

II. COMMUNITY VIDEO TRAINING PLAN

Workshop sessions at a glance:

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



Camera exercise / Production filming



Brain-storm



Video screening / Playback session



Role-play



Group discussion



Energizer

Workshop Sessions

Day 1 Getting to know one another: introductions and expectations Reviewing community video approaches and project goals Hands on the camera Taping first interviews	Day 2 Understanding gender-based violence Identifying GBV in the community Reviewing GBV response and prevention resources Framing the world: shots, angles, and camera movements	Day 3 Examining helpful and harmful practices in the community Understanding the process of behavior change Practicing interpersonal skills for interviews	Day 4 Understanding HIV/AIDS Understanding the links between HIV/AIDS, GBV, and harmful practices Planning first community interviews
Day 5 Filming first interviews in the community Practicing video teamwork Appreciating first interviews Exploring different forms of video	Day 6 Reviewing "Guidelines for Creating Communication Materials on Preventing Violence Against Women" Using role-plays to generate ideas Storyboarding and sequential filming Filming a mini-drama	Day 7 Developing steps for community entry and mobilization Reviewing ethical practices Identifying priority themes for first productions Planning first productions	Day 8 Production planning Progress review Pre-production steps Permission and informed consent
Day 9 Pre-production Production filming Progress review	Day 10 Finish filming productions Appreciative review of productions and lessons learned Playback planning	Day 11 Post-production Making copies of programs Playback planning and practice: roles and key questions	Day 12 Playback preparation and practice: technical review Community playback
Day 13 Playback review Monitoring and reporting Basic equipment care Technical review	Day 14 Workshop assessment Action planning Sharing reflections on the process and visions for the future Appreciation and closing	Day 15 Workshop assessment Action planning Sharing reflections on the process and visions for the future Appreciation and closing	Day 16 Workshop assessment Action planning Sharing reflections on the process and visions for the future Appreciation and closing

Day 1: Introduction to community video

KEY ACTIVITIES:

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

MORNING

1. Opening session (1½ hours)

A. Introductions and expectations

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

or

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

B. Group naming of “Ground Rules” for workshop

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

Examples: Everyone should...

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

C. Project overview

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

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

A. Introduction to basic camera functions.

Briefly demonstrate, then have all participants practice:

- battery/power on

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



CAMERA EXERCISE: Across the circle

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

B. Making connections

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

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

C. Introduction to team roles

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



CAMERA EXERCISE: First interviews (1 hour 15 minutes)

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

AFTERNOON

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



Group discussion: How did it feel to:

...use the camera?



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

...be interviewed?

...interview someone?

...see one another on the screen?

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

Technical feedback: Provide basic suggestions on points like:

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

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



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BRAINSTORM ACTIVITY (1 hour)

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

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

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

Day 2: Learning about gender-based violence

Framing the world

KEY ACTIVITIES:

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

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

MORNING

1. Understanding gender-based violence (2 hours)

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

A. What is “gender-based violence”?

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



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

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

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

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

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

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

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

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The words we use

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

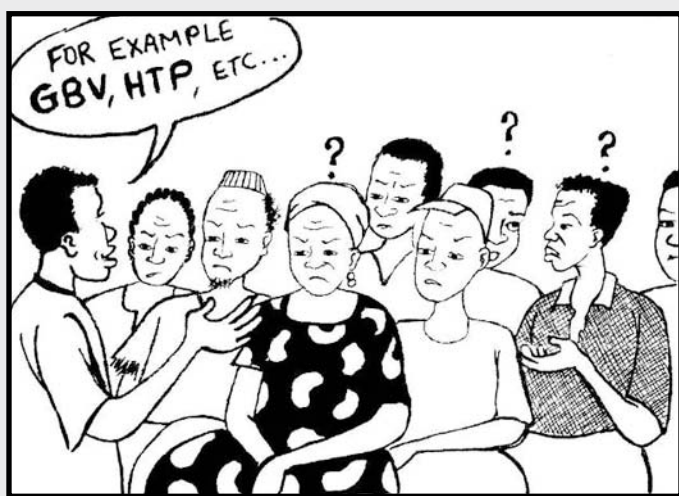


Illustration by Cholopoly, Liberia

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

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



ACTIVITY OPTION: “Behind the words” (20 minutes)

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

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

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



CAMERA EXERCISE: First interviews (1 hour 15 minutes)

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

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

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

B. Review and appreciate the filmed exercises.

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



*Practicing camera movements
(Southern Sudan, 2007)*

AFTERNOON

3. Framing the world (1½ hours)

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

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

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



CAMERA EXERCISE: “Image Hunt” (1½ hours)

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



View and discuss taped exercises; review key technical points:

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

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

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

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



Day 3: Learning about harmful practices and social change

Building interpersonal communication skills

KEY ACTIVITIES:

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

MORNING

1. Examining Helpful and Harmful Practices (1½ hours)

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

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



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

(See detailed description in Annex C, pg. 98).

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



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2. Understanding Social Change (1- 1½ hours)

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



Discussing the steps to behavior change (Uganda, 2009)



A. Stages of Behavior Change

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

OPTION 1 (longer time-frame):

Facilitate collective development of the “Steps to Behavior Change”

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

OPTION 2 (shorter time-frame):

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

B. Exploring individual and collective change

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



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

Examples for discussion (invite participants to provide their own)

Promoting a practice:

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

Factors:

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

Who decides?

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

Preventing a practice:

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

Factors:

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

Who decides?

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

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



CAMERA EXERCISE: Imagining Change (1 hour)

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

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

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

Ideas for promoting social change related to harmful practices:

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

(- from the Through Our Eyes team, Liberia)

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



Practicing interviews (Uganda, 2009)



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

AFTERNOON

3. Good interpersonal skills for interviews (1 hour)



ROLE-PLAY EXERCISE:

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



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

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

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

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

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

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

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

Examples: Do you feel that this center offers good services?

Do you think spousal abuse is a problem in our community?

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

Examples: How do you feel about the services provided by this center?

What are some of the situations that can cause conflict between partners?

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

- **“Probing” or “follow-up” questions invite people to share even more of their thoughts or feelings.**

Examples: And what are your feelings about that?

Do you have any other thoughts you’d like to share?

What suggestions do you have for addressing this situation?

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



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CAMERA EXERCISE: Interview role-plays (1½ hours)

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

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



Watch and discuss the videotaped interview role-plays.

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

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

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

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

Day 4: Learning about HIV/AIDS

Planning first community interviews

KEY ACTIVITIES:

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

MORNING



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

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

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



“Chain of hands” activity (Thailand, 2009)

1. Understanding HIV/AIDS (2 hours)

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

A. The Basics of HIV/AIDS

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

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

Invite participants to:

- Share their thoughts and experiences

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

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



GROUP DISCUSSION:

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

Examples:

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



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

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



CAMERA EXERCISE: Myths about HIV/AIDS

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

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



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

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



BRAINSTORM ACTIVITY: Ideas for videos (30 minutes)

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

Talking about HIV and AIDS: some tips for trainers

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

AFTERNOON

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

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

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



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

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

During the exercise, encourage participants to:

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



Viewing and appreciation of camera exercise

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

Day 5: First interviews in the community

Learning to work as a team

KEY ACTIVITIES:

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

MORNING

1. Filming first community interviews (2½ hours)

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



ROLE-PLAY: “Switching Gender Roles”



CAMERA EXERCISES: “Hide and Seek;” “Which Microphone When?”

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

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

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

AFTERNOON

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

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



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3. Exploring different forms of video (1½ hours)



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



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

B. Compare/contrast different forms and approaches.



Key points for discussion:

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

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



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

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

Day 6: First steps in filming dramas

KEY ACTIVITIES:

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

MORNING



ENERGIZER/ACTIVITY IDEA: “Message Game”

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

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

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

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

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

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

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

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



ROLEPLAY EXERCISE: Acting and re-enacting

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

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



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

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

AFTERNOON

3. Storyboards and sequential filming (2 hours)

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

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

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

Storyboards...

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



CAMERA EXERCISE: “Drama in 6 Shots”

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



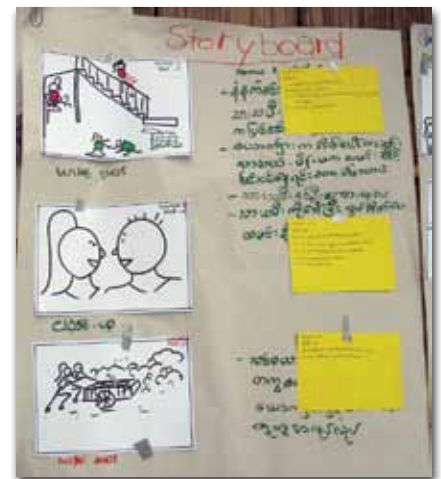
After the exercise,

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



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4. Sharing ideas for first productions (45 minutes)



Trainer describing the use of storyboards...

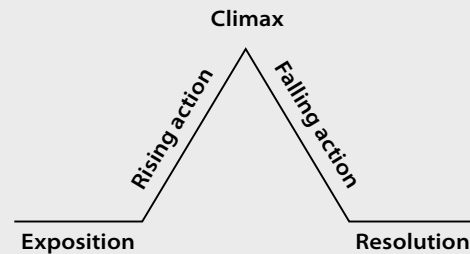
...and example of a storyboard made by team (Thailand, 2009)

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

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

The Pyramid of Dramatic Structure

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



Exposition

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

Rising action

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

Climax

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

Falling action

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

Resolution

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

Day 7: Planning first video productions

KEY ACTIVITIES:

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

MORNING

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

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

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

B. Decide who must be contacted:

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

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

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

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

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

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

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

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

Ethical media practice: key points

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

Voluntary participation

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

Inclusion and non-discrimination

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

Access

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

Safety

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

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

A word on consent and video use

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

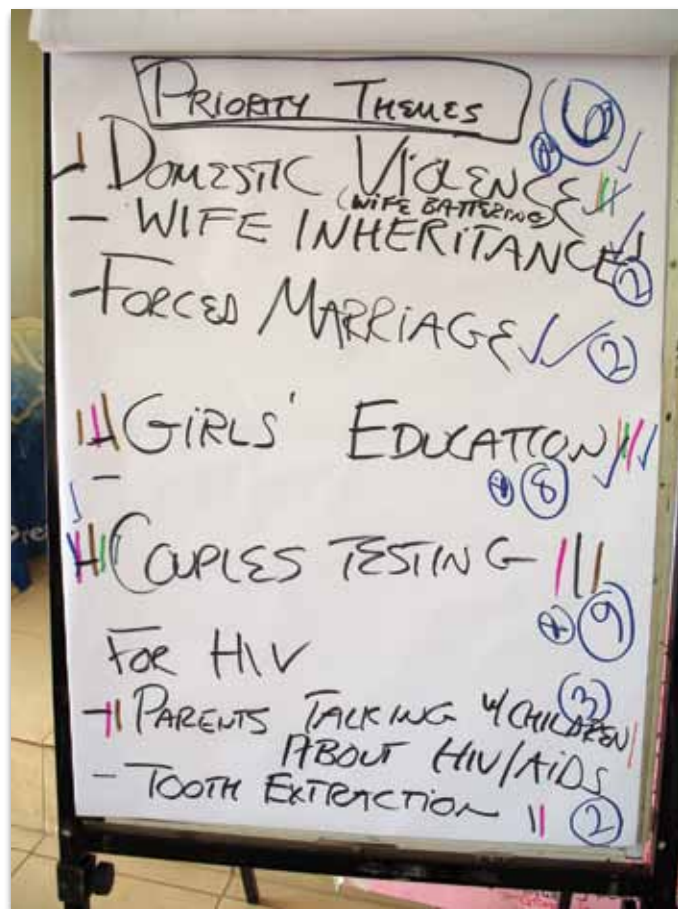
For detailed information on different types of permission and release forms, see *Insight, A Rights-Based approach to Participatory Video: Toolkit* (www.insightshare.org) and *Witness, Video for Change: A Practical Guide for Activists* (www.witness.org).

3. Production planning (1 hour)



Group discussion and decision-making: First community productions

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



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

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

AFTERNOON



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

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

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

4. Production planning (1½ hours)

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

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

B. Form production teams

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

C. Develop production plans

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

Video planning outline

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

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

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

Day 8: Preparing to film in the community

KEY ACTIVITIES:

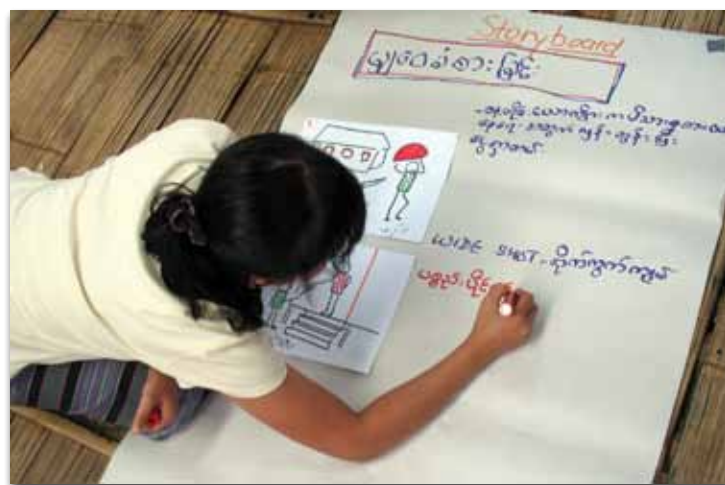
- Production planning: community contacts, scouting, storyboards
- Progress review
- Pre-production steps
- Permission and informed consent review

MORNING

1. Production planning (3 hours)

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

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



*Preparing storyboards
(Thailand, 2009)*



ENERGIZER

2. Progress review (1 hour)

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

AFTERNOON

3. Pre-production steps (1½ hour)

A. Review/demonstrate and let participants practice:

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

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

4. Permission and informed consent review (½ hour)

Review the guidelines that the team has established to:

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

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

Tips for filming titles

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

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



Filming opening video titles (Thailand, 2009)

Day 9: Filming in the community

KEY ACTIVITIES:

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

MORNING

1. Production planning and pre-production (continued)

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

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

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

2. Production filming



AFTERNOON

3. Production filming (continued)

4. Gathering and discussion:



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

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



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

TRAINING TIP

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

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

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

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

Day 10: Appreciating first productions

KEY ACTIVITIES:

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

MORNING

1. Production



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

AFTERNOON

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



Facilitate supportive review of team videos:

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

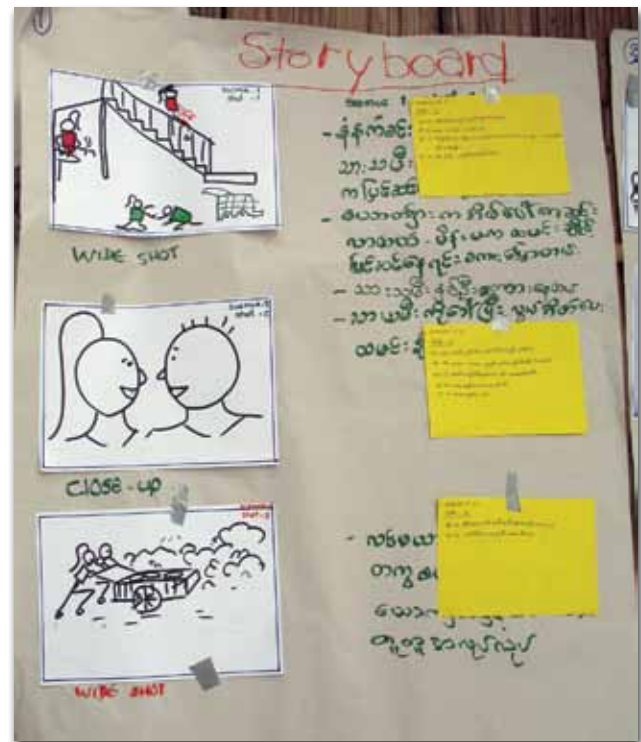
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TRAINING TIP

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

Encourage team members to:

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



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

3. Playback planning (1½ hours)

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

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

Note:

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

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

Note:

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

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

Note:

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

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

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



*Identifying production challenges
(Uganda, 2009)*

Day 11: Post-production / Playback planning

KEY ACTIVITIES:

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

MORNING

1. Post-production steps (2 hours)

A. Filming end-credits

End credits may include:

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

B. Audio dubbing of additional narration or music

(if desired and camera has audio dub capability)

C. Duplicating tapes

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

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



ENERGIZER

2. Playback planning and practice (1 hour)

A. Playback basics

Review with participants these key points:

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

B. Asking the right questions

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

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

Examples: Did you like what you just saw?

Do you think this is a problem?

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

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

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

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

- » **“Probing” or “follow-up” questions invite people to share even more of their thoughts or feelings.**

Examples: And why do you think this is happening?

In what way is this a good example?

C. Sample questions for playback discussions

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

AFTERNOON

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

A. A. Learning and sharing during playbacks

As a team, decide:

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

B. Practicing playback roles

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



ROLEPLAY EXERCISE: Playback practice

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

Playback roles

Greeter/Introducer:

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

Discussion facilitator(s):

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

Note-taker:

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

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

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

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4. Documenting playbacks (1 hour)

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

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

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

The pros and cons of videotaping playbacks

Recording a playback session

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

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

So...plan to videotape playback sessions

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

Day 12: Community Playback

KEY ACTIVITIES:

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

MORNING

1. Playback preparation and practice (2 hours)

A. Equipment needs for playbacks

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

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

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

AFTERNOON

3. Community playback (2 hours)

4. Post-playback: return to base

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

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

Note to the Trainer

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

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

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

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



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

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

KEY ACTIVITIES:

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

MORNING

1. Playback preparation and practice (2 hours)

A. Facilitate group discussion around the following questions:

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

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

Note that these lessons will be very important in:

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

2. Reporting and documentation (1 hour)

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

AFTERNOON

3. Basic equipment care and maintenance (1 hour)

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

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

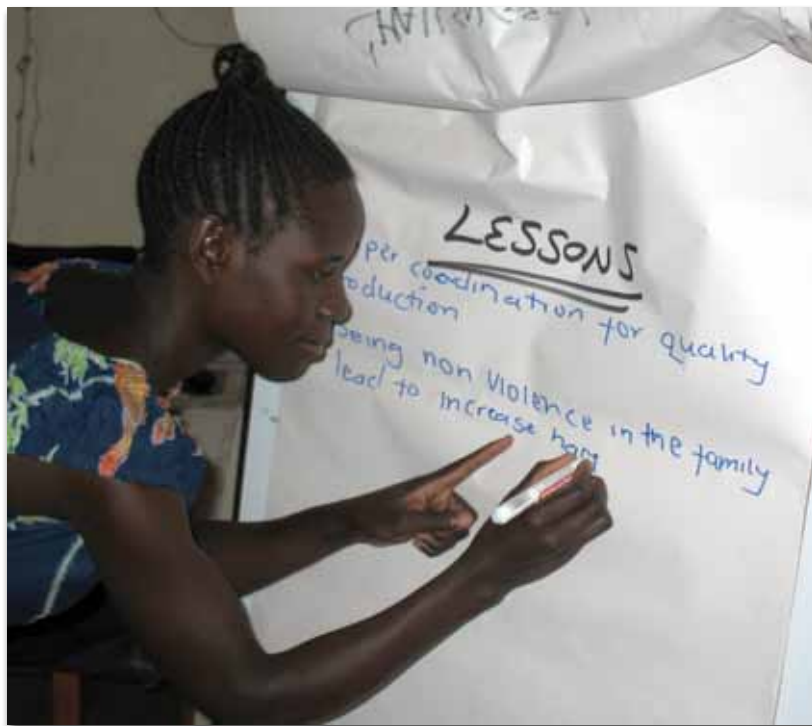
4. Technical review (2 hours)

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

Examples:

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

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



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

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

KEY ACTIVITIES:

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

MORNING

1. Workshop assessment (45 minutes)

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

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

2. Action planning (1½ hours)

Have the team, as a group:

A. Identify priority production themes for the coming 6 months



Action planning (Southern Sudan, 2008)

Some basic questions for workshop assessment:

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

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

B. Set realistic goals for:

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

AFTERNOON

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

4. Preview of follow-up training, if planned (30 minutes)

5. Closing reflections from participants

CAMERA EXERCISE: Looking back and looking forward (1 hour)



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

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

6. Appreciation of participants and workshop closing.



Workshop feedback (Southern Sudan, 2008)