Guide for Facilitators of Participatory Video Making

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**Foreword**

This guide aims to give Social Accountability Implementing Partners (SAIPs) and the Management Agency of the Ethiopian Social Accountability Program (ESAP2) background information and tools to make Participatory Video (PV) productions with stakeholders in Social Accountability projects.

This guide provides:

- Background information about PV making and storytelling;
- Steps and tools on how to facilitate the stakeholder dialogue process of PV from the start – start-up, and storytelling – to the final stage of completing the video;
- Examples and case studies of PVs;
- Technical links and suggestions for filming and video editing.

PV aims to encourage dialogue between the various stakeholders in social accountability projects. It is an excellent tool for monitoring and evaluation, and it will support monitoring the progress of the specific objectives of the ESAP2 program:

1. Local government and public basic service providers deliver public basic services responding to community and citizens’ needs;
2. Citizens’ and citizens groups that are empowered and increasingly demand for better quality public service delivery;
3. Increased awareness level of citizens regarding their rights and responsibilities;
4. Increased capacity of CSO’s and SAIPs to empower citizens and citizen groups on use of Social Accountability tools, approaches and mechanisms.

Hereby, I would like to encourage the use of this guide for everybody in ESAP2 who wants to create PVs and wants to support stakeholder involvement in Social Accountability through a participatory process that promotes dialogue on basic service improvements.

I wish you success in creating PV for dialogue on social accountability, and I am looking forward to watch some of the video productions at the ESAP2 website: [http://esap2.org.et/](http://esap2.org.et/) and the ESAP2 Facebook page.

Sincerely,

Simon Koolwijk
Trainer and Consultant Participatory Video
## Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>CBO</td>
<td>Community Based Organization</td>
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<tr>
<td>ESAP2</td>
<td>Ethiopia Social Accountability Program (phase 2)</td>
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<td>MSC</td>
<td>Most Significant Change Technique</td>
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<td>NGO</td>
<td>Non-Governmental Organization</td>
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<td>PLA</td>
<td>Participatory Learning and Action</td>
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<td>PRA</td>
<td>Participatory Rural Appraisal</td>
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<td>PV</td>
<td>Participatory Video</td>
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<td>SAIP</td>
<td>Social Accountability Implementing Partner (grantee of ESAP2)</td>
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<td>VTR</td>
<td>Video Tape Recorder</td>
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Chapter 1: The Theory of Participatory Video

What is participatory video?

Participatory video (PV) is a form of participatory media in which a group or community creates their own film. The idea behind this is that making a video is easy and accessible, and is a great way of bringing people together to explore issues, voice concerns or simply to be creative and tell stories. It is therefore primarily about process, though high quality and accessible films (products) can be created using these methods if that is a desired outcome. This process can enable a group or community to take their own action to solve their own problems, and also to communicate their needs and ideas to decision-makers and/or other groups and communities. As such, PV can be a highly effective tool to engage and mobilize marginalized people, and to help them to implement their own forms of sustainable development based on local needs.¹

How does Participatory Video differ from documentary filmmaking?

Whilst there are forms of documentary filmmaking that are able to sensitively represent the realities of their subjects' lives and even to voice their concerns, documentary films very much remain the authored products of a documentary filmmaker. As such, the subjects of documentaries rarely have any say (or sometimes have some limited say) in how they will ultimately be represented. By contrast, in PV the subjects make their own film in which they can shape issues according to their own sense of what is important, and they can also control how they will be represented. Additionally, documentary films are often expected to meet stringent aesthetic standards and are usually made with a large audience in mind. The PV process, on the other hand, is less concerned with appearance than with content, and the films are usually made with particular audiences and objectives in mind.²

What are the origins of Participatory Video?

The first experiments in PV were the work of Don Snowden, a Canadian who pioneered the idea of using media to enable a people-centered community development approach. Then Director of the Extension Department at Memorial University of Newfoundland, Snowden worked with filmmaker Colin Low and the National Film Board of Canada’s Challenge for Change program to apply his ideas in Fogo Island, Newfoundland, a small fishing community. By watching each other’s films, the different villagers on the island came to realize that they shared many of the same problems and that by working together they could solve some of them. The films were also shown to politicians who lived too far away and were too busy to actually visit the island. As a result of this dialogue, government policies and actions were changed. The techniques developed by Snowden became known as the Fogo process. Snowden went on to apply the Fogo process all over the world until his death in India in 1984.

¹ Wikipedia http://en.wikipedia.org/wiki/Participatory_video
² Wikipedia http://en.wikipedia.org/wiki/Participatory_video
The first community-made video in Canada was the 1969 Challenge for Change video VTR St-Jacques, filmed in a poor Montreal neighborhood. In order to make VTR St-Jacques, director (Video Tape Recorder) Dorothy Henault and Bonnie Sherr Klein trained community members in video to represent their struggle for affordable and accessible medical care. VTR St-Jacques was shown across Canada and the US, inspiring other projects.

There has been no uniform movement to promote and practice PV but different individuals and groups have set up pockets of PV work, usually molding it to their particular needs and situations. PV has also grown with the increasing accessibility of home video equipment.³

Applications of Participatory Video

In combination with other methodologies such as Participatory Learning in Action (PLA) techniques, Participatory Rural Appraisal (PRA) and others, PV has been successfully applied to projects focusing on community development. While new possible applications are continuously being developed, so far PV has been used in the following contexts:

- promoting local innovation and endogenous development;
- therapeutic work;
- a voice for marginalized groups;
- a catalyst for community-led action;
- a tool for communication and dialogue with policy makers;
- a means of involving users in their own research (e.g. action research, participatory research, user-led research);
- program monitoring and evaluation, or social impact assessment.

Participatory Video and Vulnerable Groups⁴

PV is a valid approach for youth and adults with different degrees and levels of physical challenge, disadvantage and social exclusion as a way to overcome social barriers, and at the same time to acquire new relational and professional competences. It can favor the engagement, the dialogue, building bridges with other stakeholders, it fosters clarification and discussion on important issues, and it can catalyze development in certain domains. Therefore the PV methodology leads to development at the personal, the social and employment level.

- **Personal level**: Self-development, development of personal skills (emotional, relational, behavior, communication and group working skills)
- **Social level**: Social integration, initiatives that stimulate community building and active citizenship
- **Employment level**: Acquisition of operational, social and technical competences – use of camera, video editing, interviewing, research. Promotion of integration and social inclusion through active participation in society and the labor market.

⁴ Vista – participatory video and social skills for training disadvantaged adults – centro studi villa montesca (2006)
Chapter 2: The Actors and the Participatory Video Process

Participatory Video Actors

During the Participatory Video process three key groups are involved in the process.

1. **The video makers:** The group, participants and stakeholders making the movie.
   
   Depending on the purpose and the criteria of the PV intervention, a group representing the stakeholders in the project is formed. This group will be responsible for formulating the objectives of their PV project and will create their own film or movie.

2. **Facilitators and trainers:**
   
   Teaching methods based on videos are complex and require a step-by-step approach in dealing with planning, relational and technical issues. The PV trainer/facilitator has to possess important qualities and skills, including:
   
   - A warm personality and the ability to show approval and acceptance of participants;
   - Social skills, with the ability to bring the group together and guide it;
   - Facilitation skills that invite participants’ involvement and actively build on their ideas and their capabilities;
   - Teaching and didactical skills in guiding the PV process enabling participants to experiment, to reflect and to learn;
   - Evaluation skills, supporting group members in preparing their research and interview questions for the video making process;
   - Skills in noticing and resolving problems or challenges that participants might be having;
   - Flexibility in responding to participants’ changing needs, adjusting to the speed of work according to the circumstances and try to work at the participants pace;
   - Knowledge and experience with technical aspects such as cameras and video editing software, so that assistance can be provided on technical issues if the group cannot solve these.

   Participants should see the PV facilitator/ trainer as a helper, not as an ‘expert’ with special abilities. In any group, some people will become confident with the video equipment more quickly than others. Others will be good at conducting interviews or preparing storyboards. Encourage these individuals to help others during exercises, always checking to make sure they do this in a supportive way.

   As a PV facilitator/ trainer, offer positive input and supportive feedback during the course of each activity. Appreciative feedback helps participants’ skills and confidence building. It also provides them with a model for supporting one another within the team.

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5 Vista — participatory video and social skills for training disadvantaged adults — centro studi villa montesca (2006)
3. The stakeholders who are interviewed or telling their story

The third group of actors are the people who act and play a role in the movie. The PV makers could take part in this movie, but most of the time stakeholders who are not part of the PV making team are filmed and interviewed during the process. They are the ones who tell and share their stories as part of the PV process.

The PV makers have to ensure that they have the permission from the actors they want to film. They also have to be aware that they do not endanger the participants, who are acting and expressing opinions in the video.

**AVOID PROBLEMS! At the start or at the end of an interview, ask actors to state their verbal permission for using the footage in the final video.**

The Participatory Video Process

The PV process is composed of several stages:

- **Stage 1:** Group formation and catching ideas for stories; *(Chapter 3)*
- **Stage 2:** From storytelling to drawing up a storyboard *(Chapter 4)*
- **Stage 3:** Shooting the stories / video-making. *(Chapter 5)*
  
  This phase includes the process of using the camera, role division within the group, research and filming / working in the field, and screening / selection of the best video shots.
- **Stage 4:** The editing process / preparing the first video draft stories *(Chapter 6)*
- **Stage 5:** The discussion process – lessons learning and exchange within the PV team *(Chapter 7)*
- **Stage 6:** Finalization of the video’s, using the input obtained from the discussions *(Chapter 7)*
- **Stage 7:** Final presentations and dissemination of the videos for further discussion, awareness or dialogue activities *(Chapter 7)*

Following this chapter, each chapter will further describe each stage in detail, including tips, suggestions and examples, visualizing how each step can be facilitated.

Watch the following videos that clarify the steps of a participatory video process:

1. Participatory video in 5 steps
2. 10 steps to make a participatory video in Ethiopia
3. PV in Ulmu, Moldova
4. Dialogue on social accountability through PV – 7 steps
5. Participatory video supporting social accountability dialogue – 7 steps or watch PV in 7 steps supporting health service improvement

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Chapter 3: Group formation and catching ideas for stories

3.1 Forming a group with the participating stakeholders

The starting point of the PV training is the creation of a welcoming and stimulating group environment. Based on participation, collaboration and co-operation the PV activities have to engage the participants physically, mentally and emotionally.

The “getting to know each other” can be the first step for the group formation. Other activities (simulation; visualization; role play; free discussion; verbalization of thoughts, questions or experiences; physical movements) based on the different stories of the participants can give emotional stimulation both individually and within the group.

Members can bring their own commitment, their life experiences and knowledge about what life is like from their perspective, and can share their perceptions and identify, prioritize and appraise their issues.

The more comfortable the participating stakeholders are, the more effective the Participatory Video Process will be.

Some activities can be suggested to form the group:

1. **Symbolizing your life story**
   Participants are asked to bring a personal symbol, which tells something about their character, what motivates them or something special that happened in their life. They tell and share their story based on the symbol they present.

2. **Activity profile**
   Participants are asked about their daily activities. A good question that will help: If you would not have been here today, what would you have been doing today?

3. **Bingo**
   The Bingo has 25 specific questions in a squared table. Each participant has to identify at least 5 other participants who can reply to a question. The first participant who has 5 questions answered horizontal or vertical or diagonally has won the game. After that, the winner has to ask their respondents to share and tell their story. Consult Appendix B.

4. **Playful connections**
   People make pairs and count 1 – 2 – 3 – 1 etc. After that the facilitator introduces a new word for number one. For example: Fruit. After that people in pairs say: Fruit – 2 – 3 – Fruit etc. Next, the facilitator introduces a new word for number 2. For example: Vegetable. People in pairs continue with Fruit – Vegetable – 3 – Fruit etc. Finally the facilitator introduces a word for number three. For example: Potato. After that pairs continue with Fruit – Vegetable – Potato – Fruit etc. Watch the video Playful connections.

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7 Vista – participatory video and social skills for training disadvantaged adults – centro studi villa montesca (2006)

Participatory Video Facilitation Guide
5. Recognizing changes
People make pairs, and are asked to turn their backs to each other. Each person is asked to make 5 changes in their appearance. After that people face each other again and have to point what has changed with the other person. Watch the video Recognizing changes. This game is excellent for introducing discussions on how to observe or catch stories about change.

6. Trust
Trust is a physical game were people play with distance. People form pairs again. One person is standing behind the other. The person upfront let himself fall back. Each time the distance is made bigger and bigger, until the upfront person is indicating it is too much or sufficient. Watch the game Trust.

7. Expressing emotions
Participants form pairs again. Step by step they start to exaggerate emotions. They start with a low voice and gradually they build up the power of their voice and their emotion. The exercise is meant in discovering how people can play with their emotions. It is a good exercise for preparing people to develop a fictional (fantasized) story. Watch the exercise: Expressing emotions.

8. The paper tiger
The paper tiger is a popular one and fun to do. Make an animal from a piece of paper without talking. Make a group, each person tears a piece of paper without talking and passes it on to the next person. Make a maximum of 4 rounds and give each group a maximum of 5 minutes.

9. Ranking on the chair or line up
Ranking on the chair or lineup is a nice one to get to know each other better. Make a line of chairs as many people as there are in the group. Give an assignment to the group by asking a question. For example; Rank yourself on basis of your age, or birth date? or what is the most south located place you have visited on the earth?

10. The Word Game
The word game has a competitive element. Ask people to make columns, asking them for example 1. Country? 2. City/ village? 3. Name? 4. Animal? 5. Tool in the household? Each time a participants says a letter. For example 'R'. After that the one who answers the questions the fastest is the winner!
Summary of group formation activities

- Help to build trust, self-comprehension, self-confidence and intimacy among the group members;
- Develop personal reflection
- Favor the understanding of the participants about personal stories
- Because all the voices are expressed and heard, they help the mutual understanding and socialization
- Develop empathy – the ability to identify with and understand another person’s feelings or difficulties;
- Favor listening and communication skills.

A perfect video which shows the group formation process during Participatory Video making is the video: What kind of film would you like to make? - Paul Zetter.

3.2 Catching ideas for stories

Once a good cohesion within the group has been achieved, one of the main phases of the PV project, the identification of stories, can start. This is the phase were creative activities have to be organized in order to stimulate ideas, to build the group confidence, to encourage and praise the stories of the members of the group. The facilitator has to stress to the group that everyone has a story to tell and a right to be listened to. Some tools that stimulate creativity and personal storytelling are listed below.

1. Questioning game
Participants pull a card with a question, which invites them to share or tell a story. For example: Who was your hero when you were a child and why? Who is your favorite actor and why? What is your biggest success you have accomplished in your work and why? What is the most challenging experience you have had in your work? What have been the biggest changes in your community in the last 2 years? What concerns you observe in your community? What is your dream for your community? Depending on the group size, the game has around 15 – 25 questions. The game is most appropriate for discussion in small groups (4 – 6 persons).

People share their personal stories based on the questions. After this they select the issues or the topics that have touched them most or they feel they have a common story to tell or they want to engage or involve other stakeholders to be part in their story. Consult Appendix C.

2. Drawing the river – timeline
Participants are asked to draw a river. The starting point of the river can be the start of the project or a moment in time, something new started. The ending point of the river is the end of the project or the time moment the workshop is taking place.

Participants are asked to draw and sum up along the river the achievements which have been accomplished during the project (milestones) and the issues that have been encountered.
Based on the milestones and the moments of significant challenges, participants are asked to share specific stories and experiences.

After this they select the issues or the topics that have touched them most or they feel they have a common story to tell or they want to engage or involve other stakeholders to be part in their story.

3. The Most Significant Change Technique (MSC)

Most Significant Change is an excellent tool to measuring behavioral change with stakeholders during or at the end of a project period. MSC has a step based approach where personal stories from key stakeholders are collected, analyzed and verified. One of the key steps is the phase of defining the 'Domain of Change' and collecting the stories. This is the phase where the MSC-question is asked for a specific change in a domain.

For example:
(1) Looking back over the last 2 years, (2) what do you think was, (3) the most significant (4) change (5) in the development of your business (6) in your community?

After this question, people are asked to explain what specifically attributed to this change.

Generally, three to five domains are a manageable number for conducting a MSC-evaluation. The stories are collected, analyzed, and verified from and with a selected group of stakeholders. Based on the main threads and the conclusions, participants select the most appropriate story they would like to visualize and to tell, or they want to involve other stakeholders to be part of their story.

Insight Share conducted a webinar on how they implemented the MSC approach for their PV project: Webinar Recording Insight Share – September 2012 and read Insight Share procedures for MSC.

4. The Investigator

Brainstorm: What I don’t know? What I would like to know? From whom?

Ask members to think of any ideas or questions that come to mind what they don’t know about a certain topic/ domain / project and what they would like to know and from whom
they would like to get the information. This process feeds the curiosity and drive of participants in making a video, where they would like to have a question to be answered by the end of the PV process.

5. Participatory rural appraisal techniques (PRA) – Problem and objective tree

Participatory Rural Appraisal (PRA) is an approach used by Non-Governmental Organizations (NGOs) and other agencies involved in international development. The approach aims to incorporate the knowledge and opinions of rural people in the planning and management of development projects and programs. Hundreds of participatory techniques and tools have been described in a variety of books and newsletters, or taught at training courses around the world. These techniques can be divided into four categories:

- Group dynamics, e.g. learning contracts, role reversals, feedback sessions
- Sampling, e.g. transect walks, wealth ranking, social mapping
- Interviewing, e.g. focus group discussions, semi-structured interviews, triangulation
- Visualization e.g. Venn diagrams, matrix scoring, timelines, problem and objective tree.

To ensure that people are not excluded from participation, these techniques avoid writing wherever possible, relying instead on the tools of oral communication like pictures, symbols, physical objects and group memory.

The two most common techniques which are helpful in the process of participatory video making are the **problem and objective tree**. The problem tree is a tool that helps to identify the root causes of a problem and it helps to state the effects. When the negative elements in the problem tree are transformed to positive elements, the tree becomes an objective tree with solutions. The objective tree can be transferred into a project planning matrix. For participatory video it helps to identify the problems and solutions, which can become part of the video story shared by the various stakeholders.

Read more about the [problem and the objective tree](#).

A participatory video showing both historic development (timeline), problem and solution identification was made on climate change issues in Ethiopia. Watch the video [Farmer to farmer learning in Ethiopia](#).

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8 Participatory Rural Appraisal - wikipedia

Participatory Video Facilitation Guide
Summary of “catching ideas for stories”

- Helps to identify and analyze important issues, setting in motion a dynamic process of sharing and exchange;
- Bringing together different ideas, viewpoints, methods, experiences in one story around a common theme, enabling participants to creatively imagine and to help in building consensus;
- Sharing ideas and perspectives, organizing something together;
- Stimulate community members to “visualize” what they are currently doing and to consider jointly how they can do things better;
- Develop skills in how to work constructively as a group
- Form a collective vision for the community, building consensus.
Chapter 4: From Storytelling to drawing up a storyboard

4.1 How to structure a story?

**Definition of a story**: A story is a representation of events that are associated with each other. A story has the following characteristics:

- Is self-explanatory and has a beginning, middle and end;
- Contains narrative elements;
- Is authentic: true or true-ish;
- Is personal;
- Calls on emotions and / or is told with emotion.

Narrative elements are:

1. A main character (protagonist): A (anti) hero with whom the listener or reader can identify;
2. A storyline; chronological sequence of events, which includes
3. A plot: development, wrestle, dilemmas;
4. A "opponent" (antagonist), a negative factor that the hero stands in the way;
5. A 'helper' or 'supporter', a positive factor that supports the hero.

Watch the example: a one take video of a boy with a football – [Sign Him Up!](#)

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9 Story telling handbook – Suzanne Tesselaar and Annet Scheringa – p. 185
4.2 Types of stories and Purposes

We distinguish different types of stories:

- **Non-fiction**: Stories based on actual reality.
- **Faction**: Stories which are partly based on actual reality, but also have elements of fantasy or events which have been made up.
- **Fiction**: Stories that have been developed based on fantasy. The events that take place in the story are fictional and not true.

Stories can be applied for different purposes:

- Mid-Term Review, Evaluation and learning;
- Dialogue with policymakers and service providers;
- Organizational development or change;
- Community planning or development;
- Branding and advertisement;
- Knowledge transfer and awareness raising;
- Gaming, humor and fun.

4.3 What is a Storyboard?

Storyboards are graphic organizers in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.¹⁰

Storyboards for films are created in a multiple step process. They can be created by hand drawing or digitally on a computer. The main characteristics of a storyboard are:

- Visualize the storytelling.
- Focus the story and the timing in several key frames (very important in animation).
- Define the technical parameters: description of the motion, the camera, the lighting, etc.

If drawing by hand, the first step is to create or download a storyboard template. These look much like a blank comic strip, with space for comments and dialogue (see appendix A). Then sketch a "thumbnail" storyboard.

Watch the video’s showing how you can make a storyboard:

- Watch: [How to do a Storyboard](#)
- Watch: [A road map to storytelling](#)
- Watch: [Participatory video in 5 steps](#)
- Watch: [10 steps to make a participatory video in Ethiopia](#)
- Watch: [Dialogue on social accountability through participatory video – 7 steps](#)
- Watch: [Participatory video supporting social accountability dialogue – 7 steps](#)

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¹⁰ Storyboard; wikipedia
4.5 How to develop a storyboard and its structure?

Basically, storyboarding is a visual representation using illustrations to map the flow of your video. Usually a storyboard includes who or what will be on camera, how and where the shot will be filmed, and the order of events. You don’t need to be a talented artist to create a storyboard; you just need to be willing to put your vision down on paper. As ideas evolve, changing the storyboard is much better than trying to do it in the middle of filming. The storyboard is your blueprint and, in the long run, it will save you a headache and allows you to create the video masterpiece you’ve always wanted.

Key questions that you need to take into account into your storyboard are:

**General outline of the video**

- Title (What?)
- Target group: (For who is the video?)
- Goal: (Why? - What do you want your viewers to know by the end of the video? )
- Language?
- How many minutes will the video take?
- Which project indicator(s) do you want to verify and measure with this video?
- Where will the video making/ filming take place?
- The story:
  - What message do you want to communicate? Which information or scenes do you want to collect? Which questions are you going to ask?
  - Who are the key actors in the video? Who will you film and interview?
  - What issues are they facing? Which questions need to be answered during the story?
  - What is the structure of the story? What is the start, middle and the end?

**The storyboard of the video**

- What message do you want to communicate? Which information or scenes do you want to collect? Which questions are you going to ask? Which project indicator(s) do you want to verify and measure with this video?
- Who are the key actors in the video? Who will you film and interview?
- What issues are they facing? Which questions need to be answered during the story?
- What is the structure of the story? What is the start, middle and the end?
- What is Slide or Scene 1? Who? What? Where? Which questions (if relevant?) / Draw the image
- What is slide or scene 2? Who? What? Where? Which questions (if relevant?) / Draw the image
- What is slide or scene 3? Who? What? Where? Which questions (if relevant?) / Draw the image
- And so forth ........
### Example of a storyboard template

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<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

An outline of a video story could look like this: Watch YouTube at: [http://www.youtube.com/watch?v=JS3lhQObP1U](http://www.youtube.com/watch?v=JS3lhQObP1U)

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11 Source Wikipedia
4.6 Example of a Storyboard in a PV project: Mid-Term Review

Mid-term review of the Kawempe Youth Centre project, filmed by the youth of KYC.


Title (What?): The Youth about Kawempe Youth Centre

Target group: (For who is the video?): The youth, the staff, the parents, other organizations partnering with KYC, the financial donors

Goal: (Why? What do you want your viewers to know by the end of the video?)
At the end of the video the target audience has become acquainted with the key activities of KYC, its achievements and its successes and what has changed from the viewpoint of the youth in the last 2 years (2007 – 2009).

Language? English

When? February 2009

Where? At the Kawempe Youth Centre during an activity day of the youth from Kawempe in February 2009.

How many minutes will the video take? 9 minutes

The story:

- Who are the key actors in the video?
  The staff and the volunteers working with KYC
  The Youngsters benefitting from the services of KYC

- What do you want to tell? Which information or scenes do you want to collect?
  The staff and volunteers are telling what is happening at KYC, the services that are offered and they are sharing their motivations working with KYC.
  The youngsters are sharing what they like about the centre, why they come to the centre and what has changed in the last 2 years.

- What issues are they facing? Which questions need to be answered during the story?
  The video is a mid-term review of the literacy promotion and youth development project. The staff and volunteers of KYC all have been asked: What happens at KYC? What motivates you to work with youth?
  The youngsters coming to KYC all have been asked: What happens? Which successes/achievements? What has changed in the last 2 years?
4.7 What is the structure of the story? Start, middle and end

**The Start**

<table>
<thead>
<tr>
<th>Scene 1: The youth</th>
<th>Scene 2: The signboard</th>
<th>Scene 3: The physical appearance of the youth centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The title and the date</td>
<td>of the project</td>
<td>of the youth centre</td>
</tr>
</tbody>
</table>

**Scene 4 and scene 5:** Impressions of youth participating in the youth centre

**The Middle**

<table>
<thead>
<tr>
<th>Scene 6: Introduction chapter</th>
<th>Scene 7: The Youth Development officer</th>
<th>Scene 8: The computer trainer</th>
</tr>
</thead>
<tbody>
<tr>
<td>KYC staff about the centre</td>
<td>about the centre</td>
<td>trainer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 9: The Project Coordinator/Director</th>
<th>Scene 10: A volunteer youth worker</th>
<th>Scene 11: Introduction chapter youth about KYC</th>
</tr>
</thead>
<tbody>
<tr>
<td>about KYC</td>
<td>about KYC</td>
<td>youth about KYC</td>
</tr>
</tbody>
</table>

**Scenes 6-10 All have been asked:** What happens at KYC? What motivates you to work with youth?

<table>
<thead>
<tr>
<th>Scene 12: Youngster about KYC</th>
<th>Scene 13: Youngster about KYC</th>
<th>Scene 14: Youngster about KYC</th>
</tr>
</thead>
<tbody>
<tr>
<td>about KYC</td>
<td>about KYC</td>
<td>about KYC</td>
</tr>
</tbody>
</table>

All have been asked: What happens? Which successes/achievements? What has changed in the last 2 years?
**Summary of storytelling and drawing up a storyboard**

Helps to understand how to tell a story as a visual piece, with a beginning, a middle, and an end.

**More examples of storyboards you can consult in Annex F.**

**4.8 Other examples of participatory videos**

***Participatory videos on social accountability***

Participatory videos from the ESAP2 program can be found at:  
http://www.youtube.com/user/ESAP2Channel

Some interesting videos are:

1. RTG Cleaning Video Metehare: People cleaning their village, Social accountability in Action.  
2. RTG Women group Metehara: Women discussing social accountability.  
   http://youtu.be/FhldfxUrA5k or http://youtu.be/nwJPYyt5wUU
3. Gulele school visit:  
   http://youtu.be/8iuK5cMpEwY or http://youtu.be/2eMK5zsiJQo  The community is visiting the Gulele school. It shows the physical conditions of the school.
4. SAC members and Service Users on agriculture in Dugda Dawa:  
   http://youtu.be/51tpiizVWiQ or http://youtu.be/376MjMpn-A

***Participatory Videos with short interviews***

1. Farmer to farmer learning – [Climate change adaptation in Ethiopia](http://youtu.be/ECK39iqvdqE)
2. Youth leader about the project Youth in the Centre – [Youth leader in the Center](http://youtu.be/FhldfxUrA5k)
3. [Deforestation and its consequences](http://youtu.be/2eMK5zsiJQo) – interviews with farmers

***Teaser videos made at the Participatory Video Training – ESAP2***

1. [Success](http://youtu.be/ECK39iqvdqE) – ESAP2 PV Training
2. [The Wise spender](http://youtu.be/VKpyLDw16qE) – ESAP2 PV Training
3. [Struggling to survive](http://youtu.be/8iuK5cMpEwY) – ESAP2 Training
4. [Monarch Hotel](http://youtu.be/2eMK5zsiJQo) – ESAP2 PV Training
Chapter 5: Shooting the stories - Video making

We now start to think about creating a story using the camera. This is the stage in the process in which we undertake the production of whatever video we have planned. From now on the creative part of the work has to start.

Through the camera lens we have the opportunity to choose what to focus on, to reveal our environment and to reach out to an outside audience through the development of a coherent moving image project.

This stage is divided into five phases:

**Phase 1:** How to use the camera;

**Phase 2:** The roles within the group: casting the crew;

**Phase 3:** Research before filming;

**Phase 4:** Work in the field: videos are directed and filmed by participants;

**Phase 5:** Screening back the video, discussion and selecting the video shots for editing.

### 5.1 How to use the camera

It’s our first contact with the video camera and the aim is to get an opportunity to handle equipment for video recording. Enjoy and don’t be afraid of handling and using the camera. It is a simple tool: practice with the basic features of the digital video camera.

Making mistakes is a part of learning and of staying and working together. It doesn’t matter if anyone uses the camera in a wrong way. Everything can be redone, adjusted, re-organized.

There are two exercises that are useful in practicing with the camera:

1. **The name game**

   This is a nice exercise, because it’s very simple, friendly and practical in presenting the camera functions.

   **Steps:**
   1. Everyone sits in a circle: all present should take part in the exercise; The facilitator also takes part;
   2. The facilitator hands over a camera in its bag and let the group unpack it.
   3. The facilitator has to instruct person A (whoever is sitting next to him) how to: hold the camera; switch camera on/ off; where the record/ pause button is and where the rewinding element is.
   4. Next the first participan makes a video shot and hands over the camera to the next person. The next person takes a different shot and hand it over to the other;
   5. While the group touch the camera, the facilitator explains that sound is captured as well as the picture. He can ask to plug in the microphone and demonstrate how to hold it;
   6. Next the facilitator can ask a person to zoom the camera in and out and instruct a participant to make a video shot;

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7. When handing over the camera, the participant (rather than the facilitator) explains how to use it.
8. When everyone has filmed (including the facilitator) one of the participants will have the task (helped by the facilitator), to rewind the tape and to plug wires into the monitor and play back footage immediately to the group.

After that, small groups of three are formed. Each participant in turn, is interviewed, films an interview, and then interviews another participant on camera.

Watch the process of the name game at: Participatory video in 5 steps

2. The three step exercise
Participants are divided in small groups. Each small group has to develop a small story based on three video scenes. One scene shows the big context, the second scene the medium context and the third scene shows a close up and reveals the secret of the story.

Example:

The bigger context                          the medium context                      the close up

In Appendix D: Camera exercise, you can find instructions that combine both exercises.

Framing, sound and light

If you get more used to the camera, there are six important basics that you need to know when you use the camera.

1. Different contexts tell your story
A story is told in a context. So if you are shooting a situation, a role play or an interview, you have to show the bigger context in which the interview or situation takes place. Then the medium context and then the close up, where the most details of the story are told. See below the images of a role play, conducted with a women’s group.
2. The way you position your camera (equal, from down under or top down)

The way you position your camera towards the one you are interviewing or shooting, describes that person. The best way to position your camera is to put it on an equal level with the face and the eyes of the interviewee. It looks natural and puts the person in the right perspective.

If you shoot the person from down under, you make the person more important. This could be relevant, if you interview a person in a powerful position (for example a government official). In this way, you make the person more powerful by shooting through this position.

If you film the person from top down, you make the person more vulnerable. So try to avoid this position (for example you are standing and the person is sitting), if you want to show the strength and the clear message of this person or group! Do only use this position in rare cases, when people feel powerless and their powerlessness has to communicate a message.
3. **Shoot the image not right in the middle, but as an image approaching the middle**

If you are shooting, do not film the main object in the middle. But shoot the main object or face on the left or the right side of your camera. This shows more dynamic and action in a video shot. In the photo below are red circles where you can place the main object.

![Position your main object in the area of the red circles](image)

4. **The background tells the story: avoid disturbing influences**

When you are interviewing or shooting a story, make sure that the background helps to tell the story. So if you are interviewing a government official, you can interview him in his office showing his credentials and importance. If you interview a service provider in health care, show him in a surrounding of a clinic. In the photo below, you see a woman talking about the ambulance that was acquired by the clinic through the consultation with the community.

![Examples, where the image is approaching or touching the middle](image)
5. Avoid disturbing sounds in the background
Sound is the most important thing that is caught by a camera. If the sound is not good, people will not watch and listen to the video. However, if the sound is good and the images are of a lower quality, people will still continue to watch and stay involved with the movie.

So, when you are doing an interview, make sure that there are no disturbing sounds in the background. Preferably do the interviews in a silent place (no noise of cars, motors or big crowds of people) and make sure that people on the background do not talk or make noises. Especially if you are using a camera without an external microphone, you have to be sensitive and alert for disturbing noises. So plan interviews in a silent place and avoid echo sounds. Especially in small rooms, you have too much echo.

6. Film in a place where there is enough light
Cameras are light sensitive. If you film in a dark place or against the sunlight, your video images will get dark. So always film with the light in your back and look for places where there is enough light. You can also create more light if you film inside an office or room by putting on the light or by looking for spaces where natural light comes through the windows.

5.2 The roles of the participatory video team: Casting the crew
This phase is related to the allocation of crew roles for the video realization. Generally there are 4 or 5 roles, while doing the camera work.

1. The facilitator
The facilitator is responsible for ensuring that the storyboard, as planned, is being implemented or adjusted. The facilitator monitors the progress and directs the interviewer and the camera man from video take to video take. In case the video has actors, the facilitator prepares the actors for playing their act. The facilitator should also
have an affinity with video editing, since the sequence of the storyboard is reflected and applied in the editing process.

2. The interviewer
The interviewer is responsible for conducting the interviews with the key stakeholders in the video story. Normally the interviewer has an informal talk with the interviewee to prepare them for the questions that will be asked. In case of an in-depth interview, the conversation is without camera. After that the interviewer selects the most important questions and repeats the interview with the camera for 5 – 10 minutes. The interviewer is responsible for making the interviewee at ease before the camera is switched on.

3. The camera operator
The camera operator is responsible for shooting the video. S/he tapes the video. S/he is also responsible for the sound. Sound is one of the most important items in the filming process. If the sound is bad, people will not listen to the video. Therefore, an optimal quality of the sound should be monitored and ensured by the camera man or woman.

4. The camera assistant
The camera assistant is responsible for preparing the décor of the video. The camera assistant has to ensure that the light for filming is sufficient. He is also responsible for avoiding noises or sounds which can disturb the video. For example people in the neighborhood of the filming spot should remain silent. The camera assistant has also to check if the décor of the place where the filming takes place resembles what the people tell or share in the story.

For example, if you interview a business entrepreneur, ensure that the décor at the back of the interviewee shows elements of the business. Watch for example, the Patissier (A pastry baker): http://www.youtube.com/watch?v=LEYhcRc8M1M
5. **Actor**

In case participants of the crew play a role in the video story, they can take up the role of actor.

**Rotation of roles**

Roles such as ‘camera operator’ and ‘facilitator’ are particularly powerful. They make the decisions about what is filmed and what is excluded and can therefore be attractive to those who might otherwise dominate the process. Participants should be encouraged to rotate roles on a regular basis to prevent any individuals from appropriating particular roles. It is PV - Participatory Video, so everyone can get a chance to use his or her talents in the process.

5.3 **Research**

This is the phase where the crew has to identify the actors and the locations where they want to shoot the video story. Before starting, the stakeholders who are involved in the video need to give their permission to be filmed. The team has to explain the objectives of their video and also has to clarify for what purposes and how the video will be used and disseminated. Where relevant, the stakeholders who are being interviewed need to be offered an opportunity to provide feedback on the first draft of the video before it is disseminated. The best is if all stakeholders can attend the discussions about the videos with the crew. This is to protect both the video makers and the interviewees for security reasons, integrity or to protect their picture rights.33

The décor and the location of the interview or the casting are important. The décor tells half of the story and should resemble what the interviewee or the actors are talking about. Therefore, the selection of the location by the film crew needs careful attention.

Research is a process that:

- Helps to identify the locations that add value to the video images;
- Helps to identify the actors or stakeholders; who will be involved in the story.
- Raises the awareness of stakeholders about protecting the integrity of the people who are filmed and make them aware of security measures that need to be considered.

5.4 **Field Work: stakeholders direct and film the videos**

From now on the script of the team becomes reality. The stakeholders (including the PV facilitating organization!) are the directors, the audience, the actors..... The PV method takes it final form. This is the time to start the video product by filming the story and to give it faces and voices.

The crew has to film in relation with the storyboard. However, while filming, the storyboard is a point of reference, but the stakeholders can be flexible. It’s not a script that must be looked at constantly when filming. It’s just a basic outline that structures the filming process.

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33 Gregory Sam, Caldwell Gillian, Avni Ronit, Harding Thomas, Video for change – a guide for advocacy and activism – page 20 - 75
Role of the facilitator
In this phase the facilitator must take care that all the stakeholders have their own role, and ensures progress of the filming by encouraging everyone.

Concerning the process, the facilitator should not allow filming until all the participants have started using the camera. This gives a clear message that PV is different from traditional filming and that the facilitator is a member of the film crew, not the director. As work progresses, the division between the facilitator and the participants rapidly diminishes even more: all are members of the same team. At this stage it becomes natural for the facilitator to also use the camera occasionally. Obviously the focus should always be to help develop stakeholders’ confidence in using the equipment, and ultimately, their control over the process.

Stakeholders improve filming and interviewing techniques rapidly through regularly playing back the footage they film. This reflective, self-appraisal method is at the heart of PV.

Tips and hints for filming

Conditions to be created at the location where the filming is taking place:

1. **A space with enough light:** Ensure that the interview takes place in a room or a setting, where there is enough light.
2. **Prevent disturbing noises:** The interview should not be distracted by disturbing noises such as cars, people talking on the background, machines or other distracting noises, which do not add any value to the video.
3. **Prevent a space with too much wind:** A windy surrounding affects the audio quality of the video. Make sure that the interview is done sheltered from the wind, so that the voice recording goes smoothly. Or ensure that the microphone is protected from the wind (by using a ‘dead cat’).
4. **Decor is part of the story:** Before the interview takes place, the interviewee is recommended to think through what he would like to show in the background. Posters, facilitation materials or a surrounding where the interviewee performs his services can already tell part of the story.
5. **Match the dress with the audience:** Dress and clothes are also part of communication. The dress of the interviewee should match the needs and perceptions of the target group. Therefore, remind the interviewee to wear the proper clothing during the interview.
6. **Prepare the interviewee what s/he is going to tell:** A short conversation during the research can help the interviewee to prepare for the video interview.

Conditions to be ensured by the video-maker

On a number of aspects for a successful video interview, you depend on your interviewee. However, as video-maker you have control on a number of situations:

1. **Take time to warm up:** Plan sufficient time for the interview. Normally it is advisable to first talk the interviewee, before you start to make video’s. A small conversation can be helpful to fine-tune the video interview.
2. **Create a relaxed atmosphere during the interview:** Spontaneity does not come by itself. Allow the interviewee to make mistakes while talking and phrasing the message to the camera. Normally it takes 2 – 3 times to tape the same video message. Afterwards
the video-maker can edit and compile different parts of a video message, to make it a fluent video story.

3. **Check the videotapes together/ back-footing**: Always, check the video tape you have been making with your interviewee. It happens regularly that the interviewee would still like to correct some slight details in the interview. For example the decor, the hair, or the message. Checking the videotapes together and discussing changes together will enable you to film some additional video material. This way, it is not much hindrance to redo the interview another 2 or 3 times.

By the way, screening back footage and reflecting upon successes, challenges, mistakes made and lessons learned, is an essential part of each stage. Stakeholders will rapidly learn by noticing and responding to issues identified.

4. **Have the right equipment**: Make sure you have the right equipment. Nowadays, with user friendly, relatively low cost and good quality digital video camera’s (JVC, Sony, Canon, Panasonic), you can document successful interviews to be published at YouTube, Vimeo or websites. There are also possibilities to apply the video function in low cost photo cameras or I-phones and Blackberries, however the quality of the images and the sound is much lower. Make sure the camera has high density digital recording, and that the audio is of good quality. Sound is one of the most important elements in filming. If the sound is bad, people will not watch the video. It is also convenient to have a camera tripod. This prevents you from making videos with a shaking hand. Always bring loaded spare batteries for your camera. If one battery has been emptied, you can replace it with the spare battery.

For equipment for Participatory Video-making consult:
http://www.ppgis.net/pv.htm?goback=.gde_2123359_member_210543928

The process of filming can create much fun among the stakeholders and develops pride in their joint achievements. It helps to build confidence and self-esteem and, of course, enables the group to develop control over the project.

Watch an example of the PV process in Ulmu. http://youtu.be/jmtSbZOKAuM
Summary of the field work:

- Make participants understand that we all make mistakes – that’s how we learn
- Develop flexibility and creativity; go with the flow and pay attention to the location / background, sound / wind etc.
- Build self-confidence with all the stakeholders
- Increase empowerment and control over the process of filming and nurture a sense of ownership, by reviewing each shot together with the interviewee
- Help stakeholders learn how to be self-critical

5.5 Screening back, discussion and selection of video shots for editing

Step 1: Uploading the files on the computer and coding the video scenes

After coming back from the field, all the video files are transferred from the camcorder or the camera, to the computer. This is the time the team reviews the video shots and provides them with a unique code. It is important that the video file and the names of the video shots remain unchanged after coding. **It is also essential that the video file created, should never be replaced and renamed.** This is because the files make a unique link with the video editing software.

Example of a file with video shots after coding.
Step 2: Prioritizing, discussion and selection of video shots for editing

Most of the material that has been filmed is screened, discussed and selected for editing. The crew compares their storyboard with the actual videos they have made in the field, and selects and presents the most important video shots. Use an LCD projector to facilitate screening and discussion of the videos.

Impressions of discussions of the footage in a training session

The facilitator helps the group to discover the essence of the stories they want to share and supports them in giving direction on how the storyboard of the video should be structured in a logical order.

Finally the group selects the most important video shots which will be compiled in the editing phase.

Summary of screening back, discussion and selection of video shots

- The capacity, and even the habit, of shifting viewpoints;
- Awareness and deepened insight into the story that the group wants to tell;
- Cooperation and communication among the group members;
- Developing critical thinking skills;
- Prioritization skills.
Chapter 6: The editing process

Video editing or post-production, is the process in which a film or video’s components parts – visuals, sound, word, music and text – are woven together through storytelling and position to create meaning. It is considered the most labor-intensive stage of the process of making a video or film.

An editor’s skill and creativity can make or break the quality of a video. As there are a thousand different ways to edit any video, no two editors will put the pieces together in the same way. Each editor strives to create a unique “whole” that makes sense.

PC or laptop requirements

Nowadays, it is easy to do video editing on a pc or a laptop. However, the pc or laptop should have as minimum requirements:

- 2GHz or faster processor with SSE2 support; dual-core processor required for HDV or AVCHD editing and Blu-ray or AVCHD export
- Microsoft® Windows Vista, Windows 7, or Windows 8, 32- or 64-bit operating systems; or Mac Operating system, or Linux Operating system.
- 2GB of RAM
- 4GB of available hard-disk space to install applications; additional 5GB to download content
- Graphics card with the latest updated drivers
- Color monitor with 16-bit color video card
- 1024x768 display resolution
- Microsoft DirectX 9 or 10 compatible sound and display driver
- DVD-ROM drive (compatible DVD burner required to burn DVDs; compatible Blu-ray burner required to burn Blu-ray discs)
- DV/i.LINK/FireWire/IEEE 1394 interface to connect a Digital 8 DV camcorder
- QuickTime 7 software
- Windows Media Player (required if importing/exporting Windows Media formats)
- Internet connection (preferably wifi connection)

**Free editing software**

Like many other technologies, the cost of video editing has declined, and free editing or low cost editing software is available. The number of free editing software that is completely free of use is limited.

- **Windows**

- **Macintosh**
  For Mac Operating computers it is recommended to use I movie. Download I movie. [http://apple-imovie.en.softonic.com/mac](http://apple-imovie.en.softonic.com/mac)

- **Linux**
  For Linux Operating computers it is recommended to use Kdenlive. Download [Kdenlive](http://www.kdenlive.org/) Kdenlive can also be applied on Mac computers.

**Other free editing software**

Other free editing software is only free for a limited time period of 2 – 4 weeks, or you have to provide your credit card number. Free editing software with limitations are: Avidemux, [download Avidemux](http://www.avidemux.org/); VSDC Free Video Editor, [download VSDC Free Video Editor](http://www.videoprosite.ru/videonews/3691-2214-724.html); AVS Video Editor, [download AVS Video Editor](http://www.avssoftware.com/); Wondershare Video Editor, [download Wondershare Video Editor](http://www.wondershare.com/); Lightworks, [download Lightworks](http://www.lightworks.co.uk/); Free Video Dub, [download Video Dub](http://www.freewaresite.com/video/dub.php).

**Commercial editing software**

The most common and popular commercial software are [Adobe Premiera Elements](http://www.adobe.com/products/premiere-elements/) for Windows Based operating Systems or [Final Cut Pro for Mac Operating Systems](http://www.apple.com/finalcutpro/). Other professional software which is common and popular in Ethiopia is Ulead or [Video studio Pro Corel7 software](http://www.corel.com/products/video/).

**Organizing the editing process**

The technical editing process can be made by the facilitator himself (once the groups has selected the images), by the facilitator with some members of the group (the ones who want to take part in the technical realization of the video) or by the participants themselves, if they want to master the editing software.

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Generally, it is not possible to get everyone involved in the editing. Many members of the group might not be interested or might not have the time, since it is a very time consuming process. A small group (4 – 6 stakeholders), including the editor, is helpful in completing the first draft video. The role of the stakeholders is to ensure that the editor does not become too powerful in the editing, since the stakeholders should maintain their feeling of ownership of the video.

The editing process is divided into five basic steps.

**Step 1:** Importing, compiling and cutting the images in a logical order, so that the story has a beginning, middle and an end;
**Step 2:** Adding text or voice over to the images and the chapter in the story;
**Step 3:** If relevant, add special effects to the video
**Step 4:** Adding music to the video.
**Step 5:** Exporting the video and create a video file of the final product

**Step 1: Importing, compiling and cutting the images**

The Windows Movie Maker editing software is shown below. The first step is to import the video images, name the files and to order them in a logical, chronological order. This can be done step by step. After importing 1 – 3 images, the editor can short cut the images. For example bring a video interview back from one minute to a couple of phrases in 10 – 20 seconds. Watch this video at: [http://www.youtube.com/watch?v=JS3lhQObP1U](http://www.youtube.com/watch?v=JS3lhQObP1U)

**Watch a video tutorial of Windows 2012,** showing how you import video images and how you cut, split and organize them.

- Video tutorial 1 Windows MM: [http://www.youtube.com/watch?v=sLTnsWV2tjE](http://www.youtube.com/watch?v=sLTnsWV2tjE) (12 minutes)
- Windows MM: [http://www.youtube.com/watch?v=UbnOX1gXUWE](http://www.youtube.com/watch?v=UbnOX1gXUWE) (7 minutes)
- Or download the Windows MM guide at: [http://www.uwb.edu/it/howdoi/articles/windowslivemoviemaker.pdf](http://www.uwb.edu/it/howdoi/articles/windowslivemoviemaker.pdf)
For I – movie 11, watch:
- The video tutorial: \textcolor{red}{http://www.youtube.com/watch?v=YdXwkaAmnXU} (3 minutes)
- \textcolor{red}{http://www.youtube.com/watch?v=oHF6OcdnZJo} (7 minutes)
- Or download the I movie 11 handout at: \textcolor{red}{http://www.gpc.edu/oit/sites/default/files/its/handouts/iMovie.pdf}

For KdenLive at Linux, watch:
- The video tutorial: \textcolor{red}{http://www.youtube.com/watch?v=Rvd1qYyFQIM}
- Or download the Kdenlive handout at: \textcolor{red}{http://userbase.kde.org/Kdenlive/Manual/QuickStart}

Develop your story by selecting, cutting the images in the chronological order in which the story is being told.

\textbf{Step 2: Adding text or voice over to the images and the chapter in the story}

\textbf{Text}

- To explain the story, the What? When? Who? Where? Why? should be explained from the beginning. Mostly the first 10 – 30 seconds are used for the title, and the what, when, who, where, why? are explained through text.
- In each editing program you will find the text inserter, where you can choose the different types of letters, sizes and colors.
- The video story is ended with the credits, where the people who contributed towards the realization of the video, the actors/interviewees and the music are credited by name and title where needed.

\textbf{Voice over}

- If appropriate, the video maker can explain the story using a voice over, or explain parts of the story through a voice over. Especially in cases where translation from one language to another language is needed, a voice over can be really helpful. In case the story is told from the perspective of the storyteller, the voice over is supportive. There are also cultures/countries, where it is normal to explain a story through a voice over.
- In Windows Moviemaker there is an option to tape the voice through audio. The computer creates an Mp3 file after the voice is taped.
- You can also apply a computer voice over tape recorder. The Audacity Video tape recorder can be recommended. Download \textcolor{red}{Audacity Video tape recorder}. Watch how to use Audacity at YouTube, via the following link: \textcolor{red}{http://www.youtube.com/watch?v=N7BucaV-Y}
- If you prefer not to record your voice over with the computer, you can use a voice over tape recorder. Olympus provides high quality audio recorders that tape mp3 audio files. Read, \textcolor{red}{http://www.getolympus.com/us/en/audio/digital-recorders.html}

\textbf{Step 3: If relevant, add special effects to the video}

In each video editing software package, there are options to apply animations or to change visual effects. Animations can give a different dynamic to each image. Especially when moving from one image to another, special moving aspects can be embedded in the video.
The visual effects help to change the colors of the images, for example switching colored images into black and white images. The more expensive the video editing software, the more choices you have to apply animations and visual effects in your video.

If relevant, you can also bring more speed in video effects, by accelerating images. For example, when people are preparing a room or setting up equipment, you can accelerate the image from 2 minutes, into 20 seconds.

**Step 4: Add music to the video**

Attractive or good music can keep the audience more engaged into a video story. Therefore, music can be an essential element in supporting the video. There are websites, where you can acquire free music for video making under the Creative Common License. However, you are obliged to name and make reference to the artist in your video. Preferably you need to mention the artist in the credits at the end of the video.

- **Legal Music For Videos**
  Many musicians choose to release their songs under Creative Commons licenses, which give you the legal right to use their music in your videos.

- **What is Creative Commons? (CC License)**
  Creative Commons is a new system, built upon current copyright law that allows you to legally use “some rights reserved” music, movies, images, and other content—all for free. CC offers free copyright licenses that anyone can use (without a lawyer) to mark their creative work with the freedoms they want it to carry. For instance, a musician would use a Creative Commons license to allow people to legally share her songs online, make copies for friends, or even use them in videos or other compositions.

- **Where can I find CC-licensed music?**
  Several sites offer music published under Creative Commons’ flexible copyright licenses. Here are some:

  - [ccMixter](#)
  - [Free Music Archive](#)
  - [Jamendo](#) (Best)
  - [Magnatune](#)
  - [BeatPick](#)
  - [CASH Music](#)
  - [SectionZ](#)
  - [Opsound](#)
  - [Podsafe Audio](#)
  - [AudioFarm](#) (Best)

- **Can I use any song with a CC license on it?**
  Almost— you need to make sure that what you want to do with the music is OK under the terms of the particular Creative Commons license it’s under. CC-licensed music isn’t free for all uses, only some— so make sure to check out the terms (you can find these by clicking on each song’s license icon).

  Most importantly, you need to use music that is not licensed under a No Derivative Works license. This means that the musician doesn’t want you to change, transform, or make a derivative work using their music. Under CC licenses, synching the music to
images amounts to transforming the music, so you can’t legally use a song under a CC No Derivative Works license in your video.

Also, make sure to properly credit the musician and the track, as well as express the CC license the track is under. For example, you might include text like this at the end of your video: This video features the song “Desaprendere (Treatment)” by Fourstones, available under a Creative Commons Attribution, Non-commercial license.

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**Step 5: Export the video and create a video file of the final product**

When the edited video is complete with images, voice over, text, special effects and music, the video is ready to be saved. In this case you select the item “Exporting the video”. There are options to create a DVD, but in most options it is advised to Export the video to the computer. Especially for videos that are uploaded to YouTube, Vimeo or Website, it is best to export the video to MP4 – H264 1920 x 1080 p. 25 or export it to a MP4.file.

Visual on how to export an edited video file, to a MP4 – H264 1920 x 1080 p.25 file

Participatory Video Facilitation Guide
Nowadays many editing software (for example Adobe Premiere or Windows Movie Maker) provide an opportunity to upload the video directly to YouTube. Since, most draft videos still need modification or adjustments, it is advised to export the video files to the computer for verification, before uploading it to YouTube.

**Common technical problems: How to deal with them?**

1. **Computer, PC or laptop should fulfill the requirements for video editing**

   In many cases laptops or PC's are not up to date or fulfill the requirements for video editing. Video files generally take a lot of bytes, and for video editing you need a processor that is fast enough, you need a graphic card and RAM's for running the video editing program. (See PC and Laptop requirements page 31).

2. **Problems with installing Windows Movie Maker: download Net Framework 4.5.1**


3. **Codecs are not installed on the computer**

   A codec is a device or computer program capable of encoding or decoding a digital data stream or signal. The word codec is a portmanteau of "coder-decoder" or, less commonly, "compressor-decompressor". A codec (the program) should not be confused with a coding or compression format or standard – a format is a document (the standard), a way of storing data, while a codec is a program (an application) which can read or write such files. In practice, however, "codec" is sometimes used loosely to refer to formats. A codec encodes a data stream or signal for transmission, storage or encryption, or decodes it for playback or editing. Codecs are used in videoconferencing, streaming media and video editing applications.

   Problems of an absence of codecs occur, if the video images are not show in the video editing timeline of the editing software. Xvid is the most common codec software that needs to be installed on the computer.


4. **The graphic card is not up to date**

   In case videos are not appearing in the timeline, and all codecs are installed on the computer, it is most likely that the Graphic Driver of the computer is not up to date. For updating your Graphic Driver, you can search at: [Intel Graphic Drivers for download](https://www.intel.com/content/www/us/en/support/home/video-graphics-drivers.html). For other Graphic Drivers, you can google for the driver you want to search for.

5. **The video camera files are too big or not compatible**

   In some cases the video files are too big to be uploaded by the video editing program. Or the video files are not compatible for the video editing software. Especially .Mov files or .ACVHD files can be too big for some video editing programs. In this case you need a video converter which converts the file into an .MP4, .AVI or .Mpeg file.
You can download a good video converter at Free Media Converter.  http://free-media-converter.en.softonic.com/

6. Windows Live Essentials 2012 is not installed on the computer

In case the computer or laptop cannot download Windows Live Movie Maker 2012, mostly it means that Windows Live Essentials 2012 has not been installed on the computer. Therefore, first Windows Live Essentials 2012 needs to be downloaded, before Windows Moviemaker 2012 can be installed. Check Windows Live Essentials 2012 at: http://windows.microsoft.com/en-us/windows-live/essentials

7. The hard disk at the C Drive has exceeded the 60 %
In case the hard disk has stored more than 60 % data at the C-Drive it is very likely that the computer will become slower and even it increases the possibility that the laptop or computer will crash. Therefore, the data that is stored on the hard disk C-Drive, should never exceed the 50 %!
Chapter 7: Presentation, discussion and dissemination

This chapter covers the final three stages of the PV-project:
- Stage 5: Discussion amongst the team members about the first draft,
- Stage 6: Finalization of the videos, and
- Stage 7: Final presentations and dissemination.

Stage 5: The discussion process – lessons learning and exchange within the PV team

After the editing team has finalized the first draft, the video is presented for discussion with the stakeholders in the Participatory Video project. All the stakeholders who were not involved in the editing process get the opportunity to see and provide feedback to the video. This is the stage where discussions check if the video is adequately designed to communicate its objectives. What should be in? What should be out? And are there images missing, that have been filmed and might provide added value to the project?

This is the stage where the ‘Darlings are killed’. The most favorite and appealing images are not always supporting the story. Therefore, moviemakers use the expression; ‘Kill your darlings!’ to enable them to make the best video story. This might involve removing the best video images.

Facilitation, exchange and the facilitator’s role

The process of exchange is aimed to foster learning. It is not the beauty of the video that is the most important. It is the process of discussion and learning, that is the most important at this stage. Where relevant, the PV team can invite additional stakeholders from outside the PV group to comment and provide new perspectives on the story. For example, the interviewees can be asked to attend.

It is the facilitators’ role to structure and guide this discussion. Questions such as – what do people like? What is missing? And why do we want certain scenes in or out of the video? Why? Why? Why? – helps to understand the underlying reasons: what should be communicated in the video?

At the end of the discussion process

- All stakeholders have a deeper understanding about what the video communicates and should communicate;
- All stakeholders have learned & gained lessons about the project;
- The editing team has received input and feedback on what should be adjusted in the video;
- All stakeholders have gained and strengthened their feeling of ownership with the video and the project.
Stage 6: Finalization of the video

Based and depending on the input obtained from the discussions, the editing team makes the final modifications. Here the task of the editing team is to ensure that the story is made more powerful in obtaining its objectives and to strengthen the sense of ownership with the whole PV team.

This is not always an easy phase. Conflict might arise within the editing team on how the story should be completed. At this stage it is the responsibility of the facilitator in the team to take his or her role to ensure that the video gets finalized, taking the wishes and needs of the whole group into account. In case conflicts arise, it is the role of the facilitator to do conflict mediation or to help to provide final directions to the editing team.

When the video is ready, the team has to decide if they want to duplicate the video at CD-rom and they have to decide on which video hosting platform they want to upload the video. This could be YouTube, Vimeo or any other video hosting platform. SAIPs can gain greater exposure to their videos by uploading to the ESAP2 YouTube Chanel: http://www.youtube.com/user/ESAP2Channel (ask the MA Communications Officer to upload it).

Stage 7: Final presentations and dissemination of the video

The videos can support further discussion, awareness raising and dialogue between citizens and service providers about service improvements.

Design of a Communication and Dissemination Strategy

Before the videos are disseminated for their purposes, the PV team has to decide on how they want to promote and disseminate their videos.

The team has to select the appropriate media and channels. So questions that need to be asked in this stage are?

- What are the objectives of the PV project?
- Who are the target groups?
- What messages need to be communicated to these groups? What is the language? What are the targets per target group?
- On what way are the videos promoted and disseminated? Is modification needed of the videos? In what way is an internet video different from a conference video?
- What are the channels? What are the media? What are the means?
- Which persons need to be involved? Which media people/ journalists need to get on board?
- What are the communication objectives? How many from each target group? And what awareness or change of attitude needs to be changed with each of the target groups?
- How will the communication objectives be monitored and evaluated?
There are three main ways on how videos can be disseminated for awareness and dialogue purposes:

- The videos can be disseminated through joint face-to-face events, like interface meetings
- Social media and news media (e-newsletters, newspapers etc.), and through
- Communities of Practice, sector networks and forums (e.g. NGO-GO forums).

All these ways need to be considered for integration in the Strategic Communication Plan.

1. **Promotion and dissemination of the videos through Interface Meetings, community dialogue meeting, final conference and a PV Oscar Reward competition**

Participatory Videos can excellently be launched for their première, at Interface meetings and may be used during the final ESAP2 conference at national level. The added value is that the videos can be used for dialogue between citizens and service providers. The participatory videos help to give a face to certain issues or achievements that have been made by citizens and can further accelerate awareness raising or urgencies for tackling certain problems. Following are case studies from Moldova and the ESAP2 program in Ethiopia:

- **Case study PV Youth in the Center in Moldova**
  The project Youth in the Center promoted bottom-up and participative processes of creating youth development initiatives in rural areas in Moldova. At the final national conference in March 2011, 4 youth clubs were able to present and promote their participatory videos. Their participation at this national conference gave the youngsters a face and enabled them to get political and organizational support in promoting bottom-up initiatives from youngsters in rural areas in Moldova. Through this event the Ministry of Youth and sports decided to include more incentives for youth development in their national strategies and started to take youth more serious in national policy dialogues. National NGOs got inspiration in duplicating and adapting this model for promoting integrated youth development in rural areas.

Presentations Participatory Videos Youth Projects – Moldova
Link: [http://youtu.be/1FFCbLnPNUM](http://youtu.be/1FFCbLnPNUM)


- **Case study Social Accountability in health care in Gulele Subcity, Ethiopia**

The ESAP2 (Ethiopian Social Accountability Project Phase 2) aims to improve the social accountability amongst stakeholders in the sectors of health, education, roads, water & sanitation and agriculture. Main aim of this project is to improve the service delivery in these sectors through an improved communication and cooperation amongst service providers and user groups.

In December 2013 participatory videos were made with 5 stakeholders groups in Gulele Subcity in the sector of health. A women’s group, a group with persons with disabilities, the service Providers, the social accountability committee and the Woreda administration participated in this participatory video process. Main aim of the process was to visualize the achievements, to create a common understanding about social accountability and to collect suggestions for improvement.

Watch the videos:

1. [Discussing social accountability with women](#) - ESAP2 in Gulele Subcity
2. [Discussing social accountability with disabled people](#) – ESAP2 in Gulele Subcity
3. [Discussing social accountability with service providers](#) – ESAP2 in Gulele Subcity
4. [Social Accountability Committee Discussion](#) – ESAP2 in Gulele Subcity
5. [Interview on social accountability with a Woreda official](#) – ESAP2 in Gulele Subcity
6. [Dialogue on social accountability through participatory video 7 steps](#) – ESAP2 in Gulele Subcity

After the videos were completed they were presented and shared for dialogue in the community. Consult Appendix J: Format community dialogue meeting about health service delivery.

The dialogue contributed towards a common understanding amongst the stakeholders on what had been achieved in Gulele subcity and it gave a boost and increased confidence to the stakeholders to move forward in improving the health services in their community.

- **Case study social accountability in health care in Metehara community, Ethiopia**

Another example of a participatory video process followed by a community dialogue was conducted by Redeem The Generation (RTG). The process dealt with the successes and changes that had occurred in Metehara on health care through the social accountability process. They compiled their videos and the community dialogue to a 10 minute video.

Participatory Video Facilitation Guide
The dialogue created a common understanding about the success that were gained, but also helped to create a better understanding among the stakeholders on the dilemma’s they were facing. The dialogue generated new insight and action steps that were implemented. The PV helped to accelerate the process of change in this community. The video was presented at the Learning Benchmark meeting of the ESAP2 project in May 2014.

You can watch this video, where community members are sharing their experiences about the changes that have taken place through the SA process. Watch the video at: http://youtu.be/NX0XZzhUJ8

- **Case study social accountability in agriculture in Dugda Dawa**
  Action for Development conducted a participatory video process on agriculture in Dugda Dawa. This process was followed by a community dialogue. The discussions generated some interesting insight on the current status of the social accountability process, the successes that were achieved and the steps that were necessary to proceed. Also in this case the PV process accelerated the speed of change in this community.

  **Video 1:** SAC members and Service Users in Dugda Dawa: [http://youtu.be/5Itpi2vWlQ](http://youtu.be/5Itpi2vWlQ) or [http://youtu.be/376MjMpin-A](http://youtu.be/376MjMpin-A)
In August, 2014 ESAP2 organized a Participatory Video Oscar Reward competition. Fifteen social accountability implementing partners (SAIPs), who had implemented participatory video interventions between March and July 2014 competed for this Participatory Video Oscar Reward. On the 29th August, 2014 the PV Oscar was rewarded to the best performing SAIP for implementing PV to katalyze community dialogue and change in the community. You can watch the video at: http://youtu.be/AJgroV6TqNk The meeting, which was attended by the Executive Directors from the SAIPs generated a lot of momentum for promoting participatory video as a tool for community dialogue and change. The event generated a lot of publicity for the Ethiopian Social Accountability Program at national radio and television.

Other ways for promoting face-to-face discussion about the videos
There are various other ways on how the participatory videos can be promoted for discussion and awareness raising purposes.

Other examples are:

- Organizing exchange visits, where groups show each other their videos and discuss
- Promote the videos at ESAP2 exchange visits, seminars or workshops. The Oromia Development Association (ODA) for example showed the videos when they had a visit from the State Minister of Finance.
- Organize an “Oscar or reward competition” combined with public debates where the key stakeholders are involved. Consult in Appendix H and I: Criteria for certification and the Oscar PV reward competition for the ESAP2 project.
- Promote the films/videos at Woreda, zonal, regional or national events (e.g. NGO-GO Forum) in order to attract attention from local and national media.

2. Disseminating videos through social media

Social media are excellent means to promote the videos, which have been uploaded on video hosting platforms such as YouTube and Vimeo. Through Twitter, Facebook, LinkedIn, Googleplus, and blogs, big audiences can be reached, to enable awareness raising among the general public, the media and decisions makers. However, certain conditions are required to make dissemination through social media successful.

Tips and hints to increase attraction through social media and for obtaining a high number of visitors through video hosting platforms such as Youtube or Vimeo:
- Regularly update and upload new video messages to the YouTube or Vimeo channel;
- Regularly inform the target groups at social media through twitter, facebook, linkedin and a e-newsletter about new uploaded video messages to the YouTube or Vimeo channel

Currently a number of SAIPs have opened a Facebook page. Watch for example the Facebook pages of Action For Development (AFD) https://www.facebook.com/AFDEthiopia?ref=ts and the Amhara Development Association (AMA), https://www.facebook.com/pages/Amhara-Development-Assocation-ADA/635454833198119?notif_t=fbpage_fan_invite
• Regularly inform your colleagues and peers from the other SAIP at the ESAP2 PV Makers group. At this Facebook group regulary videos are shared by the SAIPs, who participated in the PV training and who apply participatory video in their projects:

• With http://paper.li/ you can easily create a E-Newsletter which can be distributed to members / stakeholders through e-mail.

• Include members in the PV team who have an affinity with social media (Facebook, Twitter, Linkedin etc...) and who have a high number of followers and preferably have a connection with influential people through social media;

• Have a communication management team, who ensures that the communication plan is implemented. Continuous attention needs to be addressed for the video messages.

• Open a social media platform with option for interaction (for example a Facebook page) to promote and encourage discussions about the video:

• The video should not last more than 3 or 4 minutes, so that visitors keep attracted;

• Make sure that the video is translated to an international accepted language, preferably English. This will broaden the exposure of the video and creates more involvement of influential stakeholders;

• Include interns in your project, who can promote the videos for learning purposes at their universities or colleges as case studies;

• Promote exchange visits where members are showing and exchanging their video stories

• Involve people from local, regional and national media in the dissemination of the videos and encourage them to write publications (written or broadcasting), that give more recognition to the project.
3. Presentation and discussion of participatory videos through Woreda, zonal, regional and national events, sector networks and forums

Promote the videos at regional or national events (e.g. NGO-GO Forum) in order to attract attention from local and national media. The strength of video is that it is visual and can make complicated issues simple. Especially sector networks of professionals are eager to get case studies they can use for exchange and building professional knowledge. Also zonal and regional forums like the NGO-GO forum, are eager to have material that helps them to support the work they are doing. Therefore, continuous promotion of the videos at these platforms, can stimulate continuous debate about Social Accountability developments that are taking place with stakeholders, which are not always directly visible outside the project Woredas.
References and literature


- Elliot, D. (2006) "Everyone’s a teacher everyone’s a student" ICT Update. View [Film-making Farmers](http://www.film-makingfarmers.org)


- Gregory Sam, Caldwell Gillian, Avni Ronit, Harding Thomas, Harding Thomas, Video for change – a guide for advocacy and activism – page 20 - 75


Appendices

Appendix A: Storyboard format

Key questions that you need to take into account into your storyboard are:

General outline of the video

Title (What?)

Target group: (For who is the video?)

Goal: (Why?/ What do you want your viewers to know by the end of the video?)

Language?:

How many minutes will the video take?

Which project indicator (s) do you want to verify and measure with this video?

Where will the videomaking/ filming take place?

The story:

What do you want to tell? Which information or scenes do you want to collect?
Which questions are you going to ask?

Who are the key actors in the video? Who will you film and interview?

What issues are they facing? Which questions need to be answered during the story?

What is the structure of the story? What is the start, middle and the end?
The storyboard of the video

What do you want to tell? Which information or scenes do you want to collect? Which questions are you going to ask? Which project indicator(s) do you want to verify and measure with this video?

Who are the key actors in the video? Who will you film and interview?

What issues are they facing? Which questions need to be answered during the story?

What is the structure of the story? What is the start, middle and the end?

What is Slide or Scene 1? Who? What? Where? Which questions (if relevant?) / Draw the image

What is slide or scene 2? Who? What? Where? Which questions (if relevant?) / Draw the image

What is slide or scene 3? Who? What? Where? Which questions (if relevant?) / Draw the image
And so forth ........
### Appendix B: Bingo – Harvesting Personal stories

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<td>What is the most impressive place you have visited in Ethiopia? Describe this place? What did you do there? Why was it impressive?</td>
<td>Which person in the Ethiopian history has had a big influence on the development of the country? Why was he/she important?</td>
<td>Who was your most favorite teacher at primary or secondary school? Describe this person? Why was this person a hero for you?</td>
<td>Do you have experience with video making? If yes, what videos did you film? Give an example of one video. Who are the main actors? What happened?</td>
<td>Are you married? Tell more about what happened at your wedding day? If not married, tell more about what happened at the last wedding you visited?</td>
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<td>Which person or actor in a movie played the role of bad person, fighting against the hero? What evil actions did he do? Why were you fascinated by this person?</td>
<td>Which youtube video do you like the most? Describe concretely what happens there.</td>
<td>Which community or Woreda member in this ESAP2 project has been a hero for you? What does he/she do? Why is this person special?</td>
<td>Do you have children? If yes, please share what happened during the birth of one of your children? Describe what happened? How was it for you?</td>
<td>Which moment in this ESAP2 project did touch you the most? An event that made you very happy or gave you a good feeling</td>
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<td>Which fairy tale or story you remember from your childhood? Describe what happens in this story?</td>
<td>Which is your favorite Ethiopian actor? Explain? What does this person and why?</td>
<td>How did you celebrate Ethiopian new year’s Eve this year? What did you do? Who was there and what happened?</td>
<td>Who was or is your biggest hero on television? Who is this person? What fascinates you about this person?</td>
<td>What has been the biggest achievement in your work? What makes you proud about this? What happened? Who benefitted?</td>
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<td>What is the last training course you attended? What happened at this training? Describe a special moment you remember from this training? Who? What? Where?</td>
<td>When you started your current job, describe what happened in the first week? Who did you meet? How were you prepared? How helped you to get started?</td>
<td>What has been the biggest nightmare in your work? What happened? And what made it for you a nightmare or not feel good?</td>
<td>Which movie has made most impression on you? What did you like most about this movie?</td>
<td>Mention an example of a community member/beneficiary who has benefitted from the ESAP2 program? Who is this person? What has changed in his/her life?</td>
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<tr>
<td>What Social Accountability tool do you know? Share a story where this tool was applied? Who? Results?</td>
<td>Which singer or musician do you like the most? Why? Which song you like most?</td>
<td>Do you have experience with video editing? If yes, what videos did you make? With which software?</td>
<td>Which story did you share recently at Facebook? What did you share?</td>
<td>What is for you the most impressive monument in Ethiopia? Explain why?</td>
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Appendix C: The Questioning Game for harvesting stories

Which community member or Woreda or Kebele official in this ESAP2 project fascinates you the most? Why? Who is this person? Why are you fascinated by this person?

What has been your biggest victory so far in this ESAP2 project? Describe this victory or achievement?

Share a story that indicates that the local government or local service provider has improved their public services in the last 3 – 6 months by responding to community and citizens needs in the ESAP2 project?

What kept you awake in this ESAP2 project? What were your biggest nightmares/ worries?

Which moment in this ESAP2 project did touch you the most? An event that made you very happy or gave you a good feeling?

Which community in the ESAP2 project deserves to get attention for a broadcast on National television? Explain why?

Give an example or share a story of a specific person/ community member who has benefitted from the ESAP2 program? Who is this person? Describe what has changed?
Appendix D: Instructions Camera exercise

Objective: To get acquainted with making video shots from different perspectives with the camera.

Main task Exercise
Go through the different stages on how you make a video shot. Give each person an opportunity to film. Play with audio and light and play with perspectives (bigger context, medium and close up).

Final task
Have each person in the group to phrase their name on video. Each person is filmed from a different perspective. Each person should film and tape another person saying their name.

As a group, go through the following steps:

1. Unpack the camera;
2. Switch the camera on and try to find out where the video camera option on/off is;
3. Identify where the record/pause button is;
4. Make a video shot of a person, switch recording on and off and hand over the camera to the other person and explain how to make a video shot; Go round the whole group. Everybody makes a video shot of the other person.
5. After everybody has made a video shot, back-foot or rewind the videos. So watch the video shots the group has made;
6. Delete all the videos you have made. Use the delete device.
7. Check were you can find the microphone in your camera:
8. Check in the menu or configurations of the camera if you can regulate the strength of the microphone. If yes, do a test with somebody standing on a distance from 1 meter from the camera and 5 meters from the camera. Try to regulate the sound.
9. If not, try to experiment how the quality of the audio is. Asking somebody to say something at one meter from the camera, three meters and five meters. Make the video, back-foot or rewind the video and listen to the audio quality. Make your judgment.
10. Remember, sound is the most important part of filming!!!! Sound is more important than the quality of the images, to keep you watchers attracted!
11. Check in the menu or configuration where you can regulate the light or flash of your video.
12. Make a video shot/scene that has a lot of light; and make a video shot/scene that is dark. Check the result.
13. Bring the configuration of your light regulation back to normal.
14. Delete the videos you have made again.
15. Check the status of your battery. How much electricity is still in the battery? Do you have a spare battery? When filming a spare battery is always useful, and make sure that the batteries are filled when starting filming.
Do the Framing: Make three video shots showing the bigger context, the medium context and the close up. See the examples:

![Video shots examples](image)

The bigger context  Medium  Close up

Work as a team in making video showing the different perspectives.

16. Back-foot or rewind the videos, watch them and redo this exercise again.
17. Redo the exercise, watch again and share what you learned.
18. Delete the videos.

**Final task**

19. Now the final stage of the exercise. Each person says their name and the city or region they are coming from. Each video shot or scene is different and taken from a different perspective. So apply Framing (bigger context, medium, close up). Each person has an opportunity to film.
20. If all the video shots are ready, connect the camera to the laptop and watch the people saying their names and places where they are coming from.
Appendix E: Video editing exercise

Main task Exercise
Make a video with a maximum time span of 2 minutes

Context
You have filmed in the previous exercise 6 – 10 video shots or scenes, that tell a story
Ensure that you fulfill at least 12 from the 17 tasks. Task 1, 2, 3, 4, 6, 11, 14, 15 and 17 are compulsory!

Tasks
1. Import the video scenes from your camera in the computer. Start coding or naming the video files. **Ensure that the file will never be replaced or renamed on your laptop!!!!**
2. Import the video scenes in your video editing program (Windows Movie Maker)
3. Order the video scenes according to your storyboard and start to cut and edit the images
4. Make a video with a maximum time span of 2 minutes
5. You can support your video with photos or images, if you want. You can download them from the internet.
6. Apply and use text or titles in the video
7. Transform at least one video image through an animation or a transition.
8. Support your video with music. You can download instrumental music from [www.jamendo.fr](http://www.jamendo.fr)
9. Use in- and out fading for both the video images and the sound/ music
10. Include a voice over message in your video. You can borrow and use the voice over from the trainer
12. Adjust the color of at least one of the video images. (Black and white, or other color)
13. Make at least one video faster or slower by speeding up or speeding down
14. Give the video a name or a title
15. Ensure that you do the end of the video the titling, naming the people who participated in this video and mention the name and song of the artist of the music.
16. Integrate something creative in this video, that is not mentioned in the instructions
17. Export the video, make a MP4 video file. The video should be ready now to be uploaded to Youtube.
Appendix F: Examples of storyboards

This is a beautiful day: Watch link: http://youtu.be/JS3lhQObP1U
**Success:** Watch the video: [http://youtu.be/dyUf_KgdgRU](http://youtu.be/dyUf_KgdgRU)
Women’s Group
Discussing social accountability with women: Watch video: [http://youtu.be/b3hI3ZTL19w](http://youtu.be/b3hI3ZTL19w)
Hopes and dreams for my community – Simon Koolwijk

YOUR STORYBOARD –

TITLE: Hopes and dreams for my community!

1. Image of the context. The surrounding, the issue

2. Image of the group, who want to address their issue. The key actors in the video

3. Question 1: Related to the first goal of the PV intervention

For example, what are your hopes and dreams related to the issue?

Interview 3 – 5 people

Participatory Video Facilitation Guide

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4. Question 2: Related to the second goal of the PV intervention

For example:

What are you proud of? What are achievements so far related to the issue?

Interview 3 – 5 people

5. Question 3: Related to the third goal of the PV intervention

For example:

What are the problems? What are the challenges that need to be dealt with?

Interview 3 – 5 people

6. Image of the problems

Vizualize the problems or challenges

Participatory Video Facilitation Guide
7. Question 4: Related to the fourth goal of the intervention. The future. How to move forward

For example:

What are recommendations?

How should we move forward?

8. Image on how the ‘wished situation’ looks like. How do the improvements look like?

9. Closing. A joint song or something special from the group which shows their unity.
CONTEXT (if needed): Per goal of the PV intervention only one question is asked. The video lasts between 4 – 8 minutes.

Before interviewing the participants on video, there is an open group discussion. At the end of the discussion, the most important answers on the questions are summarized. After the group discussion, interviews take place with key people from the group who would like to address the issues.
Appendix G: Questions action planning

1. Which steps does our team need to take to convince our project manager to do participatory video in the project?
2. Which steps does our team need to take ourselves?
3. Which woreda for PV?
4. Which woreda coordinator?
5. Which sector and which phase in the SA process?
6. When will the video interviews /filing take place?
7. When will the dialogue event take place to discuss the videos with stakeholders?
8. What support do you need from your organization?
9. Which non-financial support would you like from ESAP communications?
10. Who will do the PV?
Appendix H: Criteria for certification

Criteria for certification:

1. Complete at least 5 participatory videos of 5 minutes each before 31st December, 2014;
2. Organize at least one community dialogue event to discuss the videos with the stakeholders;
3. Key results/conclusions from the community meeting should be shared at the ESAP2 Facebook page, the ESAP PV Makers Facebook Group and other social media such as Facebook and YouTube; The videos should be uploaded on YouTube;
4. Active participation and dissemination of experiences with PV on social media (Facebook and YouTube);
5. Active participation at the online ESAP PV Makers Facebook Group
6. The project management supports and provides the conditions for doing Participatory Video;
7. The skills of participatory video have been cascaded to other people in the organization. They can also produce videos.
Appendix I: Criteria for the Oscar PV reward competition 2015

In August 2015, there will be a new Oscar PV reward event. SAIPs can submit their participatory videos the latest before the 30th June, 2015 to the ESAP2 Management Office.

The theme of the next Oscar PV reward competition will deal about behavioral change with the stakeholders who participate in the social accountability process.

Task

**It is required that the participating SAIPs will do the following:**

- Conduct a participatory video process and produce with the stakeholders one or two videos dealing with the theme of behavioral change. Each video will have a maximum of 10 minutes.

- It is required that the SAIP team will involve 3 – 5 representatives from each of the stakeholder groups in their participatory video film team. These representatives will be involved in the storyboard design, the filming and they will participate in providing feedback in the editing process. These representatives will also be responsible for preparing and organizing the community dialogue.

- The theme of the participatory video is dealing about behavioral change. Key questions which should be addressed in the video stories are:

  - Identify stakeholders/ groups who have changed through the SA process. They should mention and give concrete examples of changes and also have to address what made them to change in their behavior and actions;
  - Identify stakeholders who have not changed. They should address what hindered or blocked them to change? And why?

- A community dialogue with the stakeholders should be organized at least within 2 – 3 weeks after the filming and video editing has been completed.

- The SAIPs should show how the participatory videos have been used for monitoring and evaluation in the SA project and have to argument and show evidence what corrective action has been taken after the community dialogue was completed.

- The videos should be shared and promoted through Youtube, Facebook and Facebook pages

- Submit the completed videos that latest by the 30th June, 2015 to the ESAP2 Management Office.
**Additional criteria for the Oscar PV reward competition:**

1. Participatory video is included in the monitoring and evaluation plan of the SAIP for 2014 and onwards as a regular activity (quarterly) for M & E dialogue between stakeholders; For the SAIPs who conduct more than 2 or 3 times participatory video interventions in their project will be rewarded with additional points in the competition.
2. The project management supports and provides the conditions for doing Participatory Video;
3. The number of the stakeholders and the way on how the representatives were involved in the participatory video making team;
4. The quality of the social accountability message;
5. Number of likes on Facebook and YouTube and the number of viewers on YouTube.
Appendix J: Social accountability: in short

**What is Social Accountability?**
Social Accountability is a process by which ordinary citizens - who are the users of basic public services – voice their needs and demands and create opportunities to hold policy makers and service providers accountable for their performance on improving the quality of and access to public basic services.

**How does it work?**
The Social Accountability process knows five steps: 1) access to information, 2) assessment of services using Social Accountability Tools 3) interface meetings, 4) Joint Action Plan implementation, 5) and monitoring.

**Why is Social Accountability important?**
Social Accountability is important as it support service users and service providers to interact together and to improve basic services through constructive dialogues and better use of government and local resources.

**Who is involved?**
All citizens are involved in Social Accountability through 49 Ethiopian NGO’s (Social Accountability Implementing Partners – SAIPs) who received grants from a $23 million Multi Donor Trust Fund. These SAIPs also work with local organizations to ensure grass root level activities. Together they will make sure that vulnerable groups such as the elderly, people living with HIV, women, and people with disabilities are especially targeted during the Social Accountability process.

**Where do we work?**
The 49 SAIP’s and their partner organizations are actively involved in over 232 woredas in every region of Ethiopia.

**Which donors are involved?**
The World Bank facilitates the Multi Donor Trust Fund on behalf of the Federal Government of Ethiopia. The donors are Irish Aid, Germany-KFW, DFID (Department of International Development), and the European Union.

**When are the projects running?**
Social Accountability projects started in 2013 and will continue till end September 2015. This is the second phase of Social Accountability in Ethiopia; a successful pilot project was completed in 2006; a next phase is already under consideration.

**Where can I find more information?**
More information on the projects, NGO’s and the objectives of Social Accountability can be found on this website (follow the links on this page).

You can also follow us on social media: Facebook page with 4200 likes and counting, YouTube channel with 70 short clips from stakeholders all over Ethiopia, and more in the making, or Twitter for regular updates.

Social Accountability Process: Step by Step

Step 1: Access to information
The Social Accountability process starts with access to information about services standards, plan targets and budgets. SAIPs make sure that citizens have the confidence and build the relationships that help them to ask for such information.

Step 2: Assessment with SA tools
Based on this information citizens can assess the service situation, namely their experience with access and quality of the services compared to the standard/plan/budget. SAIPs enable the Social Accountability Committee to use Social Accountability tools, so that service users can assess the service situation from various perspectives. For example, vulnerable groups may have different needs.

Step 3: Interface meeting
When the assessment is complete, interface meetings are organized by SAIPS to facilitate dialogue between citizens and service providers about the service issues, and to identify and agree among all stakeholders on local solutions.

Step 4: Joint Action Plan Implementation
A Joint Action Plan for service improvements is developed and agreed between citizens, service providers and woreda officials during or after the kebele or woreda level interface meetings. Each stakeholder subsequently implements activities as agreed.

Step 5: Monitoring service improvements
The Social Accountability Committee monitors the improvements and when required, starts the Social Accountability process again.

Social Accountability Tools

Five different tools are used to implement Social Accountability projects all over Ethiopia. These tools help to assess the quality of service delivery, and to monitor and evaluate a service improvement agenda as agreed between citizens and service providers in the interface meeting.
The most used Social Accountability tools are:

1) **Community Score Card**
2) **Citizens Report Card**
3) **Participatory Planning and Budgeting**
4) **Public Expenditure Tracking**
5) **Gender Responsive Budgeting**

**Community Score Card** is a tool used by community members to evaluate their access to basic services and the quality of service they receive. It also includes a self-assessment of service delivery and performance by service providers. Access, quality and equity of basic service delivery are assessed using community developed performance indicators assisted by the grantees.

**Citizens’ Report Cards** are surveys that collect service users’ opinions on the performance of public service delivery. The opinions of different social and vulnerable groups are gathered to enable equitable service delivery.

**Participatory Planning and Budgeting** supports the direct participation of citizens and citizens groups in the budget formulation process of the Woreda, to influence the amount and priorities of budgets allocated to basic service delivery. Another approach to participatory budgeting is when the community suggests alternative budgets to influence budget formulation by expressing citizen preferences.

**Public Expenditure Tracking Survey** is a means to assess if the allocated budget for the provision of public services is actually spent as intended, to deliver quality services. By studying the transfer and use of funds and in kind resources, the Public Expenditure Tracking Survey provides a rigorous basis for citizens and citizen groups to engage in a dialogue with service providers and local government to improve budget execution for enhanced service delivery.

**Gender Responsive Budgeting** is a means of integrating a gender dimension into all steps of the budget process. This ensures that budget policies can take into consideration the gender dimension in society and can stop direct and indirect discrimination against either women or men. It is about taking into account the different needs and priorities of both women and men without gender exclusivity. Gender Responsive Budgeting ensures that budgets are gender sensitive, not gender neutral.
Examples of improved services thanks to social accountability

| Health          | • Improved availability of drugs at fair prices  
|                 | • Better behavior of health workers, and less waiting time  
|                 | • Immediate ambulance response saves lives of pregnant women  |
| Education       | • Additional classrooms built  
|                 | • More school budget allocated  
|                 | • Additional teachers recruited as per the budget  |
| Agriculture     | • Timely distribution of fertilizers  
|                 | • The right improved seeds are distributed on time  |
| Water and sanitation | • Repair of dysfunctional water points and construction of new points  |
| Rural roads     | • Maintenance of roads and new road construction  
|                 | • Resolution of land disputes  |

SOCIAL ACCOUNTABILITY: SUSTAINABILITY

Citizens and their groups:
• Citizens who care for the wellbeing of all social and vulnerable groups have been mobilised and are motivated to lead the Social Accountability process  
• All citizens understand that public services are for the people, and they have been motivated to take appropriate action if service are below expectations  
• Community based organisations, and traditional structures enable broad based participation of citizens in the Social Accountability process

Service providers and government structures:
• Service providers make it part of their duty to ask for opinions and citizens about services, and respond to issues raised by citizens  
• Government structures like PFM/FTA, Parent Teacher Associations, health management boards, water boards embrace Social Accountability

Kebele and Woreda Council:
• Council members welcome Social Accountability, because it is a good way for them to monitor the execution of government plans and budgets  
• Women’s Affairs play an active role to promote gender mainstreaming in the Social Accountability process, and to keep gender sensitivity of public services on the agenda of the council

Social Accountability expertise:
• Citizens and Service providers who serve on the Social Accountability Committee (SAC) have the technical capacity to lead the Social Accountability process  
• The SAC has a plan in place that explains how Social Accountability will continue after project end. The plan explains how to reach out to more Kebeles and how to
begin Social Accountability in other basic service sectors. Where appropriate, a resource mobilisation strategy is part of this plan.

- SAIPs organise to make Social Accountability expertise available where needed.

**Activities at facility level:**

- SA school clubs
- PTA can use SA tools
- Suggestion box at the health center
- SA day for all water points, or rural roads
- SA during agriculture extension meetings
Appendix K: Format community dialogue meeting about health

Goals of the meeting:

1. To raise awareness and understanding on how social accountability contributes towards changes in the health sector;
2. To create understanding on the achievements made so far;
3. To collect input from the stakeholders on what could be improved on health services provision

Agenda:

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 minutes</td>
<td>Opening of the meeting. Welcome and explanation objectives of the meeting</td>
</tr>
<tr>
<td>30 minutes</td>
<td>Presentation of videos</td>
</tr>
<tr>
<td></td>
<td>Start with the user groups, then service providers, then Social Accountability Committee (SAC) and then the Government Administration</td>
</tr>
<tr>
<td>30 minutes</td>
<td>Small group discussions in the stakeholder groups</td>
</tr>
<tr>
<td></td>
<td><em>What is the first feeling about social accountability in your community after watching the videos?</em></td>
</tr>
<tr>
<td></td>
<td><em>Report the three most important observations</em></td>
</tr>
<tr>
<td>20 minutes</td>
<td>Sharing the most important observations by each stakeholder group</td>
</tr>
<tr>
<td>20 minutes</td>
<td>Discussion on how to move forward/ next steps</td>
</tr>
<tr>
<td>10 minutes</td>
<td>Final closing of the meeting</td>
</tr>
</tbody>
</table>