for this list, entitled, **Expert Contact List** has been included at the end of this component for your use.

Determine a process with each of these experts in advance to define how you will contact them and what is expected of them





in terms of information and response time. You should also determine whether you will need to provide them with any compensation for their work. The list of experts may include local-, regional-, and/or national-level experts. These lists should then be distributed to each member of your video production team(s) so that everyone knows who they can contact to check accuracy on a given topic. The contact list template also has a section for 'additional information.' This is where you can enter notes that may be of use to your team, such as "needs at least two weeks to respond to requests," "requires payment," or "not available more than once per month."

Do not forget to use your target audience members as resources as well. Engage community members in all stages of the video production process. Not only can this be empowering for the community members, but it can also be a valuable way of increasing local engagement and content relevance. This may also increase the chances of extending the shelf life of your video(s) or media activity, since community members who participate in the process will likely feel a sense of ownership over the content and its validity.

## Who should be featured in our videos?

In addition to your video production team, you will need to decide who will be featured in your videos. This will ultimately depend on which style of story you decide to use in a given video (see story style list under the Storyboarding section below for more details). Your videos may include your own team members or experts who conduct interviews or provide direct instruction. When using either of these types of people, make sure that they are qualified and knowledgeable enough to speak about the topic you are covering.

All of your videos will likely include community members as well. Deciding which community members will appear in your videos depends on your video's topic, learning objectives, and style, among other factors. If your topic is related to a success story or best practice, you will likely want to ask someone who has had success with that practice to star in your video. Using actual community members is much more authentic

than casting actors, and will likely resonate more with your intended audience. You will also want to make sure that you use a diverse cast of people across your different videos, looking at gender, age, socio-economic status, language, and so on. Over time, this will help ensure that your pool of videos is relevant and appeals to diverse audiences. Be sure to check the local reputations of the people you plan on including in your videos. If someone has a poor reputation within the community, other community members will be less likely to listen to the message even if it could be useful to them.

Prior to recording anyone, it is important to document their informed consent. If your organization has an Institutional Review Board (IRB), this process will be more formal and structured. Even if you do not have a formal process for informed consent, you should create a consent form that you can ask all those who appear in your videos to sign—or their parents, in the case of minors. Consent

## WHAT IS YOUR ETHICAL RESPONSIBILITY?

As a filmmaker, it is important to consider the ethical responsibility you have to anyone you record. When approaching an individual to ask for their participation, explain exactly how the video will be used and why you are asking them to participate. Also, let them know how you plan to disseminate it and make sure that they understand any implications their participation may have. For instance, some people may not be prepared for—or interested in—the extra attention they will receive if your video becomes extremely popular.

You will also need to consider whether to compensate anyone who appears in your videos. We often have no problem paying for professional ‘experts’, but are less willing to pay for expertise from local communities. Although the tendency is to expect people to participate without payment, if you are going to be capturing valuable local knowledge and sharing it, consider whether some form of compensation for their time and knowledge is appropriate. Of course, compensation need not always be financial. In some cases, the prestige of participating is compensation enough.

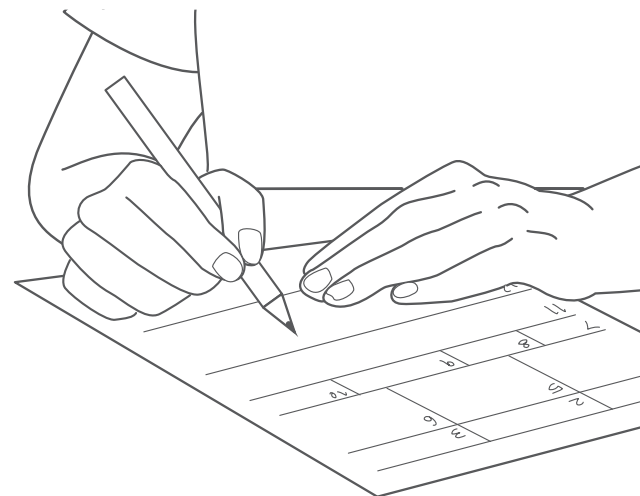
form text can range from fairly basic to more detailed legal documents. An example of simple consent form language follows:

*I agree to allow [insert organization name] and/or its partners to publish, copyright, and use videos and/or pictures of me for informational purposes. [State specific purpose of video here]. I understand that these videos or pictures may be published without restriction and in perpetuity. I understand that I will not receive payment or other compensation for use of this material.*

Another approach that has been used is to record consent via video instead of using written release forms. You can do this by recording someone on your team explaining why you are creating the video and how it will be used to the individuals who will appear on camera. If you choose to use video consent, make sure that you save all of your video consent clips both on your computer and backed up on an external device or online. While asking for this type of structured permission may seem strange to those of us who are used to recording videos for personal

or recreational use, it is consistent with international standards for creating videos for organizational use.

If you will be recording in a public place, you will also want to make sure that you receive any required approvals from local authorities or community leaders. Depending on the country and scope of your recording, this may be a formal process or not require any prior approval whatsoever. Even if no approval is required, you may still want to



explain to any community members what your intentions are, especially if you are not from that community. This will help to ensure in advance of your recording that they are comfortable and may also avoid any potential disruption.

Finally, it is also important to make sure that whomever you have selected to appear in a video is comfortable with being on camera. You may find a very knowledgeable expert or successful community member who just is not the right fit for the camera for whatever reason. This could be due to a number of factors, such as a reserved personality, a sleep-inducing monotone voice, or a speech pattern/accent that is difficult for most viewers to follow. Depending on how much time you have to help your subjects prepare, you may have to pass over recording people who are not camera-ready. If you do use someone who is not camera-ready for one of your videos, it may end up negatively affecting the overall impact of your video—even if the content is exceptional.

# What is required to create effective videos?

As mentioned earlier, this toolkit will not provide thorough details on how to train your team to create videos. Much of this information has already been created in more detail elsewhere. This section is meant to provide the foundation of video production, not advanced techniques. It includes all of the major considerations you will need to make to structure your video.

The following are quality technical training manuals and curricula on video creation that you may want to consult for more details or specific activities.

## Community Video for Social Change: A Toolkit



([http://www.arcrelief.org/site/PageServer?pagename=videoforsocialchange\\_toolkit](http://www.arcrelief.org/site/PageServer?pagename=videoforsocialchange_toolkit))

This toolkit, published in 2011, is a comprehensive guide for

planning and implementing participatory, community-based videos with a particular focus on gender-based violence prevention, HIV/AIDS, and other health issues. It also includes a complementary Practical Guide for Community Video Training with helpful training plans and exercises.

## InsightShare's Participatory Video Handbook



(<http://insightshare.org/resources/pv-handbook>)

The grandfather of participatory video handbooks, InsightShare's handbook from 2006 has lots of different activity ideas and techniques for effectively introducing participatory video into communities.



## Vimeo Video School



(<http://vimeo.com/videoschool>)

The Vimeo Video School has dozens of videos about creating videos, including a three-part Video 101 series that covers

choosing a camera, shooting basics, and editing basics.

## Witness's Video Advocacy Resources



(<http://www.witness.org/how-to>)

This is the go-to resource for anyone who is interested in using video for advocacy purposes.

It has a mix of how-to videos, tip sheets, a toolkit, and a training curriculum.

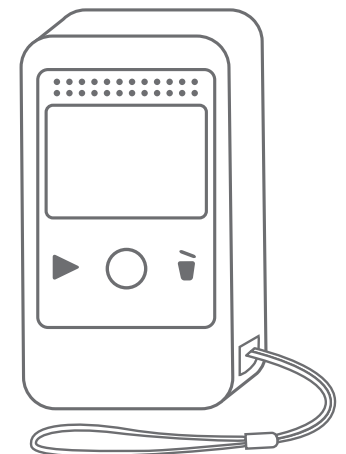
## MediaCollege.com



(<http://www.mediacollege.com/video/>)

This site has short, mostly text and image-based

descriptions and tutorials of pretty much every technical aspect you could ever want to know about video production.



# Storyboarding

The first part of the process of producing your own videos is creating a storyboard. A storyboard is important because it enables you to sketch out what your video will look like and what content it will include. This is different from a script, which is an extremely detailed, line-by-line outline of a video, including all of the dialogue. From our experience, it is better to not create a script for your video. Since you will not be working with professional actors, having a script can lead to unnatural dialogue. It is much easier for the untrained actor to integrate ideas into their natural speech than remembering and acting out scripted dialogue.

Storyboards provide the overall gist of each shot and serve as a general guide to your video production team and subjects. A clearly written storyboard will save time during recording and editing, and reduce the likelihood that you will forget to record important elements. Even if you are planning to create a documentary, you will still want to have a rough idea of the story you are trying to tell; in some cases, you may not fully know

what this will look like until after you have begun recording.

When creating your storyboard, it is important to make sure that the content you plan to include in your videos is accurate. If your videos are inaccurate, not only will they fail to achieve their objectives, but they may also lead to a loss of credibility, reducing the likelihood that target audience members will want to watch other videos you create. The best way to ensure accuracy is to thoroughly research your content and consult with experts to make sure that you are accurately conveying your message. You may find that using a simple checklist such as the one below helps to ensure that all videos are properly fact-checked:

- ✓ Research the topic of the video you plan to record.
- ✓ Consult with experts to confirm the accuracy of the process you plan to highlight.
- ✓ Develop storyboard based on this input.

- ✓ Share the storyboard with experts, team members, and/or local partners for their feedback.
- ✓ Share your storyboard with a selection of people from your target audience to see how it resonates with them.
- ✓ Edit storyboard as necessary based on feedback.







*The length of each video depends on your learning objectives and target audience. Consider this, though: the “10-minute rule” purported by some researchers, educators, and filmmakers claims that most people tend to lose their attention after 10 minutes. Based on this rule, you may want to aim to keep your videos to no more than 10 minutes each.*

*This does not mean that all of your videos should be 10 minutes. The length of each video should be dependent on the overall learning objective. Some more discrete objectives may only need a few minutes to convey, while more complex processes may require 10 minutes or slightly more. Remember that the level of detail that is interesting to us as filmmakers is not always going to be as interesting to our audiences.*

*An added benefit to creating short, modular videos is that they are easier to update. If you need to change a 10-minute video, it will take you a lot less time than updating a segment of an hour-long video.*

Storyboard templates vary, but they generally include video and audio directions, scene diagrams, and other details, such as running time, location, and materials required. A **Video Storyboard Template** is included in the worksheet section of this component. This template includes three primary segments in addition to the header information about the video:

- **VIDEO:** The video column provides instructions to the cameraperson about the types of shots they will use in each scene and what the focus should be.
- **DIAGRAM:** The diagram column is a drawing of what the overall scene will look like from the perspective of the camera.
- **AUDIO:** The audio column includes notes on the dialogue and other audio during each scene. If you are going to interview someone for your video, the audio should include the questions that you plan to ask to facilitate the discussion. Or alternatively, you may find it easier to create a separate interview guide that includes all of the questions you plan to ask to each person. Once you finalize your interview guide, share

it with the people you will interview so that they can be well-prepared in advance.

Feel free to create your own storyboard template based on what works best for your needs. Some people prefer to exclude the diagram segment of the storyboard; others prefer to include information on who authored each storyboard or the topic type of the video to facilitate categorization. No matter what else you change, always be sure to include your learning objective(s) on your storyboard. This is important for your video production team to understand, but it is essential to ensure that your video is organized in a way so that your audience will understand your message.

If, for instance, your learning objective is for community members to understand the rights of people with disabilities, but most of your audience comes away with a completely different message, then it is likely that you may need to re-work your storyboard and re-shoot the video. One way of avoiding this problem is to read through a storyboard with a sample group who represents your audience before you do any recording. Doing so will enable you to make changes to your storyboard without



having first wasted time and money to record a video that ends up missing its target.

It is important that your video has a clear beginning, middle, and end. Depending on the story style you use, the specific content in each section or scene may vary. If you are trying to teach people about a new practice, you will generally want to:

1

introduce the challenge being faced,

2

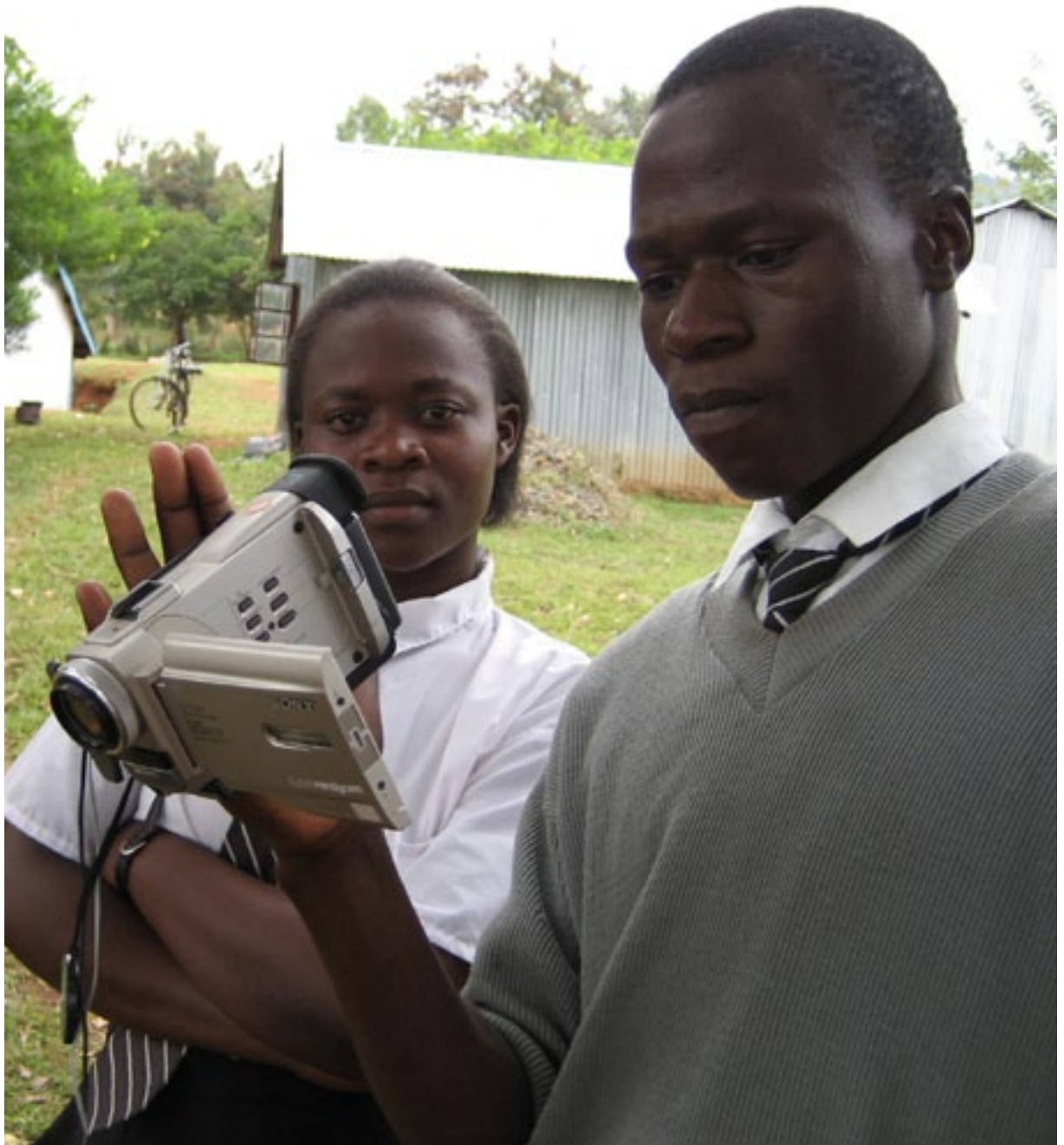
present the proposed solution,

3

demonstrate the process for  
implementing the solution,

4

and show the result, and any other pertinent information. Also, always be sure that your message is clear and that it is relevant and meaningful to your audience's lives.




A sample storyboard excerpt may look something like this:

## Video Storyboard Template

 **TITLE:** Triple Bagging Cowpea Seeds




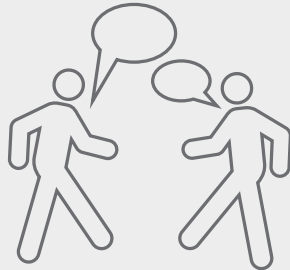
 **RUNNING TIME:** 9 minutes

 **LEARNING OBJECTIVE:** Viewers will be able to improve how they store cowpea seeds

 **MATERIALS REQUIRED:** Cowpea seeds, plastic bags

 **LOCATION OF SHOOTING:** John Okueye's farm

 **PREPARATION REQUIRED:** Gather materials, coordinate time with Mr. Okueye

Video	Diagram	AUDIO
Wide shot of farm. Transition mid shot of farmer complaining to his friend that he has lost another bag of his cowpeas.		Dialogue along these lines: "I cannot believe that I lost another bag of cowpeas. What can I do to prevent this?"
Close up on bruchid-eaten cowpeas while farmer runs his hands through what is left.		Farmer explains how he lost his seeds, when he noticed what happened, and how he had stored them.
Mid shot of friend crouched down next to farmer.  Close up shots on actors when speaking.		Friend: "I used to have the same problem as well, until I learned about a cheap way to reduce this infestation..."  Farmer: "Really? How does it work?"
Mid shot of actors crouched down.  Actors stand up and continue talking. Mostly close up shots on actors when speaking, although some mid shots when dialogue is more quickly back and forth.		Friend: "It is called the triple bagging technique" ... goes on to explain process.

There are five main story styles that you will likely consider using to convey your message. Although other styles do exist, these are the most commonly used for sharing educational information:

- **NARRATED** – A narrated story includes a voice-over narrator who describes what is being seen on the screen. It is often used entirely on its own in nature films or animations where there are no human subjects. This style is most frequently used if you plan to use the video you are shooting to create multiple language versions. It eliminates the need to dub over the audio of subjects in the video.
- **FACILITATED** – Facilitated stories are used primarily in videos that include interviews. The facilitator may be either on-screen, off-screen, or both; their role is to facilitate the discussion with the subjects being filmed and link interviews between different subjects. This style is most frequently used for sharing success stories or best practices.
- **DRAMATIC** – Dramatic stories embed the learning objectives into a story,

## SUGGESTIONS FOR LOWERING THE BARRIERS TO ENTRY

*The process of storyboarding is likely to be new to your team and some of them may consider it to be tedious and boring. Try to make sure that your storyboard template includes only information you will actually use. Including superfluous information will likely make the process even less appealing to your team.*



rather than being explicitly instructional. Some research has shown that we are hardwired to enjoy this type of story and, as a result, dramatic stories may be more effective at engaging audience attention.<sup>1</sup>

- **DIRECT INSTRUCTION** – Direct instruction is generally one person speaking directly to the camera about how a certain process is performed. It is most commonly associated with do-it-yourself type videos to convey the instructions or steps of a process.

- **FLY ON THE WALL** – This style is more akin to news or ‘cinema vérité’, whereby the camera records real events as they unfold in real time; it is a voyeuristic view of something that has actually taken place. A video using this style may be a recording of a workshop, a community planning meeting, or a school play, which you then edit and share.

Deciding on which style or styles is best for your videos will depend on your audience and learning objectives. Although in some instances you may use just one of these styles, chances are you will likely use at least two styles in a given video. For instance, you might have a facilitated story that also

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1. See, for example, “The Secrets of Storytelling: Why We Love a Good Yarn” by Jeremy Hsu in *Scientific American*. [Accessed online at: <http://www.scientificamerican.com/article.cfm?id=the-secrets-of-storytelling> on 3/20/12]



includes direct instruction, or a dramatic story that also includes narration. You may also find that some learning objectives may be too complicated to communicate using certain styles, while other learning objectives may lend themselves to one style over another. For example, if you plan to create a documentary video, you will likely rely more on narrated, facilitated, and fly on the wall styles.

The most important factor to consider is what style your audience enjoys most that is also likely to best convey your message. A great way to test this is to create a few short two-to-three-minute videos or 'clips' on the same topic using different styles. You can then screen each video for different sample groups who represent your target audience. Afterward, ask participants from each group to tell you what the learning objective of the video was and whether they enjoyed the presentation style. You can use this information to guide what style or styles you should use to create your full-length videos. When creating your storyboards, it is important to remember to not make your stories overly formulaic. If all of your

videos follow the exact same style and have the exact same story structure, you will likely lose the interest of your audience over time. Most people will find it difficult to stay engaged in videos that all seem identical. Variety will keep your videos engaging and will be more likely to achieve their learning objectives.



#### ACTIVITY

### Acting out your storyboard

**Objective:** *To help bring the storyboard to life and make it more tangible for your team*

One way to make storyboarding more fun and less of an abstract exercise is for your team to act what they are writing as they develop their storyboards. This can help them to better visualize how each scene can be composed, including the different shot types and camera angles, positioning of individuals, and dialogue (in the case of more scripted stories).

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# Recording

Once you have created your storyboard, you can begin recording your video. To prepare for this moment, you'll need to make sure that your video production team has had ample time experimenting with and practicing how to use the primary equipment and accessories you will use, such as tripods and microphones. For instance, if you are using a pocket camcorder, your team will likely not need more than 15 minutes to learn how to use all of its features. For standard or “prosumer” camcorders, however, you may need a half day or more simply to learn the basics.

At a minimum, you will want to make sure that your team understands the most common types of shots, framing, focus, lighting, stability, sound, and timing. In addition to reading about each of these elements in this toolkit, you should encourage your team members to practice on their own. It is also helpful to encourage them to watch television or movies to see if they can identify different techniques that are used. Suggested activities to facilitate this preparation can be found at the end of this section.

## Different types of shots

There are dozens of different shot types that videographers use when composing their shots. For the purposes of simplicity, we will only discuss the most common shot types that you will likely use when creating your videos. Within each of these shot types there are also sub-variants (i.e. close up and extreme close up).

Each of the shot types below can be used to record video of either subjects or objects. In addition to any primary video footage you are recording, you will also need to record cutaways. Cutaways are generally shots of anything that can be used during editing as “B roll,” or supplemental footage that adds extra relevant information, mood, or meaning to a sequence.

In addition, this type of footage is used to cover the ‘cut’ (or edit) during a subject’s interview or a technical glitch within a scene by cutting away in place of the flawed video while keeping the audio of the original scene. Cutaways can include footage of scenery or surroundings, objects and hands holding them, and other footage that can help

show an action taking place. As a practical example, imagine that you are recording an interview with a nurse explaining the types of services that she provides at a clinic. In addition to simply recording her speaking, you should also record other shots that capture the types of things she is talking about. You might have a shot showing the outside of the clinic and someone walking into it, a shot showing her handing someone medicine, and so on. During editing, you will use these cutaways interspersed during the video of her talking to make the scene more interesting.

## Basic shot types



**WIDE SHOT** – An extreme wide shot shows a significant amount of the subject’s surroundings and is generally used to establish your

scene. Closer wide shots (also called long shots) generally show the full body of the subject.





**MID SHOT** – Captures the subject from the waist up and roughly approximates

how you would normally view a person when talking to them. The mid shot is considered a comfortable, emotionally neutral shot.

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**CLOSE UP** – Close ups generally refer to shots that include the subject's face. Unlike wide and

mid shots, close ups tend to convey the emotional state of the subject.

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**OVER-THE-SHOULDER** – These are generally used when recording a conversation between

two people. The camera is positioned 'over the shoulder' of one person, pointed at the other, to establish relative location to each other.

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**POINT-OF-VIEW (POV)**

– This is a shot that shows the subject's

perspective, so that the viewer is seeing what the subject would be seeing. For example, if the subject is holding an object, we would see the object and their hand from the same angle from which we would imagine their eyes would be seeing it.

## Framing

Effective shot framing can engage your viewer and help to illustrate mood or emotion. As with anything else, the ability to effectively frame shots will improve with practice. Some of the basics that you will want your team to start mastering are:

- **RULE OF THIRDS** – This states that you should try to imagine your shot divided into thirds, both horizontally and vertically. Rather than placing your focal point in the center of the shot, you should place it one-third or two-thirds of the way down or across the frame. This type of framing is often most aesthetically pleasing than having your subject right in the middle.

Despite being called a rule, you do not always need to adhere to it. The rule of thirds is particularly useful when you want to give your audience a better sense of the surroundings where your subject is situated. If they are in the center of the screen, it can be more difficult to get a sense of where they are. The diagram below illustrates what the rule of thirds looks like.



- **HEADROOM/LOOKING ROOM** –

Related to the rule of thirds, this refers to the amount of space you have above someone's head or in front of them. Generally speaking, you should have a modest amount of space above your subject's head or in front of them in the direction they are looking. A lack of headroom or looking room can appear claustrophobic and be uncomfortable



to watch. The image below on the left is better framed than the one on the right if we are trying to show this woman's journey to the market. If, however, our story is about an eggplant's journey to the market, then the image on the right would be fine.

✓  
YES



NO



- **SCREEN CONTINUITY** (also known as “Crossing the Line” or “Rule of 180 Degrees”) – This refers to the imaginary line that cuts through the middle of a scene from side to side and the semi-circle that surrounds the scene. This semi-circle or arc of 180 degrees relates to where the camera is placed (see the image below for an illustration). When recording a scene,

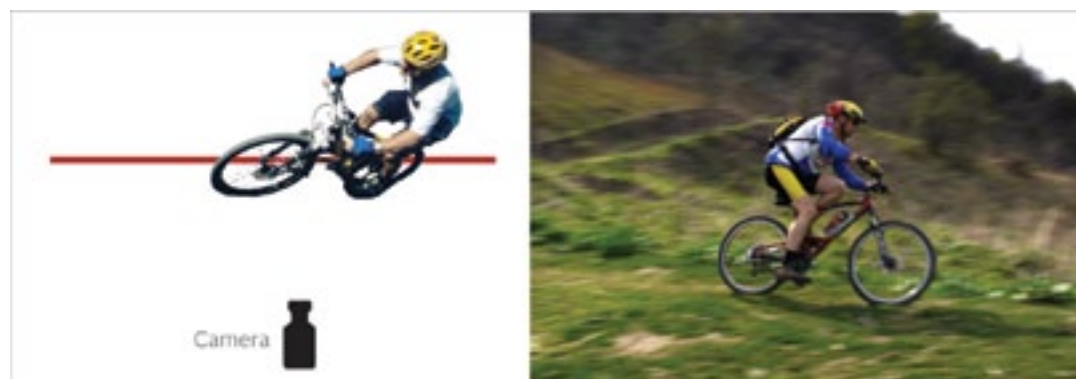


180 DEGREE  
SEMI-CIRCLE

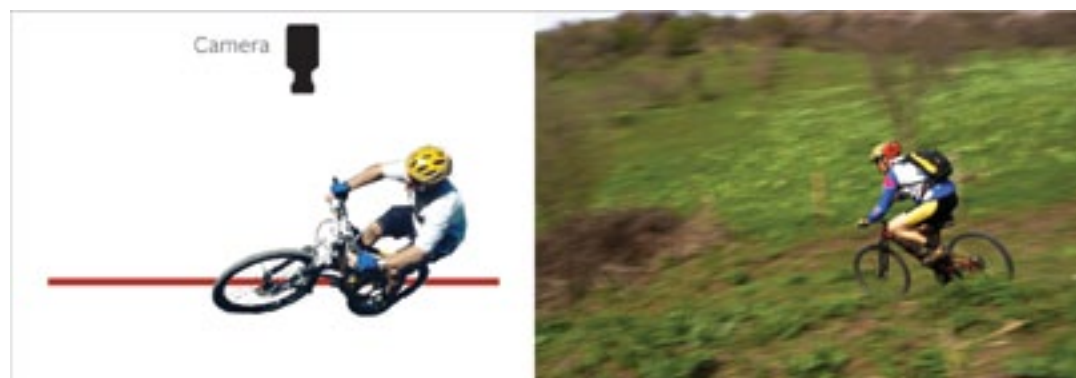
especially two subjects in conversation, never cross beyond the back of any of the subjects and never position your camera outside that semi-circle while recording. If you move to the other side of this semi-circle, it will result in your subjects

appearing to switch positions on camera. The subject who was on the left will now appear on the right, and vice versa. Crossing the line will likely disorient and confuse your viewers.

In the first picture below, the cyclist is moving from screen-right to screen-left



In the following image, the camera has ‘crossed the line’ and the cyclist appears to have changed direction; in reality, he is still moving in the same direction.



If you are shooting from several places along the semi-circle, you should also consider marking the ground (using rocks or twigs, for instance) at each location so you can always return to the same spot. You can also mark your subjects' places if they will be moving out of them between shots. This will ensure that your shot perspective is always consistent. Marking position in this way is helpful even if you adhere to the 180-degree rule. If you move the position of the camera or subjects in between shots, the background behind the subject will also change. If you did not mark the position, you may find the changing backgrounds between shots distracting when you begin editing.

- **SHOT ANGLES** – There are three primary types of shot angles that you will use.

The most common is the **straight angle**, which is an eye-level shot.

**Low-angle** shots are shot below eye level looking up. They can be used to make the subject appear larger, more powerful, imposing, or in charge, or simply to show something from a wider perspective.

**High-angle** shots are taken from above eye level looking down. They can be used to make the subject appear diminutive, vulnerable, or powerless, or simply be used to show something on the ground (like the peanuts in the blue tub below).

STRAIGHT



LOW



HIGH

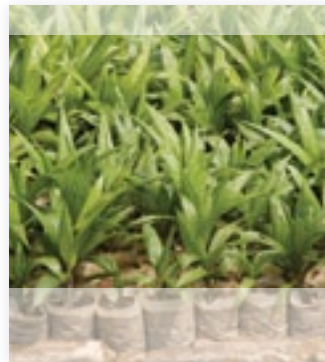


- **CAMERA MOVES** – This relates to the motion that you make with the camera. There are four basic types of camera moves:

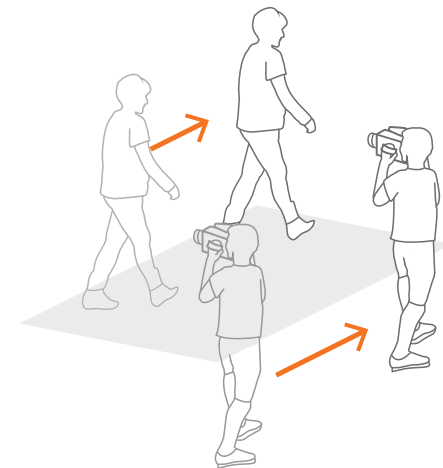
**Pan** – This is when you turn or rotate the camera either using a tripod or in the cameraperson's hand along a horizontal axis. It is often used to establish placement of a subject within a scene. For example, the camera might start out with a wide angle of a farm, and then slowly pan over until it settles on a farmer in her field.



**Tilt** – This is when you turn or rotate the camera along a vertical axis. Tilt is often used in dramas to build suspense when introducing a new character—particularly an antagonist. The camera might start pointing at someone's shoes and then slowly tilt up to show their face.



**Tracking** – This is when you move the camera to track or follow a subject. Unlike pan and tilt where the camera is moving along a stationary axis, with tracking the camera is generally being held still while the cameraperson is moving. In professional cinema, this is normally done using a camera mounted on a dolly or tracks to keep the camera still. At the low-cost end, you can improvise using anything with wheels or simply by having your cameraperson walk carefully. These types of shots are often used when the camera wants to follow someone who is walking in a direction other than along the horizontal axis.



**Zoom** – This is when the image appears to move closer to or farther away from the subject when the cameraperson adjusts the lens' focal length; the tripod or cameraperson does not move. Generally speaking, you should try to avoid using the digital zoom that comes with most pocket camcorders, since it results in poor image quality. In lieu of this, consider actually moving the camcorder closer or farther away from the subject between shots.



## Focus

If you are using a pocket camcorder, you likely will not have any manual focus control. Since the camcorder will automatically focus, it is important to make sure that it is focusing on your intended subject. For example, it may focus on a leaf that is hanging in front of the camcorder and not on your subject. If this happens, you may need to adjust your shot type or angle until the camera comes into focus on your subject. If you are using a camcorder that has manual focus, read the instructions to understand how it works, then experiment focusing on a variety of subjects at various distances from your lens.

✓  
YES



NO



### ACTIVITY

## Video Scavenger Hunt

**Objective:** Practice recording different shot types in a fun and competitive way

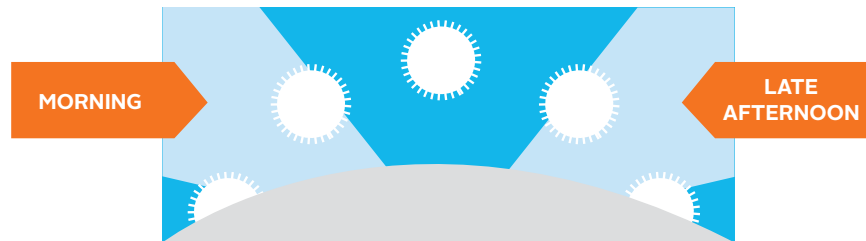
Use the scavenger hunt checklist found in the worksheets section of this component to have anyone you are training practice recording different shot types. You can have them compete against each other individually or in teams. The general rules to the scavenger hunt are as follows:

- Each team has 30 minutes to record quality examples of the shot and frame types they learned about.
- Each team member is responsible for recording an equal number of shots.
- Team members must state "This is [Name] recording [shot/frame type]" with each clip.
- Each clip must last at least 10 seconds.

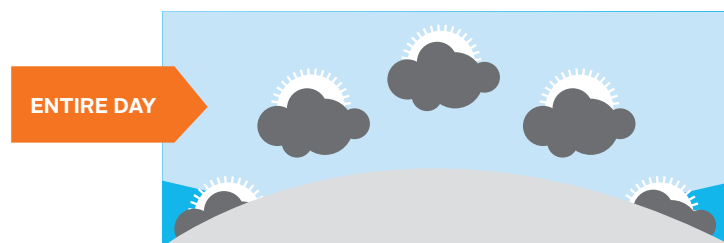
Feel free to adapt the rules of the scavenger hunt to your situation.

## Lighting

Since much of your recording will likely take place outside and you will most likely not have lighting equipment, you'll want to make sure that you have sufficient natural light.



If it is **sunny** out, the best times to shoot outdoors are in the morning or late afternoon; these are known as the 'golden hours'. When the sun is directly overhead, it can cast unflattering shadows on the faces of your subjects and make a scene look very flat. If you want to test it out for yourself, stand underneath a light bulb and look at yourself in a mirror.



If it is **overcast**, you will likely be able to record throughout the day provided that there is enough ambient light to illuminate your subjects.

As a general rule, try to avoid shooting in the direction of the sun. This will result in your subject either being too dark or the background being too bright, neither of which make for compelling video. You may also experience this when recording a subject indoors with a window in the background. If you notice that your subject is too dark or not properly visible, try either moving the position of the camcorder or the subject until the lighting on your subject returns to normal. More information on low-cost indoor lighting solutions are available in Component 6.

## Stability

An unsteady video not only screams out amateur, but it can also be distracting to the point of giving your audience motion sickness. The best way to address the issue of stability is to use a tripod. If you are unable to find a tripod, you can reduce some of the effects of a shaky hand by firmly holding the camcorder and then bracing your arms against your sides. You may also put the camcorder on a stable surface; for example, a stack of books on a desk to shoot an interview; a low wall to record an establishing shot of fields. These



are not as effective as using a tripod, but the difference between using this technique and simply holding the camcorder with your arms outstretched is instantly noticeable.

## Sound



*Always make sure the microphone is working BEFORE you start shooting. For built-in microphones, be aware of where it is and make sure that you do not have anything obstructing it (such as your fingers).*

The microphone on pocket camcorders can be very sensitive. Even when using an external microphone, be careful when shooting outdoors or in noisy environments—the camcorder will likely pick up a lot of background noise in those cases. To ensure the best possible audio when using the built-in microphone, remember the following:

- Use your stage voice (speak loudly and enunciate).
- Avoid areas with loud background noise.

- Do not record into the wind (and if possible, shield the wind with your body or other objects).
- Try to minimize your use of the camcorder's zoom. Instead zoom with your legs by moving closer to your subject.
- Know where the microphone is and don't cover it up with your finger by mistake; on pocket camcorders the microphone is often little more than a small hole on the front or top of the device.

In addition, when using an external microphone always make sure to do a sound check to confirm that it is functioning at the start of each session. You should also always have extra batteries on hand in case you need to replace them while shooting. If your camcorder enables you to monitor audio in real time, then you can use a headset to confirm that audio levels are acceptable during recording. Otherwise, make sure to periodically review the clips you have recorded while you are on location to ensure that the audio quality is acceptable. Nothing is worse than having recorded hours of video, only to find out once you are back in your

office or home that the microphone was not working or the background noise was too distracting. More information on specific external microphone options can be found in **Component 6**.

## Timing

Make sure that you include buffer space at the beginning and end of each clip you record. The easiest way to do this is to begin recording 5 to 10 seconds before you give your subjects the sign to begin the action or interview, and then to stop recording five to ten seconds after they have finished the shot. During these buffer periods, instruct your subjects and anyone else on the 'set' to be quiet so that the only audio recorded is ambient sound. This will greatly facilitate editing of each clip, and will ensure cleaner audio and visual edits.



### **5–10 SECONDS**

*Use at least five second buffers before and after each clip you record.*



## Video file types

There is no standard video file type used by camcorders. Some of the more common formats are MP4, WAV, MOV, AVI, and MPG. There are also high definition file types, such as MTS or M2TS. Not all video file types are compatible with all editing programs, so you will want to make sure you confirm what file types your editing program will accept. Although it is possible to convert videos into different formats using third-party software (more on this in **Component 6**), this process leads to some quality degradation. You can generally find this information under the specifications of your camcorder on the box or in the manual, and on the box or website of the editing program you are using.

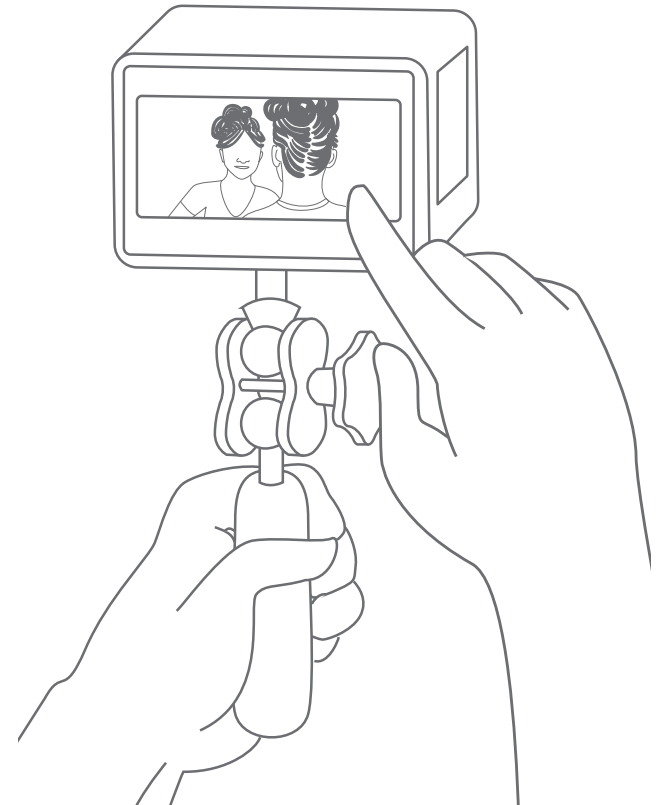
Even if the specifications say that they can accept all file types, it is always better to do a quick test by importing and mastering (see the Editing section below for more details on this) clips before you begin your actual recording. For example, even though Movie Maker says that it can accept MTS files, it often runs into complications when processing them. If you recorded your

video in a file type that your editing program will not accept and have to convert it, keep in mind that your clips may still not be compatible depending on how clean the conversion process was. All the more reason to test before you record all of your footage.

## Number of shots

**Shots** are video segments that run for an uninterrupted period of time. Many shots are combined to create a **scene**. For example, a scene that shows a conversation between two people may be composed of several different shots that have been seamlessly combined during editing.

You may be wondering how many shots (or video clips) you should record for your video. The answer is that there is no correct answer. It really depends on the type of video you are recording and the message you are trying to convey in each scene. Action scenes tend to have a lot of shots, while an interview may have fewer.





#### ACTIVITY

### Guess how many shots

**Objective:** To understand that a scene is often composed of many more shots than a casual viewer might recognize as individual shots.

Find a one-minute video clip or segment of a longer video. Describe the type of video to your participants and ask them to guess how many shots they think will be in the video. If you are doing this on your own, write down how many shots you think there will be so you can compare it to your final count.

As you are playing the video, count out all of the shots together. What you will likely find is that your initial guess was significantly lower than your final count. This is because good filmmakers and editors use multiple shots to capture our attention and engage us so that we do not even notice changes in shots. Keep this in mind when you are recording footage for your own video. You need to resist the temptation to record long, uninterrupted shots similar to the type you might take when recording home videos of friends and family. That type of fly-on-the-wall recording, while perhaps interesting to the person recording it, will quickly bore other viewers.



### SUGGESTIONS FOR LOWERING THE BARRIERS TO ENTRY

*One of the easiest ways to lower the barriers for recording video is to allow anyone who will be helping you to record to explore using the camcorders on their own. If you are overly controlling of the camcorders, they may doubt their own capacity to handle them. Encourage experimentation, sharing, and constructive feedback. The more your production team members are able to use the camcorders to record video, the more comfortable and creative they will become—and the better-quality video they will be able to produce.*

*Try using the activities listed above to make it more fun. You may also consider creating your own video on how to use the camcorder that they can refer to as an illustrative guide. Finally, as with storyboarding, consider exploring ways to promote positive competition and recognition for high-quality work.*

## Editing

Editing videos can be an extremely complicated and time-consuming process if you want to produce a highly polished, professional-looking product. It does not have to be this way though. Using freely available editing software, you can produce decent-quality videos without weeks or months of training. Rather than discussing any particular editing software here, this section will focus on specific steps that you can take to make sure that you are able to edit a coherent and uniform final product. More specific information on software that you might consider using can be found in **Component 6**.

### Organizing your clips

Before you begin editing, the first thing you will want to do is develop a naming and filing system for organizing all of your clips. Since you will likely have recorded dozens of video clips for any final video, you want to make sure that they are well-organized and that you can easily find what you are looking for. You may want to 'file' clips by the location where

they were shot, the date, the interviewee, or some other category. The most critical criterion for organizing your video material is to be **consistent**; this means that everyone on the production team must name or label the material they shoot in the same way. For example, you may want to name all clips related to your introduction as Introduction01, Introduction02, and so forth. Or you may decide to keep the native file naming of your camcorder (such as DSCN0001) and instead decide to keep more detailed descriptions of each clip. There is no best method. It really comes down to personal preference, so choose whatever system you feel most comfortable with.

As part of the organization process, you should watch all of the clips you have recorded and select the footage that you are likely to use. This part of the process might not be the most fun, but it is a necessary task if you want to ensure that you end up selecting the highest quality and most relevant clips you have recorded for your final video. You can use the **Video Editing Preparation Worksheet** to keep track of which clips you think you will use and how. Below is a short example of what that might look like.

As you watch each clip, you should write out the file name and a short description of the

clip to help you easily identify it later. Do this even for clips that you do not yet think you will use. Once you start editing, you may find that you need additional b-roll, and want to revisit some of these clips for this purpose. The clips that are completely no good (such as those where someone's finger is covering up part of the frame) can be deleted without being logged.

For the videos that you log, you should also make note of the beginning and ending time code for the segment of video within the clip you want to use. The time code will normally be displayed in your editing program as HH:MM:SS.FF, meaning

Clip Name	Description	Time Code (start/end)	Transcription
Introduction 1	PA talks about budget	00:01:01.02 – 00:02:02.13	For the first time, in 2014 when the provincial government passed its budget, there is some money that is allocated that is direct for women's support. That's the first time we have done that.
Introduction 2	PA talks about strategy	0:17 – 0:41	There is a strategy that we have employed called integrated provincial development planning that basically goes to say that we can all work together.
Introduction 3	Importance to government	00:00:00.29 – 00:02:35.18	In recent years, our government has realized that women have to be given special attention where they have come up with family and sexual violence law in the country, so that is protecting our women in society now



#### A NOTE ON AUDIO

*You may be tempted to use popular music in your videos. Music, particularly with vocals, can often be distracting; this is especially true if its audio levels are too high or if it is playing as a backdrop to dialogue.*

*Beyond the technical considerations, even if your video is not being sold, you must obtain the legal right to use copyrighted music in your videos. If you plan to use any music, first make sure that you have the right to use it or that the music is freely available for use without a special copyright.*

*For more information on legal sources of music for videos visit [Creative Commons](#).*

hours:minutes:seconds.frames. For example, a time code that reads 00:01:01.02 means one minute, one second, and two frames. If you are viewing your video clips in your video player or basic editing software, it is possible that it will only display minutes and seconds. If so, you can just record the minute and second time code for each clip. This will save you time when you go back to edit each clip, since you can advance directly to the point in the clip where you want to start. Most editing programs allow you to trim clips directly in your video timeline without altering the original file.

If you are using a program that requires you to save any changes you make when trimming a clip, always make sure to 'Save As' so that you do not lose your original, full clip. This way you will still have the original in case you want to go back later and include additional footage from that clip or if you make additional videos on the topic.

Finally, if you plan to subtitle your clips, you can type a transcription of the segment you've selected into the last column on this worksheet.

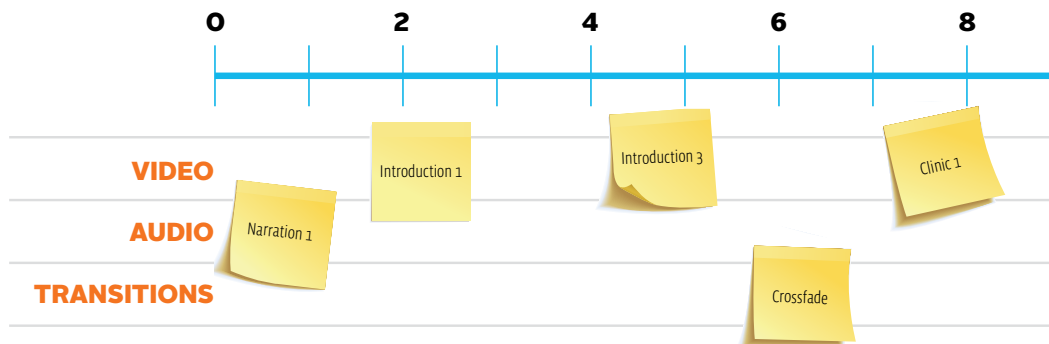
## Rough editing

Once you have finished the process of identifying and trimming clips to use, you can begin to lay out your selected clips onto a timeline. This step of the editing process is known as the rough edit or rough cut. There are two ways to carry out this step. The first is to do a paper edit, which means that you write out the order of each clip, any transitions, and any additional audio. The other option is to use the timeline in your editing program to manipulate and edit your clips directly.

Although it may seem tedious, the benefits of doing a paper edit first are that it can be done on flipchart paper in a group so that your entire team is able to provide input. In addition, depending on how powerful your computer is, you may find that doing a lot of back and forth directly in the editing program's timeline slows down or crashes your computer. Certainly, however, if your computer is powerful enough and you do not plan on a collaborative editing process, then laying out your timeline directly in the editing program can save you time compared to doing a paper edit first.

If you decide to do a paper edit, the easiest way is to lay out flipchart paper with sticky notes for each video and audio clip name. A basic paper edit layout might look something like this:

Once you have laid out your timeline and have written the names of each video clip on sticky notes, you then lay them out in order along the timeline, doing the same for any additional audio or transitions you want to add. You will find that this process is very similar to what editing looks like in your editing software. The benefit of using sticky



If you plan to add subtitles to your video, it is worth noting that there are two types of subtitles:

Softsubs are subtitle files that you can upload along with your video onto websites like YouTube. They can also be played with some video players, such as [VLC player](#), but may not be compatible with some dissemination tools, such as pico projectors.

Hardsubs are subtitles that have been directly 'burned' onto your final video file. Since they are part of the video, they are compatible with all dissemination tools, but there is no way to turn them off. In Movie Maker, this is done by adding captions with the subtitle text to each clip.

More information on how to create your own subtitles can be found in the software section in [Component 6](#).

notes for each clip is that you can easily move them around while doing your paper edit.

## Tight edit

After you have finished your rough edit and all of the pieces of your final video are in place, you should tighten up your video by making additional adjustments to your video, audio, and transitions. This is also the time to add any titles you plan to use. The tight edit (or fine cut) should be done directly in your video editing program.

The first thing that you should do when you begin editing your video is ensure that you save your project in your editing program. By

creating a project, you will be able to open your video-in-progress as you left it so that you can take breaks during editing and shut down the editing program. The project file is not a video file itself, but rather a blueprint that your editing program uses to track your timeline. Having a project allows you to go back and make changes to your video months later if you need to update something. As with any computer program, make sure that you save your project often while you are working on it. Video editing programs demand a lot of computing power, so it is not uncommon for computers to freeze or crash while editing. Losing what you have worked on for many hours, days, or even weeks can be extremely frustrating and demoralizing, so make sure it does not happen to you or your team by saving often.

For anyone who is using a PC, the easiest starting point for your editing is likely to be Movie Maker, which is available for free.



#### A NOTE ON VIDEO TRANSITIONS

*Video transitions (e.g., dissolves, wipes or fades) can be effective for facilitating flow between clips—particularly when showing the passage of time—but they should be used only in moderation. Too many fancy transitions or a wide variety of transitions can be distracting. Only use transitions when they enhance your video. Remember, you do not need to use transitions between every clip.*

If your PC has Windows, it likely already came pre-installed with Movie Maker, but it can also be downloaded [online](#). For Mac users, [iMovie](#) is another really good basic video editing program that often comes pre-installed on devices. If there are other editing programs that are more commonly used or available in your country, then feel free to use those instead. The specifics of editing are going to vary depending on the video editing program you use, but, generally speaking, your editing will include the following steps:

- Importing your clips into the editing program
- Arranging your clips, including cutaways, in the right order

- Trimming each clip to only include the footage you want shown
- Adding audio, and in some cases creating your own audio (that is, narrations)
- Adding titles, transitions, and additional effects

We have developed seven short videos on how to use [Movie Maker 2012](#), all of which are freely available through this [Vimeo channel](#). They include techniques for [creating cutaways](#), [adding transitions](#), [creating voice overs](#), and several other important steps in the editing process.

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## SUGGESTIONS FOR LOWERING THE BARRIERS TO ENTRY

*Video editing can be more tedious than people might initially expect. Encourage your team to stick with it and continue to practice. It will become easier and faster with time. You can also encourage them to watch training videos such as those at [Vimeo Video School](#), or you can create your own training videos using free programs like [Jing](#). Jing allows you to record narrated video of your screen so you can create your own videos on specific steps of the process in local dialects to share with your team. Finally, as was suggested with storyboarding and video recording, creating some sort of positive incentive to further encourage your team might be helpful.*



## Mastering

The final step of the video editing process is to master your video (also called final finishing). This step is taken after you have finished your tight (or fine cut) edit and are ready to finalize your video. Before you master your video, make sure to watch it in your video editing program from start to finish a couple of times to confirm that you are satisfied with it and that you have not missed anything. If you notice anything that you are not satisfied with, go back and make the appropriate adjustments.

Once you are ready to master your video, you should select the appropriate option in your editing program. In Movie Maker, for example, this option is called 'Save Movie File'; although in other editing programs it has other names, such as 'Export Video', or 'Render Video.' The program you are using will also ask you how you want to save your video, including the file type, aspect ratio, display size, and frames per second. You will want to select settings appropriate for your

primary method of dissemination. If you are not sure what the appropriate settings are, check the user manual of your primary dissemination device or try to do some research online. Otherwise, you can use the default settings. Keep in mind that the higher the quality of your mastered video the larger the file size will be.

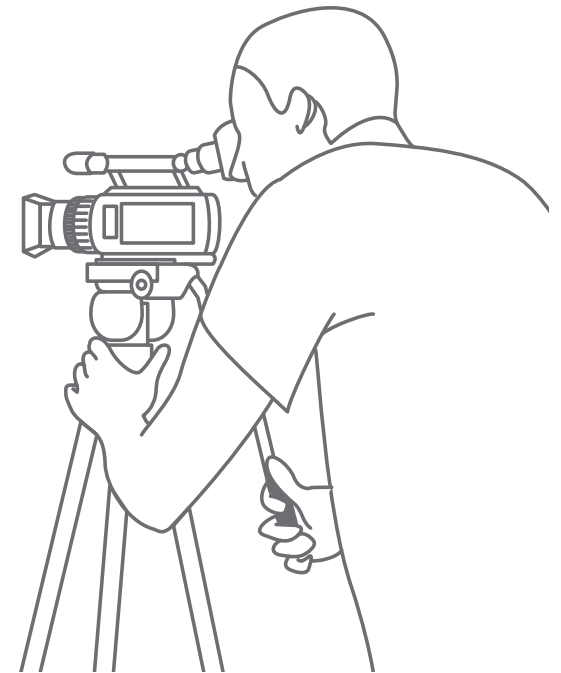
If the program you are using does not allow you to master your video in a compatible format, you can always use a file conversion program (described in Component 6) to convert your video to the appropriate format after the fact. Although file conversion may lead to quality degradation, the difference is often negligible to the untrained eye on almost any dissemination device you will be using. When you do a test screening of your video using your dissemination device, you should be able to identify whether it plays correctly. Telltale signs of incompatibility are video or audio that jumps, is out of sync, or simply fails to play at all. If this happens, you can always re-master or re-convert your video using another configuration.



### COMPONENT THREE

## Critical success factors

- *Establish baseline quality standards.*
- *Select the right people to do the work.*
- *Produce quality videos that meet your audience's needs.*



# Notes

## COMPONENT THREE

.....

# Worksheets

- Video Baseline Quality Worksheet
- Expert Contact List Template
- Scavenger Hunt Checklist
- Video Storyboard Template
- Video Editing Preparation Worksheet









## Video Baseline Quality Worksheet

Criteria	Baseline
<b>Video Quality</b> (How was the video's stability? Framing? Lighting? Editing?)	
<b>Audio Quality</b> (How clear was the sound? Was there background noise?)	
<b>Story Structure</b> (Does the video flow? Does it have a beginning, middle, and end?)	
<b>Message Clarity</b> (Does the video convey a clear message?)	
<b>Engagement</b> (Did the video capture your attention? Did it engage your thinking?)	
<b>Learning</b> (How well did you learn how to perform the activities presented in the video?)	

# Expert Contact List Template





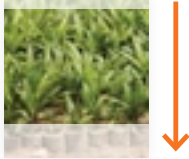

Name	Area of Expertise	Contact Information	Additional Details

## Video Scavenger Hunt Checklist

Shot type		Completed by
Wide shot		
Mid shot		
Close up		
Over the shoulder		
Rule of thirds		
Head room		



## Video Scavenger Hunt Checklist (continued)

Straight angle		
Low angle		
High angle		
Pan		
Tilt		
Manual zoom		

## Video Storyboard Template

 LEARNING OBJECTIVE: .....

 PROPOSED RUNNING TIME: .....

 TITLE: .....

 MATERIALS REQUIRED: .....

 LOCATION OF SHOOTING: .....

 PREPARATION REQUIRED: .....

Video	Diagram	Audio

Video	Diagram	Audio

## Video Editing Preparation Worksheet

## Notes

## COMPONENT FOUR

# What is the best way to disseminate our videos?

**COMPONENT GOALS** // By the time you have finished this component you will:

- Have selected the dissemination option(s) you will use.
- Have developed a dissemination plan.
- Be able to prepare your team to facilitate video.





The means through which you disseminate your videos will vary, depending on your target audience and the local context. It is important to develop a dissemination process that is appropriate to the context you are working in if you want to maximize the likelihood of the videos having an impact.

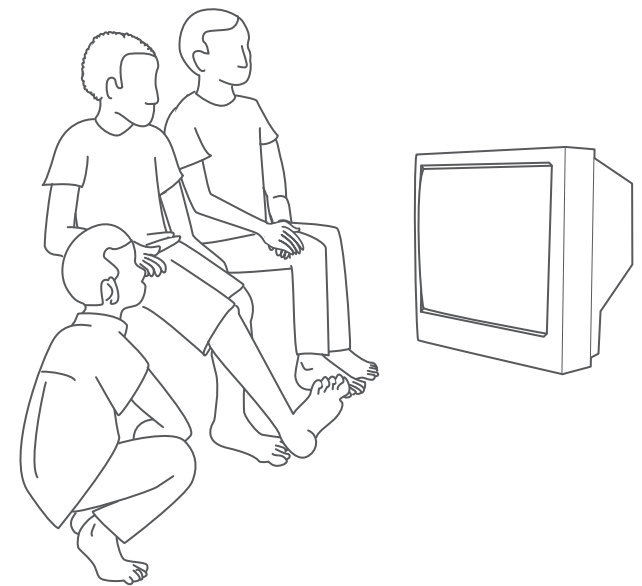
Otherwise, even the best videos could end up in the virtual dustbin. This component includes suggestions for different dissemination methods, including both technical and social considerations. It will help you to assess which method(s) might be most appropriate for your needs and show you how to use continuous feedback to improve your dissemination approach.

Although creating quality videos is important, if your target audience does not see them, for all intents and purposes, the videos do not exist. Choosing the most appropriate method(s) to disseminate your videos, therefore, is of utmost importance to achieving your objectives.

When we talk about dissemination, we are referring to the process through which the videos you create reach their intended audience. There are a number of different ways that you can disseminate your videos, none of which are mutually exclusive. You may find that either a single method or a combination of methods is most appropriate for reaching your target audience.

This component assumes that you have identified your target audience in advance. The content here will still be useful if you have not identified your audience. It is recommended, however, that you tailor your dissemination methods to your audience

rather than select your audience based on the method you want to use.



# What are the different dissemination methods we can use for our videos?

Once you have identified your target audience, you can determine which video dissemination method is most appropriate for your needs. This section will look at nine of the most common methods of video dissemination:

1. Portable computers (laptops/tablets)
2. Pico projectors
3. Television and video players
4. Mobile phones
5. Computer access points
6. Direct distribution of VCDs/DVDs
7. Broadcast television
8. Online (websites, blogs, social media)
9. Film festivals

Before deciding which method is best for you, you should determine which method or methods are most likely to reach your target audience, and whether you have the capacity (both time and money) to use that method. You can use the **Dissemination Selection Worksheet** at the end of this component to help you with that process. If it looks familiar, that is because it is a modified version of the **ICT Option Assessment Tool** in **Component 2**.

The following is a description of each of the nine methods and how they can be used to disseminate educational awareness videos. Specific information on the hardware requirements and estimated costs of the methods listed here can be found in **Component 6**.

## Portable computers



Tablets are becoming increasingly popular due to their portability, long battery life, and ease of use. They can very easily and quickly be pre-loaded with videos that can be shared with community members. Their limited screen size, however, means that they are best used by no more than a few people at a time to watch videos. This method is most effective for disseminating videos to individuals or extremely small groups. For example, Sustainable Harvest Coffee Importers is using tablets with coffee cooperatives to assist with traceability and supply chain management. In addition to this, they are using the tablets to share training videos with farmers when they bring their beans to the co-op. More information on their approach can be found on the [Sustainable Harvest](#) website.

Alternatively, if your staff or partners already have laptop computers, you could consider using a laptop to demonstrate videos in the same way you would use a tablet.

## Pico Projectors



*Photo credit: AAXA*

Pico projectors, which are also known as pocket or hand-held projectors, are hand-held projection devices.

They generally come with internal memory and are bright enough to project 40 to 100 centimeter screens, measured diagonally. Unlike standard projectors, most pico projectors have insufficient brightness for use in a normally lighted room; therefore, they are best used either at night or in a room with limited ambient light. Their size and the fact that they are battery operated—and, therefore, can be charged in advance—makes them effective for disseminating videos to groups of 10 to 25 people in communities without convenient access to electricity.

## Television and Video Players



Until a few years ago, a number of development organizations disseminated videos by transporting

televisions, video players, and gas generators to villages for local screenings. Other organizations have placed televisions and video players aboard mobile video vans that they drive from village to village. Given the cost of investing in a vehicle and ongoing fuel expenses, these options are less cost-effective than the many small and affordable alternative dissemination devices now on the market.

If televisions and video players are already locally available in the community you are working in, they can be cost-effective tools for disseminating videos. They might be located in private homes, community centers, schools, or even in small movie houses, which are oftentimes just a small shack. If you do use locally available televisions, make sure that they are somewhere that is accessible

to your target audience. Some communities have asked local movie houses to play short videos before or after their main attractions. This may require payment, but is sometimes provided as a public service.

If you do decide to use locally available television, be sure to check what equipment they have in advance. If they only have a VCD player, then DVDs will not work. You'll need to burn your video on a CD instead. If you plan to play videos directly from your camcorder, you'll want to check the input and output options on their television and video player to ensure you have the correct cables available to show your videos on them. Many newer televisions even have USB and SD memory ports, which would eliminate the need to burn DVDs or VCDs.

Another option that exists, although is likely not worth considering given its single-use function, are portable video players. These devices generally have screens between 7 and 25 centimeters and built-in DVD players. Some models also include USB and SD memory card inputs for playing videos.

## Mobile Phones



Over 40% of the developing world already owns a mobile phone, and that number is expected to grow to more than 50% within the next five years.<sup>1</sup> Although there are still individuals without mobile

phones and communities without cellular signals, the growing ubiquity of mobile phones is becoming the new world reality. Moreover, a growing number of these phones are capable of receiving and playing videos. And bandwidth access is improving as well, with over 50% of all mobile phones estimated to have 3G or 4G connectivity by 2017.<sup>2</sup> While many feature phones have fairly limited screen sizes, the average smartphone has a screen size of between 10 and 12 centimeters diagonal—and as large as 13 to 18 centimeters with so-called ‘phablets’ like the Samsung Galaxy Note and others. Whether the screen size on a phone is sufficient for your videos depends on the level of detail that viewers need to see.

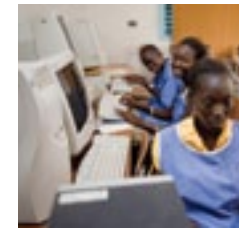
.....  
1. GSMA Intelligence, “Market penetration, subscribers” [Accessed on 3/12/14 at <https://gsmaintelligence.com>]

2. A.T. Kearney, *The Mobile Economy 2013* (GSMA, 2013) [Accessed online at <http://www.gsma-mobileeconomy.com/GSMA-Mobile-Economy-2013.pdf>]

Videos can be accessed on a mobile phone either through using the phone’s data plan or by manually sharing videos with friends through a wireless Bluetooth link or a memory card. The important thing is to make sure that your video is optimized for whatever screen resolution most of your viewers will have on their phone—many video editing programs will help you select the right option. Although smartphones can generally play most video file types, for feature phones, you will need to convert the video into a .3GP file to ensure it they can be played properly.

One example that is already taking advantage of mobile phones to disseminate videos is [HealthPhone](#), by the Mother and Child Health and Education Trust. HealthPhone’s library carries over 1,400 health and nutrition videos available in more than 60 languages. The videos can be accessed online, and are also pre-loaded on certain mobile phones and on microSD memory cards. The project has brought together more than a dozen content, technology and learning partners, as well as mobile network operators, mobile device manufacturers, and governments to enable the dissemination of these videos.

## Computer Access Points



It is possible that the communities you plan to target have internet-connected, computer access points, such as libraries, schools,

internet cafes, or telecenters.<sup>3</sup> If you have access to these centers, they can make good dissemination points. In Ghana, for example, the International Institute for Communication and Development (IICD) and Wadep (a locally based NGO) established a multimedia resource center for farmers to share information on agriculture and education. Among the services offered, the center works with farmers and extension officers to develop agricultural instruction videos in a participatory way to define local good practices. The videos produced are shared with farmers directly at the center or with outreach programs in the villages. More information on this work can be found on [IICD’s website](#).

.....  
3. The Telecentre.org Foundation maintains a partnership of six regional telecenter networks for the MENA, Africa, Latin American and Caribbean, European, Asia Pacific, and Eurasian regions, along with a map of 87,532 telecenters in 52 countries.

If you decide to disseminate your videos at a computer access point, you will want to make sure that the setup is appropriate for your needs and that the center is accessible to your target audience during hours that are convenient for them.

## Direct Distribution of VCDs/DVDs



If you plan to reach a large audience beyond your capacity for facilitated viewings, you may find that distributing VCDs or DVDs directly to

community members is the most effective way to disseminate videos. This can be done in several different ways. One way is to send copies directly to community members or community groups. If you send them directly to community groups, you may also consider sending a basic curriculum or workbook to provide guidance on how to best discuss these videos with community members. Much of this material can be directly adapted from this toolkit. Another option

is to sell or rent copies of your videos in local markets.

## Broadcast Television



If you have access to broadcast television in the country or region where you are working, it could

potentially enable you to reach a much wider audience than other methods. This option is highly dependent on the local broadcast regulatory environment and your access to local television stations. Some countries may also have local, community television stations that broadcast to a relatively small local area. It is worth exploring this option, especially if your primary audience lives within the coverage area of the community station. With the expansion of digital television in some countries, the number of available channels will increase, which could also create opportunities for disseminating videos on niche channels dedicated specifically to your topic.

Of course, you would first want to make sure that your target audience has access to television and whether they would likely be watching it during the time slot you are allotted. If not, then despite its potential of reaching a wide audience, it is probably not the most appropriate option for reaching your target audience. If you do use broadcast television, you should consider building some level of interactivity into the videos, such as providing a number that viewers can call for more information or inviting viewers to participate in a mobile phone poll using an SMS short code.

## Online (websites, blogs, social media)



Popular video-hosting websites such as [YouTube](#) and [Vimeo](#)

allow you to host your videos online for free. Sharing your videos online can be a great way to make them accessible to a massive audience, including anyone with access to the internet. Reaching your potential audience is



If you are interested in live broadcasting your videos over the internet, sites such as [Ustream](#) offer subscription-based plans starting at \$99/month.

not as simple as just posting videos though. The sheer volume of videos being posted online every minute means that competition for viewers is fierce. Therefore, beyond just posting your videos, you will need to make sure to promote them as well.

Some tips for promoting your videos include:

1. Contact popular bloggers and websites and ask for their help promoting your video to their followers.
2. Share through social media channels, like Facebook and Twitter. Make sure to @ mention influential people in your posts to encourage them to re-share and also to use popular #hashtags. Ask others in your professional and personal networks to do the same. If you have a small budget, you may also want to consider paying to promote your posts. Even a small payment of less than \$10 can make your video available to a much wider audience.
3. Use relevant and popular tags when uploading your videos to sites like YouTube and Vimeo so that they can be more easily found in searches. Also, give your videos clear and compelling titles.

Because the internet may be foreign to some of the people you record, make sure that you explain exactly what it is and that their videos will be accessible to anyone in

the world—potentially forever—as part of your consent process.

## Film Festivals

In recent years, the number of local, regional, and international film festivals for aspiring filmmakers, including those who make low-cost films, has significantly increased. Each film festival has its own particular focus or area of interest, but many of them also welcome educational awareness and documentary-style videos. Film festivals can be a great opportunity to broaden your audience and generate excitement about your video. Since it is not guaranteed that your video will be accepted, however, it is best to consider other options for dissemination as well. Many film festivals offer workshops and expert panels; even if your video is not accepted or you do not plan on submitting one, you should consider attending if possible. These complementary events can be a great opportunity to network and learn from others.

Should you decide that film festivals might be part of your dissemination approach, here are a few helpful tips to keep in mind:



- Research the different film festivals to know what your options are, and which are most appropriate for your video. Many require a submission fee. In some instances, it is possible to get a waiver for the submission fee. This requires writing to the contact person listed for the film festival to explain your situation and why you need the fee waived.
- Review festival submission criteria closely and only submit to those festivals whose criteria your video meets. Make sure to follow all of the submission rules.
- Try not to wait until the deadline to submit your application. The selection panel will have to watch dozens, if not hundreds, of submissions. Often, the selection panel begins making decisions before the deadline; increase your chances by submitting early.

## Reinforced Messaging

Although each of these methods has been highlighted individually, it is always important to consider how you can use multiple methods to enhance learning outcomes. These secondary methods can be used to reinforce your messaging more effectively than a single method. You should also consider non-video methods for reinforcing messages, such as SMS reminders, flyers, or community-based radio. Secondary methods that can be directly handled by community members (such as mobile video, SMS, flyers, or tip sheets) may be particularly helpful as references that they can use at a later time.

The research of [Hermann Ebbinghaus](#) and others has shown that spaced repetition of information is critical to increasing the likelihood of establishing and recalling long-term memories. If you have the capacity and resources, you might want to test the effectiveness of different secondary methods by deploying them with a random selection of community members who have watched your videos to test whether their recall of information is higher than those who were only exposed only to video. Of course, recall does not directly translate to adoption or impact, but it is an important part of the equation.



# Importance of Facilitation

Deciding whether or not to have someone present each time your videos are played to facilitate discussion is another important consideration. Although it may seem easier and less expensive to disseminate your videos without using a facilitator, you can potentially miss out on a number of very important benefits that make facilitation worth the investment. Here are some of the main benefits of facilitating your dissemination:

- Facilitators can help to link your educational videos to your learning goals, to ensure that everyone in the audience understands the message.
- Facilitators can answer community members' questions if anything is unclear in the video or if they are interested in learning more.
- Facilitators can provoke discussion on specific elements of the video, increasing the likelihood that community members will think critically about what they have just watched and, therefore, remember it more clearly.

- Facilitators can provide specific follow-up information and support to individual community members after screenings.
- Facilitators can encourage community members to share with and learn from each other.
- Facilitators are better suited to understand the local dynamics and how best to work with a cross section of people in a community.
- Facilitated learning has been shown to improve learning outcomes in adults.

Despite the benefits of facilitated dissemination, there are some genuine cost implications involved in terms of potential labor and travel costs. There are a couple of steps you can take, however, to reduce associated costs to the point where they will be almost negligible, especially in relation to the benefits gained:

1. You can work within existing systems or structures. For example, disseminate your

videos at regularly scheduled community or religious group meetings.

2. If you are unable to facilitate viewings directly through your team, recruit volunteers who are passionate about your message and train them to facilitate their own viewings, or include discussion questions directly in your videos.



# Which video dissemination methods are most appropriate for our situation?

Now that you have finished reading about potential dissemination methods, take some time to think about which methods are best for reaching your target audience and achieving your objectives. Like you did with the **ICT Option Assessment** in **Component 2**, gather your team and local partners together to discuss the strengths, weaknesses, and capacity needs of the different options. You should also consider speaking directly with community members in your target audience to learn where/how they might be most likely to view your videos. This can be done either through informal conversations, or through more structured exchanges, such as focus groups or surveys.

There is no need to consider all of the nine options highlighted above. Only consider those that would be realistic methods to pursue. For example, if you already know that you cannot broadcast your videos on television, then you can ignore that option during this exercise. Once you have decided

which options are worth considering, write them down in the columns at the top of the **Dissemination Selection Worksheet**.

Make sure that you consider the following questions as part of this process.

## For your team

- How and where are we currently interacting with community members?
- How much time does our team have available for dissemination?
- Can dissemination activities be incorporated into other activities or systems (i.e., during regularly scheduled community meetings)?
- Does our team have the technical capacity to implement each option? If not, what will it take to prepare them?

- What are the general types of costs incurred for each option? Are any of these clearly outside of our available budget?



Focus groups are a type of qualitative research where a group of people is asked for opinions, thoughts, perceptions, or attitudes on a given issue or subject.

A **Focus Group Discussion Guide** has been included at the end of **Component 5**. This will help to give you some ideas on how to facilitate this discussion, and will be particularly helpful if you decide to conduct a more-structured focus group.

## For community members

- From what sources do you currently receive most of your information on this topic?



- Do you have access to a television? A mobile phone? If so, how large is the screen? (You may need to look at the phone yourself.)
- Are you interested in watching videos to learn about [insert topic here]?
- When are you most likely to participate?
- Of the following options [insert options you are considering], how likely do you think you are to participate in each one? Why?

Through this process, you should be able to narrow down one or two dissemination methods that seem most appropriate to your situation. If you are working across multiple communities and regions, you will also want to consider what your dissemination structure will be. In other words, *how will videos and other information flow?* It is important to determine this in advance so that everyone is clear about what the structure will be before you begin any dissemination.

The most popular structure is the ‘hub-and-spoke’ model. Under this model, all videos and information are collected and

housed in a main hub. This is often a district office or a person's home that is central to the communities—or ‘spokes’—you will be collaborating with. You would likely have at least one person working on this activity at the hub, and additional people responsible for one or more spokes. Although videos may be created at the community level, they are all sent to and stored at the hub. The same is true for any data or information that is collected during the community-level disseminations. This enables your team and partners to have access to all of the videos and information created in multiple communities (or spokes). Each hub can then feed into your central office or higher level hubs, so that ultimately everyone has access to the same information.

Another model is a purely centralized structure whereby all videos and information are collected directly by a central location. In this case, your team would be responsible for all dissemination and data collection. This model works best when you are working in a small geographic area in the immediate vicinity of where you are located, or if you are disseminating through broadcast television.

A less-common model is the completely localized structure. Under this model, all content is created and collected at the community level. This is more appropriate if your primary objective is to empower community members to create and manage their own videos through participatory processes. Under this structure, each community is responsible for its own production processes, and may (or may not) feed all content up to your team.

Consider each of these structures in light of your overall objectives and capacity. Do not feel bound by any one particular structure. Think creatively about what will best serve your situation. It could be that another type of structure not mentioned here would be most appropriate for your purposes.

You can use the Dissemination Plan Worksheet at the end of this component to map out your overall dissemination plan, including the exact steps of your dissemination process, the timeline for each step, who will be responsible, and what, if any, materials are required. The sample dissemination plan provided on the next page can serve as a guide.

## Sample Dissemination Plan


 **PRIMARY DISSEMINATION METHOD:** Video viewing clubs (using laptop computer)

 **SECONDARY METHOD(S):** VCDs and word of mouth

 **FREQUENCY:** Bi-weekly, every Monday from 6 p.m. – 7 p.m.

 **LOCATION(S):** Team leader's house

 **FACILITATION METHOD:** Each session will be facilitated by one of our team members

 **DISSEMINATION STRUCTURE:** All videos will be stored on our office computers as well as on YouTube. Additional copies can also be shared on VCDs.

Required steps	Timeline	Person(s) Responsible	Material Needed
Meet with potential viewers to gauge interest and availability	3/1 – 3/15	All team members	Information sheet about program
Create at least 4 videos before dissemination launch	3/1 – 3/30	Video production team	Video equipment
Provide training to potential facilitators on dissemination techniques	3/16 – 3/20	Training lead	Training materials
Practice dissemination with potential facilitators	3/20 – 3/22	Training lead	Evaluation forms
Establish viewing schedule with community members	3/22 – 3/30	Logistics lead	N/A
Share videos through video viewing clubs	4/1 – ongoing	Facilitators	Dissemination equipment
Evaluate dissemination approach and video content	7/1 – 7/15	Training lead	Evaluation forms
Make improvements based on findings of evaluation	7/15 – 7/30	All team members	N/A



# How can we prepare our team or partners to facilitate video disseminations?

If you have decided to disseminate your videos through facilitated video viewing, you will want to make sure that whoever will be facilitating those viewings is trained in effective facilitation skills.

When selecting your facilitators, it is best to choose people who are already known

and trusted in your target communities, such as community leaders. If you need to hire someone solely for the purposes of dissemination and facilitation, you will want to make sure they are able to connect with and relate to your target audience. Regardless of whom you choose to facilitate your disseminations, you will want to make sure that they are prepared. Viewers may associate an unprepared or unqualified facilitator with the accuracy of the video content, which may lead to a loss of credibility. Rightfully so, the viewer may think, “If the facilitator is this unprepared, how do I know that what they are talking about in the video is correct?”

The following are activities that you can use to help prepare your staff to be facilitators. If you are using this toolkit on your own, read these activities and try your best to work through them independently. Most of these are adaptations of activities used by [Digital Green](#) during its dissemination trainings.



**Objective:** *Facilitators recognize the importance of understanding the audience's perspective.*

One of the first things you should consider doing with your facilitators is a visioning exercise. Ask them to take 15 or 20 minutes either individually or in small groups to put themselves in the position of their target audience. Remind them that they should respond how they think the community members they will be working with will respond. Guiding questions might include:

- What are my needs?
- What are my personal goals?
- Where do I want to be in five to ten years?
- What do I need to achieve those goals?





- Why am I participating in the video screenings?
- What do I expect to gain from participating in the video screenings?

Instruct participants to write down their answers on flipchart paper. Ask each group or individual to present their responses to the larger group. Once everyone has finished, facilitate discussion with the group by asking them:

1. What common themes did you notice from the different responses?
2. What is your role in helping community members to achieve their goals and meet their expectations?
3. What will that look like? What specifically will you do to facilitate this?

During the discussion, remind participants of the importance of their role in facilitating learning using the points mentioned earlier about facilitation. Most community members will be participating because they feel that it will help them to achieve their personal goals.

The role of facilitators is to make sure that each screening has value for each person and is relevant to his or her needs. Point out that it is vital for them to know their audience before any dissemination. They have the power to facilitate learning, but if they do not understand why each person is participating, then they will likely fail to fully engage them.



#### ACTIVITY

### The Power of Questions, Part 1

**Objective:** *Facilitators learn the power of open-ended questions for guiding exploratory learning.*

Questions can be extremely powerful tools for engaging participants and facilitating learning, but they can also limit discussion and impede learning—whether deliberately or not. A good facilitator, therefore, needs to be a master of questioning. The purpose of this activity is to help participants to better understand the power of using open- and closed-ended questions.

An open-ended question is one that cannot be answered by a 'yes', 'no', or specific piece of information. It is designed to encourage a meaningful response based on the respondent's own thoughts or feelings. Closed-ended questions are exactly the opposite. They are questions that call for specific responses, often without requiring any reflection.

Start by asking participants to stand in a circle. Ask if anyone in the group can define what an open-ended question is, followed by what a closed-ended question is. Does everyone agree? If not, facilitate discussion to explore the meaning of each term.

Once they have agreed upon a definition, the facilitator should ask for a volunteer to ask one open-ended and one closed-ended question to another participant. That participant should answer the questions and then ask one open-ended and one closed-ended question to someone else in the circle, and so on until everyone has participated. A fun way to do this is to have participants throw a ball or balled-up piece of paper to the person they want to choose next.

Once everyone has participated, ask the participants how they felt when responding to each type of question. What is the value of each type of question? Describe some circumstances when you might use one over the other.

During the discussion remind the participants that it is important to use open-ended questions when facilitating discussions with community members during dissemination. The facilitator is there as a resource, but also to encourage community members to share their own experiences as they relate to the videos being shown. At the same time, closed-ended questions are also useful for wrapping up discussions or gathering specific pieces of information. It is important that a good facilitator recognize the power of each type of question and use it appropriately.

For more practice, ask participants to think about and/or write down five pairs of open-ended and close-ended questions. For example, one pair could be “How do you feel about marriage?” and “Are you married?” Encourage them to share their questions with each other to make sure that everyone has a solid understanding of both types of questions.



#### ACTIVITY

### The Power of Questions, Part 2

**Objective:** *Facilitators learn the importance of responding to all questions asked.*

Display an image that is unfamiliar to your participants—such as an abstract painting—and ask them to write down as many questions about the image as they can think of in three minutes. Once they have finished, ask them to share their questions with the group. When the last person has finished, take a break without making any mention of their questions.

Come back from break. Ask participants how they felt about the exercise. Most will likely express frustration that you wasted their time without acknowledging or responding to their questions. Apologize and explain that the activity was meant to illustrate the importance of responding to any questions the participants asked. If they ignore a community member's question during a video dissemination, that person may feel equally frustrated and be less likely to participate in the future. Let them know that it is okay to not know the answer.

In that case, the facilitator should tell the questioner that they are not sure, make a note of the question, and offer to find an answer and report back. Then the facilitator must be sure to follow up with the answer.



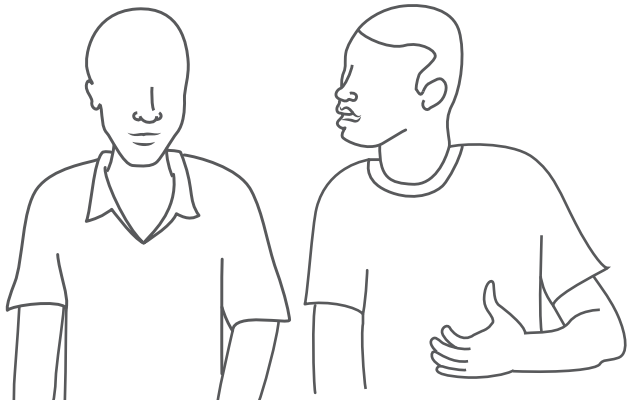
#### ACTIVITY:

### Say what?

**Objective:** *Facilitators learn the importance of actively listening and responding to the audience.*

Actively listening to someone can be increasingly challenging these days because we have more distractions in our lives. As facilitators, however, your team members will need to be able to practice and hone this skill. If they do not appear to be listening to a community member when he or she asks a question or speaks, then the facilitator may be interpreted as uninterested or disrespectful.

Begin by asking participants to define active listening. Then ask how many of them use active listening in their everyday lives. Now put the participants to the test. Divide them



into groups of two. Ask one person in each group to tell their life story to their partner. Everyone should stay in the same room so they will have to listen past the background noise. After a couple of minutes, bring everyone back together.

Ask the listeners how well they felt they were able to listen to their partner's story. Then ask the speakers to share how well they felt the listener was actually listening to them. You can also have both the speaker and the listener rate how the listener did on a 3- or 5-point scale for quantitative comparison. If there is a disconnect between the answers, ask participants why they think that is so.

You can then provide them with a few helpful tips on active listening:

- **PAY ATTENTION** – Look directly at the speaker, avoid being distracted by your own thoughts or the environment.
- **SHOW YOU ARE LISTENING** – Provide verbal and nonverbal cues that you are listening.
- **PROVIDE FEEDBACK** – Paraphrase what has been said, ask clarifying questions, and summarize comments.

All of these will help to confirm that you understand the speaker correctly and show the speaker that you are genuinely engaged in the conversation.

In the same groups, switch roles. The original listener should now tell their life story to their partner. The new listener should use the active listening techniques you have shared with them. Remind them not to focus too much on what those techniques are, because it could end up distracting them from actually listening. Repeat several times in different pairs so that participants have ample time to practice.



#### ACTIVITY

### It's all about perspective

**Objective:** *Facilitators recognize the impact that experience and focal point have on shaping perspectives.*

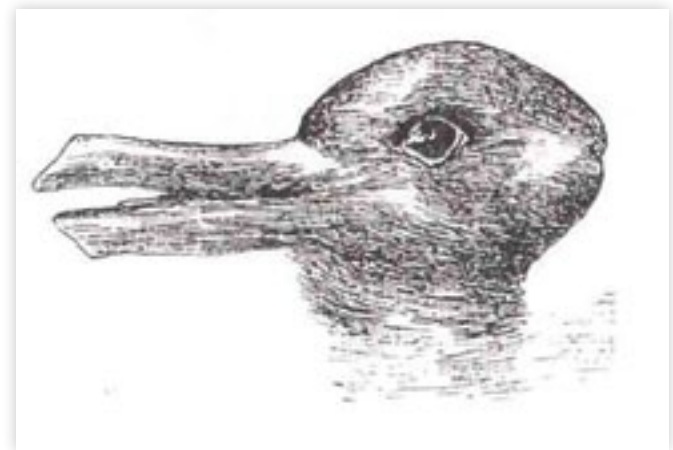
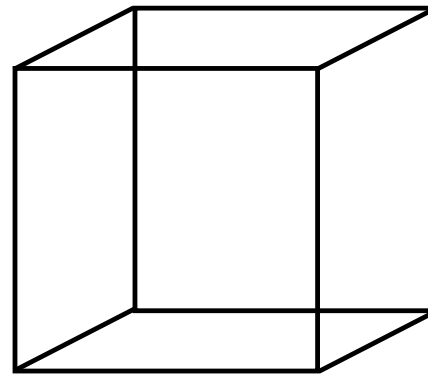
Many of us trust in the universality of our visual perception. In other words, if you gather a dozen people in a room and show them a picture of a rose, they will likely all agree that it is a rose. According to psychologist [Richard Gregory](#), however, this is not always the case. His theory of [top-down processing](#) theorizes that our brains determine what we see based on past experience. This means that, in theory, two people can see the exact same thing but interpret it as something different. Although our perceptions are generally accurate, occasionally our brains make the wrong assumption.

Whether you believe in Gregory's theory, it is still worth mentioning the impact of divergent visual perception. This point can be illustrated through a few optical illusions on the following page. Depending on one's point of focus, a different image will appear.

Present one of these images to the group. Ask them what they see. Divide them into groups based on what they see. If everyone sees the same thing, challenge them and say that you see the opposite image. Ask each group to try to convince the other group that they are right.

Give participants five to ten minutes to carry out their debate. If no headway is made, inform the participants that they are actually both correct. The image changes depending on where our eyes are focused. This is important to recognize because sometimes a dozen different people may watch the same video and come away with different interpretations. As a facilitator, you need to recognize when this is happening so that you can guide your audience to a common perception. This may be through providing additional contextual information or by watching the segment in question again to clarify the intention of the video. It is also important to realize that individuals may interpret what they see in the video based on their own experiences. Recognizing this will help your facilitators to explore ideas further with participating community members.

Otherwise, the participants will continue to talk past each other like the two groups that each saw a different image.



- Clockwise from left:
- Necker cube
  - Old lady, young woman
  - Duck, rabbit



### ACTIVITY: Inclusion and Exclusion

**Objective:** *Facilitators recognize the importance of including all participants during disseminations.*

As a facilitator, it is important to ensure that all participants are equally included during your disseminations. Despite our best intentions, it is natural to sometimes inadvertently exclude someone from a group who is different. That difference could be something as simple as being more soft-spoken or being a latecomer to the conversation.

One way to illustrate this point is to ask for a volunteer to facilitate a discussion among the group about a well-known, but contested topic. In preparation beforehand, separately approach two participants without the knowledge of the other participants and ask



*Note that for this activity you will need a group of people. If you do not have a large enough group (at least six people), then instead of this activity, you may just discuss the importance of inclusion with your facilitators.*

for their help as volunteers. You should ask one participant to strongly take the opposite opinion on the issue as the majority of the group. This is to ensure that there is some dissent in the group. Ask the other participant to step out of the room at the start of the activity without saying anything to anyone, and not to return for 10 minutes. When they return, they should sit with the group but not say anything unless called upon.

Ask participants to sit in a circle and begin their discussion. Keep notes of what you observe. Does the facilitator make an effort to include all participants? How about the latecomer? If participants team up on the dissenter, does the facilitator do anything in response?

After 15 minutes of discussion, thank everyone for their participation and end the discussion. Ask everyone how they felt about this exercise? Did they feel like they were included in the conversation? If not, why? What might the facilitator have done differently to include them?

Point out your own observations and share with participants why it is always important

for the facilitator to make sure that everyone is included. If the facilitator did a good job at including everyone, make this known as well. Remind everyone to be conscious of inclusion and exclusion while they are facilitating. If someone feels excluded, he or she may be more likely to stop attending in the future. Their lack of participation can also take away from the diversity of the discussion and the potential for collective, exploratory learning.



### ACTIVITY: Recognizing the Phases of Behavior Change

**Objective:** *Facilitators learn how to recognize and support community members in each phase of behavior change.*

Each person will react differently to the information in a given educational video. If the goal of the video is to encourage behavior change, the facilitator needs to be adept at recognizing where each person is in the process so that they can tailor their support appropriately.

From its experience working with farmers in India, [Digital Green](#) has identified five distinct phases of behavior change.

- **RESIGNATION** – Individual rejects the information presented in the video and the need for change.
- **EXPLORATION** – Individual expresses interest in the information presented and how it works.
- **EXPERIMENTATION** – Individual begins to experiment with the processes shown in video.
- **ACCEPTANCE** – Individual accepts that the processes are worth adopting.
- **ADOPTION** – Individual adopts the processes.

After you have shared this information with your participants, divide them into five groups and assign each group a different phase. Give the groups 10 minutes to discuss and write on flipchart paper facilitator strategies for supporting community members in the behavior change phase they have been assigned.

Once they have finished, invite each group to present its experience to the larger group. Afterwards, facilitate discussion on what has been presented. Does anyone have any other ideas besides those presented? Present the following ideas on the roles that a facilitator should play:

- **RESIGNATION** – Facilitator should listen to individuals and accept their feelings, and should try to identify the root cause of resistance to see if there is any additional information the facilitator can provide.
- **EXPLORATION** – Facilitator should support the individual in further exploring the process or information presented in the video.
- **EXPERIMENTATION** – Facilitator should be supportive and provide help as needed.
- **ACCEPTANCE** – Facilitator should be supportive and provide help as needed.
- **ADOPTION** – Facilitator should continue to be supportive and explore whether these individuals are willing to share their experiences with other community

members, either through a video or other means.

If any of the roles that were defined by the groups are different from the ones listed above, discuss why that might be so and come to a final decision about the role of a facilitator during each phase.



#### ACTIVITY

### Learning to use the equipment

**Objective:** *Facilitators learn how to appropriately use and manage the equipment.*

This activity is only necessary if you are going to use dissemination devices that are unfamiliar to your facilitators, such as a pico projector. Even if they are familiar with the device, they may not have used it for video dissemination, so it is still worthwhile. Pass around the devices to the facilitators and let them experiment. You should provide ample opportunity for all of your facilitators to practice using the equipment, including the following tasks:



- How to turn it on/off
- How to charge and replace the battery
- How to set it up
- How to load videos onto the device (if necessary)
- How to play and navigate videos
- How to troubleshoot issues (such as system freeze)

They will have more opportunity to use the equipment when they practice disseminating, but it is always best for them to familiarize themselves with the devices as much as possible beforehand.

## How should our facilitators prepare for a real dissemination?

Once your facilitators have had enough time to practice the facilitation techniques referenced above, you can begin to prepare them for actual dissemination. Before any dissemination, it is crucial that the facilitator has watched the video they will be screening and that they fully understand its learning objectives and core message. Selecting the right video is also extremely important. You should only select videos that are relevant to the audience's skill set, circumstances, and interest.

It is also important for the facilitator to anticipate what questions viewers might ask about the video so that they are prepared with answers. One way of doing this is by simply listing all of the questions the facilitator (and any available colleagues) can think of and then ranking them based on their probability and importance. You can use the **Question & Answer Preparation Worksheet** to facilitate this process. Going through this process will help to ensure that

facilitators are as prepared as possible in advance of each facilitated dissemination.

You are encouraged to develop a checklist of the steps that your facilitators will need to complete before each facilitation. This will ensure that they are well prepared and help to minimize difficulties. The specifics of your checklist will depend on your dissemination process, but it may look something like this:

- Confirm screening time and location with group.
- Watch video to prepare.
- Prepare answers to potential questions.
- Check equipment and accessories.
- Prepare any documentation needed.
- Pack up all equipment, accessories, and documentation.

You should also prepare your facilitators for the general structure of facilitated dissemination. This will vary based on your own approach, but it will roughly be structured as follows:

- Facilitator welcomes community members.
- Facilitator introduces the video to be played and explains why it was selected.
- Facilitator plays video (occasionally the facilitator may pause the video if necessary to answer questions, although this should be done sparingly so as to not disrupt the flow of the video).
- Once video is complete, facilitator leads discussion with community members.
- Before finishing discussion, facilitator summarizes main points of video and discussion.
- Facilitator thanks participants and confirms next video screening time and location.

Each screening may take up to an hour for each 10-minute video after all of the other steps are taken into consideration. It is important for the facilitator to inform the group of the total amount of time needed in advance so that there are no misunderstandings about what is expected.

Once you have reviewed all of this with your facilitators, they are ready to begin practicing dissemination. Make sure that each facilitator

has an opportunity to practice and receive feedback from their colleagues before they are assigned to begin live dissemination. Practice dissemination can be done in two ways: in front of their colleagues or in front of a group of volunteer community members who will not be participating in ongoing dissemination. It is recommended that you first provide opportunities for practice in front of colleagues before moving onto practicing within the community.

## How can we encourage the continuous growth and improvement of our facilitators?

From the time you begin practicing dissemination, you should build in a feedback loop to encourage improvement. The best way to do this is to establish criteria for effective dissemination together with your team before practice starts, so that everyone understands how they will be rated. This

will help them to perform their tasks in accordance with clear expectations and also enable you to provide them with constructive feedback based on those criteria.

A **Dissemination Feedback Form** is provided at the end of this component as a template

that you can use to encourage feedback. What you decide to use should be based on your own objectives, but this will give you an idea of how another organization is evaluating its facilitators. Feel free to modify this form as appropriate, or to use your own form.

While your facilitators are practicing, have them complete your evaluation form each time one of their colleagues is practicing disseminating a video. Once they have completed the dissemination, solicit feedback from the group on what they liked and what they thought could be improved. This process of continuous feedback during the training stage will enable your facilitators to internalize what is expected of them and how they can fulfill those expectations.

You may also want to consider soliciting feedback from community members who participate at practice dissemination screenings. This can be done using the same evaluation form, an abbreviated version, or through a facilitated discussion. If facilitating a discussion, it is best to include other facilitators as well so that community members see that providing feedback is a natural part of the process and that no one

will be judged by what they say. This feedback from community members can be invaluable in helping your facilitators to adequately adjust their approach to meet the needs of a typical audience.

You should also encourage each facilitator to complete their own self-evaluation form after each dissemination they facilitate, both during training and as part of the actual dissemination activity. This will enable them to measure their own progress and continue to strive for self-improvement. This does not need to be something that they submit or share with their peers or supervisor (in the case of an organization). You may also consider filming each of your facilitators while they are practicing so that they can watch themselves later on. This technique is often used by professional athletes to help them to improve their performance, and can be helpful for facilitators as well since it enables them to view themselves from the eyes of their audience.

Once you have begun actual dissemination, it is helpful to periodically ask facilitators and other team members to attend their colleagues' disseminations to provide

feedback. This will enable facilitators to learn from each other and further improve their own techniques. Scheduling for this should be built into your dissemination plan. It is important that facilitators understand that this exercise is not intended to catch them doing anything wrong, but rather is a structured and continuous activity focused on improvement. You should also consider occasionally soliciting feedback from community members about the dissemination techniques your facilitators used. This will show that you value their input and will also help your facilitators to adapt their techniques to better suit the needs of their audience. More details on creating a feedback loop can be found in **Component 5**.



#### COMPONENT FOUR

### Critical success factors

- Audience is clearly defined.
- Appropriate method for engaging your audience is selected.
- Facilitators are well-prepared and receive ongoing feedback.
- Disseminations are facilitated.
- Messaging is reinforced through other media.

## Notes

## COMPONENT FOUR

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# Worksheets

- Dissemination Selection Worksheet
- Dissemination Plan Worksheet
- Question & Answer Preparation Worksheet
- Dissemination Feedback Form



# Dissemination Selection Worksheet

Assessment Criteria	Dissemination Options
Strengths of each option	
Weaknesses of each option	
Current staff capacity	
Potential costs	
Is this an appropriate option? Why?	



# Dissemination Plan Worksheet

Primary Dissemination Method:	
Secondary Method(s):	
Frequency:	
Location(s):	
Facilitation Method:	
Dissemination Structure:	

Required Steps	Timeline	Person(s) Responsible	Material Needed

## Question & Answer Preparation Worksheet

Question	Importance (Low, Med, High)	Probability (Low, Med, High)	Response	Asked?

**INSTRUCTIONS:** Prepare responses for any questions that are rated high importance and high probability, medium importance and high probability, or high importance and medium probability.

You can use the last column (Asked?) to record whether the question was actually asked, if you would like to track this information.

## Dissemination Feedback Form

Name of Facilitator: .....

Date: .....

Location: .....

Observed By: .....

For each item below, please rate the facilitator using the following five-point scale: 5 for Excellent, 4 for Exceeds Expectations, 3 for Met Expectations, 2 for Below Expectations, and 1 for Needs Significant Improvement.

Item	Rating	Comments
<b>Introduced:</b> Facilitator welcomed participants, introduced them to the meeting		
<b>Made subject matter relevant:</b> Facilitator introduced the video and linked it to the participants' experience and/or need		
<b>Was responsive to audience needs and energy:</b> Facilitator adapted to the audience, effectively engaged all participants		
<b>Supported learning:</b> Facilitator created a supportive learning environment. Encouraged participation and discussion building on participants' own experiences		
<b>Was prepared:</b> Facilitator anticipated questions and provided adequate answers		
<b>Provide closure:</b> Facilitator summarized video, emphasized key points, related topic to participants' experience, completed any required documentation		

Two things I thought you did particularly well were...

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.....

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.....

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Two key opportunities for improvement that I noticed are...

.....

.....

.....

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## COMPONENT FIVE

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# How can we track the impact that our videos are having?

**COMPONENT GOALS** // By the time you have finished this component you will:

- Have determined what your indicators will be and how you will collect information.
- Know how to incorporate audience feedback to improve your approach.



Once your videos have been produced and shared, it is important to learn how they are being used and what, if any, impact they may be having. This component highlights various ways that you can track video usage and measure impact.

In addition, it includes suggestions for how to capture audience feedback to better inform the creation of new content development.

The question of how to measure the impact of your videos is an important one. Not only will you want to know this information yourself so that you can determine which approach is having the greatest impact, but you also will likely have to report this information to donors. Some of the information you track may be pre-determined according to established donor indicators, but more likely than not, you and your project team will need to decide upon the most appropriate indicators of success. Choosing

the right indicators is crucial to ensuring that you are capturing information that can help you to measure what effect video may be having.

This component assumes that your available resources and staff capacity for conducting ongoing monitoring and evaluation are modest. It will not cover more resource-heavy approaches, such as conducting randomized controlled trials (RCT) to measure impact. Though such approaches can certainly be very effective, if you are planning to use an RCT or other resource-intensive approach, you will likely already be working with an expert—or team of experts—who can guide you through the process.

## WHAT IS AN INDICATOR?

Indicators are measurable pieces of information that you can use to assess results. For example, one indicator of child health is weight.





# What information should be collected?

To determine what data you should collect, the first thing that you need to ask yourself is what you want to achieve. You should have already begun this process with your Implementation Plan. Together with your team, ask what success, from the perspective

of your video activity, will look like. Work together to identify indicators directly related to your desired results and that, when achieved, will demonstrate that your desired results have been met. These are likely to be indicators that your project is already tracking, so think specifically about how you can measure the effect of video on those indicators.

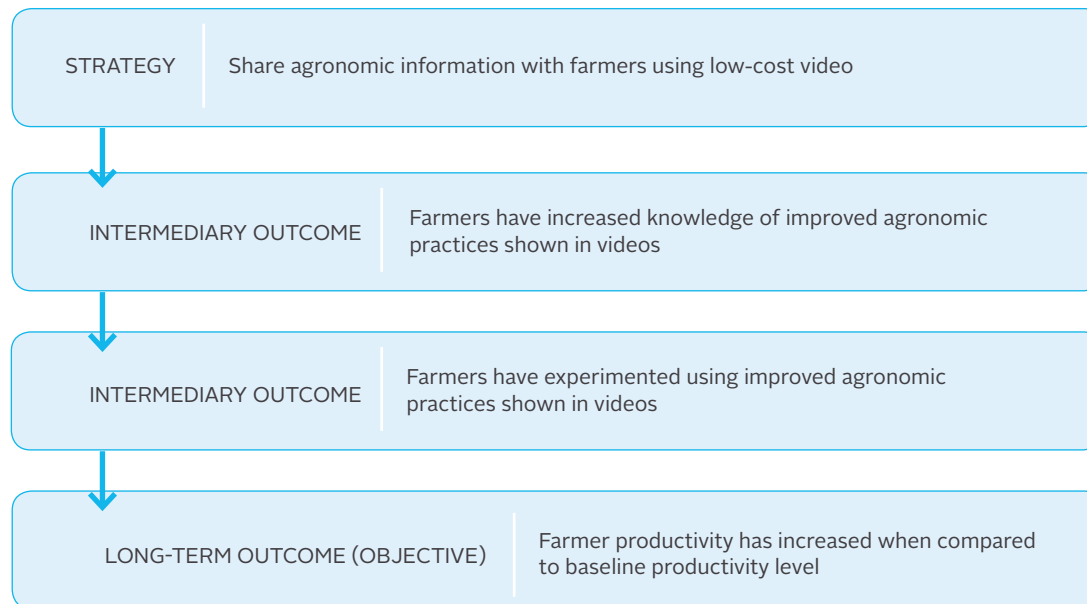
One of the indicators that you are likely to capture is the number of community members exposed to your videos. Although this information can be useful in gauging interest over time and comparing turnouts in different locations where you are working, it is a poor indicator of outcomes or impact. Simply showing up to watch a video does not mean the video has had any effect on the viewer's life or practices. Try to find indicators that show some level of change has occurred. These could be indicators related to change in behavior or increased knowledge of specific subjects, to name just a couple of examples.

You should also determine what success will look like for each of those indicators. If, for example, one of your indicators is a change in behavior, how will you define successful achievement of that indicator? Based on how the indicator is defined, you should also set a target for your activity, such as 25% of community members who watch a video adopt the technique that is showcased. If you are able to compare these data to community members who have not been exposed to your videos, it will likely be even more helpful for illustrating benefit.

As part of the process of developing your indicators, you may find it helpful to create your own theory of change, which explicitly states your assumptions about how your work will lead to the changes you seek to produce. A theory of change will also help you to map out exactly what intermediary accomplishments you will need to meet to achieve your overall goals. One exercise that you may find useful is to create a visual chain linking your strategy to your objective via necessary outcomes.



For example, if your strategy is to use low-cost videos to share agronomic information with farmers, and your objective is to increase the productivity of farmers, your theory of change might look something like this:



Once you have mapped out your theory of change, your team can use it as a starting point to discuss which indicators they think should be measured as part of your video activity. When selecting your indicators, we encourage you to brainstorm with your team. You may also want to write down why each indicator you have identified is important. Once you have finished this exercise, discuss the indicators as a group and decide how to label each one using one of the following tags:

- **ESSENTIAL** – This indicator needs to be measured.
- **IMPORTANT** – This is an important indicator, but not essential.
- **NOT IMPORTANT** – This indicator might be interesting, but it is not important or essential to know.
- **NOT POSSIBLE** – This may include an indicator that is essential or important, but that you do not have the resources or capacity to actually measure.

You may also find it helpful to use the Indicator Selection Worksheet at the end of this component to help you organize your team's decisions. The worksheet also includes sections for 'How?', 'Who?', and 'What?' so that you can begin to think about how these indicators will be measured, who will measure them, and what your targets will be. An example of what a partially completed version of this worksheet might look like is included below.

This process will help you determine not only which indicators you want to measure,

but also which ones are possible to measure. Beware of collecting interesting data that you ultimately will not use. Data collection and processing can be an added burden on your team, so make sure that you only collect information that will be useful for you.

Another data point that you may want to consider capturing is audience feedback about your videos and your dissemination methods. This information is not directly related to impact, but can help you improve your videos and dissemination approach.

Questions may include the following:

- Which videos do you think were the most effective?
- Which videos did you like least/think were the least effective?
- How can we improve our dissemination approach?
- How can we improve our videos?
- What topics are you interested in that you have not yet seen addressed?
- If you have missed screenings, what are your primary reasons for not attending?

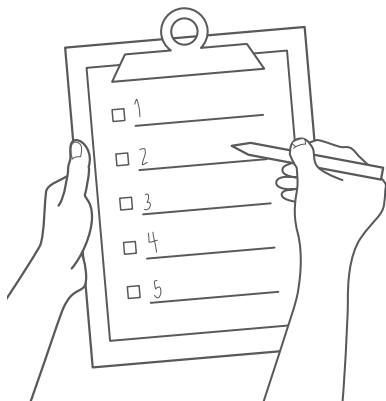
Periodically capturing this information will help you continuously improve your content and dissemination methods. It will also give community members a stake in your video activity. Rather than potentially being seen as an activity that is being done to them, it will show them that your activity is being done *with* them and *with* their input. Of course, this does not mean that you need to accept all of the suggestions you are given, particularly

Objective				
Improve treatment of children with mental disabilities in our community through expanded awareness campaigns				
Indicator	Relevance*	How will it be measured?	Who will be responsible?	What are our targets?
Improved awareness and understanding of mental disability	Essential	Community surveys	Team leader	At least 75% of community members show an awareness and understanding of mental disability
Incidence of child abuse of children with mental disabilities	Essential	Monthly reports from local child protection authorities	Team leader	Reduction in abuse by at least 25% each quarter
Number of children with mental disabilities receiving improved care	Not possible	We do not have access to this information	N/A	N/A

\* Essential; Important; Not important; Not possible

when they do not fall within your scope of work or current capacity. Those suggestions that you are able to implement, however, are certainly worth integrating into your activity.

It is important not to assume that one community's feedback is representative of your entire audience. Implementing a single community's suggestions without first checking to see that they have broad appeal across your entire audience may reduce participation in other communities. If you are unsure of the appeal of a given suggestion, consider raising it for discussion with a larger number of groups you are working with. You can also pilot test the changes in a few screening groups to see how people react. This is worth considering even when an idea does have broad appeal, since sometimes ideas that seem good on paper do not meet expectations when they are implemented.



# How should this information be collected?

## Activity Indicators

Once you have identified your activity indicators, you will need to consider exactly how you plan to collect your data. Much of this will depend upon the context in which you are working and what information you want to collect.

If you will be facilitating your videos, you can use your screening as an opportunity to collect information from your participants. [Digital Green](#) is a good example of an organization that has integrated its data collection into its video dissemination process. At each screening, the facilitator (or mediator, in [Digital Green](#) parlance) collects information on the video screened, the location of the screening, the farmers present, whether they expressed an interest in the technique or process showcased, any questions they asked during the screening, and whether they have adopted any

techniques or processes showcased in prior videos. You can find a modified version of this form, which they refer to as a Dissemination Record, at the end of this component.

If you are going to screen your videos with the same groups of people each time, you might want to consider collecting some baseline information on each person when they register to participate, such as:

- Name
- Age
- Sex
- Profession
- Current level of knowledge on the topic
- Current practices (as relevant to your videos)

In addition to the data that your facilitators collect, you should also collect feedback from your audience through evaluation surveys, which can be done either on paper or orally. You can then re-administer this survey to audience members at regular intervals, such as every six months, to track whether there have been any changes over time.

When developing your surveys, make sure to adhere to the following guidelines:

1. Introduce the survey so that respondents understand why you are collecting this information and what you plan to do with it.
2. Use language that is clear and concise.
3. Avoid asking two questions at once, such as 'Did you enjoy the video and find it useful?', since the respondent may not have the same answer for each part of that question.
4. Avoid using negatively worded questions, such as 'Do you think we should not have screenings weekly?'.

5. Try to use close-ended questions when possible, because the responses will be easier to tabulate. Make sure that you provide clear and representative response choices, as well as an option for 'Other'.
6. Do not use leading questions, such as 'Most people agree that phones are beneficial; what do you think?'
7. When using a rating scale, provide an odd number of responses (such as 1 to 5), and clearly identify what each number means. Make sure to keep this rating scale consistent throughout the survey.
8. Do not ask too many questions, or questions that are not relevant to what you want to know. Also, make sure your questions are ordered in a logical flow.
9. Always test your survey with a small sample group first to make sure there is no confusing language or other flaws before you use it with actual audience members.

If you have the capacity, you may want to consider incorporating periodic, randomized

checks to confirm the validity of the data you are collecting to the extent that it is possible. This is necessary because people may sometimes inaccurately self-report. Out of respect to the facilitator, someone may say that they are interested in a technique or that they have already begun adopting it, even though they have not. Alternatively, they may have honestly tried to adopt the technique but have adopted it only partially or incorrectly. It is also possible that, for whatever reason, the person who administered the survey recorded the information incorrectly. Not only will random checks help to identify and correct erroneous data, but they will also help you to identify any challenges that community members may be having with adopting specific techniques or understanding certain concepts.

How you collect data depends on your team or individual capacity and availability of resources. The most common approach is to use pen and paper to collect the information. This can be preferable if you do not have the technical capacity or resources to use digital collection methods. If the cost of using a digital method is off putting, consider first assessing what the true cost of paper

collection is compared to other methods. Anything collected on paper will eventually need to be tabulated, most likely by a team member who will need to input the information into a database. The cost in terms of time and delays in data input can add up over time to more than what a digital method would cost over the same time period, despite the slightly higher initial investment.

The following are some of the digital options that may be worth considering.

- **MOBILE PHONES** – If your facilitators have access to Java-enabled feature phones or smartphones, there are a number of mobile applications that enable data collection over the phone. Many of these also have offline functionality, so that data can be collected even when the phone is out of network range. There are also a number of services that enable SMS-based polling. For help identifying what solution might be right for you, the [NOMAD](#) project has set up an online selection tool that guides users through a series of questions and suggests which ones might be appropriate for your circumstances. Many of these applications

work on a freemium model, where they are free up until a certain level of usage. Before making a decision, check with several providers first to ensure that their services are compatible with your needs and that their prices are within your budget. Some services even include features for recording signatures or participant photos if that information is of interest.

- **TABLETS** – Similar to the options available for mobile phones, many providers offer forms that are compatible with tablets.
- **LAPTOPS** – If your facilitators already have laptops and if they are not too burdensome to bring with them in addition to other dissemination devices, they could enter data directly into the laptop using offline surveys or a simple Excel spreadsheet. Digital Green has also developed a fairly robust open-source database called COCO, which stands for Connect Online | Connect Offline. Since it was specifically built for collecting data related to video dissemination, COCO may be appropriate to your needs as well.

More information on COCO, including an evaluation trial and its web-based analytics dashboard, can be found on their [website](#). If you are interested in using COCO for your own data collection, contact Digital Green directly to discuss how it might be adapted to suit your needs.

The process of data collection becomes much more difficult if you are using a non-facilitated dissemination method. If you know the specific groups that are viewing your videos, you could mail them the baseline survey and copies of your video screening tracking form to complete on their own. Alternatively, if you are able to send a member of your team to each group to facilitate the collection of data, you might want to consider that as an option. If the mobile phone penetration of the groups you are working with is high enough, you could send requests for information via SMS to each viewer. If you are considering doing this, make sure that you also collect the phone numbers of audience members when you are registering them.

Although there are limits to how much information you can expect to hear from people over SMS, it can be an easy way to





Many IVR systems require a computer and internet connectivity to connect to a remote system. If you do not have internet access, [Freedom Fone](#) offers a standalone system, although it does require a dedicated computer and a GSM device to connect to a mobile network. If you are running a standalone system, you will need to be somewhere with reliable electricity to keep the system continuously available.

find out answers to questions such as “In the past week, how many times have you used [insert practice]?” In some countries, the mobile network operators will allow the cost of the SMS to be charged to you, rather than the sender. Making the poll free to respond to is likely to increase your response rate. If that is not possible, consider having a raffle or some other incentive associated with the poll to entice people to respond.

If you are uncertain who your viewers are, it becomes more challenging to collect data from them. This will likely be most common if you are using broadcast television or

providing your videos on VCD/DVD to people in the community without registering them. One of the ways that you can try to gather data is by including contact information with each of your videos, along with mention of an incentive to encourage people to contact you. For instance, you might offer a coupon or voucher for a free or reduced priced product that is relevant to your work (such as for seeds, if you are working with farmers).

Depending on how much information you want to collect from these previously unknown viewers, you may need to consider using voice over SMS. If your outreach is limited in

scope, you may just provide them with your office number so that people can call you directly. For broader campaigns or if you do not have sufficient staff capacity to receive the calls directly, you may want to consider setting up an interactive voice response (IVR) system to guide callers through the survey. Once you have people registered, you can place follow-up calls to assess any change, although given the frequency at which people in many countries change their SIM cards, your respondents may not have the same phone number by the time you follow up. The downside to any incentive scheme is that people may complete the survey just to receive the incentive, which would corrupt the validity of your data. One way to prevent this is to include a couple of questions related to the content of each video in the surveys to confirm that they actually watched it, although this can become burdensome as the number of videos you have created grows.

Try to think creatively about how you might be able to reach these unknown viewers. Above are just a couple of ideas, but there may be other more locally appropriate ways to identify and follow up with your viewing audience.

However you decide to collect data from your target audience, make sure you have clearly defined your approach in your implementation plan before you begin any video dissemination. Doing so will ensure that your team is well prepared to customize your data collection forms and that processes are in place to analyze the data that you collect. If you wait until after you have started disseminating videos or if you continually revise your plan or questions after dissemination has begun, you may end up with inconsistent data that will be more difficult to analyze for meaning.

## Audience feedback

Collecting audience feedback on your dissemination approach, topics, and video quality can be done in a number of ways. Audience feedback can serve two purposes. First, it provides you with an opportunity to receive feedback on how your audience feels about your videos so that you can make improvements moving forward. Second, it provides an opportunity to track change and impact of the videos on your audience.

Perhaps the most convenient, at least logistically, is to gather this feedback during video dissemination sessions. When collecting any feedback from your audience, it is crucial that you explain to participants exactly why you are collecting their feedback and how you plan to use it. You should also let them know that you encourage their open and honest opinions, and that nothing they say will affect their participation in the viewings.

You can also solicit feedback through short surveys or individual interviews. This can be done by setting aside time at the end of screening sessions on a regular basis, or by scheduling time in advance with audience members. If you are concerned that participants may not be fully forthcoming with their true opinions in front of their regular facilitator, you may consider asking another member of your team to facilitate this discussion instead.

If you do not know exactly who your audience is, the challenges of collecting feedback will be similar to collecting data against your indicators. You will likely find it easiest to use the same methods for collecting both sets of information.

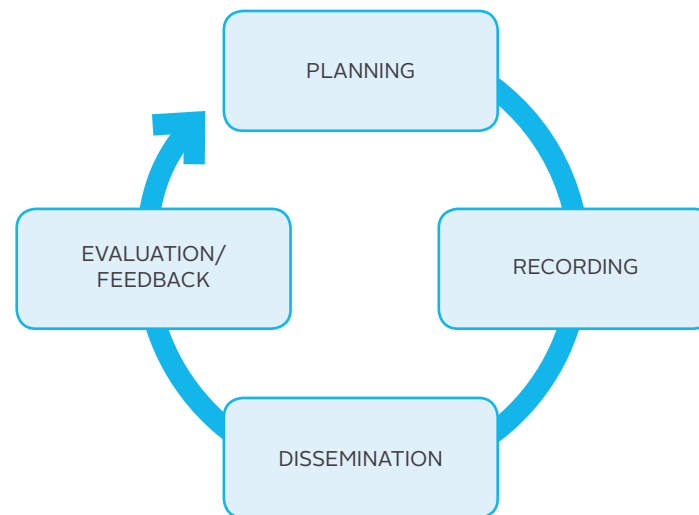
Building in a feedback loop will enable you to continuously improve your content and dissemination. A simple way of collecting feedback on each video is to ask audience members to rate videos that they watch on a one-to-five scale after each video is shared. This is obviously much easier to do during facilitated disseminations, but you can also set up web-based or SMS-based rating polls that you include at your point of dissemination (such as a link on your website, or included on a slip of paper with VCD copies). Using these data, you will be able to track which videos people prefer most, and can even disaggregate the data by gender, age, location, or other factors. This may be helpful in determining which videos to show to similar audiences in the future, what styles or topics are most popular, and what videos you may need to consider changing. This type of basic rating system can be easily collected during facilitated screenings. You can also use a basic SMS polling application to collect ratings from people who have viewed your videos at other locations by including directions at the end of the video.

Whether collecting simple video ratings or more substantive feedback from your audience through surveys or focus groups, the most important task is to use that feedback to improve your videos. You might want to consider holding a quarterly meeting with your team to present the results of the feedback you have collected. This is a great opportunity for everyone to see what is working, what needs to be improved, and what specific actions should be taken by your team. When you do make adjustments, share your decisions with the community members you work with so that they see that you take their feedback seriously.

You should also track the changes that you make over time so that you can compare how the changes you make rate against each other. For instance, you may have decided to increase your use of narrated videos after your facilitated videos received low ratings only to find that the new videos rated even poorer. This might be a sign that you need to ask additional questions to determine whether there is anything specific about your videos that is not resonating with your audience. It may be that the issue is not related to the story style but to some other factor instead.

By continuously collecting and integrating feedback into your work with video, you will be able to improve the relevance that your videos have for the people you are working with. After all, if your target audience is not enjoying and learning from your videos, then why bother making them? Over time, you will likely find that community members will become more eager to participate and share what they learn with their friends and family. Ideally, this will lead to positive changes in the indicators that you are tracking.

### Illustration of Feedback Loop



#### COMPONENT FIVE

### Critical success factors

- *Establish indicators that measure outcomes and impact, not just outputs.*
- *Create a feedback loop to integrate feedback and make improvements.*
- *Collect data using ICT tools where appropriate.*
- *Messaging is reinforced through other media.*



## COMPONENT FIVE

# Worksheets

- Indicator Selection Worksheet
- Dissemination Record
- Focus Group Discussion Guide



## Indicator Selection Worksheet

[illegible]



## Dissemination Record

Date:		Location:	
Start Time:		Name of Group:	
End Time:		Facilitator's Name:	
Video Title:			

S/N	Given Name	Surname (or Father's Given Name)	M/F	Attendance	Interested?	Adoption (Since you last met, has the person adopted any of the techniques/behaviors of a prior video? If so, which one(s)?	Follow Up (List any specific follow up to be provided to each individual, as applicable.)	Participant Signature
1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								
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20								

# Focus Group Discussion Guide

## Introduction

Holding a focus group discussion is a good way to learn about people's interests, perspectives, opinions, and knowledge about different topics. Because focus groups are structured and directed, but also expressive, they can yield a lot of information in a relatively short time. Knowing the perspectives, attitudes, and desires of your target audience is essential to developing relevant video content, support services, and dissemination approaches.

## Creating and Running a Successful Focus Group Discussion

The following provides some tips and suggestions for creating and running an effective focus group discussion.

### DEFINITION

A **focus group discussion** (FGD) is an informal, guided conversation about a particular research or program topic. An FGD brings together four to eight participants who share a set of personal characteristics relevant to the research or topic being investigated. A qualitative research technique, FGDs explore topics in depth and answer questions like "why?" and "how?" A facilitator guides the discussion, encouraging participants to talk freely and reveal their thoughts and feelings about the research topic. FGDs are a good way to learn more about a designated topic, and then guide future action.

### GETTING STARTED

#### *Staffing*

Ideally, it takes two people to conduct a focus group discussion. One, the facilitator, works with the project team to develop the questions and then guides the discussion. The other, a recorder or note taker, sits off to the side, writing down what is said. Afterward, with the facilitator, the recorder analyzes the discussion and writes a report. (The facilitator should not take the notes because it is very

distracting and will likely inhibit open and free discussion.) If two people are not available, consider using an audio recorder, then transcribing the discussion.

- The **facilitator** should be a good leader, know something about the topic, have experience facilitating groups, relate well to the participants and be a good listener. It may be someone from your team or from outside who specializes in facilitating these kinds of groups.



- The *recorder*, probably on your team, should know something about the topic and be a good listener and writer.
- The optimal number of participants in a focus group is four to eight; no more than 12 people in any one session.

- To ensure transparency, distribute information to the community about the purpose of the focus group meetings, the topics that are to be discussed, and how participants will be selected. Each focus group discussion should last no longer than one hour.

### *Planning*

Nail down the details before you start recruiting people: day, time and place. The place should be comfortable and quiet where the group can meet undisturbed.

- Clearly define the objectives of the discussion. Then, prepare four to eight primary questions that will serve as the facilitator's guide, rather than an exact script.
- Identify and invite a representative sample of those whose opinions you are concerned about to be part of the group. Highlight why and how they will benefit by participating.
- Arrange for light refreshments to be available for participants during the focus group.

- Provide name tags for each participant so that the facilitator can address people directly by name.

## Conducting the Focus Group Discussion

The facilitator greets all of the participants, makes introductions and ensures that participants are comfortably situated. The following is a common sequence of events:

- Thank people for coming.
- Review the purpose of the group and the goals of the meeting.
- Reassure participants that their comments will be confidential, that reports will not associate names with anything said.
- Go over the flow of the discussion—how it will proceed, and how the participants can contribute.
- Lay out the ground rules. Encourage open participation. Set the tone.



- Ask an opening question. This could be a very general question (“What are your general thoughts about X?”), or something more specific. Both choices are good; and both types of questions might be asked before the group ends.
- To conclude, again thank everyone for their time and insights. Tell them what you will do next. Reinforce that the discussion will help improve the project/program/services.

### *Facilitation techniques*

The facilitator should try to engage all members of the focus group, but avoid turning the meeting into a simple question and answer session. All opinions on a question should get a chance to be heard. Be aware that some participants may feel intimidated or shy about expressing their opinions in the presence of others. Try to draw them out. Consider these techniques:

- Summarize what you think you have heard, and ask if the group agrees
  - Phrase the same question in a different way



- Ask if anyone else has any comments on that question
- Ask follow-up questions that gently push participants to provide specific responses. Simple probes are “Can you say more about that?” “Can you give an example?” “Help me understand...” “What can someone else tell me about that?”
- Look around the room, and make brief eye contact, especially with those who may not have spoken.
- Encourage participants to engage with one another. For example, say “Some people have said that one way to improve X is to do Y. Do you agree with this?” (Or, “How do you feel about that?”)
- Maintain control of the group. It is common for one or two people to try to dominate the conversation or take the discussion way off topic. When this happens, say “Let’s stop for a minute. I want to remind you of a ground rule we agreed on...” Or “This is the subject of another focus group. Now, let’s get back to this group.” If this doesn’t work, ask the group for ideas about how to increase participation.

## Immediately After the Meeting

- Verify the discussion was recorded if using an audio recorder. Create a transcript.
- Review the written notes, clarifying anything hard to read, ensuring pages are numbered, filling in notes that don’t make sense.
- Write down any observations. For example, anything that was surprising.
- Analyze the discussion looking for patterns and themes. For example, devise and use a coding system to “score” the data and count the number of times a particular theme is expressed.
- Write a report. Make sure that participants’ names are not linked to comments made during the session. A final version of the report may list the names of the focus group participants so that the project team can ask them for clarifying information if needed.

This guide has been adapted from:

- Rusten, Eric. [\*The Computer System Sustainability Toolkit: A Practical Guide for Schools\*](#). Washington, DC: AED, 2010.
- Work Group for Community Health and Development at the University of Kansas. [\*The Community Tool Box\*](#). Accessed 6.11.14
- De Negri, B. & Thomas, E. [\*Making Sense of Focus Group Findings: A Systematic Participatory Analysis Approach\*](#). Washington, DC: AED, 2003.
- Shafritz, L. & Cowan, C. [\*Spot On Malaria\*](#). Washington, DC: AED/CHANGE Project, 2005.

## Notes

## COMPONENT SIX

What are the technical considerations we need to keep in mind?

**COMPONENT GOALS** // By the time you have finished this component you will:

- Be able to determine which devices, accessories, and software you will use for your video activity.





There are a number of technical choices that need to be made before you can begin shooting or disseminating any video. This component includes overviews of the different types of low-cost video recording devices, their strengths, weaknesses, and examples of situations for which they may be most appropriate.



It also covers accessories and peripheral devices, editing software, and other important technical considerations. This section will not make recommendations for the best devices. Instead, it aims to inform you of likely technical considerations, so that you can assess what is most appropriate for your situation.

These options have been divided into four core sections, as follows:

1. Video Devices
2. Dissemination Devices

3. Peripheral Devices and Accessories
4. Software

All of the information included in this section was accurate at the time of publication, but it is important to remember that video technology, like most other digital technologies, develops at an extremely rapid rate. Before you make any final decision, you are encouraged to do your own independent research into other expert and consumer opinions and whether there have been any advances in technology that might better serve your technical needs. [CNET](#) is a great resource for both expert and consumer reviews.

You can use the **Cost Calculation Worksheet** in the worksheet section of this component to track your total estimated cost of equipment, accessories, and software. Although hardware and software costs may comprise only a small portion of the total costs associated with implementing any media activity, they can add up. If your estimated costs are above your available budget, you will need to revisit the scope of your activity or the methods you are planning to use.

The worksheet is divided into five columns:

- **ITEM** – This is the name or type of device, accessory, or software you plan to use.

- **DISTRIBUTION** – This is the scope of distribution for each device. For example, depending on the nature of your production plan, you may distribute video cameras to each district and projectors to each village.
- **# NEEDED** – Based on your distribution plans, this is the total number of items needed for the activity.
- **PRICE PER UNIT** – This is the price of each item.
- **TOTAL PRICE** – This is the number of items needed multiplied by the price per unit.

Once you have listed everything that you plan to purchase to implement your activity, add up the total price of each item to determine your overall cost. If you are operating a multi-year project, you will want to also consider estimated replacement costs. You should base your replacement rate on prior experience, since environmental conditions and likelihood of theft will vary. As a general rule, you should estimate that most of your electronic devices will need to be replaced within three years.

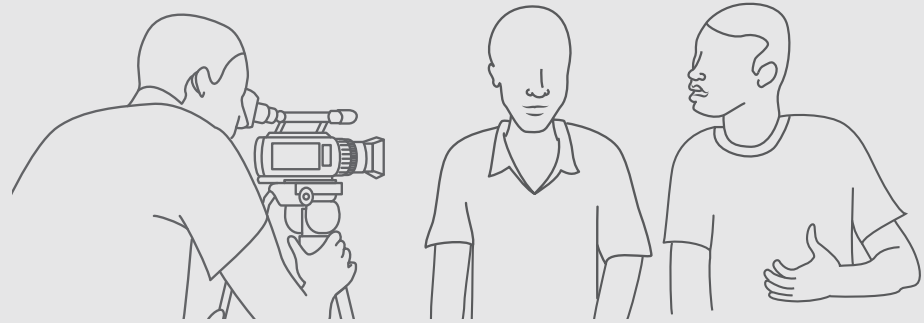
Other accessories, such as tripods and bags, will likely last much longer.

All price estimates mentioned below are accurate as of March 2014 and based on retail prices in the United States. Prices and availability may vary in other countries.

*“If you are operating a multi-year project, you will want to also consider estimated replacement costs.”*



# Grassroots Fundraising



For smaller organizations that may not yet have the available funds to integrate low-cost video into your work, you will also need to figure out how you will raise money to pay for those expenses. Fundraising is one of the most common challenges for media campaigns. Thankfully with low-cost video, the amount of revenue you need to raise can be fairly modest. In some cases, you may not need to raise any money at all. If you already have a computer and a video recording device, you are ready to get started. Rather than focus only on big grant opportunities, you may also want to think about smaller or multiple ways to raise funds as well.

If you are just starting out with video, the first thing you should do is develop a short description of why you plan to use video and what you need to succeed that you can share with potential donors, friends, family members, and other community members. There are lots of competing interests for people's money, so you want to make a compelling case for supporting your idea. In addition to asking for people to donate money, think about other ways people

can contribute as well. For example, volunteering their time to help you raise money, or lending you equipment to use. Once you have developed your video skills, you may even find that you can raise money to produce your videos by creating videos for others on a fee basis (such as, recording weddings, anniversaries, or birthday parties for people in your community for a small fee).

Another option is to consider using crowdfunding sites to pitch your ideas to the world. The two best known crowdfunding sites, [Kickstarter](#) and [Indiegogo](#) both have sections for video projects. If you are planning on disseminating your videos online, [Tubestart](#) is another option worth considering. Finally, online fundraising sites like [Crowdrise](#) and [Razoo](#) may also be options.

To be a successful grassroots fundraiser, you will need to make sure that you adhere to the following:

1. **Be transparent and accountable** – Keep a ledger to record every donation or fee you

receive, and what expenses you incur. Share this information with your team members and with community members so that they have confidence in how you are using the money they contribute. In the case of donations, rather than sharing individual donation amounts and donor names, you may want to share monthly totals for all donations.

2. **Diversify** – Try to pursue multiple fundraising activities, rather than focus on just one type. It is better to have many small sources of revenue, than depend on one large source, which can always fall through.
3. **Encourage broad participation** – Actively reach out to your friends, family members, and community groups to ask for their help with fundraising.
4. **Be innovative** – Rather than use only common fundraising methods, try new ideas as well.

# Video Devices

This section will consider the strengths and weaknesses of the four different types of video devices that are currently most commonly available on the market: pocket (or mini) camcorders, standard camcorders, prosumer (or professional consumer) camcorders, and multifunction video devices. Click on each device below to expand for more information.

## Pocket camcorders



### OVERVIEW

Pocket camcorders are small, point-and-shoot devices that have become popular because of their ease of use, size, and cost.

The controls for most models are limited to buttons for on/off, recording, volume, and playback, making them easy to use even for a novice.

### STRENGTHS

The biggest strengths of these devices are their ease-of-use, compact size, and affordable cost. They often also come pre-loaded with basic editing software that can be used for quick and easy video editing. An increasing number of these devices can capture high definition (HD) video, although their limited chip size and lens capacity may inhibit true HD quality.

### WEAKNESSES

Internal microphones are often of limited quality, picking up background noise. HD video quality may not be as high quality as video produced on standard or professional models. Most only have low-quality digital zoom and limited or no ability to make manual adjustments (focus, white balance, etc.).

### WHEN MOST APPROPRIATE

Their low cost and functionality make them ideal for use by people with no or limited experience, for those on a limited budget, or for those who do not want to have a large and conspicuous looking camcorder.

### THINGS TO CONSIDER

Before settling on a specific model, check for the following specifications:

**Audio input (microphone) jack.** Given the limitation of their internal microphones, an audio input jack is crucial. This will enable you to use an external microphone to improve audio quality. Most camcorder manufacturers deliberately do not include audio input jacks on their lower end models. The Kodak PlayTouch is currently probably the most affordable pocket camcorder that also has an audio input.

**Expandable memory.** The internal memory of most pocket camcorders is only enough for about two hours of filming. Models with expandable memory slots will enable you to use extra SD memory to increase the amount of filming you can do during one shoot.

**Battery type.** Most models use lithium ion batteries, although some run on AA batteries. Make sure the batteries are removable and can be charged separately from the device.

Charging batteries directly on the device increases the risk of damaging the camcorder in the event of power surges, especially once power is restored after a blackout. Battery life averages about 90 minutes in most pocket camcorders, so having at least two removable batteries and a way to charge the one not currently in use while recording is crucial.

**Audio connection.** Many pocket camcorders record in mono, although some do have stereo audio. If it is important for you to record in stereo, then you will want to keep this in mind. If you are unsure of the difference between mono and stereo, then you should be fine with either.

#### ESTIMATED PRICE RANGE

Most standard models cost between \$60 and \$150. Fuller-featured compacts may cost up to \$200. Sony, Creative, Kodak, RCA, Sanyo, Aiptek, and Zoom are all well-known pocket camcorder brands on the market, although many more brands exist as well.

## Standard Camcorders

#### OVERVIEW

Standard camcorders are generally about 1.5 to 2 times the size of pocket camcorders. They tend to have much more robust features than their smaller cousins, including higher quality video and audio, optical zoom capability, larger screens, and other onboard features.

#### STRENGTHS

Generally speaking, most standard camcorder models will enable you to produce videos that are of a higher technical quality than pocket camcorders.

#### WEAKNESSES

Although prices vary, they are all more expensive than pocket camcorders. Audio input jacks may not be available on all models. Their additional features may be intimidating to novice users and could actually lead to lower video quality from improper usage.

#### WHEN MOST APPROPRIATE

Standard camcorders are probably best for use by individuals with at least a moderate level of experience creating video. They are



likely not appropriate for use by individuals without some level of prior training or experimentation.

#### THINGS TO CONSIDER

The diversity of options and features of standard camcorders is expansive. Rather than suggesting any specific features here, you are encouraged to research which models are most appropriate to your objectives, team capacity, and context. When doing this research, refer back to the worksheets that you have completed to help with this assessment. Try to avoid paying extra for camcorders that have features that you will never use. As a general rule, if you do not know what a feature does, you probably do not need it or will never use it. That said, you do not want to exclude looking at features that may be helpful just because you have never heard of them. Consult with others you know who may already have similar

camcorders and/or see if the shop staff can explain the features to you in more detail as part of this research process.

#### ESTIMATED PRICE RANGE

Prices for standard camcorders range roughly between \$200 and \$1,000 depending on features and quality.

### Pro-sumers Camcorders



#### OVERVIEW

Prosumer camcorders come with all of the features that a videographer could potentially need, including interchangeable and/or wide-angle lenses, full-HD capability, and a suite of onboard features.

#### STRENGTHS

In terms of video and audio quality, these camcorders are the best you will be able

to find short of a professional production company or videographer.

#### WEAKNESSES

The primary weakness from the perspective of most community-based projects is the price and finding someone skilled enough to operate this type of camcorder.

#### WHEN MOST APPROPRIATE

Prosumer camcorders are most appropriate for use by or under the supervision of an expert videographer. Remember, just because these camcorders are bigger and more expensive, it does not necessarily make them the most appropriate for all situations. Unless you plan to be producing high-quality, broadcast /movie theater quality videos, it is probably better to use a less sophisticated camcorder.

#### THINGS TO CONSIDER

To get the most value from a prosumer camcorder, you should make sure that you have an expert videographer on your team, or at least have access to one to provide your team with thorough training. This person should also be able to advise you on the best model for your needs.

#### ESTIMATED PRICE RANGE

Prices generally range from \$1,000 to \$6,000 depending on the features and quality.

### Digital cameras

#### OVERVIEW

Although primarily used for photographing still images, most digital cameras also have video recording functionality.



#### STRENGTHS

The strength of digital cameras comes primarily from their level of accessibility. It is more common to find people who own a digital camera than a video camcorder, so if you already have access to a digital camera you may be able to use it to record video instead of buying a new device.

#### WEAKNESSES

The video and audio quality of most digital cameras is generally lower than any of the other types of camcorders mentioned above—although digital SLR (DSLR) cameras

are quickly improving their ability to record high-quality video. The price and complexity of DSLRs, however, are weaknesses relative to other devices, such as pocket camcorders.

#### WHEN MOST APPROPRIATE

At the moment, these devices are most appropriate in situations where they are already being used for other purposes. If you already own or have access to a digital camera, and in particular a DSLR, then you may be able to record video that meets your quality standards without having to purchase a new device. Sites such as [DSLR Video Shooter](#) and [Learning DSLR Video](#) provide lots of tips for using your DSLR to record video.

#### THINGS TO CONSIDER

Dedicated camcorders are generally still your best bet for overall quality. However, if you decide to use a digital camera for your video activity, you will want to consider the following:

**Video resolution.** The resolution should be at least 720p, if not 1080p. Also, look for at least 24 frames per second (fps).

**Audio quality.** Internal microphones on these devices are likely to be poor, though some video-enabled DSLR cameras have a microphone input jack, which would enable you to use an external microphone with them. In some cases, the cameras even come with a microphone mount on top that allows you to attach a microphone directly onto the device.

**Lens type.** If you are using a DSLR camera to record video, you need to be mindful of what type of lens you are using when recording video. If you have a lens whose aperture changes when zooming, you will want to avoid zooming while recording because it could impact exposure levels. To avoid this, use a zoom lens with a constant aperture.

#### ESTIMATED PRICE RANGE

Basic point-and-shoot digital camcorders with at least 720p video resolution can be purchased for under \$100, although for higher quality DSLR cameras it is more likely that you will need to spend at least \$400.

## Mobile Phones

#### OVERVIEW

Mobile phones are found almost everywhere these days, even in some of the most remote villages on the planet. Although not all mobile phones can record video, cameras are standard features on smartphones and many feature phones.



#### STRENGTHS

The primary strengths of mobile phones lie in their growing ubiquity. If you are already using a mobile phone that has a decent-quality camera, it can save you from having to buy another device.

#### WEAKNESSES

The video and audio quality on most mobile phones is generally lower than any of the other types of camcorders mentioned above—although this is very rapidly changing as camera quality on newer smartphone models continues to improve. Some of the most recent smartphones already have built-in cameras that are equivalent in quality to most pocket camcorders.



#### WHEN MOST APPROPRIATE

The video quality on anything but the latest smartphones is generally well below the minimum that will be useful for dissemination. This is certain to change as consumer demand for smartphones with high-quality video functionality continues to grow. Mobile phone cameras can also be useful for recording video footage that you had not planned for in advance, since you are more likely to carry a mobile phone with you at all times than a video camcorder.

#### THINGS TO CONSIDER

The considerations for mobile phones are similar to those you would need to consider for digital cameras, although not exactly the same:

**Video resolution.** As with digital cameras, the resolution should be at least 720p, if not 1080p. Also, look for at least 24 frames per second (fps).

**Audio quality.** Internal microphones on these devices are likely to be poor. Not all mobile phones are compatible with external microphones. If you cannot plug a microphone directly into your phone, you

will need to see if you can find an adapter that will enable you to do so. If you search for the [name of your phone] and 'external microphone' in a search engine, you will likely find suggestions for how to do this with your phone. Also, when you are recording, always make sure that your phone is in Airplane Mode so that the phone signal does not create any audio disturbance in your recording.

#### ESTIMATED PRICE RANGE

The price depends on the device and local availability.

For more information on technical specifications associated with video camcorders, visit CNET for reviews and comparisons. They have buying guides and reviews for [camcorders](#), [cameras](#), [tablets](#), which are worth visiting before making any final decisions.

## Dissemination Devices

As discussed in **Component 4**, there are a number of different ways to disseminate your videos, each with different hardware needs.

### Televisions and Video Players

#### OVERVIEW

Televisions and video players (either DVD or VCD) are well-known video dissemination devices. Some

newer televisions may also have SD card or USB ports, which would allow you to play videos directly without the need for a video player.



#### STRENGTHS

Televisions and video players are more common than projectors or computers around the world. Local availability of and

access to these devices would reduce the need to purchase your own dissemination equipment.

#### WEAKNESSES

If not locally available, transporting and powering televisions and video players can be logistically challenging and not cost effective.

#### WHEN MOST APPROPRIATE

Televisions and video players are most appropriate in circumstances where they already exist within the selected community or target audience.

#### THINGS TO CONSIDER

If these devices are already locally available, you will want to consider their location before deciding to use them. Location accessibility and physical convenience should be your top priority. If you notice that community members are failing to show up once you have selected a location, you may want to reconsider your options.

#### ESTIMATED PRICE RANGE

The suggestions above notwithstanding, if you do decide to purchase a television and/or video player, prices can be fairly reasonable.

You can purchase a 26-inch LCD television with a USB or HDMI port for between \$150 and \$400. If you already have access to a television, you can purchase an inexpensive DVD player for between \$20 and \$50.

## Tablets



#### OVERVIEW

Tablets are mobile devices with touch-screen navigation and screen sizes that generally range from 7 to 10 inches.

#### STRENGTHS

The touch-screen navigation can be more intuitive to some users than traditional computer navigation. Tablets are also light, easy to travel with, and typically have a longer battery life than laptops.

#### WEAKNESSES

Tablets are extremely popular and portable, so the risk of theft may be higher than it is with other devices. There is a higher risk of screen damage from repeated use than is

the case with other display devices, such as computer monitors or television.

#### WHEN MOST APPROPRIATE

Given their limited screen size, tablets cannot be viewed by more than two or three people at a time. They are best used in circumstances where it is not possible or necessary to gather more than a few individuals together at a time.

#### THINGS TO CONSIDER

If you are using a tablet solely for video dissemination, it is probably not a good option given its cost and limited screen size. If you do use a tablet for dissemination to small groups, however, it is recommended that you have a tablet with a screen size of 9 inches.

#### ESTIMATED PRICE RANGE

Most tablets with at least a 9-inch screen cost between \$80 and \$500. The much-talked-about [Aakash tablet](#) (or UbiSlate 7) from India is available for about \$65, although it only has a 7-inch screen and is only available for purchase in India.

## Mobile Phones



### OVERVIEW

Mobile phones present a few opportunities for dissemination. They can be used to play videos directly on the mobile phone screen

or you can connect the mobile phone to a television or computer monitor.

### STRENGTHS

Mobile phones are increasingly becoming ubiquitous, even in some of the most-remote villages of the world.

### WEAKNESSES

Screen sizes can be too small on most feature phones. Although screen sizes are significantly larger on smartphones, if your video includes lots of details, it may be hard to see on even those larger screens.

### WHEN MOST APPROPRIATE

If mobile phone access is common among your beneficiaries, mobile versions of videos may be useful to help reinforce messaging. As penetration rates continue to grow, video-enabled mobile phones represent a

great opportunity to reinforce messaging with individual community members through mobile video. In addition, once community members have videos on their phones, they can share it with their friends and family members.

### THINGS TO CONSIDER

Before deciding to use mobile phones for dissemination, you will want to consider the following:

**File format.** If you plan to disseminate videos via mobile phone, you will want to make sure that your videos are in a format that is compatible with your beneficiaries' phones. The most common format is 3GPP (\*.3gp file extension), although on smartphones there are also apps available that will allow you to view non-mobile video formats. You can use free software to convert your videos into this and other formats, if necessary.

**Screen resolution.** The most common screen resolution of most feature phones is likely to be 240 x 320, although on many smartphones it can be up to 1280 x 720. Whether and how you decide to share videos by mobile phone will depend on what types of phones your target audience most commonly uses.

## Pico Projectors



*Photo credit: AAXA*

### OVERVIEW

Pico projectors are small projectors roughly the size of a pocket camcorder. They generally use lithium ion batteries, have a navigable, internal memory system, and can project an image of up to 50 inches in ideal circumstances.

### STRENGTHS

Due to their size, pico projectors are extremely easy to transport in the field. They are also cheaper than many other hardware considerations.

### WEAKNESSES

Most models have a relatively low ANSI lumens rating, meaning the level of ambient light in the room where you are screening videos will need to be fairly dim to prevent the projected video from being washed out.

### WHEN MOST APPROPRIATE

Pico projectors are best used for group dissemination in areas without dependable access to electricity, television, and DVD/VCD players, or computers.

## THINGS TO CONSIDER

To get the best usage from pico projectors, you will want to consider the following:

**Data input.** Look for a model with microSD and microUSB ports. This will enable you to load videos onto the projector without connecting it to a computer or the internet. A device with internal memory is also preferable, as it will allow you to pre-load videos directly onto the projector.

**Battery type.** Since you will likely be using these projectors in areas without dependable access to electricity, you should look for a device with at least one to two hours of battery life. Removable batteries that can be charged separately from the projector are ideal for the same reasons explained above under the pocket camcorder section.

**Audio out.** The internal speakers on pico projectors typically have a maximum volume that is insufficient for a group setting. To avoid problems, external speakers should be used; therefore, the projector must have an audio out jack.

**Light strength.** You will want to make sure that the projector has at least 10 lumens. Anything less than this will make it almost impossible to use at a viewable resolution. Ideally though, look for a projector with 30 lumens or more. This will ensure that there is enough light to use the projector even with modest levels of ambient light.

**File type compatibility.** Not all projectors support all file types. It is always best to use a projector that accepts the same file types that your editing software will use to output videos. In the worst case, you can always convert your videos into a compatible format (see software section for more information), although this does lead to quality degradation.

**Remote control.** Some models include remote controls, which you may prefer for navigating and pausing videos during dissemination.

## ESTIMATED PRICE RANGE

Prices range from about \$150 to \$500 per projector.

One Mobile Projector per Trainer has done a lot of research and experimentation with

these devices. More information on their findings can be found on their [website](#).

## Portable Video Players

### OVERVIEW

Portable video players (PVPs) are compact devices that generally have a 3- to 10-inch screen with a built-in DVD player. Some models also include USB and SD card memory input slots.



### STRENGTHS

PVPs are compact and relatively light, so they can be easily transported. Models with SD card input may be more cost effective since you will not need to burn DVDs to disseminate your videos.

### WEAKNESSES

Screen size is limited. Also, with the increasing popularity of tablets and smart phones, these sole-purpose devices will likely be phased out in the not-too-distant future.

#### WHEN MOST APPROPRIATE

PVPs are best used when disseminating videos to only two or three individuals at a time. Since they are cheaper than a television or a tablet, there may be instances where it is worth exploring purchasing them for use by communities.

#### THINGS TO CONSIDER

The three main things to consider when purchasing a PVP are its price, its screen size, and its input slots. At a minimum you should try to use a device with at least a 7-inch screen—although a 9-inch screen is preferable—and USB and SD memory input slots.

#### ESTIMATED PRICE RANGE

Decent quality PVPs with USB and SD memory input slots and a screen between 7 and 9 inches can be found for between \$60 and \$100 per unit.

## Accessories

In addition to video and dissemination devices, you will need to consider a number of peripheral devices and accessories that can be used to help enhance your ability to create and share a quality product.

### External Microphone

External microphones will allow you to capture better quality audio than an internal camcorder microphone. The most common types of microphones are omnidirectional and directional.



#### Omnidirectional microphones

record sound from all directions. They are most commonly found in lavalier (or lapel) microphones, which are small and clip directly onto the lapel of the person you want to record. The benefit of these microphones is that you do not have to worry about pointing them in the right direction. However, they are also more likely to pick up background and other ambient noise present when recording. You can minimize this by recording your video in locations without large amounts of background noise (i.e., away from roads, crowds, etc.).

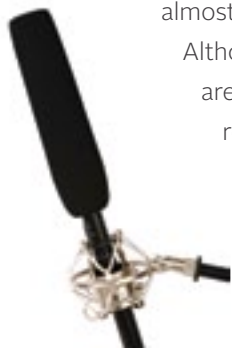


Since the microphone is clipped directly onto an individual, if you are recording more than one person, you may need to move the microphone between speakers for each shot depending on whose audio you want to record. You may find it easier to use a wireless lavalier for these purposes, so that on-camera individuals can easily hand the lavalier back and forth.

You can also purchase a “Y-splitter” for microphones that allows you to plug two microphones into one audio input jack. The downside of using a Y-splitter is that it can increase audio interference and may lead to audio-level mismatches between the two input microphones. If you decide to use a Y-splitter, it is recommended that you experiment to make sure it works with the camcorders and microphones you are using before purchasing them—and additional microphones—in any quantity.

You can find low-end lavalier microphones for \$30 to \$50, although a decent-quality wireless lavalier costs closer to \$100. Y-splitters can be found for as little as \$5.

**Directional microphones** record sound primarily in the direction they are pointing. There are two primary types of directional microphones: cardioids (meaning they pick up sound in a heart-shaped pattern in front of the microphone) and shotgun (meaning they pick up sound almost entirely straight ahead). Although directional lavaliers are available, they are not recommended, since head



movement by the person being recorded can result in their voice moving in and out of the recording area.

Since most directional microphones are not clipped directly on the person you are filming, they will require your videographer (or an assistant) to constantly point them in the direction from which they want to record audio. Some camcorders also have mounts for microphones. If this is the case, you can buy a directional microphone that mounts on the top of the camcorder.

Directional microphones are best used in environments with high background noise, since they are less likely to record ambient noise outside their pick-up pattern than omnidirectional microphones. For situations when you will be recording in windy conditions, you will want to make sure that the microphone you purchase comes with a windscreen to reduce wind noise.

You can find low-end directional microphones with windscreens for between \$50 and \$100.

## Tripods

Tripods are essential for video production. Although there are techniques that you can use to stabilize your shot without a tripod, there is no substitute for the stability of a tripod. Decent-quality 50- to 60-inch tripods can be found for as little as \$20.

You can also find mini tripods for as little as \$2, although these are only recommended for indoor shooting where you will have a steady table to set them on.



## Lighting

If you are planning to record indoors, you may want to have a lighting setup. One of the most common setups is called three-point lighting, which involves three different lights: the key light, fill light, and back light. The key light is the main light and usually the strongest. It is usually placed slightly to the side of the subject and camera. The fill light is placed on the other side, and is



softer than the key light. Finally, the backlight is placed behind the subject and off to the side and helps to make the subject appear three dimensional. In place of a back light, you can also use a hair light, which is a light placed directly above the head of the subject. Media College has a [helpful explanation and diagrams](#) of the standard one, two, and three-point lighting setup. Stillmotion also has a [great video](#) on how to build your own three-point lighting setup on a budget of only \$26. If you are recording indoors and do not have lightning or access to electricity, try to let as much natural light into the room as you can. When positioning your camcorder, try to avoid placing it with a window within the frame, since this will tend to make your subjects look really dark.

## SD Memory Cards

If you have purchased a camcorder that has an expandable memory slot, you will want to purchase SD memory cards. Most pocket

camcorders have between 32 and 64 gigabytes of expandable memory. Prices of SD memory cards have dropped significantly



over the past few years, and you can currently find a 32GB card for about \$20 to \$30 and a 64GB card for \$40 to \$50.

## Portable Audio Speakers



If you decide to use a pico projector, tablet, or laptop for dissemination, you will likely want to purchase portable audio speakers to amplify their sound. Otherwise, there is a strong chance that their internal speakers will not be loud enough to reach everyone in your screening audience. Decent portable speakers can be found for about \$20 to \$40 a set. When purchasing speakers, make sure to check what their power source is. If you are somewhere with limited electricity, you will want to purchase speakers with rechargeable and removable batteries so you can replace them with a fresh set if they die while you are using them.

## Portable Chargers

Ideally, you should base all of your video production and dissemination activities in a location with access to dependable electricity. That way, even if you are recording or showing videos in communities without electricity, you will still be able to make sure that your batteries and replacements are fully charged before heading out. In the event that you expect extended periods of shooting or dissemination in locations that are completely without electricity, you may want to consider chargers that do not require electricity to recharge your devices. The most likely solution is a solar-powered charger, although you need to be somewhere that receives at least six hours of sunlight a day to benefit from them. A solar charger with enough electrical output to power most of the devices mentioned in this component will cost you about \$100 to \$150. Do your research before purchasing any chargers that do not require electricity, since not all chargers will give you the same actual level of output even if they are in the same price range.





## Rechargeable Batteries

Rechargeable batteries are a must, especially if you are working in the field away from electrical outlets. Consider purchasing

rechargeable batteries and chargers for any of the devices you plan to purchase for your video activity. Prices vary based on type of battery and manufacturer.



## USB Extension Cable

Some of the pocket camcorders have short USB cables that are used to connect them to your computer's USB port. The short length of these cables can make them difficult to plug in and often puts stress on the camera itself. For about \$5 you can purchase a male-to-female USB extension cable to connect your camcorder to your computer without having to hang the camcorder directly off of the computer.



## Protective Case



Although some devices come with protective cases, many do not. Make sure to invest in a protective case—even if only a basic padded cloth one—to protect your equipment from the elements and to reduce the risk of contact damage when transporting them. You can also extend the life of tablet computers and smartphones by using transparent screen protectors.

## Wide-Angle Lense

Although not a necessity, you may find that wide angle lenses are useful for establishing a wider field of view when recording your videos. Not all wide-angle lenses work with every camcorder, so you will want to check on compatibility beforehand. You can find a basic wide-angle lens for many of the pocket camcorders from between \$25 and \$50.



# Software

To create and disseminate your videos, you will most likely need five types of software programs, including applications for video editing, audio editing, image editing, subtitling, and file conversion. Since the primary focus of this toolkit is low-cost video production, this section includes free software examples for each of these purposes. Each of these programs meets a minimum threshold for quality and is easier, or at least as easy, to use as its commercial counterparts.

Keep in mind that commercial software programs often offer more robust features than free options. For the most part, however, the difference is only noticed by more advanced users. If you need any features that you cannot find in freely available software, you can consider purchasing a commercial program to address those needs. Since computers using the Windows operating system are most common, this section will only highlight programs that are Windows compatible.

If you are new to using any of these programs, search their websites for video tutorials

that you can watch. If nothing is available on their websites, try searching for user-created tutorials on sites like [YouTube](#), [Vimeo](#), [Metacafe](#), or [Dailymotion](#).

Remember to always check the minimum system requirements for any program you are considering using so you can be sure it will run properly on your computer. Some of these programs—especially video editing software—can be demanding, so you will want to make sure that you have a computer powerful enough to run them. For example, Movie Maker 2012 requires a computer with at least 1 gigabyte of RAM and a 2.4 GHz single processor (see text box on the following page for more details). In reality, though, if your computer only just meets these minimums you will likely have challenges using the software. It is always best if your computer exceeds the minimums. If not, you will need to purchase a computer that at very least meets the minimum requirements for the program in question. These costs should be considered in your **Cost Calculation Worksheet**.

## Video Editing

If you are using a pocket camcorder, many of them already come pre-loaded with video editing software. They are generally extremely basic and allow for simple clip editing and limited transitions. For additional features, consider using Movie Maker. It is free, easy to use, comes pre-installed on all computers running Windows XP service pack 2, and has a number of useful features. If you are using Windows 7 or 8, you can [download](#) a newer version called Movie Maker 2012 online. Movie Maker 2012 is packaged as part of Windows Live Essentials, so you will need to download the entire installation package and then select only Movie Maker 2012 at the time of installation. The standard installation file requires access to the internet during installation. If you plan to install it on a computer without internet access, you will want to download the offline installation file, which is available [here](#).

## GENERAL SYSTEM REQUIREMENTS FOR MOVIE MAKER 2011 AND 2012

*Operating system: Windows 7 (32-bit or 64-bit versions)*

*Processor: 2.4 GHz (single processor) or higher (a dual-core processor or higher is recommended when editing HD video)*

*Memory: 1 GB of RAM or higher (2-4 GB recommended)*

*Resolution: 1024 × 576 minimum*

*Graphics card: Windows Movie Maker requires a graphics card that supports DirectX 9.0c or higher and Shader Model 2 or higher.*

Movie Maker is not without its problems though. It is known to freeze on occasion and it is unable to use some video formats. The telltale sign that you are using a video format or codec<sup>1</sup> incompatible with Movie Maker is when you attempt to save your final product, the time remaining just keeps counting upwards. This can be extremely frustrating if you have finished editing your video only to find out that Movie Maker is unable to master it. A good way to avoid this is to place

.....  
1. A codec is software that enables video players to encode/decode digital videos.

one of your clips into the Movie Maker timeline and then select 'Save Movie File.' If it is able to successfully process your request and save a new movie, then you know that the file format of your videos clips is compatible.

If your computer is not powerful enough to run a video editor, but you are still interested in the extra features, you may want to consider exploring [WeVideo](#), an online video editing platform. As long as your internet connection is stable and fast enough to upload your video clips, you can use WeVideo to edit your videos in the cloud—this has the benefit of allowing you to collaborate on editing videos with individuals in other locations. The basic user package is free to use, so you can try it out first before deciding whether you want to subscribe to a monthly or annual plan for more frequent use.

To learn more about other potential options, a useful website for video editing software comparisons and ratings is [FindTheBest](#). It currently has information on more than 65 video editing programs.

## Audio Editing

If you choose to use Movie Maker or another basic-feature video editing program, your options for audio editing within those programs will be limited. Should you want to do any substantive audio editing or recording to add to your video for voiceovers or dubbing, you will need to use an audio editing program. One of the most robust and user-friendly free versions currently available is called [Audacity](#). It offers a step-by-step tutorial guide for editing and recording basic audio. For even more details, make sure to also read through the tutorials on how to use Audacity online at <http://manual.audacityteam.org/o/man/tutorials.html>.

Using the same technical process, you can also create your own podcasts using Audacity, which can be distributed to local radio stations or community centers. Radio programming can be used to complement and reinforce messaging that you are disseminating via video. You can either create new content related to your video content, or you can even convert your videos into audio and edit them as mp3 files for distribution.

## Image Editing

Image editing software is really an optional part of the video production process. You will need image-editing software if you want to create graphics or manipulate photographs to use in your video. One of the more full-featured, free programs is called [GIMP \(the GNU Image Manipulation Program\)](#).

## Subtitling

As explained earlier, there are two categories of subtitling: softsubbing, and hardsubbing. Softsubbing is when you create a subtitle file that is separate from the video. It can be synchronized with your video on some video sharing sites (like YouTube) and in some video players (like [VLC media player](#)). If you are planning to share your videos online, make sure beforehand that whatever site you use supports the upload of subtitle files. The process of hardsubbing involves encoding the subtitles directly onto your video.

Subtitling your videos can be a time-consuming process, since it requires someone entering the dialogue (or a translation of

the dialogue) manually. That said, there are programs that make the process easier than it has been in the past. [Aegisub](#) is one example of a free subtitle editor that will greatly help you with the process of softsubbing.

Basic subtitling with Aegisub is simply a matter of opening your video in the program, setting your font type, typing in your subtitles, and setting the timestamp for each line. After you have finished creating your subtitle, you can export it as a SubRip (\*.srt) or SubViewer (\*.sub) file, both of which are compatible subtitle formats on YouTube. Once you upload your video onto YouTube, all you need to do is upload the subtitle file under the Captions section.

If you want to hardsub your video, you can do it in Movie Maker by inserting captions. Movie Maker does not give you an option for changing the background color of your captions to set it against the video more clearly, so you will need to use a font color that will stand out. You can also add outlines to the text to make it stand out more clearly.

## File Conversion

Because there is unfortunately no uniform file format for video files, you may find that your camcorder's output is in a file type that you cannot use with your video editing software, or that your video editing software's output is not compatible with your projector. There are a number of free programs that can convert files from one format to another, but the one that we have found to work best is called [Format Factory](#).



### COMPONENT SIX

### Critical success factors

- *Items purchased are based on what is most likely to help you meet your objectives.*
- *Items are appropriate for the capacity of your team.*
- *Total cost (including necessary support and training) is reasonable within your budget.*
- *Items purchased are suitable to the local context, including environmental conditions, technical compatibility, and availability of local repair.*

## Notes

## COMPONENT SIX

# Worksheets

- Cost Calculation Worksheet



Cost Calculation Worksheet

Item	Distribution	Number Needed	Price Per Unit	Total Price



## Notes



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# Congratulations!

You've made it to the end of the toolkit. By now you should be ready to start creating and sharing your videos. Remember, though, that video production is an iterative process. Your first videos may not be the best, but as you practice, experiment, and learn they will continue to get better. Make sure to refer back to sections of this toolkit as you develop your video activities over time. You will likely find that some parts of the toolkit that may not seem relevant right now will become useful as you progress. In addition to this toolkit, never stop exploring other resources and sharing with others who are also learning how to use video. The process of producing low-cost videos will not always be easy, but we hope you experience the sense of fulfillment that comes from seeing all your hard work come together on a screen and the impact it has on your viewers and their lives.