



# Seeing and showing ourselves

A guide to using small format videotape as a participatory tool for development

by Maria Protz









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**CENDIT**

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## Foreword

The role of technology is currently being debated in many development circles. What type of technologies are appropriate for development? Are technologies equally "appropriate" for everyone in the development process: men, women and children? What implementation processes are necessary to ensure equal access to appropriate technology? What conditions are necessary to sustain appropriate use of technologies for development? Small-format videotape is one of the technologies involved in this debate. After trying to use video in a rural development project in St. Lucia in the Caribbean, I also had several questions and concerns specific to video's usefulness as a development tool. What is really involved in using video within a village context? How does previous exposure to media affect video's impact? What problems and conflicts can be expected when using this medium? Can these problems be overcome? If so, how? In which situations is video useful and in which is it intrusive?

Video technology is now prevalent in many parts of the developing world. There are no doubt many individuals and organisations which have access to video, who are raising similar concerns about this medium. However, little has been written to answer these questions.

India is one country which has been using video as a development tool for many years. There are a number of Indian organisations and communications groups which have dealt with some of these issues and which have found ways to use video appropriately.

In 1988, through funding from the International Development Research Centre (IDRC) of Ottawa, Canada, I had the opportunity to work with the Centre for Development of Instructional Technology (CENDIT) in India to learn and find answers to these questions based on lessons from the Indian experience. This guide is an attempt to share these findings with groups elsewhere which are currently beginning to use video in their work and which seek to learn from the experience of others.

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Numerous individuals and organisations contributed to the final form and content of this guide and it should therefore be recognised as the result of many efforts. I would like first to thank all of the Indian organisations and individuals who willingly shared their time and experience. The total list of these contributors is included in the appendix. Next, I wish to acknowledge the Centre for Development of Instructional Technology (CENDIT) in New Delhi, for my affiliation with them throughout 1988, and to thank them for their continual support. CENDIT's years of experience in video production provided the context and foundation for the preparation of this material.

I wish also to gratefully thank a number of reviewers who gave of their time and expertise to carefully and thoroughly review initial drafts of the guide and who made many valuable suggestions for its improvement. They are:

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Dorothy Kidd	Instructional Design Consultant.
Raju Sharma	Video Engineer, CENDIT.
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Among these, I wish to more deeply thank Sharad, Sushma, Oda and Stephen Atwood for their personal encouragement throughout the whole compilation process. I also am deeply grateful to Dr. Karim Oka of the IDRC New Delhi office for his professional advice, friendship and for the generous and extensive use of his home personal computer, without access to which this manual would never have been completed. I would like to thank various CENDIT members for their contributions during the many stages of producing this manuscript: Devinder Kumar and K.B. John for the illustrations and Ranjan Sinha for on terminal editing.

Finally, I would like to thank the International Development Research Centre (IDRC) of Ottawa, for their financial support which provided the opportunity to pursue these questions about video in development.

Maria Protz



### Why a guide to using video as a participatory tool?

The medium of small-format videotape has recently become fashionable and almost trendy to use in developmental efforts. More and more non-governmental organizations (NGOs) and private voluntary organizations (PVOs) are attempting to use this medium in their work. It is also becoming easier for such groups to obtain the necessary funding to purchase basic small-format videotape equipment such as camcorders and portapak units. In some cases, groups have unexpectedly received gifts of video cameras and they therefore want to use this equipment productively.

Unfortunately, although video "hardware" in the form of compact and portable equipment is easily available, appropriate "software" approaches and methodologies for use for the medium of video in developmental processes is generally unavailable. Few attempts have been initiated to institutionalize practical training in video specifically for participatory developmental efforts. Often, the existing video training that is available is

usually expensive and of a highly sophisticated and technical nature suited more to mainstream broadcasting.

Although there is a proliferation of technically oriented video training manuals, there is a scarcity of information concerning the approach necessary to truly involve people in a participatory communication process. Where such information is available, it is usually in an academic or a narrative style. Although such developmental support communications literature extols the virtues of video, little of it is written in a form that is systematic and in the form of practical guidelines and suggestions which groups can adapt and implement in their own situations.

Similarly, when participatory video training is introduced it is usually in a loose or adhoc manner with little attention given to later evaluation. Although the "high tech" status of this medium can attract wide participation at a grassroots

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level and can actively increase "empowerment" and confidence in people when used sensitively, this is still only the first crucial step in participatory rural development. Few reports of video experiences indicate the long-term results of video usage and how successful it has been to further broaden developmental goals.

Nevertheless, the increasing popularity of video obviously means that more and more groups/organizations will begin to use it in their development programs. Without an understanding of existing experiences, a danger therefore exists that groups will attempt to initiate video projects before really having an adequate understanding of some of the longer-term potentialities of the medium of video.

This guide attempts to address this need by offering practical "how to" suggestions for using video as a medium for non-formal, participatory adult education based on the experience of groups in India. There are many organizations in India which have been using video for developmental work, but there are yet other countries which are just beginning to experiment with this technology. Since very limited literature is available, a collection of

guidelines based on video experiences in India may provide a starting point for the consideration of small format videotape as a developmental tool. Such a handbook may be also useful for groups which have no access to, or cannot afford, expensive training programmes for using this medium.

The approach suggested here concentrates primarily on communication for rural developmental efforts and particularly those involving women. The explicit focus on women has been adopted because of the great need to create appropriate and positive media with rural women. Moreover, a common tendency exists to overlook them unless they are explicitly included. Although it was recognized that the variety of local experiences would always differ from place to place and country to country, it was felt that there are enough commonalities to the rural situation and the position of women in most developing countries. Therefore, such a handbook could be beneficial on the whole as long as it can adapt itself to specific situations. In short, the attempt here is to help sensitize any facilitators who wish to use this medium in their own developmental work, by first offering some realistic ideas of what to expect when using video and to also suggest an approach for its use.



**How was the  
guidebook  
developed?**

The guidebook is, in part, a synthesis of the lessons learned from the experiences of several different organizations currently using videotape in India. Wherever possible, practitioners were interviewed and their practices observed. The types of experiences varied greatly. In some cases video was being used as a pedagogical tool for specific educational objectives such as introducing particular health care practices or new agricultural techniques. In other cases, video was being used by groups to articulate community grievances to authorities or mobilize people for concerted action on some matter of priority to the community. In still other cases, video was being used to document activities or for the purpose of group reflection and decision making. In each case, the degree of participation varied. A list of these organizations and a brief synopsis of their experiences is included in the appendix. A number of reviewers have also contributed to the manual's final form and are credited in the acknowledgements.

**Who is the  
guide for?**

In a general sense, it is hoped that this material will be of use to anyone wanting to use video as a participatory tool for development. More specifically, however, it has been written for grassroots workers and facilitators at a village level and/or for the trainers that work with them. It is meant to be clear and non-academic in style, but by so doing it is hoped that the approach does not appear condescending or the wording too simplistic.

Nothing can substitute for actual lived experience - trial, error, and plain practice. In fact, much of this guide is based on the trial and error practice of various groups. The importance of direct experience must be acknowledged, rather than adopting a linear approach to learning. As such, this is not a "guidebook" in the commonly understood sense of recommending users to follow "step A", then "step B", and so on. Neither is it meant to be a "strict rule book". Its only intent is to synthesize the key findings of various experiences and share them in such a way that they are practical and useful to others. The onus is therefore on the user to ensure its flexibility.

The material has been systematized in several sections roughly according to participatory processes and the technical side of video production. The strength of the material is meant to be its focus on the participatory process and the role of videotape within this process, rather than technical production information (since this has been more than adequately covered in a variety of video handbooks referenced in the appendix). Nevertheless, the minimum of technical material and suggested exercises are for those groups which cannot afford or which have no access to additional technical sources.

It is hoped that the material will prove useful to its users and at least partially fill the gap now existing in the field of video production and training while also contributing to a frank discussion of video's proper role and place in the efforts of development support communications.

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### ▶ The need for participatory communication

Over the last 20 years, the definitions of "development", "communication" and "participation" have changed greatly. In the early 1960s "development" was viewed primarily as a process of industrialization and economic expansion within the "Third World". Rural development was understood only in relation to agricultural development and was largely perceived as an interim step on the way to urban industrialization.

Originally, the communication process was rarely seen to be important to development. When it was considered, communication was frequently seen as synonymous with the expansion of education. In the rural context, the objective of initial development communication efforts was to "modernize" the values of peasants and to make them more oriented to urbanization and industrialization. Mass media were considered the best way of "multiplying" the communication effect and thus accelerating the process of modernization. Moreover, "Popular Participation" did not feature in the development equation at all. Rural people were viewed as passive receivers of information. The solution to the problem of underdevelopment, therefore, seemed simply to be providing them with the right information.

Original development communication attempts were frequently modelled after mainstream media processes. The mainstream media (commercial television, broadcasting and most print media) still present the values of "modernization" (consumerism, urbanization and industrialization). However, such values do not encourage self-reliant development. In fact, mainstream media approach frequently present very stereotypical views of rural people - as backward "peasants" who are resistant to change and modernization. It is not surprising, therefore, that many development efforts have failed because they either ignored the importance of communication, encouraged values which were basically counter to development, or because the communication process employed was very linear or "top down" and thus stifled or hindered the real development of people's own initiatives.

Fortunately, the reasons for such failures have been recognized and the importance of involving people in all aspects of development decision-making has also been widely acknowledged. Development has been redefined as a

process of "empowerment" which strengthens and supports the indigenous skills and knowledge of rural people by lending status to such skills and by supplementing or reinforcing existing knowledge with scientific knowledge only when necessary. Development is now also seen as a process which involves increased access to resources (land, capital, credit and knowledge) to rural people.

Communication media and the mode of communication production also need to be considered as "resources" in the development process.

For this reason, rural people require access to media resources. Many communicators and grassroots development practitioners have recently begun to realize that:

... media materials must originate from the local environment and benefit from the beliefs and practices of a particular community in order to be effective, credible and relevant. (CENDIT, 1974, Vol.1, p.2.)

This recognition has led to an increasing discussion of the need for participatory communication within developmental efforts. Bright (1981), Fuglesang (1973; 1982), Berrigan (1979), Beltran (1976) and many others have recommended greater openness to community participation in communication production processes. One way to counteract the process of mainstream, stereotype media, is to create different images based on the perspective people have of themselves.

Fortunately, there is a growing body of alternative media which is slowly being utilized to challenge the images and values present in mainstream media. An important distinction still needs to be made, however, between alternative media made by professional communicators (albeit people committed to social change) as compared with media which is used directly to empower.

It is only a participatory process of media production which permits the type of ultimate reflection found in the second type of alternative media. Participatory visuals are important because rural people need to actively create images of and see themselves. Obviously, if they only see pictures of others, they may not feel that they too are needed for the developmental process. Similarly, if

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pictures are only taken of people and from people, they are bound to feel used, exploited, and generally distrustful of the media altogether.

“Participatory communication” may be defined as a mediated process of decision-making which involves rural people (particularly those who are more disadvantaged) directly in discerning and prioritizing their own problems and finding the information and resources needed to solve these problems. It is a process wherein people themselves control not only the content and decision-making process of media production, but also the means of media production and the resulting materials. The main objective of participatory communication is not to produce media materials per se, but to use a process of media production to empower people with the confidence, skills and information they need to tackle these issues and to provide them with the media tools necessary to articulate their experiences and intentions.

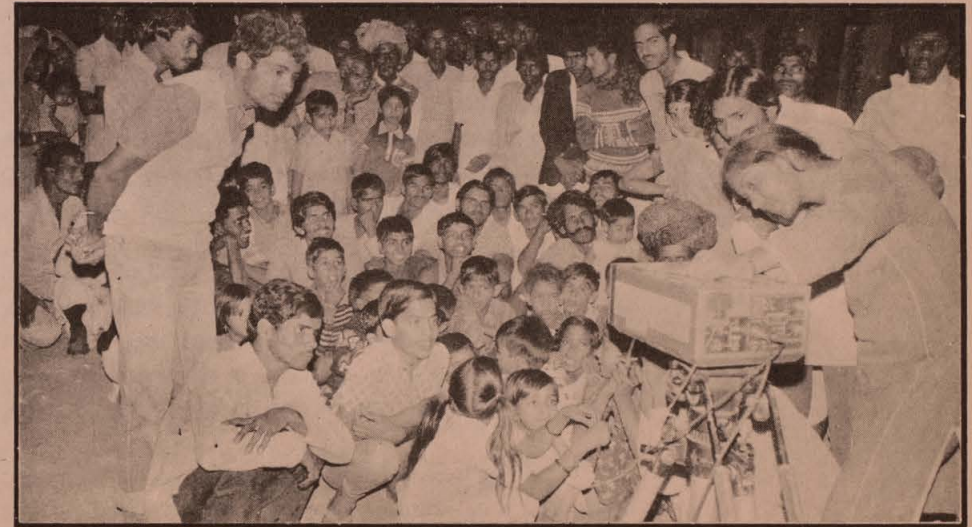
Although participatory communication is time-consuming, its main advantage is not only that it profiles rural people directly, but also that it reinforces and strengthens their existing indigenous knowledge (particularly that of women) and incorporates this knowledge into the developmental processes in a way that is culturally sound. It has finally been recognized that the indigenous knowledge and skills people already use in their daily survival should form the basic foundation for any developmental attempt. Unless a participatory communication approach is employed this knowledge fails to be included in the process of their growth. The final developmental programme, therefore, is usually either less successful than expected; a complete failure altogether or else especially harmful to women.

Participatory communication further facilitates the integration of indigenous knowledge with scientific knowledge by improving the understanding and relationship between rural people and the scientific experts (agricultural extension workers, health workers, and so on) that are supposed to be serving these groups, by involving both sectors in the communication process.

Participatory communication empowers not only because it relies on and gives status to indigenous knowledge, but also because it puts the tools of communication into the hands of people themselves. This makes people more self-reliant and also serves to demystify the mass media in general. Through the actual production process, people are surprised by how articulate they can

be and also realize how relatively simple some sophisticated technologies really are. This type of realization is very powerful for women. A participatory process builds confidence in the participants and allows self-reflection, self-observation and self-analysis. In addition, through such a process, people generally become more open-minded and curious to see the experiences of similar groups from other areas.

By making participatory materials (by controlling the media, the production process and the final visual products) people can profile and show themselves to each other and also to others. For poor rural women, “seeing” themselves as they are helps to reaffirm that their work, knowledge and efforts are more crucial and valuable for development than when they see only pictures of what others are doing or think they should be doing. Pictures and other participatory visuals are evidence of the work people themselves do for development. Women need to see this work in order to realize what they do, to show it to others and to feel good about it. When people learn to make their own visual images, they gain the opportunity to correct what others think about them. Through participatory communication, women and men do not have to depend on others’ opinions, but will be able to shape their own view of themselves and the issues that are important to them directly and to decide when they need additional information and resources to fulfill their self-defined needs.



### ▶ How is video now being used for development?

In India, there have been a number of initiatives to produce alternative media, many of which involve video productions. Even a cursory glance at alternative media, however, indicates that it is not necessarily produced through participatory processes. It is therefore important to understand the different functional distinctions among video productions precisely because each type requires a different production process and hence permits varying levels of active participation. This section describes the most common uses of video.

#### ▶▶ Documentaries on development issues

A number of developmental videotapes, probably the majority, are video documentaries. Invariably, these tapes deal with a particular social issue (for example, lack of water, problems in sanitation, landless labour and so on). The subject is usually dealt with in an academic or journalistic manner, that is, the programme generally attempts to investigate the subject and present it from all angles and perspectives, counteracting the existing misperceptions of the issue and thereby jolting or educating the audience into reconsidering the topic under discussion.

For the most part, however, these documentary productions are directed primarily at urban, middle-class groups in order to educate them and make them more aware of a particular developmental issue in the hope that they may be inspired to take some action or become involved in trying to alter the situation. At the very least, the intent is to make such groups aware that they may be a part of the problem presented. Usually, the commentary for the productions is in the dominant language, for example, most of the productions in India are in English, thereby making it inaccessible to groups with no knowledge of this language.

The problem with this type of production is that the urban, middle-class target audience for whom it is meant is usually completely disinterested in the issues presented. For this reason, if

such programmes are broadcast on television, there is the strong chance that the target audience will simply turn them off.

Moreover, the groups on whom these programmes are made, rarely use or even get to view the final production. If it is made available to them, chances are that the language will be a barrier to their understanding. So, in the end, the production does not directly benefit those on whose experience it is based.

Other video productions, after the documentaries, are "soft development" instructional tapes. Once again, however, these are usually produced by professional media people. Such tapes are directed at a rural, usually illiterate target audience with the intent of providing technical information on some aspect of agriculture or health. Such tapes are usually highly technical and informative in nature. For example, tapes have been developed to explain the process of oral rehydration, new agricultural innovations, family planning practices, and so forth. This information is assumed to be needed by the target audience, although they may not have been directly consulted before production or during the production process to see if they want such information. Instructional tapes may or may not be used as teaching aids in conjunction with other educational efforts or demonstrations by extension workers. When used, the intent is to persuade and teach the target audience to adopt the practices presented in the tape. In this case, the tapes must be translated into the local language of the target group.

There is potential to make these tapes more participatory in nature, and sometimes this has been done successfully. For the most part, this has been possible only when the pedagogical programme has first involved the users in deciding what problems they wish to tackle first. If the indigenous knowledge base of the users is also incorporated it will then be easier to determine how much "scientific" knowledge is needed to help approach a solution to the problem.

#### ◀◀ Soft development instructional tapes

### Public relations tapes for NGOs

Another type of video production is the public relations tape made to profile various non-governmental organizations (NGOs) or development projects. These are produced or commissioned by such organizations to make their own work more visible and to give it a higher profile. The target audience for such productions may be the general public, but are frequently potential funding organizations which the NGO hopes to impress with their programmes and projects.



### Participatory video

Less common, but slowly on the increase, are participatory productions made from the perspective of the poor and with their direct involvement or authorship. These productions focus on an issue or concern of priority to the participants themselves and are part of a larger developmental effort or programme. Although these groups may not be directly controlling the technical aspects of production, they nevertheless can retain control and authorship by being fully involved in all phases of decision making during theme generation, production and editing. Videotape then acts as a tool for articulating the perspective of such groups on the particular issue of priority.

In many instances, the purpose of such tapes is to challenge some existing body of power which has initiated policy or action against the interests of the group. By organizing and together

articulating their perspective and experiences of the given policy, the group can demand change. As a result, such productions have the two-fold function of helping groups come together to focus on their experiences and also to organize and progress towards the desirable change.

The final type of video production is the one most geared to use by the local population itself. Such a production process can be used by an organization to: assist with its own decision-making processes; to document its own initiatives and actions; and to develop video reports (particularly where its members are illiterate and hence given to visual and oral expression). Video can be also used to evaluate the dynamics and processes within the group or community.

These productions are less restricted by the expectations of technical quality and are generally more spontaneous and ad hoc in nature. In fact, many of the people consulted for this guide felt that it was better to avoid making a technically slick production since doing so may impose an artificiality on the participatory process.

There are basically six main purposes or objectives for which a group may want to produce video materials. Various purposes are mentioned here to show their functional distinctions:

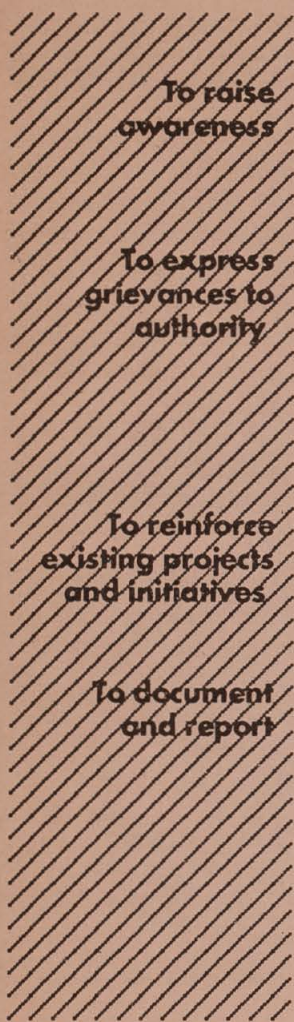
■ Videotape as a tool to train facilitators, group leaders and grassroots workers by recording people in action. When the tape is played back, people can see for themselves how they interact with the rest of the group. This can be an important tool for trainers to use while developing inter-personal communication skills.

■ This purpose would apply to video programmes which are trying to highlight women's work, let's say, in order to encourage other people to participate in these activities. For example, to encourage wider community initiative in rural sanitation (which may now be only the responsibility of women) a participatory

### Video for documentation

To train facilitators

To promote local action



**To raise awareness**

video may motivate others to contribute their services.

■ A group may want to make visuals, which express the work they do or their concerns so that other people who do similar work will also realize the value of what they do, feel good about it, and organize around the same lines.

**To express grievances to authority**

■ This type of video production will most likely be directed at organizations, groups or governmental ministries which the community feels has neglected or opposed their interests. Such tapes have a very powerful communication potential because they relay the emotions involved in the issue in the form that is far more personal than would be possible in a written report or document.

**To reinforce existing projects and initiatives**

■ Video documents can be used to profile successful initiatives and thereby lend recognition and status to the people responsible for these activities. This is an important element for reflection and also helps to ensure that positive initiatives continue.

**To document and report**

■ This is the most common type of video production. Group events can be documented and reported via the video medium. Video documentation can also be used to further reveal indigenous knowledge and practices. This can have a two fold impact. First, it gives a higher status to the knowledge people are already using to grapple with their daily problems. Second, it allows people to articulate this knowledge to 'scientific experts' in a way which is far more comprehensive than interviews and the more traditional type of data collection. Using video this way can better integrate practical knowledge with scientific knowledge.

A review of key quotations from the experiences of Martha Stuart Communications reveals many of the small-format video's attractive features when used in a participatory manner: The beauty of video is that it serves the values by which change occurs most readily and most positively. It encourages the transfer of information and experience directly from person-to-person or community-to-community in such a way that the viewer identifies with the situations of others like herself ... Other media, such as film and television, tend to create a distance between the viewer and the materials being transmitted - in film because everything is literally larger than life, in television because the scale is so obviously beyond the dimensions of individual experience. By contrast, video tends to maintain the balance between viewer and what is being viewed. (Stuart, 1984:6) Video can act to speed communication and understanding of new ideas and techniques in such areas as family planning, nutrition, health and sanitation, agriculture and various cooperative techniques ... (Stuart, August, 1980:24)

Akhila Ghosh reiterates these sentiments with findings from CENDIT's experiences in using video with women: [The] immediacy [of videotape] affects the audience as they see themselves instantly - the medium becomes credible! If they can see themselves in their own environment ... it is possible to believe that this screen tells the story of others like themselves, real and suffering, in other places and situations. Such immediacy also affects the spontaneous quality of response and therefore, evaluation. Since the process is demystified and deglamorized, it is much easier to decrease the involvement of professionals and involve development workers ... in the process of media production. (Ghosh, 1986:35)

The immediacy of another's experience, which video puts across credibly, makes the viewers look at their own context critically and also relieves the sense of frustration and isolation. People come closer together in the hope of successful action and draw inspiration and awareness from watching other's efforts.

◀◀  
**Experiences of media practitioners**



▶ **What can video do?**

Videotape has a variety of characteristics which make it attractive to development workers. The immediacy, portability and flexibility of small-format videotape have led more and more groups to use it.



At a very simple level, merely to see themselves on a video screen, in a laudatory manner, was in itself a great incentive to the women ... Apart from that, to know that their achievement and effort will be visually retold in their own words to others and that they may well be instrumental in helping people, gives the participating women a sense of self-confidence and achievement. Furthermore, even to make the effort to break away from their habitual self-effacement, to face the camera, to know that their men would also hear them, even if it be through a medium, was a satisfaction that added to their self-confidence. (Ghosh, 1986:36).

Probably the most common argument in favour of creating alternative video or using video for development, is that mainstream television and video cinema is spreading so readily and so quickly that something needs to be done to compete with its effects. Although it is still too expensive for every rural household to purchase its own television set and VCR, in most parts of the developing world it is no longer uncommon to find traveling or roving owners of VCRs and monitors who make money by screening entertainment films and even pornographic movies in the villages. Video infrastructure has reached even the most remote rural villages and slum communities. Many people therefore forcefully argue that the only way to counteract the negative influence of such mainstream media, is to compete with it head on by creating alternatives in the same medium.

### ▶▶ Video's main advantages



Most of the groups consulted for this manual identify the following characteristics as video's main advantages:

□□ As a moving visual medium, video shares many of the same attributes as film, but it is far cheaper to both operate and produce. Unlike film, videotapes can be played back immediately and can be reused again and again.

□□ Video's main strength is that it does not rely on words. There is a type of credibility visual media possesses which words alone do not have. People can see for themselves and reflect on

what they see.

□□ One advantage of using video with women is that they can shoot tapes in the privacy of their own homes and screen there too, where women feel most free and least inhibited.

□□ People are more willing to talk freely via videotape when they do not have to confront someone personally or directly.

□□ Video can incorporate other media forms and be used in conjunction with other media forms such as popular theater, puppetry, song and dance, and so on. Several experiences indicate that when video is used to promote action, there is also more scope for other media such as posters, brochures and leaflets to be used.

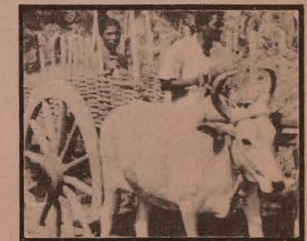
In short, the major advantages of video are its immediacy and portability; flexibility; credibility (in the eyes of the viewers); its ability to reinforce reality and its ability to show motion. If the communication effort in a particular area has these requirements, then video could be an appropriate medium for implementing them.

Despite video's considerable advantages, it does have some drawbacks which must be recognized before it is chosen as the main medium for a communication process.

□□ Small-format video is still too expensive for many NGOs despite the fact that technology is becoming cheaper all the time. Moreover, although video production is cheaper than film production, it still requires the basic initial capital investment for at least a camcorder and playback equipment.

□□ Video requires electricity, a generator or alternate power source to both shoot and screen programmes. Appropriate power is not always available in rural areas, so if video is being used, alternative power supplies must be arranged.

### ◀◀ Video's disadvantages





□□ The transportation of all necessary equipment (lights, VCR, camera and so on) can sometimes be a problem when going to remote areas. Sometimes equipment is fine before heading out to a rural community, but a bumpy ride renders it nonfunctional by the time the destination is reached. However, substantial padding or cushioning of equipment can reduce this danger.

□□ Equipment can become very dusty, can break down, and may require maintenance which is not readily available.

□□ In her experiences of training women, Kamla Bhasin has found that the presence of a video camera can change the atmosphere of discussions and can detract or distract from the activity. However, it was recognized that this is largely an initial reaction and passes with more exposure people eventually have in front of the camera.

□□ Because of video's technological constraints, it tends to be centralized in urban areas and this creates an urban bias to its utilization.

□□ The "high tech" status of video sometimes creates ideological problems within development circles. There are mixed feelings with respect to the use of videotape. Some groups may strongly feel that video is a luxury medium which is too removed from the reality of the poor. This perspective also includes the notion that using videotape somehow involves an adoption of the values present in mainstream media. While it is true that the perception of videotape as an "upper-class toy" does



exist, it is not necessarily inherent in the medium itself. Nevertheless, the perception of video as a "high tech" medium does exist and must be overcome before it can be used successfully in developmental efforts.

□□ There is also a popular perception and expectation of video as an "entertainment only" medium. Because of its mainstream cinema origins, there is a very real connection between video and cinema in the minds of most video viewers. People have come to expect entertainment when they view video programmes. They do not expect to be educated or informed. If this expectation is not somehow met, people will tend to feel short-changed. The challenge is, therefore, to create alternative, participatory video programmes which can treat serious issues in both an informative and entertaining way.

□□ There is also the danger of becoming trapped in a "video fetish" once starting to use video. For this reason, it is important to reassess whether or not video is the most important medium to use each time a communication need is identified. As Akhila

Ghosh says, "If one day video no longer serves your needs, then you should stop using it and rely on interpersonal communication skills" (personal interview, February, 1988). The main goal of communication is not just to make a film or tape for its own sake, but to use it as a tool to serve a broader goal and ultimate aim. Using video for video's sake only is like 'a doctor who always prescribes drugs whether they are needed or not'.

### Deciding what medium to use

There are a variety of audio-visual materials which can be produced using a participatory methodology and each medium has its own strengths and weaknesses, advantages and disadvantages. Many print materials (posters, brochures and flipcharts) and even slidetape shows are not as easy to make as some people may think. Learning how to use a video camera also takes some practice, but it can be fun as well, and can bring people together.

Choosing the most appropriate media for participatory communication needs first involves a recognition of the various strengths and weaknesses of a particular medium. Videotape is obviously not the only medium available nor is it the least expensive. A taxonomy of various media (see pp. 74 - 76) will clearly compare video's strengths and weaknesses in relation to that of other media, since the decision to use video should be due to the clear recognition that it is able to fulfill a requirement which the other communication media cannot.

### What's involved in community video

Many of the organizations consulted for this guide encountered several social barriers and other obstacles to using video, particularly in a rural context. This section describes these barriers and also discusses some of the ways in which such problems have been overcome and dealt with by groups in India. Before beginning a video communication effort, it might be useful to consider the following factors. The issues are first discussed one by one, but a community checklist is included at the end of the section for separate use when planning a communication programme.

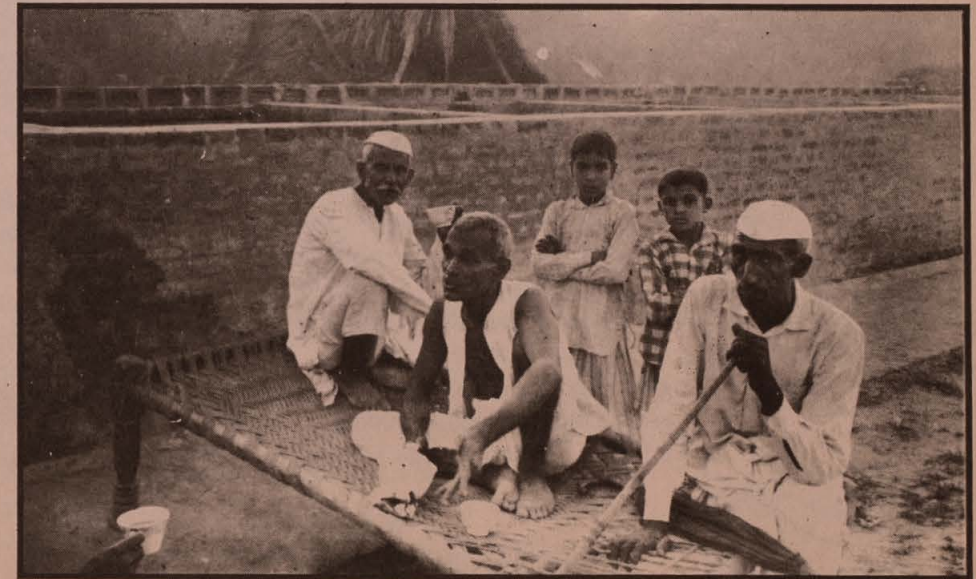
Among facilitators from urban middle class backgrounds there is sometimes a tendency to perceive villages and slum communities as socially homogeneous. For outsiders viewing such a community, it is easy to perceive poorer communities as uniformly "poor", rather than as complex social organizations composed of different and often competing interests.

Even at a village level, there will be various social classes and levels of economic wealth. There is almost always a class division between three main groups:

- Landlords or those with control over available, local resources;
- Those who are less affluent with small or petty plots of land;
- Those groups which are completely landless and which usually act as the local wage-labour supply to those with land.

In the Indian experience, these class differentiations have been compounded by additional differences on the basis of caste and religion. The diffusion of information does not generally cross

### Who is who in the community



caste and class lines, so working only with more powerful sectors does not ensure that the information is evenly disseminated. It may flow from village to village within a particular region, but only on existing caste/class lines. Religious differences can also make it difficult to discuss some issues across these social divisions.

For this reason, the social structure, even in small communities, can become so complex that it may be necessary to work with one specific group at one time.

However, making this decision is not without costs. Choosing to work with the more dominant group will solidify their existing level of power at the expense of less powerful groups. Choosing to work with less powerful groups, on the other hand, sooner or later, results in some form of confrontation or conflict with the more dominant sectors.

### Overcoming village-level obstacles

To overcome some initial local hostility, it may be useful to cultivate the cooperation of those whom the group trusts (sometimes older people, school teachers, educated children, midwives and so on) in the hope of persuading others and building contacts. Try and first work with several sets of opinions and with leaders distributed throughout the social structure.

During screening it is important to involve the male youth somehow. They are usually fascinated by electrical gadgets and with the video equipment in particular, so get them to help hook things up, monitor the sound or a technical task. If they are occupied during the screening and feel that they are making an important technical contribution to the show, any potential dissent from the men will be weakened since both the youth and women are involved in the show. It is important to involve the youth because in CENDIT's experiences it has been the youth who are most hostile to the attention others receive through video.

Similarly, in case of technical breakdowns or mechanical setbacks, it also helps to have someone who can entertain the

children and/or initiate alternative "entertainment" such as songs, while the equipment is being checked.

One way to minimize confrontational situations during a production is to bring the video documentation up to the point of confrontation but then to fictionalize or dramatize the actual potentially confrontational scenario. For instance, perhaps the participants are landless, rural laborers and wish to make a film about the problems they face because they do not have access to land. Many of them have had personally oppressive experiences with the local landlords. These experiences need expression, so encourage the participants to give personal testimony in narrative format. Rather than including and confronting the landlord directly in the tape, these personal testimony can be juxtaposed to a role play or a dramatization of the same experiences. This permits a detailed personalized account of the issue, but leaves more room for positive discussion and communication.

The Indian Space Research Organization and its Kheda Communications Project has employed this approach successfully. For them, programmes on social problems have been the most difficult, but also the most challenging to accomplish. The Kheda personnel recognized that in some instances, a portrayal of real life situations would further jeopardize and endanger the position of the participants with whom they were working. To overcome this difficulty, they used the genre of false illusion by dramatizing a fictional portrayal of reality. For issues that had evolved over a period of time, the dramatization was broken into a series of episodes.

Just as communities in general are composed of competing interests and are heterogeneous, so are households. At times, there may be uniform interests within the household itself, but obviously men, women and children often have different needs. The reality of household dynamics must be recognized even when one is not attempting communication, specifically with women, since no matter what type of intervention occurs, it will affect men, women and children differently.



### Male/female relationships in a community?



Several experiences have illustrated the importance of gender differences and household-level power dynamics. For example, CENDIT's work has shown that women are frequently too intimidated to speak up or voice their own opinions. In fact, they are more likely to be unaware that they have an opinion since, for the most part, they have probably never even been asked for their views on issues. This situation is compounded when working with conservative Muslim women in purdah since they are rarely allowed to speak.

Women are also often reluctant to confront their own menfolk directly with their problems, particularly in a one-on-one situation. Through the medium of videotape, however, women have sometimes opened up and articulated their problems and voiced their opinions. In some cases, such tapes have been helpful in improving relationships between men and women because the women can express themselves truthfully without actually confronting them personally.

In other cases, however, at least in the initial stages, such efforts may lead to increased confrontation between men and women. It is understandable and natural for a husband to feel threatened if he learns that his wife is publicly discussing her dissatisfaction with her status in their homelife. In many instances this has resulted in the husband beating the wife for her involvement in the video process.

CENDIT had one experience in Rajasthan where they taped women and then screened the tape back to the community. A fight actually broke out among the men, some of whom were angry that others had let their wives be videotaped.

□□ Wherever and whenever possible, try to address both men and women and encourage them to dialogue amongst themselves as equals and as partners in the process of problem-solving.

□□ Do a tape on a neutral topic first which involves the whole community (for example, documentation of something about which the community is especially proud). This will lessen the threatening perception the men may have and may make them more willing to let their wives participate in the second production experience which can then be specifically from a women's perspective.

□□ Even when working with all women groups it is essential to convince both their husbands (and frequently their mothers-in-law) of the importance of this communication effort. Most likely, it would be necessary to approach a woman's whole family. This is good, in fact, because the development of women requires the development of the entire household if it is going to be effective. Even when men give their consent for their wives' involvement, during the actual production process, they may change their minds if they begin to feel that the women are starting to spend too much time away from the home or feel that their power status is threatened. This has been the experience of several groups in India. When this happens, as a facilitator, one owes it to the women involved to go and talk to the men in question. Depending on the severity of the situation, more than one facilitator is necessary. Once men feel that they have been heard, they often do not relent and do not object to the involvement of the women.

□□ When confrontations arise, for example where a woman participant has perhaps been beaten by her husband because of her involvement in the video process, it is more important to temporarily stop the production and deal with the conflict on an interpersonal basis. Through direct discussion with the husband, perhaps over a series of meetings, it may be possible to alleviate his fears.

□□ Sometimes using an all female-crew helps, but sometimes it can also distract, especially if people become so surprised to see a woman holding the camera! Many men may not believe that it is a woman doing the work. But it actually depends both on the



▶▶  
**Overcoming  
gender difficulties**



individuals involved, their personalities and the issue in question and on the level of visual exposure.

□□ If possible, provide day-care or child-care facilities for the women with children so that this does not prove to be an obstacle to their participation. Providing such facilities frees women to attend both in terms of time and conscience, so they do not feel guilty that they are neglecting children and family.

□□ Be very respectful of women's daily work schedule and find out exactly how much work women do each day. Video can also be used as a research tool to document women's daily activities. Most urban slum and rural women are busier than the head executives of corporations! They work very long hours and deserve the little rest they get. The production schedule and meetings should make an overt effort to respect their other demands and to accommodate these other responsibilities.

►►  
**Indigenous media and communication forms**

Before assuming that video is the medium needed, look around at the existing media forms and communication processes people are already using. Everywhere in the world, people are communicating in some form or another: either on an interpersonal basis or in a mediated form through puppetry, art, song and dance or popular theater. Most often, several different forms can be found. Maybe these existing forms are sufficient for the communication efforts. It is necessary to understand the various communication forms and their relevance to the community to be certain that any new communication process does not reduce their importance. It is also crucial to determine whether men and women use these forms differently. Maybe these existing methods can be combined with video if they are unable to completely fulfill the requirements of communication programmes.

►►  
**Dangers of a video fetish**

Failure to acknowledge the relevance of existing indigenous media and the potential of other media can result in a "video fetish". Several of the Indian organizations consulted for this manual felt there was a danger of becoming too attached to

video hardware. This danger can become manifest in at least two ways:

□□ After using the video once or twice, some groups fall into the trap of not reanalyzing each time if it is the most appropriate medium for a new situation. It may very well be that other media (song and dance, theater, puppetry or posters) would be better suited to their particular needs than video and may also be more cost-effective.

□□ The other is the danger of thinking that the natural progression of using small format video tape is to become a full-fledged video producer. There does seem to be a tendency, although videotape starts off as an interpersonal medium, to subconsciously move away from the interpersonal and begin to adopt the approach of a mass media producer.

To reduce every chance of developing a video fetish for every communication task, it is necessary to critically reflect on the real purpose of using video each time. Once again, in participatory video communication, the main objective is not to be a producer but to facilitate and strengthen efforts at interpersonal communication. To do this, it is first necessary to concentrate on being a general communicator or development facilitator rather than a video producer specifically. The process should be one of communication, not of production.

Once it has definitely been decided that video is the best medium to use, it is then necessary to assess how much experience people have already had with it in the community. Sometimes people are hostile towards the technology of video itself. Sometimes in remote areas, there is a suspicion that the camera is life-draining and will capture the spirit of the person taped. People may relate video to still photography, and in some cases people associate photographs with people who have died because the image is still. The other extreme perception is that they will become famous themselves because they are going to be in a 'movie'.

◀◀  
**Avoiding a video fetish**

◀◀  
**Level of visual exposure and video experience**

There is also the realistic fear of being exploited. Even in remote areas of India, people have had personal experiences of foreigners or tourists taking their photographs but never having the chance to see the results for themselves. They often feel that these pictures are used to make money for the photographer but not for themselves.

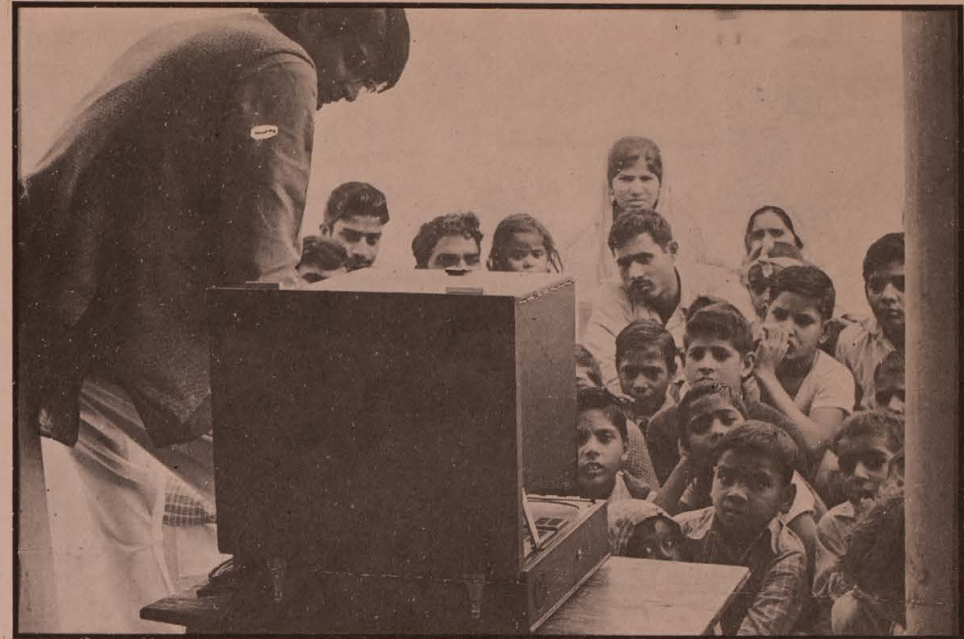
Another important consideration in visual experience is the image people possess of themselves. Many people in the developing world are aware that photographs are taken of them simply to show the extent of their poverty and they justifiably resent this stereotyped presentation. Like everyone else, the poor also have self respect and dignity, and have their own image of themselves which they wish to portray and protect. A participatory communication process should provide this opportunity.

### ▶▶ Overcoming exposure constraints

□□ In some ways it is better that the people have had less exposure to video media. In areas where video exposure is low, people will probably have fewer expectations of it, particularly with respect to its entertainment-only potential. In this case, however, it is very important to spend time encouraging people to talk about their fears of videotape and other media (fear of being shown badly clothed, exploited and so on). As a facilitator, it is important to respect and encourage healthy discussion of these feelings.

□□ In areas with low visual exposure, it might be helpful to use photographs and audiotape-recorded life stories to slowly familiarize people with visual media and to overcome some of their suspicions, before introducing video technology. However, this is not always necessary. Try using video first and see what kind of reaction takes place (this is discussed in detail in the methodology).

□□ If possible, spend a few weeks showing a mixture of entertainment films, documentaries and instructional programmes in the community, particularly in areas where exposure has been low. The more time one can spend doing this before actually



starting the participatory production process, the more accustomed people will be to the medium.

□□ When showing informative and documentary tapes, try and encourage discussion on many of the issues raised, but keep in mind that people may need to see the programme two or three times before beginning to view it critically.

Communication-specific groups, such as CENDIT, have always found it difficult to generate developmental change on their own. As has been repeatedly confirmed, communication processes by themselves do not bring about positive developmental change. Participatory communication can initiate and facilitate the enthusiasm necessary for change and can help to reveal options for change. However, without the necessary inputs and structures to actualize these options, communication simply builds false hopes. For this reason, any communication effort must, sooner or later, link up with existing structures which can provide support

### ◀◀ Cooperating with existing organisations

and inputs for the action chosen as a result of the communication process.

Nevertheless, although it is always better to work with a coordinating agency, one cannot accept the agency blindly. In fact, there may be problems cropping up if the agency does not have a good working relationship with the community. It is therefore important to have a realistic understanding of existing organizations and what their relationship with the community of interest is really like. The trick is to work with the agency, but at the same time try to keep them effectively away if their relationship with the community is poor, so that unbiased participation is possible. Sometimes, the coordinating agency is itself part of the problem which is being discussed through videotape. In such instances, they may pose real obstacles if they are insecure or afraid of the community's opinion. However, avoid becoming overly judgmental in the assessment of this organization. Perhaps the participatory communication process will help to facilitate a better working relationship between these groups and the community itself.

In other cases, it may not be possible to openly acknowledge the fact that one is working with a particular organization if this group is challenging official structures. In these cases, some video facilitators have occasionally claimed to be members of a television crew or obtained clandestine papers to avoid confrontation.

It is always difficult, actually impossible, to give equal weight to everyone's opinion, even among people of the same ideology and same interests. Presenting different points of view and generating discussion and dialogue is all that can really be expected from a participatory video process.

The quality of the overall participatory communication process often largely depends upon the interpersonal communication skills and sensitivity of the facilitator in building rapport and genuine relationship with people. These considerations may help.

■ Shared values greatly facilitate the development of understanding between people. The more closely the values and interests of the facilitator coincide with those of the community, (and the more the community is convinced of the similarity), the more strong is the base for a relationship to be established.

■ How people perceive someone is just as important as what their values really are. Clothes, body language and language are all affected by gender, culture and class. In order to be more readily accepted in a given community, it is necessary to be sensitive to these factors and to modify one's own demeanor accordingly.

■ A genuine openness and interest in others is something which people will readily identify. Simply sitting and talking with people can help to build rapport if true interest is shown. Ask for feedback from the people and for their opinions of what they feel the communication process will be. Develop a humble receptive attitude to the knowledge people have of their own lives.

■ One way to help reciprocate the time people give to a participatory communication process (particularly women), and to also help build rapport and respect, is to give one day a week of personal labour to contribute to the labour activities of the community. By contributing to the productive and reproductive activities of the group itself, several things can be accomplished:

□ The facilitator is put in the position of a student, learning from the participants about the skills and knowledge they use in their daily survival. This helps to give the facilitator a grounding of their real daily life activities and direct understanding of the local knowledge base.

□ A real subject-subject relationship develops rather than the traditional subject-object relationships inherent in facilitator-participant dynamics by also showing and creating genuine respect for the contributions of the participants.

**Values**

**Clothes and body language**

**Attitude**

**Sharing labour**

**Building a rapport with the community**



### Ethical considerations



□□ Something concrete and substantial is contributed to the participants and they are also effectively re-imbursed for the time they in turn invest in the efforts of the video production.

There are many ethical considerations involved in using video. The first is to understand that one cannot simply use people as momentary or temporary "props" to a production.

It is important to realistically consider how necessary it is to be involved with the people. For example, when Jagori (a Delhi-based women's support and documentation group) was working on a video about women's reasons for committing suicide, they found that the whole process really affected them personally and profoundly. It was also clear that they needed to maintain relationships with the women in question long after the production process was complete. The process was personally very involving because the facilitators could not help but relate the experiences of these women to their own lives. With specific issues, therefore, if one is not prepared to go through this kind of a painful experience with the participants, then it is better not to focus on the issue at all. People cannot be just left hanging, especially while dealing with such issues because the people may reveal themselves completely and make themselves very vulnerable. In Jagori's situation, they found it useful to encourage the participants to build mutual support groups so that relationships and discussion could continue.

In most parts of the developing world, there are no legal requirements to have participants sign release forms saying that they agree to be taped as in North America. For this reason then, personal credibility of the facilitator is on the line if people's wishes are not respected.

Another ethical issue is respect for the participants' wish if they, due to any unforeseen reason want to change their minds during the production process. This is very important to consider when working with women. It is quite likely that recording aspects of some women's lives may help other women elsewhere. Although

women may agree to this at first, but while reviewing the footage they might find it too traumatic and may change their initial decision. People must have this freedom and space, particularly where emotional issues are concerned.

It is not always possible to show all the raw footage to the whole community, specially if by doing so the confidentiality of the particular participant is jeopardized. For example, if a woman has spoken honestly about some pressing issues which may involve her husband and/or other men in the community, she probably will not want the tape to be shown to everyone else in her village, unless there is a wider community support for her concern. In this case, play back the footage to her only and let her help select the sequences she feels most comfortable sharing with others. This step is crucial, and may be needed more than once as shooting continues, because it is often not until people see the footage first that they can really know how they feel about the issues articulated through the medium.

Participatory video may not be the most appropriate for very personal and private issues such as those related to sexual behaviour, family planning information and breastfeeding. It has been shown that more professionally produced materials are more suitable for education on these matters because no one is personally identified and therefore no one is embarrassed.

The time frame needed for production will vary depending on the degree of participation that is desired, who is involved in the participatory process, and what their time-schedules will allow and also the nature of the theme that is the focus of the production itself. The required time frame will also depend on the nature of existing relationships in the community and how long it takes to establish a working rapport.

The time frame will also differ if one is working primarily with women. Rural women and slum women work for longer hours than their male counterparts and have many more daily responsibilities. For this reason, they will obviously have less free



### Time frame considerations and scheduling



time to invest in training activities such as learning video production techniques. As a facilitator, one needs to be as sensitive as possible to the demands placed on women and try to work according to the time most convenient for them. If possible, allow the women to arrange each session on a day to day basis so that they will be more willing to invest in the learning process themselves.

As already stated, another factor affecting the time required for a participatory communication effort, is the level of visual exposure. If the level is relatively low, a longer period of time will need to be invested to familiarize the community with the medium. From experience, it seems to take a minimum of two months of general screening of various films, with some discussion, before actually starting the participatory shooting and production.

Keep in mind that things will probably take much longer than anticipated. This can threaten credibility if people have been promised that shooting will be done at a certain time, and it turns out to be inadequate. The dilemma is whether or not to ask them to push on and complete the shooting or to come back at another time when the situation will be different, the mood will have changed and so on. In such a situation, the decision must jointly involve the women directly concerned and will really depend on their personalities and responsibilities.

Several Indian organizations have found, however, that once people have gone through the process once or twice, they generally become more flexible in their own time arrangements and can appreciate the problems of the scheduling of shooting sessions. Obviously, the potential for flexibility depends on the quality of rapport and relationship developed with the community.



**Phases in the participatory process**

Generally people are first suspicious, skeptical and questioning, but once they have opened up and seen themselves on videotape, they usually want to continue the process.

At the first screening, there may be problems if all the footage that has been taped is not screened. In the beginning, it is only natural for everyone to want to see themselves. Because of this, if one does not screen all the footage, or only shows the final version back to the people, there may be some individuals who feel that the programme is not relevant to them after all. There may also be some loss of credibility if they feel that the final version is a distortion of what they thought was being taped.

Once people have had a lot of experience with video, and once the medium has been demystified, people will more likely reach a point where they do not really want to control the technical side of production so much and will be happy to leave it to the facilitator.

In the long-term, things usually get easier because the participants tend to become wiser, more experienced and more critical both about what they are doing and what they are viewing.

There will always be people who do not like what was shown or who have negative opinions about what is being done and therefore feel threatened.

Many development workers are concerned with the question of what the participants are to receive in return for their work. At the minimum, people must be shown the footage and a final screening must be arranged with them. However, there is also the question of financial reimbursement. If one has been working primarily with one or two individuals, then they should receive some kind of financial return, particularly if they have taken time from their own income-generating or productive activities in order to help with the production.

Of course, it would be impossible to pay everyone for their involvement, so it is almost inevitable that someone will feel left out. At the same time, it is important to have sufficient resources to reimburse for any electricity which is being used, for refreshments



**Reimbursing participants**

received and so on. Monitoring the electrical power consumption, however, may be a problem, so it is better to err by being generous.



### Content versus technical quality

There is a debate regarding the balance that is necessary to be maintained between the technical quality of video productions for development and the actual quality of content. For the most part, professionals trained in video production generally tend to be more concerned with technical quality, colour, composition, sequence and shot syntax. Those more concerned with information transfer and community development, tend to place higher priority on the content being shown, the process involved and how it relates to the community directly involved rather than the technical quality of the programmes.

At the same time, however, because of the astonishing increase in mainstream video and the availability of easy to operate equipment, there really are no more excuses possible for sloppy productions. In general, the bottom line is that content is most important, but it must be communicable content. Technically, the production must be good enough to support and make the content understandable. To that extent only, do we need to pay attention to the technique. At the same time, it is important to remember that materials of poor local quality may be boring to external viewers but relevant and interesting to local audiences.

In places where the audience will be larger than is appropriate for the size of monitor that is available, one will have to be sure that the back-up audio equipment is available. If a few hundred people end up viewing a very small monitor, they would be disappointed if they cannot see everything, but will be even more restless and agitated if they also cannot hear what is being said. Additional loud-speakers are necessary to compete with external village noise that is bound to occur.

There is a strong tendency among many development workers to feel that everything they have to do is serious. As a result their audio visual materials also tend to be extremely serious and

sometimes dogmatic or too full of technical information. When making instructional videotapes sustained visual interest requires emotion, some dramatic elements and a solid, rounded characterization. Because of the expectation for film and video to entertain, it also helps if the tapes can incorporate some element of humour and be fun to watch. There is no real reason why development education materials need to be serious only. When people work very long hours, they do deserve some entertainment and a break from routine. Try to think of ways to make them humorous (provided it is appropriate to the issue at hand).

The more simple and direct the message can be kept, the better are the chances of it being understood and accepted. CENDIT has found that although videotape is spreading rapidly in rural areas, most of the rural population is still basically unfamiliar with film language and syntax. Simple messages can be understood, but more complicated messages may not be, even when told in a story format. People may understand the story, but not fully grasp or relate to the message unless shown to them repeatedly. It may also be necessary to show a variety of film styles per topic (documentary, instructional, dramatic or a combination thereof).

It is also important when selecting images to reject negative stereotypes so as to avoid inadvertently reinforcing the images presented. This important concern was raised at the Women and Media in Development video training workshop in Bangalore, India (August 12 to 31, 1988). The workshop participants decided that showing wife beating scenes (even when attempting to counteract the behaviour) should be avoided because such portrayal instead tends to legitimize this behaviour. To expose such behaviour, use discussion and videotape people's anger over such situations, rather than actually showing scenes as examples.

□□ Electricity or a generator of some kind is needed to run the equipment directly and/or recharge the batteries.



### Visual style and maintaining visual interest



### Technical and cost constraints to using video



□□ Traveling can also be problematic, going to remote villages sometimes involves taking bullock carts. Equipment that is working before heading out may not work in the field. The more padding that can be put underneath the equipment, the better the chances of having it work when the destination is reached.

□□ Dust is also a problem. So try to keep the equipment properly covered when not in use.

□□ With larger groups, the audio level has to be good because one is competing with other village community noise. There will be noisy, cranky children in the audience. When showing tapes to women only groups, do not be surprised if the men and village youth make noise outside! This has happened several times in CENDIT's experience.

□□ It is often difficult to edit or do post-shooting editing. The more pre-planning and in-camera editing one is able to do, the easier it will be when time comes to do the mechanical edit of the footage.

□□ Shooting and lighting indoors (particularly small, rural homes) is very difficult. Arrangements have to be made for powerful lights through batteries and generators. In some cases reflectors may be useful.

□□ Make sure that everything is as organized as possible for the screening and in working order before the scheduled screening time. In the instances when groups have not been able to sort out their problems in time, the viewers became quite frustrated and angry and impatient. Needless to say, this did not contribute to a fruitful discussion. At the very least, checking that the equipment is operative avoids unnecessary embarrassment.

As already stated, video cannot be used in isolation. There must be concrete support for the objectives of the videotapes shown. This requires cooperation with groups and organizations which are specifically working or focussed on some of the issues raised.

Depending on the identified issue of priority, there may be a need for concrete support in order to sort out the issues raised. Some of the themes or objectives of the tapes may require additional inputs and these must be attainable, otherwise hopes are raised that cannot be realized or fulfilled. This shatters credibility and only creates frustration for everyone involved. It is therefore, important to be linked with other integrated programmes or projects which can meet these expectations.

At certain critical junctures (when larger social awareness of an issue is needed) it may be worthwhile to involve mainstream media persons in the communication effort. This can help to bridge the gap between the mainstream and alternative media. ■

**Community considerations:  
A checklist before using video**

- Spend some time to discover who is who in this community (religious groups, class, caste and so on).
- What is the nature of existing female-male relationships and household dynamics in this community?
- Who are the youth in this community? What do they do? What reaction can be expected from them?
- Which groups do you primarily want to work with? Which groups would you be most likely to alienate by doing so? Can you avoid this?
- What are the time and work constraints of this group which might limit their participation? How can you overcome these constraints and/or minimize them (flexible scheduling, providing daycare, and so on)?
- What are our own structural and technical constraints (funding support, personnel, transportation, equipment access, and so on)?
- What other groups are working here and how can you coordinate your

**Structural constraints to video usage**

efforts with theirs? What type of relationship do these other organizations have with your interest group?

- What are the existing indigenous forms of communication in the area you are working in? Can you assess them? Do both men and women use these forms? If yes, do they use them differently? Are these forms perhaps sufficient for communication needs? If not, can they be incorporated into a participatory video process? Will the use of video enhance and strengthen them (for example, by recording endangered oral traditions or documenting popular theater presentations? Or will video detract from their traditional importance?
- What is the general existing level of visual exposure in the community? What are people's expectations of video? What perceptions and expectations do the other organizations have of video?
- Is a community hall, school or some other meeting place available for screenings and discussions? If yes, how accessible is it, on what days, what times, and at what price?
- What are the language requirements here?
- What have been some of the past developmental efforts in this community and how did they fare? What are people's perceptions of these experiences? What are their expectations of future activities?
- Does it appear that certain people will deserve reimbursement for their participation? If yes, can you afford it or offer labour in kind?

### ▶ What it takes to be a good video facilitator

The role and skills of a facilitator are very important to any participatory or non-formal adult education process. The same is true when using videotape for participatory purposes. Fully-developed participatory skills are needed so that the communication approach does not inadvertently become 'one way' or hierarchical. Most of the individuals and groups consulted for this manual

felt very strongly that the role of the video facilitator was crucial to a participatory process and that definite skills and characteristics were required to be one.

This section covers these identified skills and characteristics. Many of these statements will seem obvious to those users who are already development trainers and non-formal educators, and who are now adding video to their communication skills. However, we felt it was necessary to restate the importance of such qualities here because they are so often overlooked or forgotten once a communication process begins, particularly when expensive media are involved.

The most important qualities or attributes needed in a video facilitator were not primarily the technical skills of video production so much as the personal and human skills of being able to genuinely listen and empathize with others and to demonstrate dignity and respect for the knowledge and experience of others.

A good video facilitator:

- is capable of empathizing with rural people and has a full understanding of village life complexities.
- needs to be competent in the local language and sensitive to the local customs, habits and rituals and have a thorough understanding and respect for their relevance to local life.
- is sensitive to the fact that even clothing, mannerisms and basic language or stance may alienate others and will, therefore, avoid being flashy, loud, aggressive and dominant.
- can discern the relevance of criticism when given.
- takes time to daily reflect on her personal behaviour and re-examines her own commitment to what she is doing.
- is technically competent and confident in skills. (This is something that comes with practice and can be learned).

### ◀◀ The facilitator as communicator





□□ recognizes her own limitations. Few people are competent in all the aspects of group dynamics as well as video production. Most probably, the strength as a facilitator will lie in one or two main areas. If the facilitator is strongly visual and creative then she may have to constantly fight the urge to control the production process. If possible, work with a team of people who are strong where the facilitator is weak and vice versa. At the same time, the facilitator should also feel comfortable working on her own if the situation necessitates that.

□□ is aware of her own value system and how it relates to those with whom she is working.

□□ will be frustrated at times. In essence, the frustrations of the video facilitators are probably no different from those of other development workers, so she should expect to go through phases when she will have a great deal of confidence and enthusiasm for what she is doing, feeling that it is worthwhile and so on and understand that there will also be times, when she may feel hopelessly disillusioned with both herself, her work and the medium. This is bound to happen. Eventually each person must decide why she is in the media and either recommit herself or choose another occupation.

There are two very good resource/training books which one can refer to for more information on becoming a good facilitator. They are:

- People in Development: A Trainer's Manual for Groups by John Staley (SEARCH, Bangalore).
- Training of Trainers: A Manual for Participatory Training Methodology in Development (PRIA, New Delhi.)

As always, in every group of people, some participants will be more outgoing than others because of higher status, more local power, because of their sex or even their personalities. It is always very tempting and easy to work only with those who are already

very assertive. This is understandable to some extent, because the chances for the work to succeed is more with the participants who seem the most active and most confident.

Be careful if this starts to happen. Too many developmental efforts actually undermine the confidence of the people they are trying to assist because it is not recognized that certain people, particularly women, will need more encouragement than others. As well, the tendency to work more closely only with those who are more assertive may mean that these people will end up controlling the process and excluding others.

This section suggests ways which groups in India have used to encourage women who are more shy and reticent.

□□ Some people do want to dominate in every group they are in. As the facilitator, it is important to be able to recognize these dynamics when it happens, humour the person for a while and gently tell them that others need a chance to participate as well. Be careful not to snub the person, or they may try to work against the entire communication effort.

□□ Women who are shy may say "Oh, someone else has already said what I think anyway, so why are you asking me?" In these cases, you really have to encourage the woman to come forward and gently encourage her with simple questions first that are personal and do not really relate to the video yet. When her self-confidence grows, she may be more forthcoming with her opinions about the video process.

□□ If people have taken the time to come to the meetings, then they are truly interested. However, they may still need a more personal invitation to participate in order to feel truly welcome and included. Although one cannot force people, special attention should be given to encourage such people to become more involved.

□□ Emphasize a creative process of group brainstorming, but



►►  
**Encouraging  
less confident  
participants**

encourage a healthy individual curiosity and discipline in all respects.

□□ Assigning tasks and giving people jobs to do helps encourage less confident individuals. In every group some people will have a knack for camera, others for interviewing, and so on. However, the degree of previous visual exposure does not necessarily relate to visual creativity. Sometimes people are very creative even when they have not even seen much video before. Likewise, people who are least verbally expressive are sometimes the most expressive visually when given the opportunity to display their creativity through the camera.

### ▶ A participatory approach for small-format video production

The approach suggested here is basically a methodology of video production for a group's own purposes. The most important part of the participatory video production process is the involvement of the people. In this sense, the visual materials themselves are only the by-products of the process and not the most important aspect. In participatory production, the objective is not only communication, but also empowerment and the building up of confidence. For this reason, it is more crucial that people participate actively and that their ideas, values and concerns are brought into all the work that is done. It is important to keep in mind that the purpose of this approach is not to make the participants video producers in the common understanding of the word, but to give them access to the means of video production and help them to develop the skills necessary for them to clarify and visually express their interests, concerns and their reality.

This methodology is meant to be used in conjunction with the technical exercises which are suggested in Part Two. Before beginning to use this approach, however, it is important to:

■ have a clear and thorough understanding of the community by using the checklist of community considerations.

■ be as familiar as possible with all of the technical information included in Part Three.

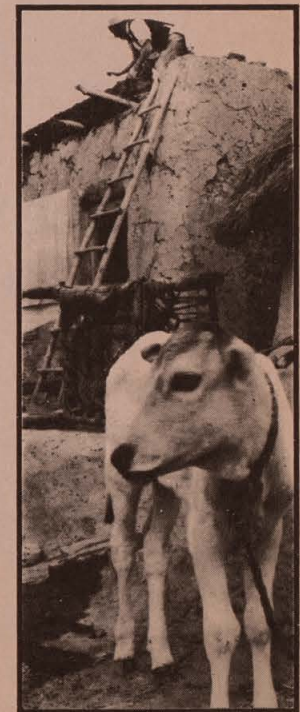
■ master the video skills suggested in the technical exercises.

Some of the groups consulted for this guide strongly felt that before using video it is more appropriate to begin by sensitizing people to the technology of still photography and audio cassettes. JAGORI (a New Delhi-based women's group) has found this to be an important and helpful step in their work. However, using photographs is by no means a strict prerequisite and may not be at all necessary, but in communities where the level of visual exposure is low it may prove somewhat helpful. In situations where people are quite suspicious of photography, it may be useful to familiarize people first by holding a few still photography workshops.

Like videotape, audio-cassettes have the advantage of being played back immediately. Audio cassettes and black and white photographs are generally cheap enough to produce so that they can be developed and distributed among the participants for them to keep (Note: Research by Fuglesang (1982) and Fussel and Haaland (1976) shows that colour is not necessary for photograph comprehension. Black and white photographs are cheaper to print in brochures and so forth than colour visuals.) This approach may be especially useful if communities have had the experience of being photographed, as objects, but have never had their photographs returned to them for them to keep. This kind of exercise can therefore serve not only to demystify the medium, but can also help to build the facilitator's credibility and a stronger relationship and rapport with the participants.

Arrange for a couple of preliminary still photography workshops or sessions. There should, at minimum, be at least one for the actual session taking of photographs by the participants and then a second one when the photographs can be returned to the participants for reflection and criticism, response and discussion.

◀◀ Still photography, slides and audio cassettes



Once again, try as much as possible to arrange the timing of the workshops to be convenient to the schedules of the participants. Remember, however, if this means evening workshops, be sure to bring a flash for the camera.

At the workshops, explain shortly and simply how the camera works and the nature of photography. Allow participants to handle and examine an unloaded camera, see how the shutter works, and so forth. Then give each participant a chance to handle the camera and take portraits and profile photographs of each other.

If one is using slides it becomes important to coordinate them with short audio-cassette interviews of each participant. The length of the interview can vary depending upon the time the facilitator and the participants have and also on the size of the budget for the purchase of audio cassettes, but it should focus on asking the participants about themselves, what's important to them, what they worry about, and so forth. The portrait slides can then be developed and coordinated with the audio cassettes into a short slide-tape show of each person to be viewed at the next meeting.

The photographs can be distributed afterwards, as something for each person to keep since it will not be possible for everyone to have a copy of the slideshow itself. Photographs will nevertheless serve as a useful audio-visual record of who is who in the group. When presenting the slide-show, encourage the participants to discuss how they feel about themselves while viewing it and how they felt about the other people in the group. If their reaction is positive, one can go on to explain the concept of moving images and video and then move on to the screening exercises.

Although people even in remote villages are becoming more and more familiar with video cassettes and mainstream media in general, it is highly unlikely that they will be familiar with the idea of participatory videotape production, or the nature of their expected involvement in such a process. There are some methods to make this idea more understandable. Screen some

examples of tapes produced with the participation of other communities so that people can see directly what is meant. If possible, bring tapes on several subjects relevant to the life of the people in the community where development efforts are taking place. If examples of such work are unavailable, see if copies could be obtained from other groups. If this is also not possible, then use whatever tapes are available and talk about how these tapes are different from what the group will now be doing.

□□ Screen the materials and then encourage people to talk about what they see in them, what they like or dislike and why.

□□ Then ask how they would feel about visuals which showed people from their own community.

□□ How would they feel about seeing visuals which showed what kind of work they do themselves or showed life in their own community?

□□ Encourage people to talk about how they think this could come about. This type of discussion will help people to better understand the idea of participatory visuals.

□□ It is important to give people time to consider these ideas carefully and a chance to openly discuss their concerns and challenge the facilitator's intent if they so wish.

Encouraging the confidence and involvement of each participant is especially important when the time comes to choose the final themes for the actual visuals to be made. The first time the process will still largely be a learning experience so it is not crucial that all the important themes should be developed into materials. At this point, it is more important that participants learn to have confidence in their own ideas and to see these ideas "actualized" or produced as tapes.

The thematization process itself involves certain steps based on those used in participatory action research. Theme generation



◀◀  
**Collective brain-  
storming and  
theme generation**

▶▶  
**Introducing  
participatory  
video production**



basically means brainstorming with the group to generate as many relevant ideas as possible from which to choose for the final production process. The first step is to work as a group to find out the issues of concern to individual participants, but also to the group as a whole. This may be learned through group sharing where people feel free to talk about their personal daily life experiences. To bring out women's issues, try to have the women discuss the things that they worry about most in their daily lives. For example, do they worry about getting enough nutritious food for their children or a particular aspect of child health? Do they worry about their children's future? Do women worry about obtaining employment for themselves and having enough money to get the things they need? The facilitator may feel that it is obvious that women worry about these things, but it is important not to assume so. Remember, the objective is to enable women to articulate their concerns for themselves.

Women have many concerns, but may not be willing to voice all of them in the presence of men, out of fear that such concerns would be dismissed as trivial. In order for women to feel more comfortable and more confident in expressing their concerns, it may be necessary to first work with an all-women's group. Later on, this group may choose to work with a larger community group.

Even within an all-women group, however, there may be some women who are less vulnerable about sharing their concerns. The presence of video equipment may accentuate this. It is therefore important to be as sensitive as possible to the dynamics in order for everyone to learn to express their concerns freely. If it is apparent that some women are feeling reticent, approach them individually and privately at a time convenient for them and ask to let them share the things they worry about and are concerned about. The women need to believe that there is a strong personal interest in them in order for them to open up and share their personal lives and worries. People do not open up as readily if they feel that there is a schedule or agenda that has to be kept. Real sharing only happens when genuine interest is

shown and a genuine relationship develops. This may take time, but it is crucial to cultivate it in order for the participatory process to grow.

□□ Keep a record or note of all the concerns that are raised, both individually and by the group as a whole and go over the list with the group.

□□ Using a participatory method, suggestions can be made by the facilitators, but should not be imposed, so that the final ownership remains with the community or the group.

Once the group feels that all the current important concerns have been voiced, try to see if any of the themes are related to each other or if they have anything in common. For example, some of the women may feel that they have little access to a river for washing clothes or else no convenient source for drinking water. The quality of this water for drinking may be a concern for other women in the group. Drinking water quality and water availability are related problems that can be reasonably grouped together under "water". Another problem rural women may have is that their farms are far away from where they live so that they must walk long distances to get there. Time-consuming travel may mean that women do not have enough time to weed their gardens properly. Due to this time constraint, women may then not plant certain types of nutritious foods which require a great deal of weeding. They may be forced to grow less nutritious food

◀◀  
**Theme synthesis:  
grouping  
common  
concerns**





that requires less physical labour and time input. At the same time, these women may also express concern about the nutritious content of the food they eat and feed their families and hence may be forced to buy better food at markets instead of growing it themselves. From this we see that not having access to land, expensive transportation and poor nutrition, are all related worries for women.

In urban slum communities, housing is frequently a major problem. Insecurity and vulnerability arise among squatters who never know when their homes may be razed to the ground. Sanitation problems are also directly related to the insecurity of having no legal claim to property so that even basic latrines cannot be built. Lack of water and sanitation facilities breed diseases which lead to a variety of other related problems. Similarly, crowded slum conditions are usually very hazardous for children and thus create another set of worries for mothers.

As shown in these examples, try to see the connections between as many of the concerns as possible and then list these common concerns together showing their connections.



**Theme  
prioritization**

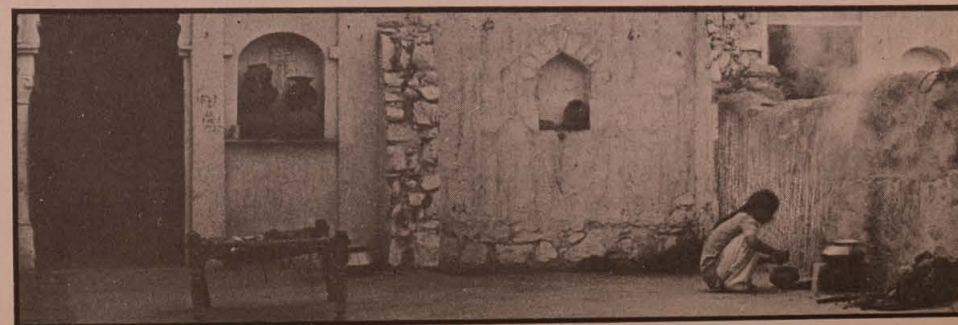
After the themes have been categorized, the group will need to choose those themes which it feels are most important for them now. It would be difficult to make visuals for all of the concerns the group has raised, so they need to agree on the themes which it feels are most important, or most urgent for them at the time. It may be that one of the problems is a crucial and popular issue at the moment and in this case the group may agree to focus on it.

However, it may also be that no real "pressing" issue is obvious, so the group will have to come to some temporary consensus in choosing the focus themes. In this case, it is very important that everyone again has a chance to voice their feelings in the decision. Some people may feel some of the problems will cause too much conflict within the community if they are raised now. Their opinions and feelings need to be considered and respected if they are to continue participating in the production process. The

group may then decide that they feel more comfortable starting with a less confrontational problem and will later develop materials to express the other issues they have determined. Through this decision-making process the group will be able to prioritize their themes in order of importance, but also in the order that they wish to deal with them. By allowing women this space, the process will be more solid and more empowering.

It is also important for the group to begin considering which (if any) additional organizations or outside "scientific" experts they may want to include who could contribute to the solution of some of the problems identified. These other organizations should be brought in now (if they are not already involved) so that the process of organizing action efforts can be done with their inputs, involvement and infrastructure to ensure that support continues after the video process is completed. However, in order to keep the participation of the group a priority, it is important not to let outside agencies become overly dominant in the decision-making process.

If the identified issues of priority can be tackled through some instructional format, an adapted participatory communication approach can still be applied. For example, the group could have decided that using a smokeless cooking stove would relieve eye irritation and substantially speed-up cooking time. The group may have heard of such stoves, but does not know how to construct one properly. In such a case, an outside expert who is





familiar with such appropriate technology, can introduce the stove and demonstrate how it is to be constructed. This process can be videotaped and reviewed as many times as is needed for the skill to be learned.

To make the process even more participatory in nature, the sequences involved in the stove construction can be broken down and videotaped separately. It is best if such sequences can also feature someone from the group itself. This will be a more time-consuming process than simply allowing the technologist to conduct the sequences, but featuring a participant has the advantage of helping to strengthen the educational process and also making the resulting tape more personally relevant to the group as a whole.

In other instances, participants may already have an appropriate approach to a particular technique (say food preparation or agricultural production). However, although their indigenous approach is appropriate, it may benefit from some improvement through additional scientific knowledge. The original approach can be videotaped with the improvements included in the final version. All additions should first be tested with local people and alterations should be made so that it is credible, comprehensible and acceptable to the participants.



### Planning the shoot

In a truly participatory process, the facilitator will want the participants to also develop video production skills. As the participants learn about shooting techniques, they will also understand the need for planning and breaking down their ideas for productions into a series of sequenced shots. Do not expect people to plan too much at first, since appreciation of planning efforts takes some time to develop and learn. The need for planning is usually recognized after viewing a poorly planned production. By making a few short tapes first, before beginning to plan, the participants will be better able to analyze their own work and break it down into sequences and understand how recomposing may make it better.

Although more formalized planning may take some time to develop (and may not even be necessary in many instances), basic organization procedures would be easily implemented. It is found that rural women are generally extremely well-organized. They have to be organized in order to accomplish everything they do in a day! Taking time to plan and organizing with them will also save them time during the production process. Making a short tape on women's daily work, for example, will help women to reflect and appreciate how much they accomplished in a day and how skillful they are.

Planning and developing a storyboard (see the technical notes) will also help to demystify professionally made media programs in the minds of the participants. Some people may have the opinion that planning and storyboarding will make the communication process too contrived and will limit spontaneity and, hence, real participation. In some instances, this may be true, and one will need to recognize when planning is necessary and alternatively when spontaneity is preferred. However, the more tapes the facilitator intends to make on priority issues and with limited access to editing facilities, the more helpful thorough planning will be during work (see the section on in-camera editing in the technical notes).

Before the facilitator can teach video production skills to the participants, she must feel fully confident that she has mastered such skills herself. The technical exercises included in this guide are written for use with the participants, but the facilitator should first use them to develop technical competence. The facilitator's confidence is quite crucial to how others respond to the equipment. Unless she feels comfortable with the equipment, it will be difficult for her to trust others' ability to use it.

When getting started to do the actual shooting for the priority themes, use the same sensitivity in the shooting schedule as was used in the brain storming and prioritization processes. Talk with the participants and encourage the less confident and make sure that everyone has an equal chance to participate.



### The actual shoot

When screening the raw footage for commencing the editing process, keep in mind that the group probably still does not have a very critical approach to what they are seeing because they will not have had as much exposure and experience with visuals. Just because people see the footage and have a say in the editing process does not mean that they are exercising a critical perspective. It may take a few different screenings for the group to collectively decide what is to be included in the final version. If enough time is not given to this consideration, the process will become manipulative in the end. It is therefore imperative that people have two or three chances to change their minds and reflect on what they want to include and that as much discussion as possible be generated at each step.

### ▶ Playback: using the completed programme

The discussions and awareness that can be generated when the final production is played back and screened in the community is crucial in order to round out the participatory process. This section offers some ideas and considerations which Indian groups have found useful for getting the most out of their own programmes. How a group uses its own productions will partly depend on the initial purpose or objective with which each programme is made by the group.

#### Organising a final screening

- Screening should be scheduled at a time when most people are free and can attend. Publicize this time well in advance so that people will know about it and can plan to come.
- Personally invite and encourage participants from the different interest groups.
- Start the discussion by thanking people for coming and then screen the videotape.
- When it is finished, allow a minute or two of quiet time and pause before initiating discussion. People will need a bit of time to

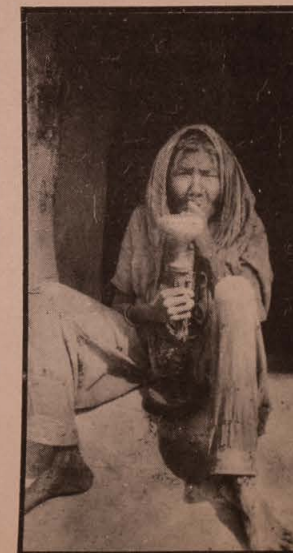
collect their thoughts and to reflect on what they have just seen, but encourage them to remain for the discussion instead of leaving as soon as the screening is finished.

- Check if people want to screen the video again before beginning discussion.
- When it seems that people are ready to speak, begin by first asking for their general impressions. Using terminology such as "what is your impression", however, is probably too abstract and may not generate desirable discussion. Try instead to encourage people to talk not only about what they might be thinking but also about their feelings.

□□ To make it more relevant, explain that the video shows an issue or problem of concern and worry to the people who made it and that it is desired to understand what the rest of the people here now feel about it. Does this group worry about the same thing too? If yes, do they think about it in the same way? Or instead, do they think it is something that is only a specific concern to the production group or something that worries the rest of the community as well? If people feel differently, try to encourage them to discuss why and to share these feelings and concerns with the whole group.

At the same time, people also have the right to remain silent if they so wish. The facilitator's skill partly involves discerning whether or not this silence is a result of intimidation and nervousness or due to other reasons.

Sometimes a real argument or confrontational situation may develop when the video is screened. This is not necessarily a negative development provided that a degree of respect for others' feelings and concerns can be maintained. True development only occurs as a result of some positive confrontation. Several meetings may be required before both parties will understand each other's perspective.





# DEVELOPMENT

## Part Two

# ▶ TECHNIQUE LEARNING EXERCISES

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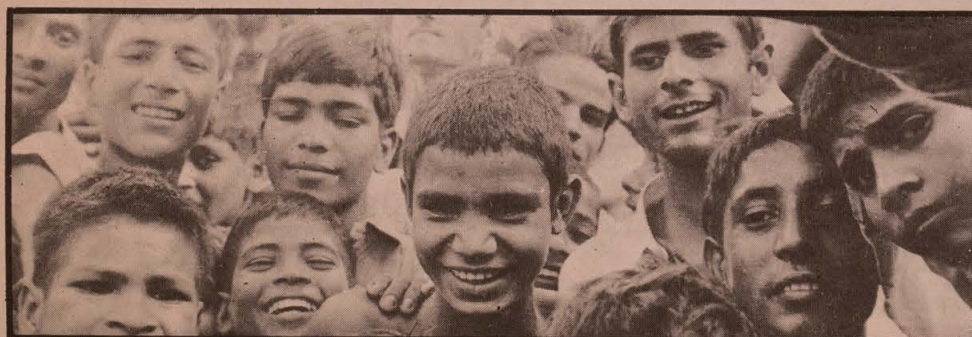
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### ► Technique learning exercises

Before beginning to develop the video skills of the participants, the facilitator should already feel as confident as possible in these skills herself. Most of the following exercises are those used in CENDIT's "Women and Media in Development" training workshops. One can use them separately and/or mix and match them according to specific needs. Although the exercises are structurally presented, they are meant to be adaptable and flexible.

Please read and be familiar with all of the technical information included in Part Three of the guide before attempting these exercises. Every facilitator should be familiar and confident with:

- The basic technical principles behind video technology.
- The basic cable and equipment connections for shooting, playback and editing.
- The names of all functions, camera movements, connectors and cables.



#### ▶▶ Exercise #1 Seeing oneself on video

When people approach participatory video for the first time, they are apprehensive and intimidated by the equipment while being somewhat curious about it.

Allow the group to discuss these feelings. Videotaping the discussion as people speak may also be helpful provided it is solely so that the participants can see themselves on video. Have

one facilitator quietly videotape the meeting while another facilitates discussion. The videotaping should be done as unobtrusively as possible so as not to interfere with the actual flow of the dialogue.

Playback the tape to the group and allow them to watch themselves. Expect to hear laughter and expressions of surprise when this is done. The only critical experience sought at this point is an awareness of how intimate and interpersonal video can be and to overcome any fear associated with the technology.

It is not uncommon to find that people are shy when seeing themselves for the first time on videotape and that they greatly enjoy seeing people they know. The group may want to view the tape more than once. Encourage this. Then also encourage the group to talk about how they "feel" viewing the tape. More than likely, people will be quite excited and happy about the experience and will now want to try to handle the equipment themselves.

In the second case, people may be familiar enough with the technology that they want to handle and may begin to use the equipment almost immediately and tape themselves and their friends. This is a normal reaction since it is quite universal for people to want to see themselves on "television".

Allow a few afternoons for this exercise. The objective in this case is not to learn all the camera movements and possibilities in one attempt, but simply to show the basics on how to hold the camera securely and safely, turn it on and shoot, so that the participants can become comfortable with the equipment.

Explain the different camera functions and the different buttons responsible for each and also the other equipment being used (monitor, VCR, tape recorder, microphone, tripod, etc.). Expect that through the learning process the participants will take some time to master all of these techniques.



#### ◀◀ Exercise #2 Basic handling of equipment



### Exercise #3 Basic shots and camera movements

- Show how to hold the camera safely and securely ensuring maximum comfort.
- Point out the basic on/off switches and how to set the white balance.
- Explain why it is important to avoid pointing the lens into direct light. (This is not so crucial if the camera has a computer micro-chip rather than a tube.)
- Let the participants take turns taping each other doing different activities. Try to ensure that everyone has equal opportunity to practice. Make direct attempts to include less assertive people.
- Playback the tape and encourage discussion. People will probably be quite proud of their work. Try this for a few days while concentrating on recording those aspects of their lives, which the participants feel are most cherished.
- Once the group has exhausted viewing this material from the perspective of content, slowly ask them to look at it with a critical technical eye. Identify points where the shooting could be smoother, more steady, more focussed, and so on.

Please refer to the technical section on basic camera movements and be familiar with the composition of each shot before beginning this exercise with the participants.

Demonstrate each shot type and camera movement by recording one of each and playing it back to the group. Allow each participant to repeat the movement and review her work. An explanation of visual style may also be useful at this point. Demonstrate the following camera movements and basic technical pre-requisites:

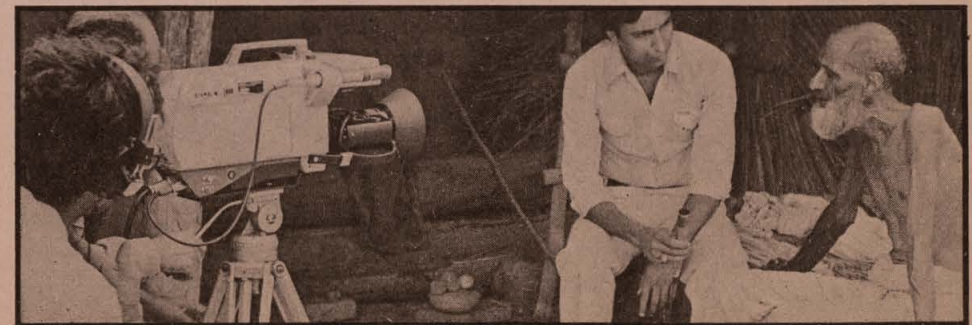
- shoot without adjusting for white balance;
- shoot with white balance adjusted;
- shoot a short sequence but crossing the 180 degree line;

- re-do the sequence while respecting the 180 degree line;
- zoom frequently to illustrate the dizzying effect of this action when overused;
- shoot a slow zoom to compare;
- use fast pan shots to again show how it is visually disturbing;
- again, complete a slow pan shot to compare;
- demonstrate a closeup, a mid-shot, a longshot, and other types of visual composition.

● (Technical Notes: pages 50 to 56 )

This exercise has been used in all "Women and Media in Development" video training workshops organised by CENDIT and FFHC/AD (Freedom from Hunger Campaign/Action for Development) of the FAO. The main objective here is to allow participants to begin the process of planning short productions and to recognize the different preparations needed for interviewing someone they know as opposed to someone they do not know.

□□ Have the group choose one person from amongst themselves to be the interviewer and another to be the interviewee. Keep the interview personal, short and informal, but encourage each person to take a turn in each role, as well as with the camera. Practice shooting the interview from different angles (i.e. a head-on closeup shot; double shot of both participants; an over-the-shoulder shot; and so on). After everyone



### Exercise #4 The interview

has had a turn at camera and sound, playback the tape and analyse each shot.

□□ Do an interview with someone from another group or with someone the interviewer does not know or knows slightly. Follow the same steps as in the previous exercise.

Working with someone new will help to build rapport among the participants. The style of questioning will probably change and the interviewer may find herself feeling somewhat reserved or inhibited with the interviewee. Even the microphone may be handled differently (for example, the interviewer may not be comfortable holding the microphone close to the person's face, but will prefer to maintain a greater distance between herself and the interviewee). When finished, allow the group to discuss how this experience differed from the first part and especially encourage them to discuss their feelings about interviewing someone who is less familiar to them.



**Exercise #5**  
**Developing a**  
**creative visual**  
**eye**

After a while the group will want to experiment with different shots and to make its productions more stimulating and interesting. One interesting way to do this is to shoot the subject through. For example, try shooting a subject past or through tree leaves, foliage (tree leaves) or rice sheaves in rice paddy. One way to lend more interest to the shot is to change the object of focus during the shot. Focus on the window frame first (long enough for the viewer to recognize it) and then slowly change the focus so that the sharp picture of the subject through the window comes into view.



**Exercise #6**  
**Recording in a**  
**crowd**

Since most small-format video equipment is "portable" it can be carried fairly easily even in crowded areas. Although walking through villages, fields and streets expands visual options, it also

severely limits the amount of control which is possible to maintain over the recording environment. Developing a critical visual eye is necessary so that worthy subjects and good shots can be discerned and reacted to quickly.



As with all learning, go slowly at first and take time to learn. Start with a location which is familiar and not too populated or crowded. This will be a less conspicuous way to begin and one will develop confidence in recording in public. Practice framing different kinds of shots as well as other camera movements. Learn to recognize when a shot is not going to work, and be prepared to wait for a better one.

Once it feels comfortable shooting in known areas, try shooting in an area which is less familiar. Try recording people by zooming in to centre on a face in a crowd or follow a person walking somewhere. Eventually, try following some kind of vehicle, keeping in frame as it approaches and goes past.

At this point, there is no need to worry too much about sequencing the shots. It is more important to concentrate on steady camera work, and sound shot compositions.

Before beginning this exercise, it is important to be fully familiar with the technical notes on visual continuity in Part Three. In video, it is best to let the visuals tell as much of the story as possible. There is frequently a strong tendency to overuse narration and commentary in productions, but this is never as powerful as letting the visuals tell the story so that people can see for themselves what is happening.



**Exercise #7**  
**Continuity (and**  
**building**  
**sequences)**

Visual sequences do this best. A sequence is a series of shots which go step by step through the motions of a particular act. For instance, let's say if one wants to shoot a sequence of a village woman potter. The sequence may go something like this:

□□ Use an establishing shot to show the woman walking to her source of clay and bending down to scoop some up (shot from the front).

□□ Then shoot a closeup of her hands scooping the clay up.

□□ Another close up of her dumping the clay into her basket. Then another establishing shot of her picking the basket up and turning to walk back to the actual potter's wheel.

□□ Continue shooting all the shots necessary to show each step involved in the potter's work.

As this short example indicates, there is no need for a commentator. If done properly, all the visuals will be self-explanatory and there is even the chance that it can be shot in sequence, using the pause mode for editing (see Part Three for an explanation of how to do in-camera editing). Therefore, when doing your shooting, try in your mind to break down the action into possible sequences and think of the appropriate mix of long, medium and close-up shots to make the sequence interesting.

As an exercise, have the participants form small groups and shoot a simple 4-shot sequence. Pick a daily activity which can be easily broken into clearly defined steps and get the groups to define these distinctions. Develop and make a storyboard showing the sequences and include any sound or audio that is necessary. Remember not to cross the imaginary 180 degree line and to consider other aspects of continuity (refer to technical



notes). Compare the sequences completed by each group.

Repeat the exercise with a longer production of 10-12 minutes and with a definite theme or message.

● (Technical Notes on pages 53 to 54)

Before starting to shoot anywhere, it is first necessary to assess the lighting conditions and set the camera's colour control according to existing light conditions. Most cameras have a switch for "daylight", "cloudy" and "inside" lighting settings. This should be established first and then the white balance should be set.

The advantage of shooting outside means that available sunlight will be sufficient for most of the lighting needs. It is not desirable to shoot in bright sunlight because it will leave the subjects in shadow. To follow a subject from a well-lit to a shady or a dark spot, move the camera slowly so that the camera's auto iris has time to react to changing light conditions. In most cameras, there is a time lapse before the iris can compensate so this differential should be considered in the camera movement.

When starting out, it is wise to remember that it is always easier to start out on familiar territory. Shoot scenes with plenty of colour and movement and concentrate on developing a visual eye.

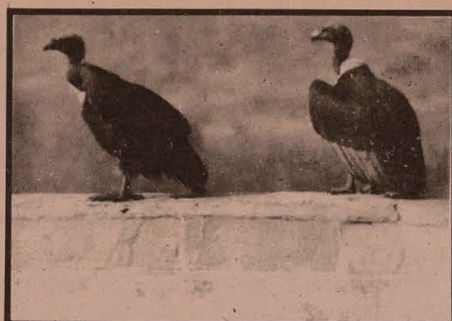
The best way to develop an appreciation for different lighting conditions is to shoot test tapes under different conditions with all the participants and then compare the differences during playback.

● (Technical Notes: pages 55 to 56)



### Exercise #8 Lighting conditions





**Exercise #9**  
**Editing a short sequence**

This is a useful exercise to prepare for the group if editing facilities are available. Deliberately shoot the various shots of an activity out of sequence. For example, shoot the sequence of the woman potter again but not in the order described above. Purposely shoot some of the shots from the wrong side of the 180 degree line. Also shoot some shots which are poorly composed and which ignore the rule of thirds.

Give the raw footage on a cassette to the participants to edit the best way they see fit. Review the edited tapes collectively when they are finished. Point out any mistakes made (for example, if the less visually interesting shots were included or the more confusing shots chosen, explain why they were poor choices given the alternatives). Show a completed and properly edited version if none of the groups have mastered the exercise and generate discussion by comparing it with the other test tapes.

● (Technical Notes: pages 66 to 67)



**Exercise #10**  
**In-camera editing**

It is not absolutely necessary to have access to editing facilities in order to create visually interesting productions. Video SEWA, before obtaining their own editing equipment, used to shoot many of their programs in sequence in order to avoid editing. This is difficult to do well in uncontrolled situations because it is usually impossible for people to repeat actions or recreate events. However, for some controlled situations, such as personal interviews and instructional tapes, it is possible to shoot the

programmes in sequence.

To do this, it is very important to develop a good story board and to be extremely clear about each shot needed (for example, what angle is required and the duration of each shot). The subject must also clearly understand the time allowed per shot. If possible, rehearse the sequence a few times before hand, so that everyone involved knows what is expected.

Shooting in sequence basically involves first recording one particular scene and then putting the camera into the "PAUSE" mode while positioning for the next shot in the sequence. Start with the titles and shoot them for an appropriate length of time, say for a minimum of ten seconds each. Then, put the camera in "PAUSE" and move to the next shot. Proceed this way until all the shots are completed, including the credits at the end of the tape. It is important to be extremely quiet at the end of each shot before actually putting the camera in the pause mode.





# EXERCISES

## Part Three

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▶ **Small format video equipment**

In this guide, the term small format videotape applies to two different equipment formats: the portapak consists of a camera and separate video cassette recorder connected by appropriate cables. The camcorder, on the other hand, is a single unit with a camera and a VCR combined. Both types are discussed briefly in this section.

▶▶ **What is video tape?**

To a large extent, videotape is very similar to audiotape. The actual tape inside video cassettes is made of magnetically sensitive material. Video recording is essentially a process of re-arranging the magnetic field on this tape by recording electronic signals. Videotape is also composed of different tracks - a control track, a video track and one or two audio tracks.

Inside the VCR (Video Cassette Recorder) there is a complicated system of rollers which guide the videotape across a "video head". It is the video head which picks up the electronic signal of a visual image through the camera's picture tube. The video head then aligns the particles on the tape's magnetic surface to correspond to the field on the video head and thus reflects the image in the picture tube. Each time a new scene is recorded on the same tape, the magnetic field is re-arranged. The videotape records when the signal fed into the video head changes the magnetic field around the tape. The particles on the tape's magnetic coating then align themselves with the new field on the head and thus reflect the image there. This "image" (magnetic pattern) can be played if passed at the same speed over a playback head and erased when passed over an erase head.

There are currently four major videotape widths on the market:

- U-Matic (3/4 inch or 19 mm width);
- VHS (half-inch or 5 cm);
- Betamax (half-inch or 5 cm), but smaller cassette length;
- Video 8 (8 mm videotape).

To complicate matters further, however, there are also several

international video standards -PAL, SECAM and NTSC. These systems are not interchangeable. The standard in one country cannot necessarily be used in another. So, for instance, PAL equipment is not compatible with NTSC equipment. Likewise, a PAL VHS cassette cannot be viewed on NTSC VHS equipment. Differences in the voltage level and electrical frequencies are crucial to consider before purchasing or using a particular equipment.

It is natural to feel somewhat intimidated by video technology at first. Women in particular often feel this way initially. Almost all newer cameras now have automatic procedures such as auto focusing, automatic white balance and automatic light setting to make the equipment more user friendly. Diagram 1 shows the main controls found on most cameras. Before beginning to use any equipment, always read the manufacturer's manual to get most technical information about specific models.

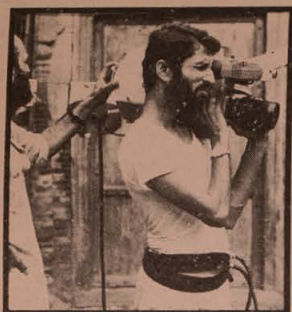
**The Lens ■■** The camera's "lens" is actually a complicated series of lenses which work together to bring the image into sharp focus. Usually, especially on newer camera models, the lens will be a zoom lens capable of a wide variety of shots - from wide-angle to close-up.

**Focusing Ring ■■** New cameras often have automatic focus mechanisms. To focus manually, look through the view finder, zoom in on a close-up shot and turn the focussing ring until the image is in sharp focus..

**Auto Iris Control ■■** The iris controls the amount of light passing through the lens onto the image pick-up tube. Again, this feature is automatic in most cameras, although some do have a manual option which can be used in difficult lighting conditions or for special effects.

**Automatic White Balance ■■** This is necessary for setting the proper composition of white light under each, separate shooting condition (indoors, outdoors, noon, night and so on).

◀◀ **The camera**



With the lens cap off, point the camera at a fairly large white object (a piece of paper or a white wall, for example) and then press the automatic white balance button. Some new cameras now have white lens caps so it is not necessary to search for a white object.

**Filter Setting** ■ There are usually two filter settings on most cameras - one for daylight and the other for indoor light. Use this feature in conjunction with the white balance system to set the camera to the existing light conditions.

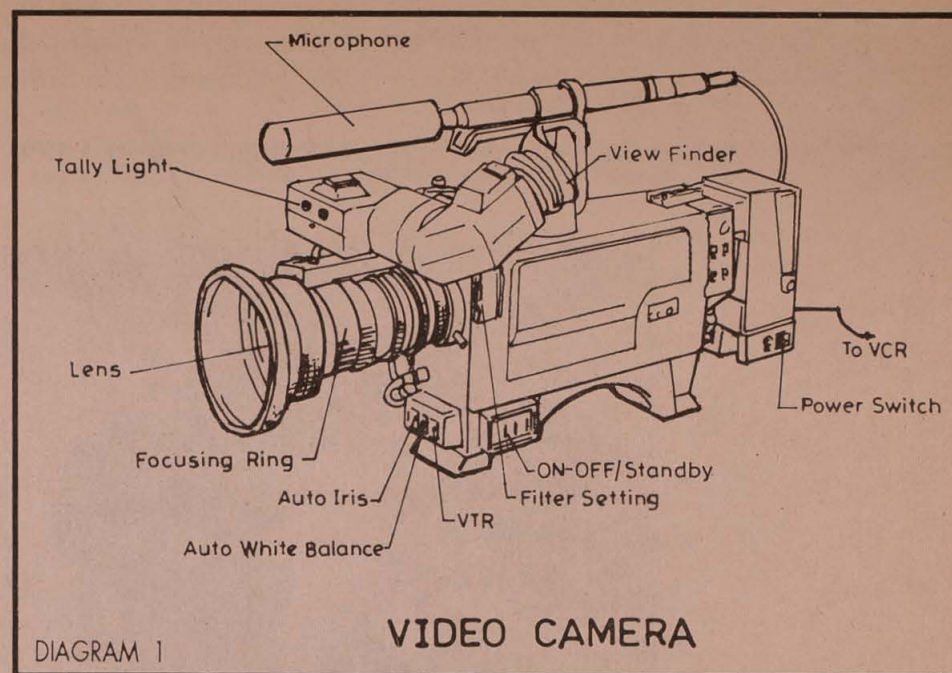
**On-off/Standby Switch** ■ The function of the On/Off switch is straightforward. The standby option reduces power consumption and is useful in situations where a short time lapse is needed to change scenes while avoiding having to turn the camera off and then wait for it to warm up. Stand by and pause are also useful when doing in-camera editing and changing shots.

**Power Switch** ■ The ON/OFF power switch controls the electric power to the camera and must be 'on' before the recording can begin.

**Viewfinder** ■ This is a miniature Black and White monitor or television screen attached to the camera which shows what is actually being recorded. It can also playback material to view what has been shot. Above the small screen, there are also tiny coloured lights which indicate that the white balance is out of adjustment; the battery is discharged; or other information. Check the manual for the precise explanation of the operation.

**Microphone** ■ Although not a part of the camera itself, many cameras also have built in microphones. These microphones are sufficient for recording sound from the scene being recorded, but are usually not suitable for obtaining good quality sound. A more powerful microphone can be added to compensate.

**Tally Light** ■ A lamp on the front of the camera lets the subject know that the recorder is running and the camera is live.



**Manual Zoom Lever** ■ This allows the operator to alter the focal length of the lens and compose wide angle and closeup shots by "zooming the lens".

**Back Light And Sensitivity Switches** ■ Shooting a subject in front of a brightly lit background (such as a light coloured building or sandy beach) will create a difficult exposure situation. When such a situation is unavoidable, the existing automatic light control system sets the camera's light sensitivity according to the background, rather than the subject. As a result, the subject appears in a dark shadow or as a silhouette. The backlight control compensates for this by opening up the aperture above the optimum setting.

**Remote Stop/Start Button** ■ The mechanism is simply a trigger or thumb operated switch which stops and starts the recorder when connected to the camera.

## ► Small format equipment ■

**Power Zoom Button ■** Almost all new cameras now have a motorized zoom lens enabling automatic range from close-up shots to telephoto and vice versa. Some cameras give you the option of variable zoom speeds.

**Microphone And Earphone Sockets ■** These external sockets allow the connection of an alternative microphone and a headphone set. The earphone socket allows the user to connect to an earphone and listen to what is actually being recorded.

### ▶▶ The video cassette recorder

The video cassette recorder is the unit which holds the video cassette tape during recording. Although each VCR will be somewhat different (depending on its manufacturer), all will possess controls for PLAY, RECORD, PAUSE, STOP, FAST FORWARD, REWIND and EJECT. Some will also have sockets for external microphones and for audio dubbing, as well as audio level monitor controls. Each VCR will have an additional "Video-In" socket so that it can be connected to the camera itself.

### ▶▶ The portable unit

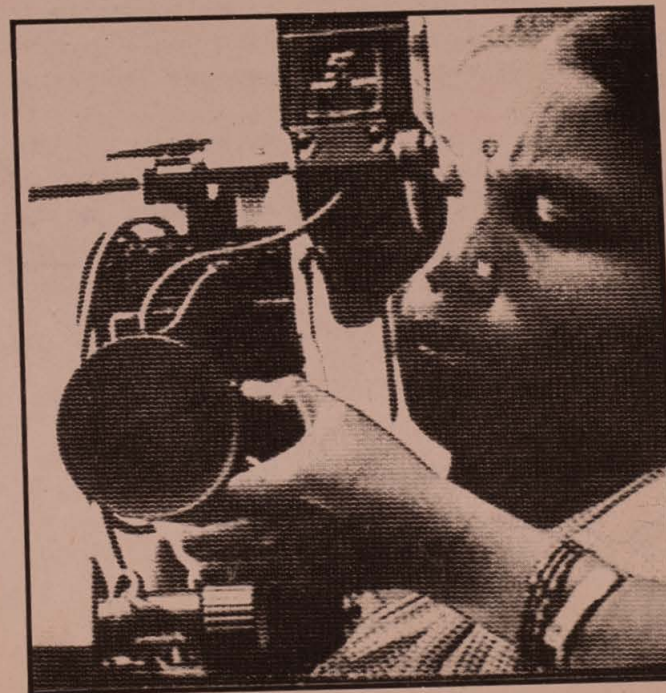
A portapak package requires the connection of the camera to the VCR and can be operated by either a single person or a team of people with at least one person on camera and the other operating the VCR. The camera can be connected to any VCR system (either VHS, Betamax or U-Matic), thereby allowing a great deal of interchange and flexibility.

### ▶▶ The camcorder

A camcorder is a single unit which combines both the camera and VCR included in the portapak. Unlike the portapak, the camcorder can record only one videocassette format, but its advantage is that it is more compact, less heavy and can be operated entirely by one person. Most of the same camera functions can be found on the camcorder, but frequently the image resolution or picture quality is not as high as is found with a separate VCR. However, camcorder units are usually far less expensive than a camera and VCR combination and are therefore more affordable for groups in developing countries. An additional advantage of the camcorder is that it can be connected directly to a television or monitor for playback, thus

reducing the amount of cumbersome equipment. Camcorder technology is becoming cheaper and more compact all the time and some units now weigh only a few pounds, making them more convenient for field use.

Choosing to purchase a portapak package or a camcorder will depend on the group's needs. Research as many consumer reports as possible, before deciding what system and which model or models to buy.



### ◀ Handling of equipment

There are some very useful and practical habits which everyone should develop when handling equipment in order to avoid frustration, to save time and money and to ensure that equipment is always in working order when needed.

### Care for the camera

- Never handle the camera roughly.
- Develop the habit of keeping the lens cap on the lens when the camera is not in use.
- Never leave the camera pointing down at the ground for long periods of time. This will damage the pickup tube.
- Avoid keeping the camera in bright sunlight. Never point the camera in the direction of bright sunlight or any other bright light source as this will blow the picture tube.
- Keep finger prints and dirt off the lens. When it gets dirty, clean it with lens cleaning fluid.
- Do not allow inflammables, water or metallic objects to get inside the camera.
- Avoid using the camera near radio or television transmitting antennas, motors and magnets which produce strong magnetic fields. Doing so could cause distorted pictures.

### Care for the VCR

- Avoid using the VCR in extremely hot, cold or humid places, in dusty places or in places subject to vibrations, in poorly ventilated places and near appliances generating strong magnetic fields.
- Do not place any heavy weight on the unit.
- Do not subject the VCR unit to direct sunlight, or place it near a heat source for a long period of time. Otherwise, the cabinet may become deformed or the internal electronic components may be damaged.

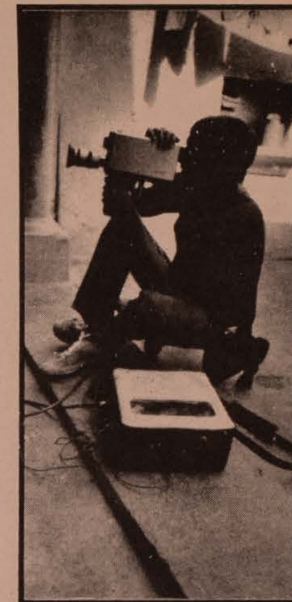
### Care for the video cassettes

The limitation of any recorder is normally the tape itself and meticulous care of the tape pays dividends in the final playback quality. The following are the more important points in handling videotapes:

- Tapes should be stored away from stray magnetic fields under moderate ambient conditions (55-75 degrees Fahrenheit or 12-24 degrees Celsius) and 40-80 percent relative humidity.
- If a tape has been in conditions outside the above limits (for example, during transportation), allow it to normalize to moderate conditions for at least 24 hours before use.
- All physical contact with the oxide side of the tape should be avoided and, unless absolutely necessary, the tape should not be removed from the VCR in the middle of a reel. All tapes should be stored completely rewound.
- Tapes should be removed under constant tension to avoid uneven wind and slippage. After rewinding, the tape pack should be examined for windows or cinching.
- Physical splicing of the tape should be avoided whenever possible.
- A reel of video tape should be handled and lifted from the centre hub, not the flanges, and storage boxes should always have a hub support.
- Videotapes and their cases should be stored upright.
- The wrinkled and damaged end of any tape should be cut off. Rapid wear results from its contact with the head.
- Dropout is caused by stray particles of dust or oxide on the surface of the tape. Contamination should be avoided, wherever possible, by keeping the recorders and the surrounding area clean.

The careful logging of the quality of all playbacks gives an indication of the tape condition. The points to be noted are:

- Average drop-out count with an indication of area and



severity of excessive bursts of drop-out.

- Noise
- Banding due to noise or response changes.
- Tendency to clog heads or shed oxide.
- Audio quality, with particular emphasis on level variations and drop out caused by edge damage on the tape.



**Caring for batteries**

In addition to an electric power source, most cameras, VCR's and camcorders can also be operated on battery power. Batteries used are specific to each equipment and are not necessarily interchangeable. Different batteries are also capable of operating for different durations and will take different amounts of time to recharge. Generally, the older the battery is or the more it has been used, the longer it will take to recharge and the less the operating time it will supply. The following practices will help to maximise battery life:

- Portable video batteries will last their full lifespan (2 to 4 years) only if they are carefully looked after. Follow the manufacturer's instructions for charging and storage. In particular, avoid overcharging (for example, by too much "topping up" of a partly exhausted battery).
- Never use a video battery for running other equipment. However, a battery-belt pack can power a portable video light.
- Do not short-circuit the battery terminals.
- Store lead-acid batteries charged, and nickel-cadium batteries discharged, in a cool place. Charge batteries fully one day before use.
- □□ Dispose of "dead" batteries, but never burn them.

**Types of shots**

Each time a new camera viewpoint is needed, a new shot is composed. To avoid confusion, a standard set of definitions has been developed based on the portion of a subject that might appear in the viewfinder so that different shots can be discussed. To learn each shot, read this section first and refer to Diagram 2 which illustrates the type of shot. Watch a preproduced programme or something from television and try to identify the shots as they appear.

**Long Shot (LS)** ■■ contains the entire subject from head to foot, with a little of the background.

**Medium Long Shot (MLS)** ■■ This is a closer version of the longshot, but takes in a person from their knees upwards. This can be useful in certain circumstances, but usually makes people look too small.

**Medium Shot (MS)** ■■ takes in a person from the waist upwards. A cut to some detail about which the person is talking or perhaps a slow zoom into a closeup to follow up the MS.

**Medium Close Up Shot (MCU)** ■■ Shows the subject from the chest upwards.

**Close Up Shot (CU)** ■■ is a portrait shot of the subject's shoulder and face. This shot is more appropriate when some detailed facial expression is required.

**Big Close Up (BCU)** ■■ essentially shows chin to forehead. A useful shot, but should be used sparingly unless one wants to lessen its effect. Distortions will occur at the wide-angle end of the lens range.

In general, try not to overuse the medium long shot when recording people. A medium shot is fine for starting a sequence, if shooting someone talking to the camera, but after a few moments, move into a more intimate medium closeup or the viewer will be bored.



**Shot composition**



**Basic shots in sequences**

**Establishing Shot** ■ This shot is just a general view of the location and basically lets the audience know where they are.

**Introductory Shot** ■ If recording a personal interview, shoot at least one sequence of the person doing something else to introduce them to the viewers. It will help make the person seem much more interesting than just a talking head.

**Cutaways** ■ Cutaways add visual interest to or hide the fact that something has been cut from the dialogue. Although it is possible to edit out sound track without any audible differences, a visual jerk will occur unless a relevant cutaway is used to cover the cut. (More discussion of this is included in the section on mechanical editing.)

**Inserts** ■ Inserts are short sections of close-up action used to illustrate specific points which would be lost in a wider view. They are literally "inserted" during the editing process. The pace of action in an insert should be slower than usual, otherwise it can look rather comical.

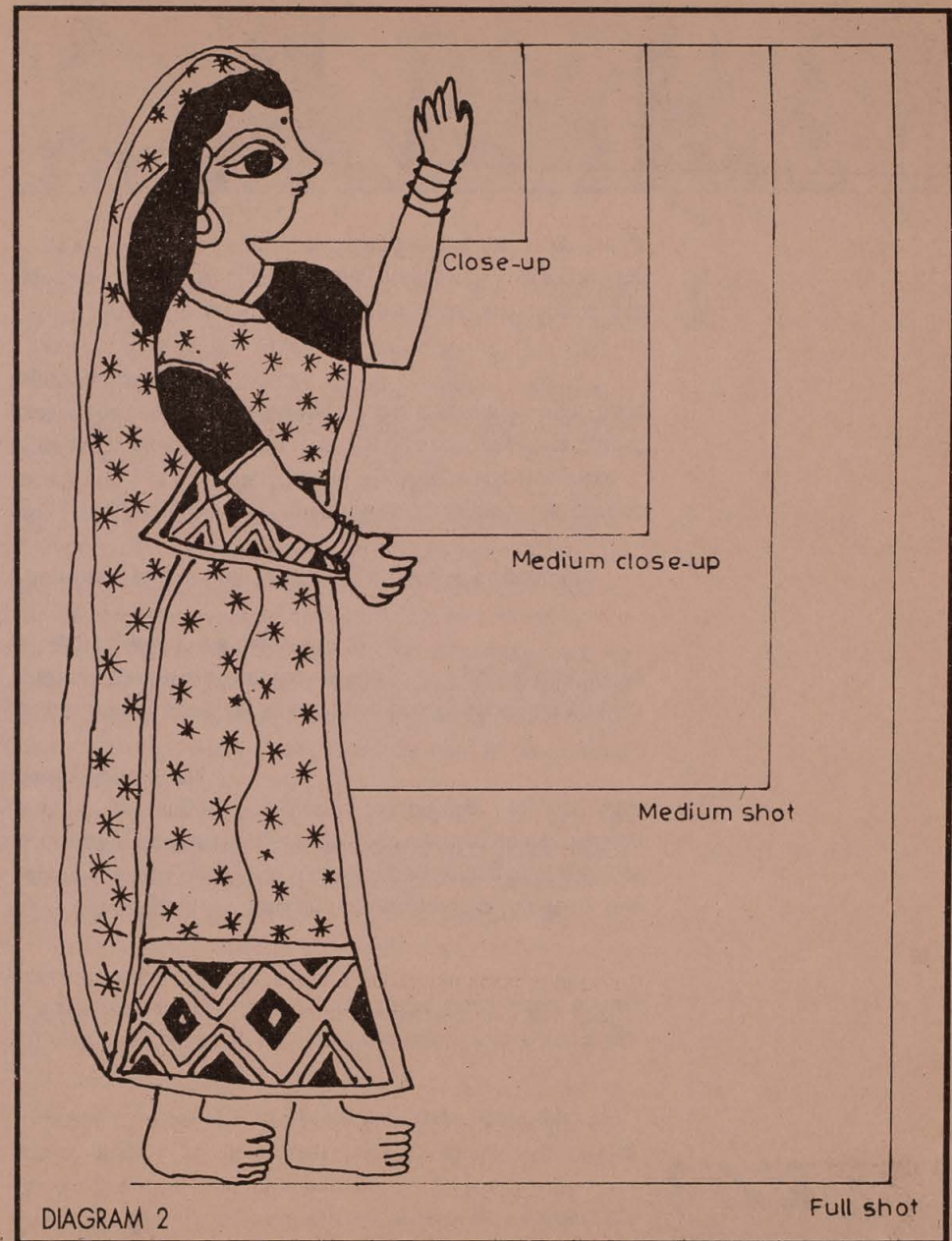
**Picture composition: The rule of thirds**

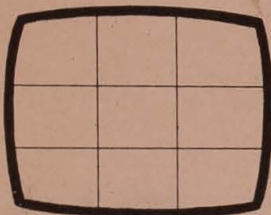


Attractive shot composition requires much more than being familiar with the difference between close up, mid shot and long shots. Each shot regardless of its type should be composed so that it is balanced and is visually interesting. Subjects that are placed exactly in the centre of the picture frame tend to create a disturbing effect.

Following the rule of thirds will help achieve a balanced image. Divide the frame area into imaginary thirds, both horizontally and vertically and arrange the subject matter along these lines until a balance is obtained.

When recording close-ups of people's faces, frame the face so that the eyes are one-third of the distance from the top of the screen (along with the horizontal line). The top of the head should not be touching the top of the screen, nor should the chin be sitting on the bottom of the picture. Make sure that there are no plants or





lampshades in the background which might appear as if they are growing from the subject's head.

►► **The importance of eye level**

Most camera shots are made from the perspective of the human eye. That is, the camera is usually positioned roughly five feet high, or the same perspective from which people see.

Recording someone who is sitting down, however, generally requires a lower camera angle, since it is uncomfortable to "look down" on someone else, unless that is the effect actually desired. Such a person will tend to look very weak and small. Similarly, shots of children are usually better when taken at the eye level of children themselves.

Alternatively, to make the subject appear imposing and important record from a lower camera angle. This can be achieved by kneeling down, with the camera positioned securely on the lap and with the viewfinder tilted upwards so that the picture can be seen.

◀◀ **Camera movements**

**The Pan ■** This movement basically involves swivelling the camera through a uniform slow motion to the left or right of the central shot. It is most often used to establish or reveal "panoramic" views hence the name "pan shot". It is useful for:

□□ showing subjects, such as landscapes or long buildings, which are not possible to show in a single shot because of their size.

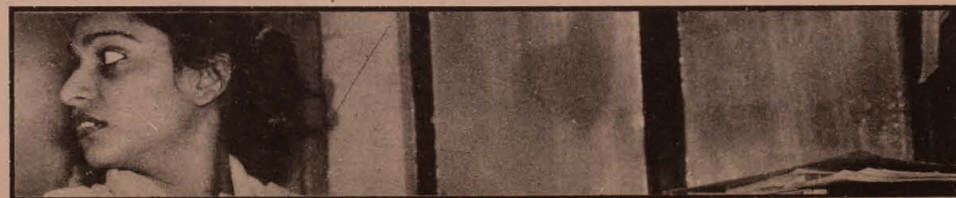
□□ indicating a connection or relationship between two separate objects or subjects. For example, starting from a shot of a woman's face as she strains to see something in the distance and then panning to the object of her attention, say her child, coming towards her.

Before doing a pan shot, try to discern exactly where it is to begin and end, by doing a few practice swings and paying attention to every thing seen in the viewfinder.

There are a couple of things to keep in mind when panning:

□□ For one, keep the horizon level throughout the camera movement. Consider the focus of the shot which may have to change throughout the pan. This is only necessary if the subject matter does not stay on the same focal distance throughout the panning movement.

□□ Difficulties occur if panning from a distant scene to one where there are objects close to the foreground. In this case, the focus will need to be slowly readjusted during the movement as



the closer subject comes into shot.

□□ A pan should start and finish without jerking. When one is about to start recording, take a deep breath, count to five and begin to pan. At the end of the shot, keep very still for a count of five, stop recording, and then let go of the camera. This will help minimize the camera shake.

**The Tilt** ■■ The tilt involves the movement of the camera slowly, either up or down the height of the subject. This movement can be used to build anticipation and expectation. Be sure to know the starting and the end point of the shot before beginning the tilt. Use the "pause" during a tilt (or pan) movement to create a feeling of anticipation in the viewer.

**The Zoom** ■■ This is a special movement which should be used sparingly because it can be visually disconcerting when used in excess. Video novices initially like the zoom function and tend to over use it. The best way to overcome this tendency is to playback the shots and see how disturbing the zoom can be.

The positive potential of the zoom is to make the subject appear larger and come towards the camera. In a sense, this is an unreal shot because the zoom is not a movement which the human eye can make, unlike a pan or a tilt. Practice the zoom a few times, making sure you pay attention to everything that is in the frame, and set the back focus. Do not forget that if one moves the camera position then the focus will need re-adjusting.

**Keeping the Camera Steady** ■■ A good habit to develop for each of these camera movements is to count to five after starting the camera and before beginning the actual



movement. Count to five again at the end of the movement before switching the camera off.

It is important to maintain visual continuity throughout any programme so that the viewer clearly follows what is happening. Essentially, maintaining continuity requires keeping consistency through the following aspects:

■■ Whenever a sequence is recorded of a person at a single task, her clothing, jewellery, hairstyle and the surroundings must be the same in each shot, otherwise viewers will be confused and may not immediately recognise the subject as the same person from shot to shot. Any change in her appearance would indicate that time has passed.

■■ In a sequence of shots, the action must also be consistent. If someone is shown using her right hand to do a task in one shot, in the next shot where she may be completing the same task, she must also be using the same hand or the viewer will not be sure that it is the same person involved. This also holds true, for example, if a person is shown walking from a mid-long shot, followed by a close-up of her feet. The second shot must show her feet in the same order and height as they were in the previous shot.

■■ "Time", as shown on the video screen, is almost never the same as real time. If it were, video programmes would be too lengthy for anyone to want to watch. Fortunately, in video, viewers do not need to see an entire action to realise that it has been completed. Usually, if a shot is used to establish the beginning of an action and another is used to portray the middle of the action, followed by another to indicate the action's completion, the viewers will accept that the action has occurred as if real time has passed, provided that appropriate shots are included between these in order to indicate the passage of time.

□□ If it is necessary to indicate that a longer period of time has passed (for example, to indicate the change in time from morning

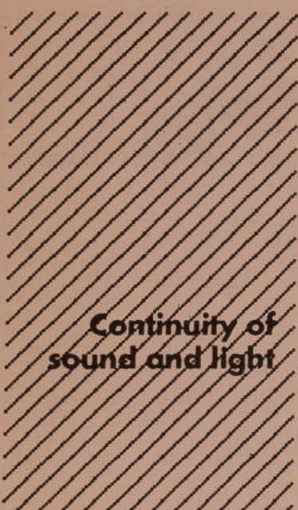


## Maintaining visual continuity between shots

### Continuity of appearance

### Continuity of motion or action

### Continuity of time



**Continuity of sound and light**

to evening) the same method is used, but the length of the inserted shots must be appropriate to the action's duration. If a change in seasons or age is desired, then it is necessary to change the scene, clothing and so on, to indicate this. The length of lapsed time (time between one action and another) is also important. The scenes that follow must have some relation to the first scene which is shown and must somehow indicate that a change has happened.

■ Consistency of sound and light is also helpful to maintain, if possible. If doing a sequence where the first shot has a clock ticking in the background, it is necessary that the clock is heard in each of the successive shots in order to indicate the same location.

Lighting consistency is a bit more difficult to remember while

shooting, but the difference will be visible in the finished product. It is also the most difficult to control because lighting conditions can change so quickly during a day.

A sometimes difficult concept to master is understanding the 180 degree rule. In order for the shots to make sense to the viewers, the camera can move anywhere within a 180 degree arc from the main line of action, but must not cross this line between shots. (see Diagram 3) To illustrate why, if a woman is shot walking from left to right in one frame, in the next frame she must also appear to be moving from left to right or her direction will seem to have changed. Taking the camera across the line will give the impression that she has indeed switched her direction. Likewise, if two people are recorded talking face to face in one shot, crossing the line will make it seem as if they have switched places. The camera can only cross the line if it is following the movement of the subject crossing the line.



◀◀ **Crossing the line: The 180 degree rule**

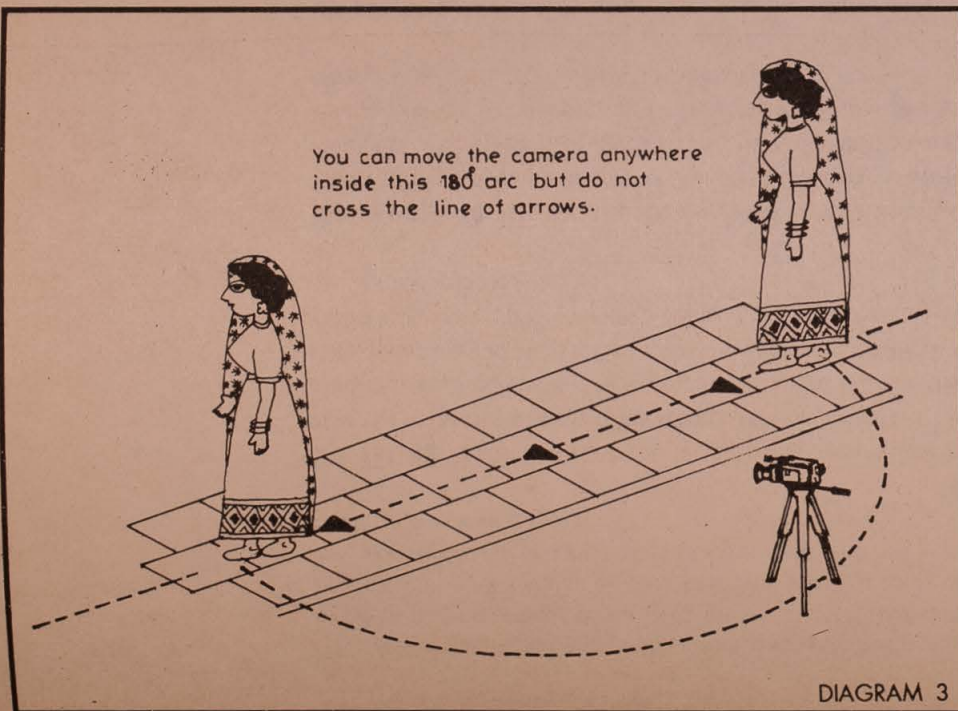


DIAGRAM 3

**Types of lighting**

**An understanding of the different types of light and their respective limitations and potential for shooting will help to achieve the most desired shots.**

It is desirable to have even illumination over the scene to be recorded. The more diffused the light is, the better the shots would look. If the sun is bright and high in the sky, deep shadows will appear on the subject's face. To avoid this, shoot under a tree or shoot next to a light-coloured building, which will reflect light back onto the subject's face, thereby filling in the dark shadows.

◀◀ **Lighting considerations**

When shooting outdoors, it is also useful to use some reflector boards positioned just outside the camera's field of vision. The simplest reflector is a piece of white expanded styrofoam. For more efficient reflection, use something which is shinier like cooking foil which has been glued flat over a board. Flat foil gives a very direct reflection, while crumpled foil reflects a more diffused light.



Position these reflectors below and to one side of the subject, so that light is reflected onto the face (especially in the hollows under the eyes). There is no need to match the brightness on the sides of the face because some difference will add interest and depth to the image.

Lighting considerations are crucial to video production because video cameras respond to light in a different way than does the human eye. The camera's automatic iris sets the aperture to the brightest light in the room (if inside, it will be the lamps themselves). But, of course, this will be far too small a setting for the surrounding illumination. If one manually adjusts the iris, it would be found that the camera cannot respond to the large range of brightnesses that are present in the room, to give a more balanced picture. The human eye and brain are much more sophisticated than a video camera head, therefore they compensate for a huge range of illumination.

Shooting outdoors is easier, mainly because the lighting is more even, but in bright sunlight one may face similar problems to those found indoors. While shooting, the general rule is to make sure that the whole image area is lit as evenly as possible. Using a small colour monitor will help.

The basic difference in outside light are described below:



### Outdoor light

**Mid-morning or mid-afternoon** ■ This is one of the best times to shoot. Shadows on faces are reduced because the sun is never higher than an angle of 30 degrees.

**Noon** ■ Around noon, when the sun is directly overhead, sunlight is at its highest angle, and hence most likely to cast dark shadows. This is the worst time to shoot, if the day is very clear and bright. On the other hand, with a heavy cloud cover, noon becomes the best time for shooting because although the sunlight is at its strongest, the clouds have a diffusing effect making the light less directional and therefore decreasing the chance of shadows.

**Early morning/late afternoon** ■ This is a bad time for shooting unless there are some special shots which are absolutely necessary to capture and this is the only chance available. At this time, the light is extremely directional and the sun is low so there will be long shadows with the light shining directly into the subject's face. It is usually difficult to adjust the white balance to compensate this kind of a lighting situation.



### Indoor lighting

To obtain sufficient and uniform light in an indoor setting, it is necessary to use artificial light in addition to the existing available light. A small, portable, battery operated light or sun gun is the minimum artificial light source that a group should obtain if it is





necessary to shoot indoors. Sun guns are not too expensive and can be handheld on a shoot.

However, a system of 3-point lighting is the most common method of achieving optimal indoor lighting conditions. Three sunguns can be used for this method, but it is preferable to use more powerful lights, if they can be obtained and if power is available.

The Key Light is your main light and should be placed just to the side of the subject. The key light provides a bright source of directional light and brings out the highlights on one side of the subject's face.

However, this light leaves the other side of the face in dark shadow, so an additional fill light is needed to brighten up the other side of the face. The fill light should be less powerful than the key light and more diffused in order to create some depth.

Finally, include an additional back light in order to separate the subject from the background. The backlight should be placed next to the subject, but the light should be directed behind the subject's head. Diagram 4 shows the position of all three lights.

### White balance and colour correction

White light is only truly white when there is a balanced mix of three pure primary colours. Most light sources are an uneven blend and, therefore, have either slightly more yellow or blue light depending on the colour temperature. Although the eye can compensate for these differences, the camera cannot and it has to be adjusted so that the "white" light resulting from any particular form of illumination will actually appear white on the screen. When set properly, the "white balance" button on the camera or camcorder corrects this.

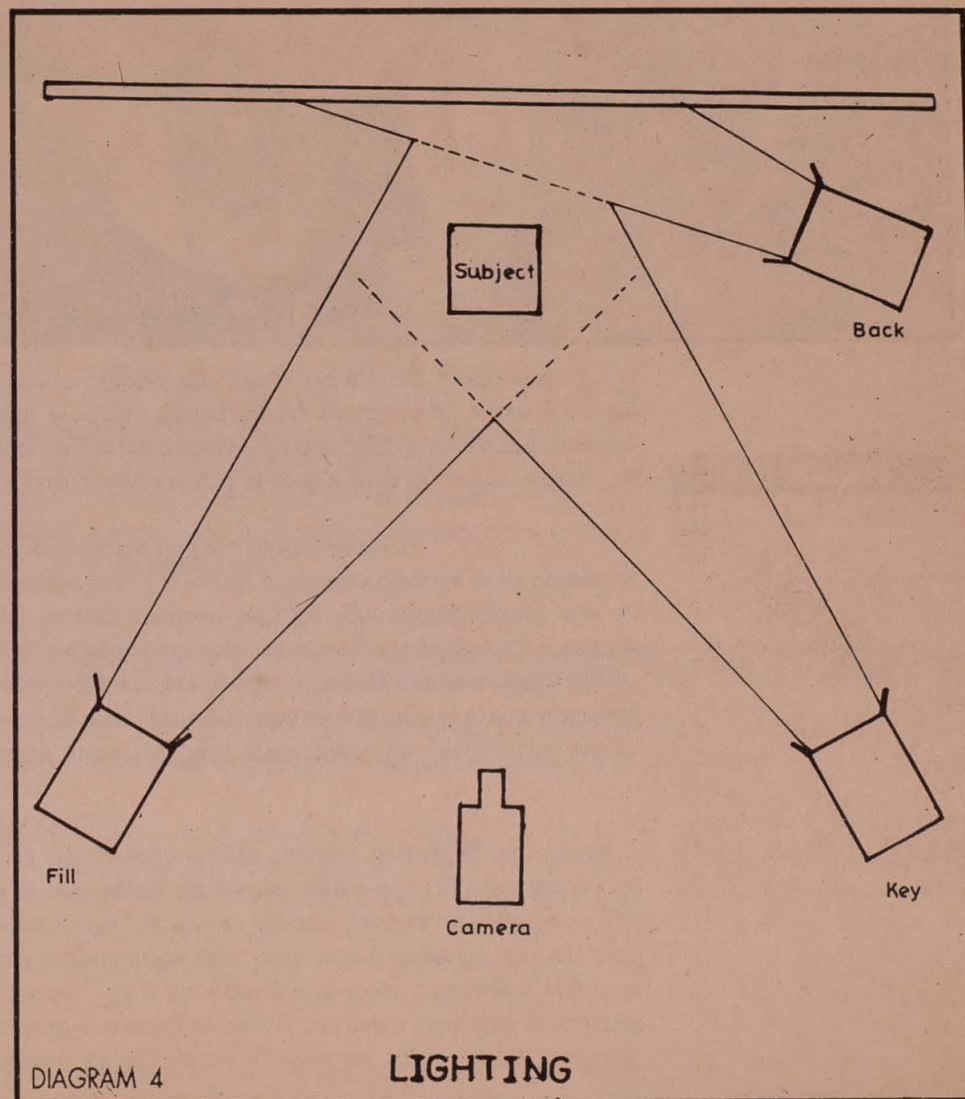


DIAGRAM 4

LIGHTING

## Sound

The reduction of home video recorders in size and quality from professional U-matic down to the domestic half-inch (12.5mm) format has made it difficult to achieve good quality sound recording. There is not enough room on these smaller tapes to store all the information needed for high-fidelity quality sound.

Although most video cameras are designed with some kind of built-in microphone, such microphones are limited and usually provide only minimum quality sound recording. For richer sound quality, it is better to plug a microphone into the "Mic In or Sound In" socket of your VCR, to replace the camera microphone.



### Types of microphones

DIAGRAM 5



TIE-PIN MIC



OMNI-DIRECTIONAL

The different microphones useful for video recording can be classified as "dynamic" or "condenser" microphones.

Condenser microphones are more expensive than dynamic mics, but are also lighter and smaller. They also give a better, more even response to sounds of different frequencies and they produce a stronger signal. Their main disadvantage, however, is that they run on batteries which must be checked regularly.

Different microphones have different capabilities, so choosing the appropriate type of microphone depends on the type of job it is needed to perform. The various types and their functions are described here, but refer to Diagram 5 for a more general idea of what each looks like and also for a stylised indicator for each one's pick-up range.

**Lavalier clip lapel microphones** ■ This type of microphone is meant to be inconspicuous and unobtrusive and is usually attached to clothing (shirt collars or lapels) during recorded interviews. The microphone cord can be easily hidden by running it up the sleeve or trouser leg. The wearer must take care so that the rustling of clothes or breathing is not too loud and thus picked up by the microphone.

**Omni-directional** ■ An omni-directional microphone is

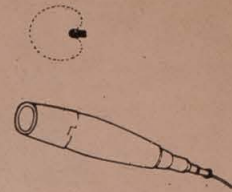
equally sensitive to sounds coming from all directions but is most effective for sounds or someone speaking at a close range. Omni microphones are generally cheaper than other microphones and are simpler to use. They are dynamic microphones and can be hand-held or mounted on a stand, and used indoors and outdoors.

**Unidirectional or Cardioid mic** ■ Unidirectional microphone picks up sound from only one direction but covers that area very widely. These are therefore suitable for recording interviews, discussions or conversations. To be effective, this microphone should be directed specifically at the source of the sound.

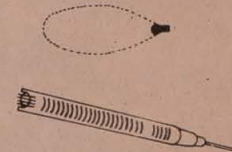
**Super-directional (shotgun or rifle) microphone** ■ These microphones are useful for recording sound from a distance. To be effective, they must be directed at the source of sound, since they have a narrow recording angle of only 40 degrees. Super-directional microphones are shaped like "rifles" or "shotguns" and are commonly known by either of these names.

Although lighting constraints make recording problematic, shooting indoors allows for the most control over unwanted noises. To avoid intrusion of unexpected visitors someone should be appointed to guard the entrance. Outside noise can be further reduced by closing windows and buffering noise by covering with blankets, towels, rags and clothing. Any noisy inside machinery (such as ceiling fans and desert coolers for example), should be temporarily turned off if possible so that any background or humming noises can be reduced if not eliminated altogether.

Try to determine the area's acoustics before shooting and position the subjects for maximum sound effect. An ordinary omni-directional microphone can be used for a two person discussion. A larger group on location can be recorded with a directional microphone, turned towards the speaker.



UNIDIRECTIONAL/CARDIOID



SHOTGUN OR RIFLE MIC  
(DIRECTIONAL)



### Recording sound indoors

Recording sound outdoors



The biggest problems here are unwanted noise and wind. Try to have the microphones close to the subject and use some kind of adequate wind shield to reduce static sound from the wind.

While shooting an on-the-spot interview, make sure that the interviewer holds the microphone tightly and doesn't move her hands around on the body or the microphone. Keep the microphone about 30 cm away from the mouth of the speaker but experiment first to see where the best position actually is.

When it is not desirable to have the microphone appear in the shot, try to use a shot-gun microphone placed as close as possible to the subject, but still out of view. Alternatively, lapel microphones can be fixed under people's clothing, but be sure to be careful of the wires and rustling of clothes.

If possible, monitor the recording through headphones to ensure good quality recording. If using a portapak unit, rather than a camcorder, someone else can wear the headphone and monitor the sound level.



Sound recording tips

☐☐ Do not let anyone touch the microphones while recording. It produces loud bangs and scraping noises.

☐☐ Insulate a table microphone from the table by placing it on a foam pad, blanket or alternative cushioning. Otherwise, any movement on the table itself will be picked up.



☐☐ Keep microphones out of the camera shot.

☐☐ Make sure that all the cables are kept neat (taping them down with masking tape helps). Securing the cables is especially important to lapel mics, so that people do not fall over them.

☐☐ If one is recording an event over which there is little control, it will help to position and test the microphones well before the activity begins.

**Operational and handling noise** ■ With a built-in or a mounted microphone, handling and operation sounds (such as zoom and auto-iris function) are recorded. Try to minimize handling noise or, better still, use an auxiliary microphone connected by an appropriate cable.

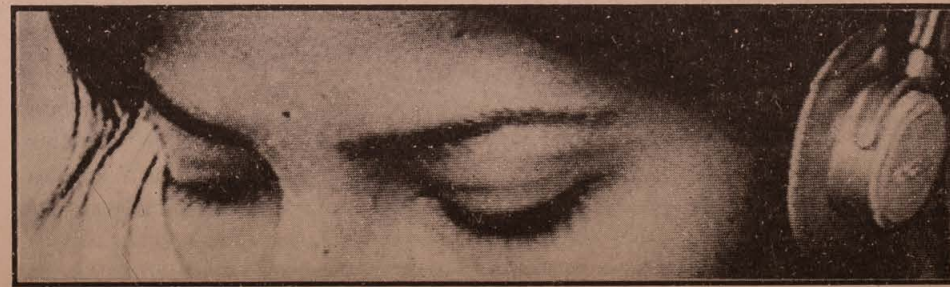
**Wind noise outdoors** ■ Fit a foam-rubber sleeve or shield around the microphone and hold it sheltered from the wind.

**Howling noise** ■ If the monitor is being used while recording, make sure that its sound is down completely, otherwise this sound will also be recorded and a high pitch piercing or "howling" sound will result.

**Pitch change at edit points** ■ This is sometimes inevitable in the copying/editing (tape-to-tape) process. Professional servicing of both camcorder and VCR will minimize it.



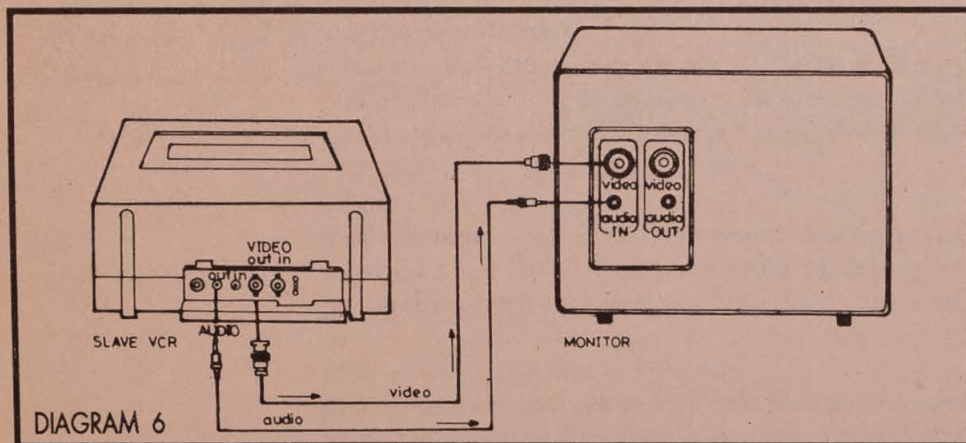
Sound troubles



**Low muffled sound, high background sound** ■ When this happens, the video heads need cleaning. Check the specific equipment manual or go to the servicing technician who can service the equipment properly.

## Connecting the cables

Setting up the playback equipment (in other words, linking up the monitor to the VCR, will involve at least four cables). Fortunately, it is almost impossible to hook up the cables incorrectly. Find the sockets for the power source cable, "video-in" and "video-out" at the back or the side of the VCR. Also notice the sockets for "audio-in" and "audio-out". On the back of the monitor, find the socket for "video-in". (See Diagram 6 for an example.)



## Types of connectors

There are three basic types of connectors and cables: (i) those used for RF signals; (ii) for video signals; (iii) for audio signals and (iv) for connecting to the power supply.

DIAGRAM 7



RF OR AERIAL

**RF or aerial connector cables** ■ The co-axial (co-ax) connectors most often carry signals at radio frequencies. The RF cable is also useful when direct video and audio links are not available because it can do the job of both.

**Multi-way camera socket** ■ Connects the camera to recorder and carries all the necessary electrical signals. These include video and audio in/out; power, remote control and other information lines.

**BNC connector** ■ The standard connector for video signals, it has a centre pin and an outside collar with a twist lock fitting to ensure a secure interference-free connection between plug and socket.

**Phono connector** ■ Also called a "cinch" or RCA connector, this is the standard connection for most audio links. Unlike the BNC connector it does not lock onto the socket. There are some recorders which have phono sockets for video use.

**"Mini" or 3.5mm jack** ■ A miniature jack socket used for a variety of different applications. Most usual are microphone inputs and earphone outputs. It is also used for remote control inputs.

**5-pin DIN** ■ This is usually used as an audio connector. It has a standard connection configuration for audio in/out on video and audio recorders. The 5-pin DIN is useful for connecting the video recorder to a stereo system for sound dubbing and re-recording.

**Power connector** ■ A variety of sizes and designs exist, all used to feed the correct DC voltage into the recorder, either from a car battery adaptor or a non-standard power adaptor. They are also found on cameras.

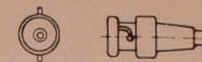
**Multi-way tuner/timer plugs** ■ These plugs usually differ from machine to machine. They carry signals from a companion tuner/timer unit – video and audio in/out; power in; and some remote control functions. This socket is also used when connecting up a main power unit/battery charger.

There are, in addition, other specialized cables and plugs, for



MULTIWAY CAMERA SOCKET

## Video cables

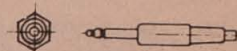


BNC CONNECTOR

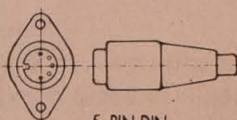
## Audio cables



PHONO (RCA) CONNECTOR

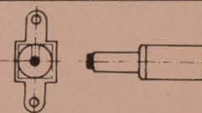


3.5 MM JACK

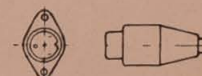


5-PIN DIN

## Power connectors



POWER CONNECTOR



MULTIWAY TUNER/TIMER PLUG

example, those needed to supply power from the mains, or a battery pack or to connect a camera (which involves passing video, audio and other signals down a single cable). These, however, often use specially designed connectors and cables with ten or more different cores to take all the signals, and have to be made up individually.

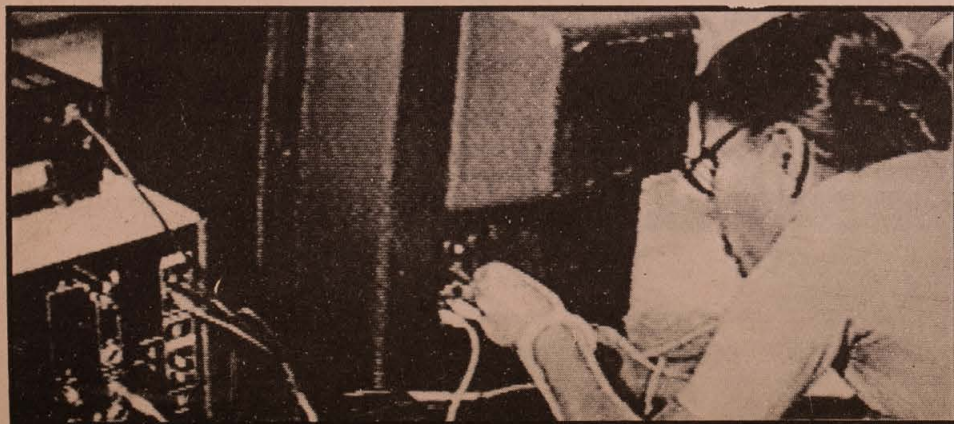


**Caring for connectors**

☐☐ Treat connectors carefully, especially when inserting them and pulling them out. When linking up multi-pin connectors, check that the pins are in line. There is often a slot or pip inside to act as a guide. When disconnecting, remember that there may be a release mechanism and do not try and force the connector. Rough treatment could bend or break a pin.

☐☐ Keep at hand a spare set of the more important cables and connectors in the system. There are adaptors for some of the connector combinations, enabling one connection to stand in for another.

☐☐ However overwhelming it may seem at first, it is worth while to learn to recognize all the connections by name. If an audio system is later combined with the existing system, a maze of confusing cables will result.



☐☐ Cable faults account for almost eight percent of all common problems in video work. These usually occur in the connections which link the ends of the cables to the equipment. Always connect and disconnect the cables by holding the connector, not the cable, and never use force. Inspect the connectors regularly to make sure they are clear and that the pins are not broken or bent. Camera cables have multi-pin connectors, and each pin carries different camera functions. So, if you drop or tread on a connector, make sure none of the pins are broken or misaligned. ■

**Pre-shoot checklist**

**Making a videotape can require little more than a camcorder or a portapak unit, blank videotape cassettes and recharged batteries. For a more complete shoot, however, additional equipment may be desirable. This list describes the things which are important to check before starting out to shoot.**



**Equipment checklist**

- **Camera** ■ Is it working properly?
- **Recorder** ■ Is it also working well?
- **Batteries** ■ Are they fully charged? It is important to have extra batteries, and a charger in case a power source is unavailable.
- **Tripod or Monopod** ■ Bring this only if it is really necessary since tripods add extra weight and are cumbersome to carry. A monopod is a single pole type of camera support which is less cumbersome, but which can provide reasonable balance.
- **Microphone** ■ Is the chosen microphone appropriate for conditions where the shooting would take place? Check the microphone to see if it is working before heading out and that it is switched "ON" once recording is to begin.
- **Microphone Stand** ■ Is a microphone stand

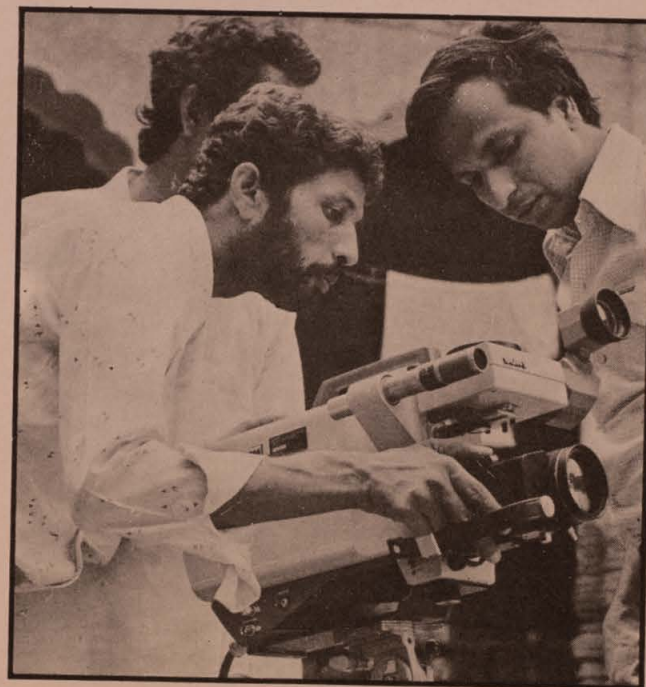


required? This really depends upon the shooting requirements and size of the shooting team.

- **Headphones** ■■ These should be adjustable with fitted earpieces and the plug should fit the camcorder or the VCR of the portapak unit. An adaptor connector may be needed to have the cord fit properly.
- **Monitor** ■■ This is not absolutely essential, but is extremely helpful if obtainable and if adequate power or batteries are available, because it allows both the colour balance and shot composition to be checked as recording occurs.
- **Monitor Cables and Batteries** ■■ These are only necessary if a monitor is being used. Make sure they are fully charged and enough are brought to last the duration of the day's shoot.
- **Video Cassettes** ■■ Are they the right kind (VHS, U-Matic or other) and in good condition, ie, no dropouts?
- **Lamps** ■■ Are they necessary? Is a battery or generator obtainable if no electrical power source is available in the community?
- **Spare Bulbs** ■■ It is useful to bring one spare bulb for each lamp used.
- **Extension Cables** ■■ Bring one for each lamp, plus one each for the recorder, monitor, and audio recorder. A good supply of multi-way adaptors is also extremely useful. It is always better to have too many than too few.
- **Props, Scenery and Costumes** ■■ Depends upon the shooting requirements.

Before starting to shoot make sure that

- The location is fully researched for potential obstacles.
- All the possible camera angles have been checked and worked out.
- A story board of the desired shots is designed.
- The electrical power supply situation is investigated and alternative power arrangements made.
- Possible sources of sound inferences are determined.
- All the necessary permission is taken.
- Transport for the equipment is arranged.



## ◀◀ Checklist before shooting

## ► Pre-shoot checklist



- The division of tasks is determined.
- All the equipment is checked and is working.
- All the equipment is assembled according to the equipment checklist.
- All cables and leads are checked to be sure that there are no loose connections.



### Setting up

- Connect camera to power adaptor.
- Connect power adaptor to AC supply, the Video Out and Audio Out plugs to the 'Video In' and 'Audio In' sockets on the VCR (check the operating manual for the specific equipment). It may also be possible to use a multiple pin cable (for example, a 10 to 10 pin) or a cable which is attached to the camera.
- Connect the VCR to the TV set or monitor using the appropriate cable or cables.
- Put the lens cap on to the lens to protect the camera tube.
- Set the colour temperature control to the appropriate setting (indoors, outdoors, cloudy, sunny and so on)
- Switch on camera adaptor, VCR and TV.
- Point the camera at a well-lit subject. Remove the lens cap.

Open the iris (again check the operating manual for the precise way).

Check the image on the monitor screen and in camera viewfinder.

Zoom in on the subject, adjust the focus and zoom out to frame a shot.

Check the colour on the TV screen and adjust the White Balance.

Load the cassette into the VCR or camcorder.

Check that the tape is at the correct starting point.

Pick up the camera, find a holding position that is personally comfortable and steady and position the viewfinder appropriately.

To start recording, both the "record" button and the "pause" button must be pressed simultaneously. If using a camcorder, both the buttons will be on the same unit. If using a VCR, the VCR operator must press both buttons on the VCR unit. Once both are pressed, the system will remain in the "pause" mode, until the camera person presses the "tape run" switch and recording begins.

Press the tape run switch and test shoot the subject for 20 seconds. Press the camera operating switch again to stop recording.

Close the iris, replace the lens cap, switch camera off and put it down carefully where there is no danger of anyone tripping over any connecting cables or over the equipment itself.

Press the rewind button on the VCR to wind the tape back to its starting point.



### Making a test shot

□□ Press the play button on the VCR and check the replay of the shot on the television or monitor. If using the camcorder, the playback can be viewed in the viewfinder.

□□ Repeat the process with a variety of different subjects to see how they look on the screen.

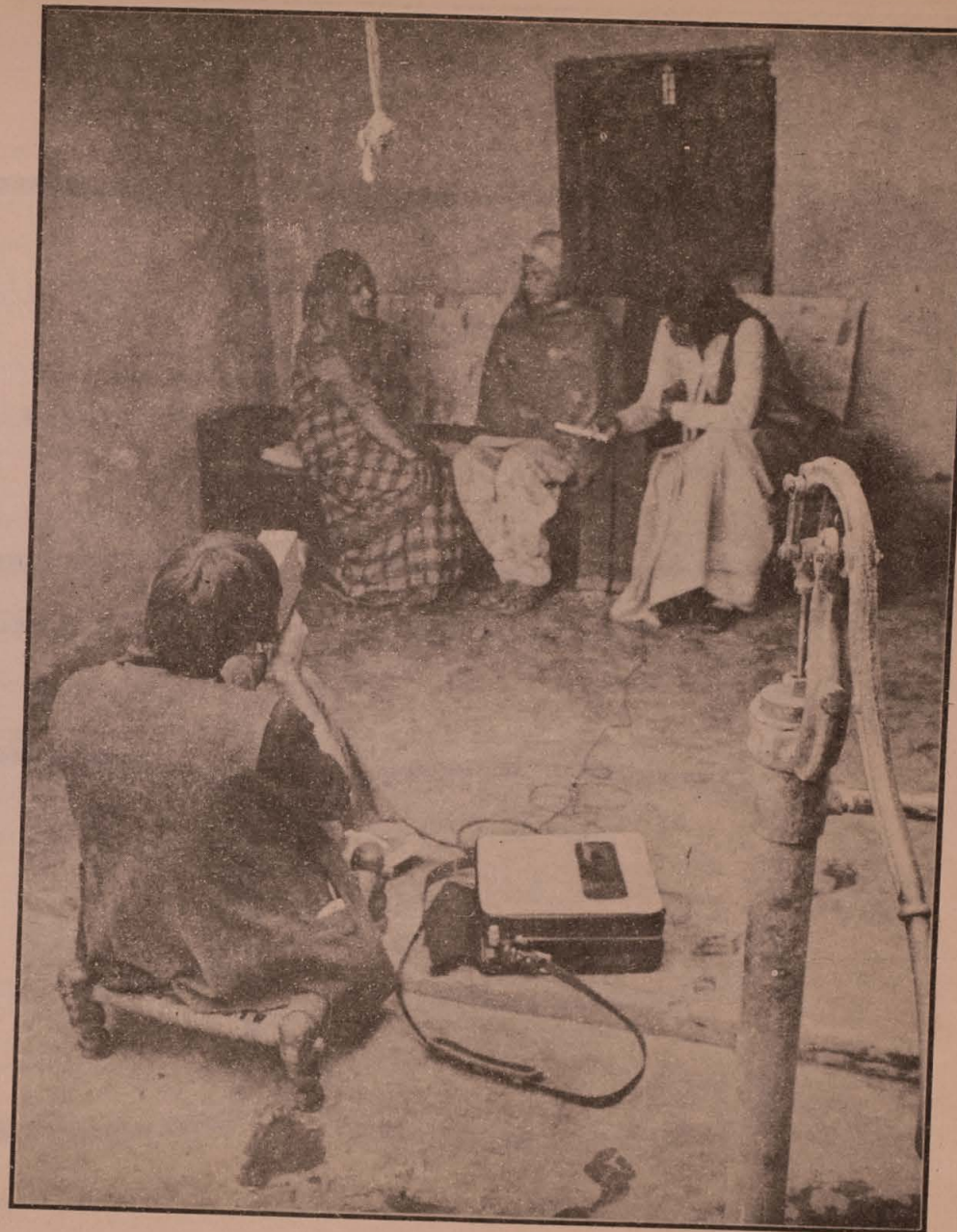
### ▶▶ Story boarding

Organising and scheduling a shoot will be greatly facilitated if the group prepares a script or at least a storyboard of what they want to shoot. A storyboard is simply a series of rough sketches of the shots in the desired composition and in the order they are to occur in the final programme. A storyboard will help to visualize the programme in advance and will give a brief idea of its flow, duration and the like. Moreover, it saves time and footage during shooting and editing. One does not have to be a good artist to make a useful story board; simple stick figures are all that are required.

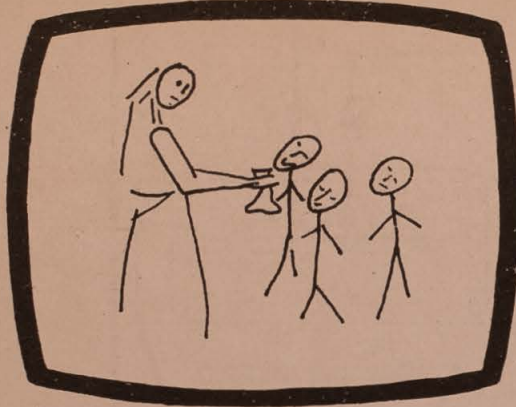
It is important to keep the storyboard simple and flexible, because the recorded shots may be quite different from those planned and visualised. If it is impossible to obtain a shot planned on the storyboard, keep looking for something similar, or some other shot which would make the same point.

It is not necessary to stick strictly to the storyboard. Be equally prepared to take advantage of any unexpected events which may be more relevant than those planned. These can add spontaneity and are frequently the most visually interesting, providing the camera movement is steady and firm.

Even if the storyboard is no more than a list of shots which indicates an intended sequence of visual ideas, having a definite plan to work from makes it easier to take advantage of unexpected opportunities. A blank storyboard sheet is provided for duplicating purposes.



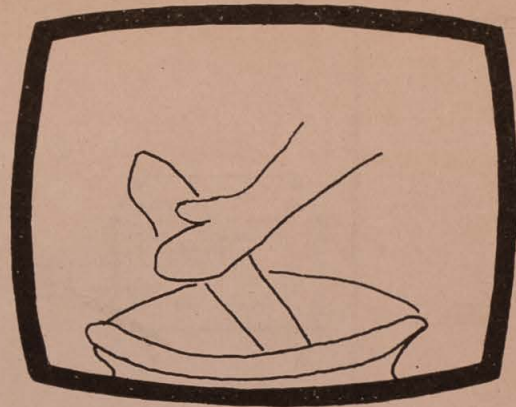
The image shows a storyboard template on a light-colored page. It is enclosed in a large rectangular border. Inside, there are two rows of three rounded rectangular frames. Each frame is empty and has a thick black outline. Below each of these frames is a smaller, empty rectangular frame with a thin black outline. The layout is organized into a 2x3 grid of main frames, with a smaller frame centered under each one. The page is marked with a decorative horizontal line consisting of two parallel dashed lines near the top and bottom edges.



MLS  
Woman selling snacks to  
school kids - snack  
producers.



MLS  
Traditional grinding



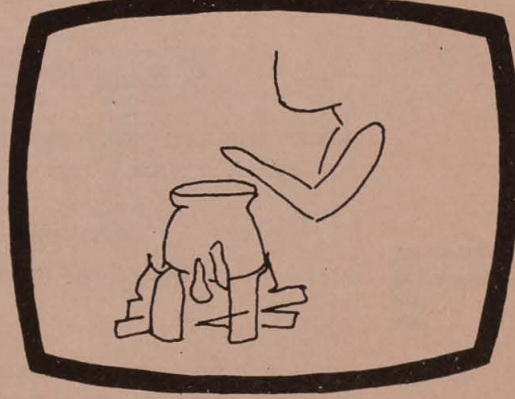
CU  
Traditional grinding



MS  
Chaki grinding



MS  
Of chaki grinder also  
speaking about the chula  
& how it saves time & pulses



MLS  
Of traditional stove  
in use.

## Editing

Video-editing (combining shots in sequences in an order so that they communicate or make a point) is much more complicated with videotape than it is with film. Unlike film editing, video editing is not completed by a process of cutting and splicing. Instead, it involves copying the desired shots from the tapes of raw footage onto another tape in the order in which they are to be seen in the programme. A new blank tape is used to copy chosen shots from the original tape or tapes in the desired sequence until the entire video programme is completed.

In principle, the process is fairly simple, but in practice editing can be fairly tedious and technically complicated because it requires a fair deal of synchronization which formal editing suites can facilitate.

### Editing without an editing suite

However, there is a method of editing called "crash editing" which can be learned with patience and practice. Two VCRs are required to implement this editing method. This process is called crash-editing because the signals from the two VCRs cannot be totally synchronized. Hence, the input signal from the slave VCR

"crashes" onto the tape on the master VCR causing a glitch or burst of video noise between shots.

It is impossible to remove the glitch entirely when editing with home VCRs, but through practice with a simple edit system of a monitor, master VCR, slave VCR, it will be possible to time the edit entry and exit points for good results. (See Diagram 8 for the correct connections.)

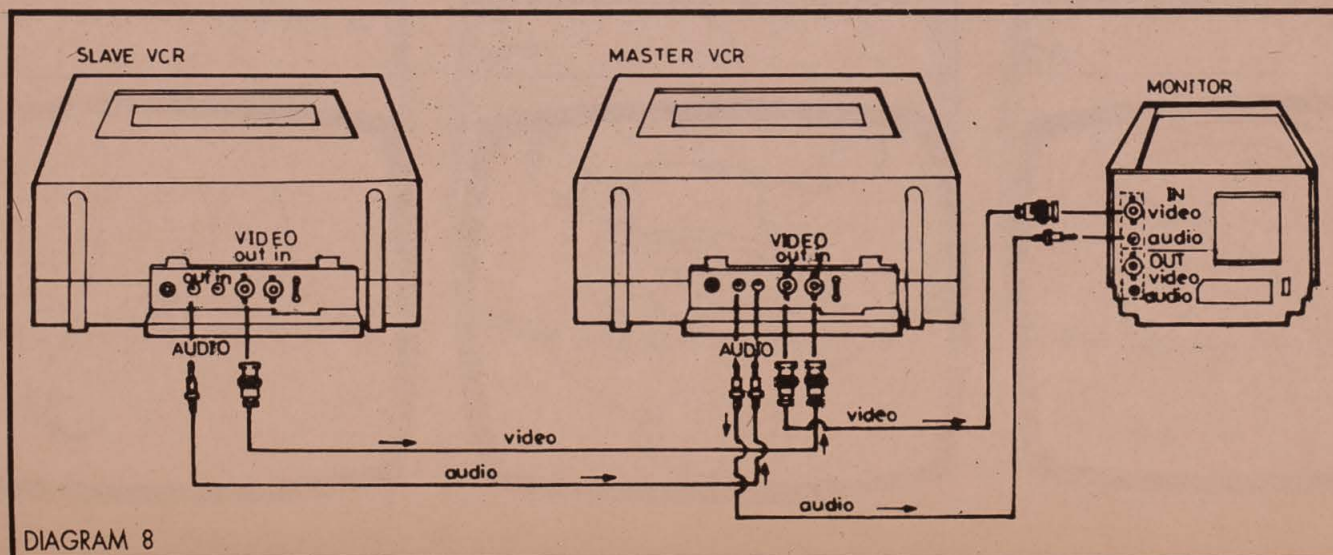
□□ For the master VCR, choose a machine which gives the best freeze frame picture when in pause mode.

□□ Connect the video and audio outputs of a second or "slave" VCR to the video and audio inputs of the master machine.

□□ Connect the master VCR's "RF Out" terminal to the "RF In" of the television or monitor.

□□ Put a new blank tape in the master.

### Manual editing





- Put a tape with the rough footage into the slave recorder.
- Find the point on the slave tape a few seconds before the point where the copying is to start and set the slave VCR on "pause".
- Set the master VCR to "Pause/Record" at the point where the copying is to be desired.
- Set the slave VCR to "PLAY" and watch its progression on the monitor.
- As soon as the slave VCR reaches the sequence to be copied, release the "PAUSE" button on the master VCR and the sequence will be copied on the new master tape.
- When the end of a shot is copied, press "PAUSE" again on the master and then "STOP" the slave machine. Do not use "STOP" on the master, or noise burst will result.
- Review the complete edit by rewinding and playing the master VCR.
- Select the next sequence to be copied from the slave tape and repeat the process.
- It is important not to take too long to find each desired shot on the slave while the recorder is in "PAUSE/RECORD" mode. Keeping any machine in the pause mode will take a while, set the master on "STOP" and reset to "PAUSE/RECORD" only when the shot is found on the slave tape.



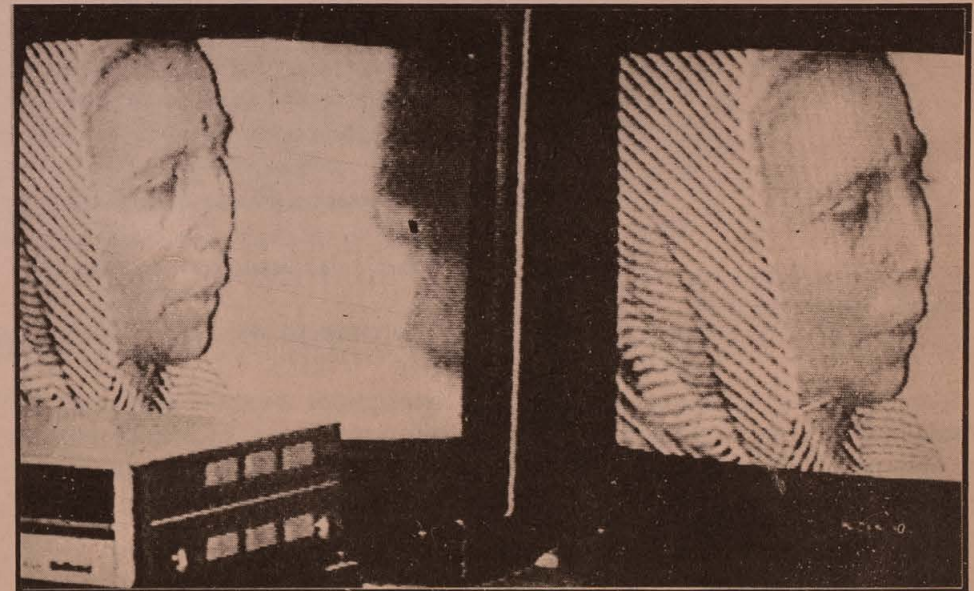
### In-camera editing

Video SEWA, before obtaining their own editing equipment, used to shoot many of their programs in sequence in order to avoid editing. This is difficult to do during spontaneous events since little control is possible.

However, in some controlled situations, such as recording

personal interviews and instructional tapes, it is possible to shoot the programme in sequence, particularly if a good story board has been developed before hand and it is clear which shots and angles are needed. When shooting in controlled situations, the people being recorded should be briefed about the time allotted per shot. Rehearsing the sequence a few times before hand will also facilitate matters.

Recording in sequence involves shooting one scene and then putting the camera into the "PAUSE" mode while the position for the next scene in the sequence is located. Start with the titles and record them separately for an appropriate length of time. Put the camera in "PAUSE" and move to the next shot. Proceed in this way until all the desired shots are completed, including the credits at the end of the tape. It is important to be extremely quiet at the end of each shot before actually putting the camera in the pause mode. Since it is not possible to stay in the pause mode for more than a couple of minutes, the camera will have to be turned off completely resulting in a few glitches on the final tape. ■



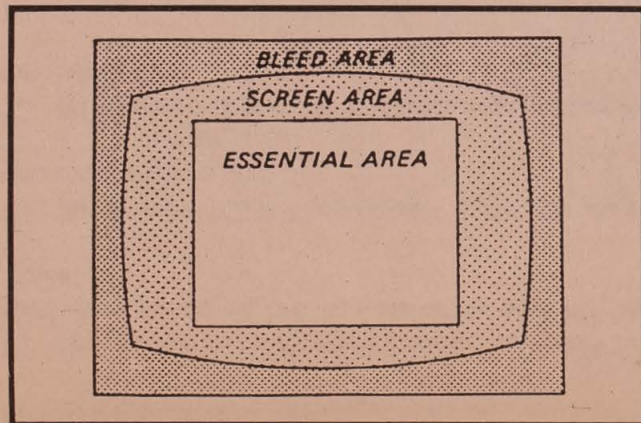
## Titles

Video is not as detailed or crisp as film or slides, so the titles must be kept simple and large enough to show up clearly on the screen. Positioning letters too close to the edge of the screen area will cause them to appear distorted. Screen size and picture quality thus limit the amount of information that can appear on a small screen. If a lot of information is required, it is better to spread the information over several frames.

### Credits, titles and sub-titles

Informal titles are the easiest to make and for many purposes, the most appropriate as well. The words can be written on a blackboard in chalk, or on paper with a paint brush or broad felt-tipped pen. As a rule, it is better to avoid harsh contrasts, such as blue and green on the screen and to avoid bright colours, especially deep reds which tend to look like they are "bleeding" on screen. Pale buff or light gray paper will look white on the screen without glaring reflections and pastels also work better in video.

The easiest way of shooting titles is to fix them to a vertical surface. The camera must be positioned square on to the surface, or the titles will look distorted. Position a lamp on either side of the camera, angled at about 45 degrees to the card, exactly the same distance away from it, and slightly above the camera.



## Commentary

It is always wise to keep the commentary to a minimum in any programme. The commentary should only be written when a final edit is available and is precisely timed to that visual track. It is then dubbed onto the final videotape, together with the other soundtrack, music and commentary.

There are two main rules to commentary:

- Make the commentary fit the picture, but
- Do not describe what is obviously shown on the frame.

Since video is a visual medium nothing is worse than listening to an audio which states exactly what is seen on the screen. "Making the commentary fit the picture" essentially means saying what needs to be said while the relevant image is on screen, but avoiding the tendency to "describe" the scene itself.

Once the final visual edit is done, each shot must be timed exactly. It is generally possible to get in between two or three words per second in a commentary. Each piece of writing that relates to one image or series of related images, is called a CUE. It is important to leave appropriate "pauses" during the commentary as well. The shot has to be registered visually first before the actual commentary audio begins. Therefore, the first words of the cue should be no earlier than three seconds into the video, allowing for an appropriate pause for the viewers. Silence can be just as effective as sound sometimes and gives the audience time to think and reflect between cues.

After every shot has been planned and timed, the final commentary can be prepared. The commentary should be typed double-spaced on one side of the paper and left loose, but held together with a paper clip.

Arrange each cue as a separate paragraph. If it looks as if a cue is going to carry over from one sheet to the next, re-type the whole

### Commentary and voiceover

cue on the next page. The exact start time should be noted in the margin for each cue. If there is a point in the middle or end which also has to coincide with a particular timing, then this should be noted. To make it easier for the commentator, numbers or dates should be written out in full. Keep the cues short, especially those leading up to vital timing points. Any cue that is more than three or four sentences long will seem complicated and lose the viewer's attention.

### Recording a commentary

□□ Rewind the videotape back to before the timing point and set the timer at zero, if one is being used. The person operating the timer should be some distance away and should remain quiet so that the sound of the timer ticking is not recorded on the commentary audio.

□□ A soundless signal should be established between the timer, the commentator, and the person responsible for monitoring the audio recording. All these people should also have copies of the same commentary sheets with the exact time cues.

□□ Put the audio recorder into record/pause mode.

□□ Ask the commentator to say a few lines as loudly as she will when actually recording and adjust the recording level on the recorder. The meters should just be peaking into the overload zones.

□□ Put the video recorder into pause/record mode.

□□ As soon as the commentator is ready and settled, call for silence, shout "tape running" and release the pause control on the audio recorder. It will now be recording.

□□ Release the pause control on the video recorder.

□□ The commentator should be watching for the timer's visual cue that recording has begun and should start to speak two or three seconds later after the cue is given.



□□ An additional few seconds should elapse after the commentator has finished her cue before the recording is stopped. Everyone should be silent during this time.

Although most VHS videotape cassettes have only one sound track, U-Matic cassettes have two. For this reason, many groups in India record their rough footage in the VHS format, but complete the final editing in U-Matic so that a second audio track can be used for commentary. In this case, the final tape will require sound mixing so that all the audio is eventually on one track again. The process also necessitates a VCR with a second audio track option and sound track microphone jack.

### Tips on trouble-shooting

Video equipment does not always function properly, but many of the problems that arise are due to human error and/or simple forgetfulness, rather than the failure of the equipment itself. This checklist gives several commonly encountered problems and their possible causes and solutions.

▶▶  
**Picture troubles**



**No picture** ■ Is the lens cap on? Is the camcorder switched on? Is the battery flat or unconnected? The problem could be due to one of these oversights.

**Grainy picture, washed-out colour** ■ Is the light sufficient?

**Burnt-out highlights** ■ Pale areas are due to over-exposure in strong sunlight. Adjust the iris manually to compensate?

**Dim "flat" pictures** ■ Some degree of condensation may be inside the lens, so leave the camera in a warm (but not hot) place until the moisture has evaporated. This problem may also result if the iris sensitivity controls have been set incorrectly.

**Spotty flickering picture** ■ This is usually the result of dirty video heads. So get them cleaned carefully.

**Geometric distortion** ■ The camcorder is too near a magnetic field, such as a transformer or a loud speaker, so re-position the equipment in another place.

**Colour cast** ■ Use the correct white balance setting, or auto balance. Sometimes, the hue cannot be corrected within the camera, typically on telecine-transfer or in difficult light conditions; a colour correction filter may help.

**Greenish tint to indoor pictures** ■ May be due to the effect of fluorescent lighting, in which case use an appropriate filter (e.g. violet).

**Auto white balance not working** ■ Insufficient ambient light, so increase the lighting level, if possible. Another cause could be that the white balance is beyond its correction range (for example, shooting intense white light from a bonfire), but a colour correction filter will improve the situation.

**No colour on replay** ■ The monitor or television screen is incorrectly tuned, so retune.

**Stationary spots or lines on the picture** ■ Foreign bodies on the lens are defocussed and rotate and move with lens action, so clean the surface with photographic tissue.

**Degraded pictures and/or sound on copies** ■ Some deterioration is unavoidable, but it can be minimized by:

- using high grade tapes;
- getting the best possible standard in the first generation or original recording;
- connecting the camcorder to the VCR by audio and video leads, rather than by radio frequency (RF) leads;
- ensuring that both machines are in top condition.

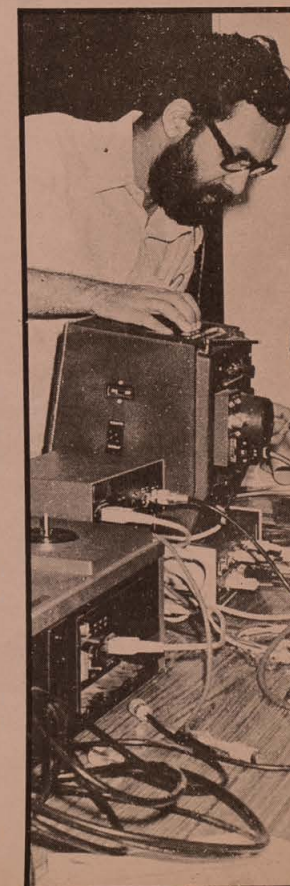
**Instability of picture at edit points** ■ Ensure that the VCR being used as the edit recorder has a backspace or an insert edit facility for smooth transitions.

**Horizontal bars of "snow" on picture** ■ Adjust tracking control. If there is no improvement, have the machine serviced. The "noise" bars are normal during the "search" (cue and review) operation.

**Picture rolls vertically** ■ Check if the monitor has an adjustable vertical-hold control. See if cleaning the heads improves matters. If not, get professional servicing.

**Auto focus not working** ■ Auto-focus window may be dirty or obscured by using hands too often. With a "difficult" subject rely on manual focusing.

**Focus changes with zooming operation** ■ Set up focus at the full zoomed-in position.



**Operational troubles**

**Camcorder not functioning** ■■ May be a result of dew or moisture condensation, battery flat, power unit not plugged in or switched on, no tape placed in the machine.

**No tape motion or jumps to rewind or fast forward** ■■ In excessive light, the camcorder's tape-end sensors are triggered into stopping the tape. Decrease the amount of light.

**Short battery operation** ■■ Excessive use of auto zoom, auto focus, pause and stop/start controls; battery not fully charged or worn out; low ambient temperature; 'internal presets' or power supply which may require adjustment by an engineer. Check all of these.

**No record function** ■■ Check that the safety tab on the cassette has not been removed.

**Stops during fast forward/rewind** ■■ Check that the counter memory or tape index switch is off.

**Always stops at well-defined point in tape** ■■ Damaged tape is triggering the tape-end sensors to stop. Discard the tape.

**No rewind or fast forward** ■■ Tape is already at the beginning or end.

**Cassette will not eject** ■■ On some models, this will be the case if the battery is exhausted.

**Playback picture is unclear** ■■ The recording was underexposed or out of focus.

**Camcorder/camera switches itself off** (after a few minutes in "pause" or "stop" mode) ■■ This is a normal design feature for saving power. It helps prevent damage to the tape by releasing it from tension in "PAUSE" mode. Nothing is wrong.

**TECHNICAL NOTES**



**NOTES**

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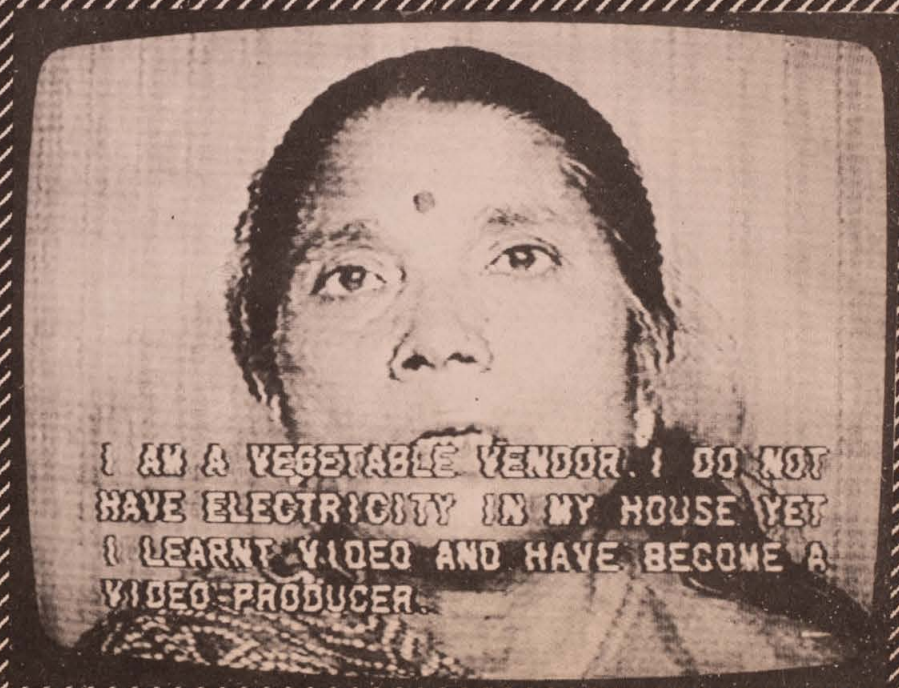


# TECHNICAL

## Part Four

# ▶ OTHER RELATED INFORMATION

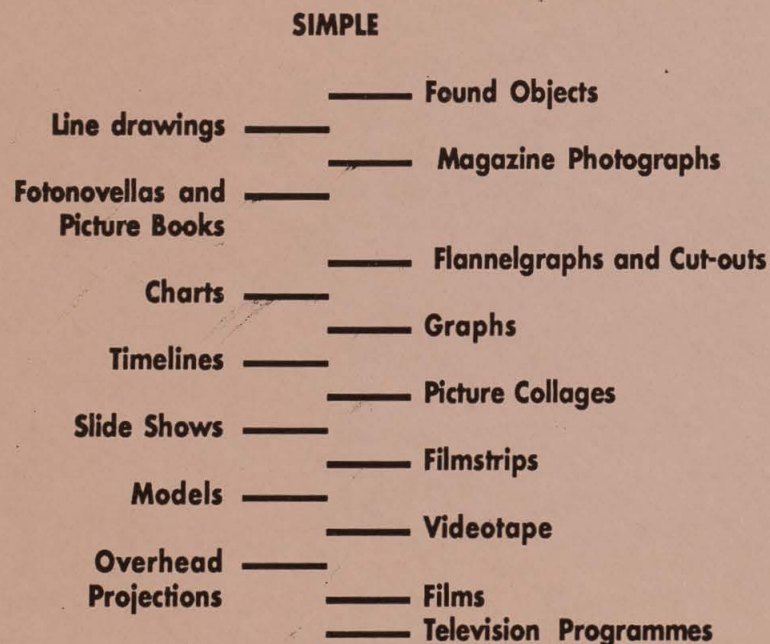
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  - ▶▶ Visual aids: A description
- ▶ **Monitoring and evaluating** 77
  - ▶▶ Difficulties in evaluating / Overcoming evaluation constraints
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  - ▶▶ An experience from Care - India



I AM A VEGETABLE VENDOR. I DO NOT  
HAVE ELECTRICITY IN MY HOUSE YET  
I LEARNT VIDEO AND HAVE BECOME A  
VIDEO PRODUCER.

► **A taxonomy of visual media**

A variety of different visual aids are possible for the purpose of rural development. These may be chalkboards, posters, slides, videotapes, cartoons, and even weavings or tapestries. The appropriateness and usefulness of a particular visual aid depends upon the learning situation, the message content, and the learners in the particular situation. Not all visuals or audio-visuals will be available or appropriate for every learning situation or preferred equally by all rural viewers.



**COMPLEX**

(from Vella, 1979:3)

Vella (1979) has placed the appropriateness and usefulness of several visual media on a continuum chart moving from her version of the simple to the more complex. The chart is adapted here as a starting reference point for discussion.



**Visual aids:  
A description**

Although several manuals and booklets are available which describe the various types, a short index is borrowed here from Saunders (1974) which goes into more detail describing some of the common visual aids, explaining the recommended audience size and listing their respective advantages and disadvantages.

□□ Chalkboards can be any rigid surface painted either green or black; on which one can write or draw with chalk. Usually the audience which can utilise the board can be between 10 and 30 people, depending on the size of the board. The advantages of the chalkboard are that it is inexpensive, can be homemade, easily maintained, and requires a minimum of preparation. However, a chalkboard can be difficult to transport to remote areas and is limited to the user's artistic ability.

□□ Flannelboards can be any piece of flannel or cloth to which terry cloth or felt figures will adhere if backed with flannel or felt cloth, sand paper or glued sand. Audience size depends on the size of the flannel board and the size of the figures that are being used, but generally 15 to 20 people can be involved. Flannelboards can be made inexpensively from local materials. They are easily maintained and transported to remote areas. Figures can be used in different presentations. They are ideal for showing "sequence of events" and viewing lessons. However, flannelboards do require considerable advance preparation. They are also difficult to use out of doors if there is any wind. Also, some artistic ability is required for making homemade figures.

□□ Posters usually involve a single message on a large sheet of paper, with an illustration. The audience size has no limit because it is not necessary for everyone to look at a poster at the same time. Posters are also inexpensive and relatively easy to make. They generally require a minimum amount of time to prepare and use and are very easy to transport. However, they do deteriorate rapidly and can confuse the audience if not properly designed or if loaded with too much information. Usually, some artistic ability is required for making one's own posters.

□□ Flip Charts are illustrations on paper or cloth, usually larger than 21 cm by 27 cm; bound together with rings or strings. They flip over in sequence and are useful for audiences of 15 to 30 people. Audience size will depend on the size of the flip chart illustrations. They also are inexpensive, can be homemade, and are very easy to transport. They are a good way to give information in sequence; and because they are bound, the illustrations stay in sequence. However, they do deteriorate with constant use and some artistic ability is required.

□□ Flash Cards are illustrations made on pieces of heavy paper smaller than 21 cm by 27 cm. The illustrations are not bound, but are arranged in sequence. Flashcards are small, no more than 15 people should be in the audience at any one time. These too are inexpensive to produce and easy to transport. They are a good way to give information in sequence to small groups. However, they do deteriorate with constant use unless laminated. Some artistic ability is required if making homemade flashcards. They are easy to get out of sequence.

□□ Comic Books are small booklets but rely almost completely on illustrations to relay their message or story. Written text is kept to a minimum and is usually positioned in "bubbles" to indicate conversation coming from the characters. Comic books are usually humorous in nature and require some plot or character development through the story. Extensive artistic ability is required for comic books to be effective.

□□ Picture Books rely heavily on photographs or illustrations but usually only have one picture per page. Text is kept to a minimum. No "plot" is necessary, but consistency of theme is important. Photographic skills are important in production.

□□ Fotonovellas are like soap operas, except in comic book format. Unlike comic books, however, fotonovellas use photographs (usually of paid actors and actresses) who dramatize the plot. Again, text is written in "bubbles" coming from the mouths of the characters. Photographic ability and

acting or the ability to dramatize are necessary for the characters. Fotonovellas require a great deal of preparation.

□□ Pop-up Cards are cardboard displays and/or exhibitions used as other visual materials which serve basically the same function as posters but which are more involved with the structure.

□□ Found Objects are actual objects in everyday life used to illustrate an educational concept. They require no preparation.

□□ Magazine Pictures and Collages require little preparation and can be organized creatively to illustrate educational concepts, but may not always be visually relevant to the audience concerned.

□□ Graphs and Timelines are useful for showing concepts in relation to one another and for explaining "before" and "after". However, they are very abstract and should be used for simple concepts.

□□ Pamphlets or Leaflets are small sheets of paper, i.e., smaller than posters and closer to the size of regular pages, which usually have a combination of printed visuals and type, but can be made with greater visual content if needed. They are cheap to





reproduce using a gestetner or photocopier and can be "handed out" freely and in large numbers to complement a broader educational effort. They are an effective means of communication if people can take them home to look at later or at their own convenience.

□□ Drama is not a visual "material" per se, but has been used very effectively to visually represent life situations, morals, or stories. Oral story-telling traditions and other drama traditions exist all over the world. In some cultures the emphasis has been on symbolism rather than naturalism. In others, the words of the dialogue in drama have been less important than the portrayal of character pantomime, gesture and costume. The variety of drama traditions has led to many styles and types: mime, dance drama, tableau, charade, play, pageant, liturgical drama, shadow play, epic, role play, and others. "Drama is a very suitable teaching method for people who cannot read because they often experience things dramatically" (Saunders, 1974: p.93).

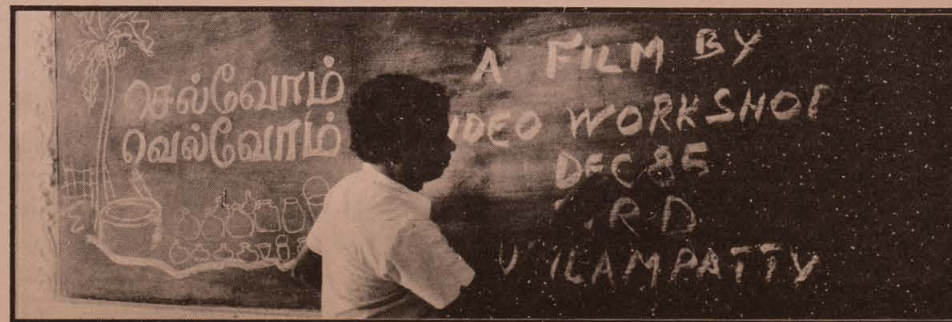
□□ Puppets are similar to drama but are easier to organize than real-life actors. Fewer people are involved, the manipulation of the puppets is an easily acquired art, parts can be read or spoken by locals, there is a minimum of rehearsal, unusual characters (animals, etc.) can be presented easily and there are few production problems. However, because they are small, puppets cannot be seen as easily as live actors. Many different types of puppets are possible: marionette or string puppets; glove or hand puppets; and paper bag puppets, to name a few. An important consideration must be mentioned, however. Puppets must be made appropriate for the audience. Adults may or may not appreciate puppets that look overly silly and childish.

□□ Bulletin Boards or Wall Charts require a surface, at least 3/4m by 1m, into which stick pins can be placed. Drawings, photos and lettering can be displayed on the board. The audience size is not limited because it is not necessary for everyone to look at the bulletin board at the same time. Bulletin

boards are also fairly inexpensive and can be homemade from local materials. They are a good way to present a "changing" message in areas where people gather. If placed outside, however, weather damage can occur. A constant supply of good educational material to put on the board is usually needed.

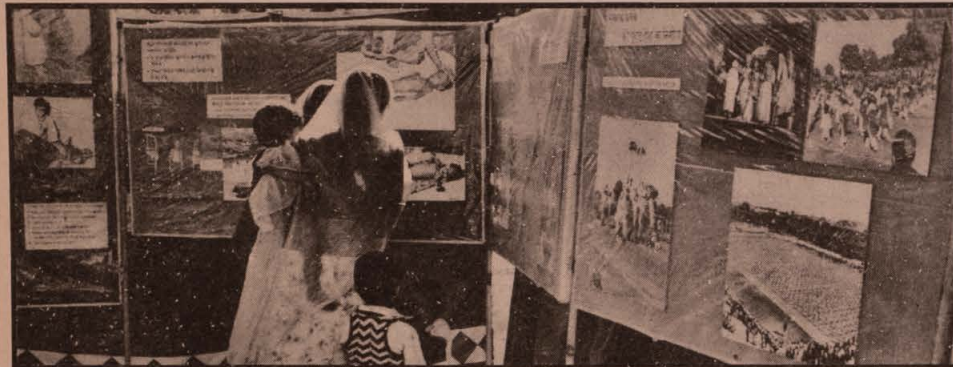
□□ Slides are 35mm film in plastic or cardboard mounts 5cm by 5cm. They can be in colour or black-and-white and are then projected on a screen or a wall. They are particularly useful with an audience that does not exceed 30 people because it is difficult for an educator to follow up on more than 30 persons. Although slides can be used with more people, the educator can stimulate better discussion among a smaller group. Slides are dramatic, and less expensive than cinema film. They provide an excellent way to bring distant things to an audience and to show time sequence. They require battery-operated projectors, but several models are now available at a fairly low cost. However, slides are easy to damage, easy to get out of sequence and project upside down or sideways.

□□ Filmstrips are strips of 35 mm film, colour or black-and-white showing photographs in sequence. Filmstrips must be projected on a screen or wall, and like slides, require a darkened area. Filmstrips can use the same projector as slides, provided a filmstrip adapter is available. Filmstrips can be in a horizontal or vertical format. They can be used with up to 30 people. Groups larger than 30 make discussion difficult. Unlike slides, filmstrips



are impossible to get out of sequence, but generally they have the same advantages and disadvantages as the slides.

□□ Films can be colour or black-and-white, 16mm or 8mm cinema film, with sound, projected on a screen or wall. With films, the audience size can comfortably be up to 100 people - but again, discussion is difficult with such large numbers. Films are dramatic and get the audience's attention quickly. They show motion and, therefore, help explain step-by-step the time sequence very well. However, films are very expensive; they require electricity, a dark projection area, fairly expensive equipment (although cheaper versions are now available). Usually they cannot be produced locally and are difficult to transport and operate. The advantage of film is that it requires only a projector for viewing, not a monitor or television receiver unlike the videotape.



### ▶ Monitoring and evaluating

Most of the organizations consulted for this guide were of the opinion that communication facilitators are poorly trained in appropriate methods of monitoring and evaluating the effects and impact (if any) of their media and communication processes.

If and when feedback is obtained, it is most often in a verbal format. Verbal

responses can be highly unreliable since they usually depend on empathy and speculation. Verbal responses are also often culturally, class and gender specific and frequently dependent on existing cultural protocol, rather than frank honest reflection.

Monitoring and evaluating the impact of communication efforts is difficult for three main reasons. First, as Ghosh (personal interview, February, 1986) has stated, behavioural change is really the last index of any change impact. People - the world over - generally resist any change in their behavior, no matter how positive such change may seem. This is in part because most communication efforts recommend a change in behaviour or a change in practice by suggesting a change in the way of "doing" something (ibid.). Instead, Ghosh suggests that the most communication can do is to reveal different ways of "being". If people come to see and desire a better way of being, then altering a small change in behaviour seems to be a more minor step.

The second difficulty in monitoring communication efforts is directly related to time. Real development and change obviously take "time". People need the chance to ponder and consider the new options presented - to try them out and to reconsider their reaction to them. In addition, these reactions may change over a period of time. People who are enthusiastic at first, may encounter unexpected obstacles at a later point even after having adopted the suggested new behaviour and thus become cynical and disappointed as a result.

Alternatively, others may be initially skeptical, but later become more encouraged to attempt the recommended change after considering its potential impact on the other aspects of their lives. For this reason, evaluation and monitoring if completed only once, will at best give a static understanding of whatever impact has occurred. It is, therefore, important to evaluate on various occasions over a period of time.

It is also important to use a multi-methodology approach to



### Difficulties in evaluating



evaluation. Talking to individuals on several occasions will provide a certain level of understanding of their personal views and how these views change over time. It may seem, for example, that if all the participants express positive feedback individually, the whole group must be satisfied with the process. However, this is not necessarily so, particularly if a group effort is involved. The same individuals who expressed one view in private, may express somewhat different views when with the rest of the group so that the total resultant decision is quite different from that which would be the sum of their individual opinions. Any information obtained from individual interviews should therefore be combined with that from personal observation and group discussions.

Traditional scientific research would probably reject the findings of the group's decision as being biased. In development communication (and in development in general), however, one cannot realistically reject conclusions reached by groups. A positive communication approach must be satisfactory at both the individual and group level because human behaviour operates at both levels. For that reason, communication evaluation and monitoring should encompass periodic analysis at both levels.

The third major constraint to undertaking appropriate evaluation frequently rests with the expectations of the organizations funding the communication programme. Most funding organizations and development programmes do not truly value the importance of appropriate communication. Neither do they understand or appreciate the time required for participatory communication.

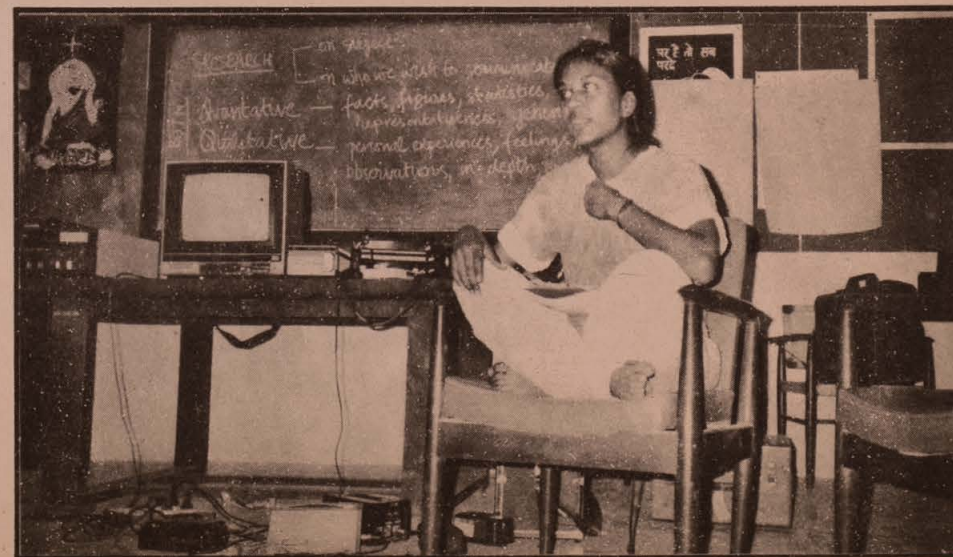
Rarely do project planners consider the time and resources necessary for evaluation. Faced with these rigid constraints, even communication facilitators and researchers who have been trained and are committed to doing a thorough evaluation, may not be able to complete their work due to the artificial deadlines imposed by funding organizations.

Recognizing these main constraints, several recommendations were suggested at a recent communications workshop in New Delhi (Communicat, March 28-31, 1988):

◀◀  
**Overcoming  
 evaluation  
 constraints**

□□ Whenever development support communication and communication for development activities are being planned, provision should be made for programming and funding of pre-testing, monitoring and evaluation.

□□ Efforts should be made by producers of communication material on the one hand, and researchers and evaluators on the other, to understand and appreciate each other's role with a view to working together more harmoniously.



□□ NGOs without resources for monitoring and evaluation should seek alliances with such people as agricultural extension officers, field health workers, social science researchers, and so on.

□□ Governments and aid agencies should provide help to NGOs to increase their capacity to pre-test, monitor and evaluate the impact of communications.

□□ Government information machinery should be more receptive and flexible as regards grassroots feedback and NGOs should use their influence to see that due regard is taken of such feedback.

□□ A simple manual on how to carry out communication research, pre-testing, monitoring and evaluation should be produced, using new and existing material. The manual should cater to NGOs with different levels of resources.



In the absence of such materials and conditions, however, a few substitute recommendations for undertaking participatory evaluation are suggested here. It is quite critical that any participatory evaluation be open-ended in style with no pre-determined responses. The following basic factors are of concern when evaluating:

- What was the comprehension level of the material?
- What was the personal relevance and immediacy of the subject matter to individual viewers and the community as a whole?
- Was the material acceptable (in other words, was it perceived as being offensive to any of the viewers)?
- Was the material perceived as credible (was it perceived as being true and legitimate)?

□□ Did it maintain the attention of the viewers? (Was it attractive and interesting for people to watch? If yes, why? What elements made it so?)

□□ What was the utility of the material? Did the information have the potential to favourably influence the attitude of the target audience if not directly influence their behaviour?

□□ Is it possible to observe or assess any positive difference in behaviour since the communication process began?

□□ Was it necessary to repeat the programme several times before generating constructive discussion? If yes, what were the viewers' reactions to the repetition?

When undertaking participatory evaluation, make sure that the same approach (in terms of empathy, drawing participants out, and so on) is adopted to facilitate communication and participation in the first place. If one needs to recheck, refer to the guidelines in Part One. ■

### Video cooperatives

In certain countries such as Canada, England and the United States, video cooperatives have been established to make video equipment more readily available to a wider cross-section of society. In some cases, these cooperatives have artists, musicians and educators as members, in addition to social workers and development education facilitators.

Many of the organizations consulted for this guide reported having difficulty in obtaining the video equipment even though they have received training in the medium. The greatest obstacle to using video is cost. For many groups, the expense of purchasing even a basic VHS camcorder is prohibitive. The rental or hire charges for equipment are also frequently quite high. It is expected that Indian organizations do not face this problem alone, but that it is common to many groups in other areas of the developing world which wish to use video in their work.

One alternative for such organizations may be to establish video cooperatives with like-minded groups and thus, share at least the initial cost of equipment purchase. However, video cooperatives have different advantages and disadvantages which must be recognized.

▶▶  
**Prerequisites for  
establishing a  
video cooperative**

**Using video to  
promote local  
action**

Establishing a video cooperative also necessitates that certain basic prerequisites are met for the cooperative to become economically viable. These factors are discussed here.

■ In one cooperative in Canada, cooperative members pay a yearly membership fee of \$50.00 (Canadian). This fee entitles them to free technique workshops and exceptional discounts on equipment rental rates. With the discounts, a member can rent a camera, recorder, external microphone and tape-recorder, lighting kit, and tripod for about \$30.00 (Canadian) per day. This is very inexpensive when compared to commercial rental rates for the same quality and amount of equipment. However, these low prices are possible because of the large number of members belonging to the cooperative. The membership base is large enough to cover the initial cost of the equipment, yearly maintenance and rental space.

Before establishing a cooperative, one needs to consider how many members would be required in order to meet the basic expenses. What other expenses do these groups have? How much can they realistically afford to pay as members? Is this amount sufficient to establish and maintain a video cooperative?

There may be other ways to minimize membership costs. Some groups in India, such as Media Collective, have been able to generate funds for their productions from the "target audience" they are working with. For the most part, these groups are involved in mass movements with a large support base. If one is doing a tape in conjunction with a union or other mass base, it may be possible to approach them for the basic funding needed to pay membership and rental fees. This is a good thing to do, if possible because it generally means that the participants become more involved in the production process itself once they have

invested in it, however modestly.

■ While not an absolute necessity, all of the organizations consulted for this guide were firm in stating that a video cooperative would only be successful if the membership was ideologically compatible. Ideally, of course, it would be best if all the members shared the same understanding and philosophy of "development", but chances are this will not be so. Most of the groups consulted here felt that a cooperative venture would not be possible (or at least very difficult) without mutual ideological respect among groups. The decision to form a cooperative will, therefore, probably involve a trade-off between the need for equipment and the ideological position.

■ With a wide enough mass base in membership, a second problem is encountered by cooperatives. The same mass base required to purchase and maintain the equipment in the first place, also means that there will be many members desiring to use the equipment. Frequently, many groups may wish to use the equipment at the same time.

To avoid potential obstacles, it is therefore necessary to establish some centralized control mechanism or employ a neutral staff person who is responsible for scheduling equipment use.

■ A proper cooperative should have at least one person skilled in equipment maintenance and repair, particularly in areas where commercial maintenance is expensive or entirely non-existent. Such a person should be willing to provide basic maintenance and trouble-shooting skills to the other members in the cooperative.

■ Most countries in the developing world have hot climates. This type of heat is very harmful to video equipment. It is therefore very important that the equipment be kept in a cool and preferably air-conditioned place when not in use, as should any tapes produced. Therefore, air conditioning is another cost which must be included in the basic expenses of forming a cooperative.

**Ideological  
compatibility**

**Centralization and  
booking schedule**

**Maintenance**

**Air-conditioning**

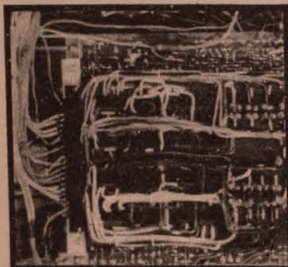
### Importing restrictions

■ ■ What are the importing restrictions in the country, both with respect to initial equipment and later spare parts and/or maintenance? In some places, the importing costs are double the cost of the equipment itself. Make sure that the import costs are included in the initial cost calculations.

### Backup equipment

■ ■ At the very minimum, a cooperative requires one shared VHS camcorder and a television or monitor, plus connecting cables and batteries. It is also wise, if one can afford it, to purchase at least one other set of all this equipment in case something goes wrong with one piece during a production.

### Basic advantages of a video cooperative



□ □ Lowers the cost of basic equipment to members once a certain mass membership base is established.

□ □ Facilitates the sharing and exchange of productions as well as experiences in using video.

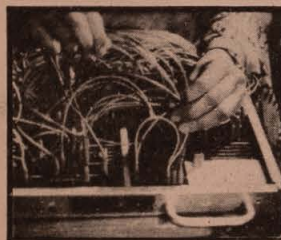
□ □ Members can share labour or offer services in kind during the production process of other groups.

□ □ Can also serve as a library of tapes available to the public from outside the group itself, if that is what they want.

□ □ Members can share learning experiences and any new video skills learnt.

□ □ Booking equipment when one needs it may be just as difficult as renting and perhaps more so.

### Basic disadvantages



□ □ Need at least one person skilled in repair and maintenance. Unlike rental equipment, if it breaks down, it is the responsibility of the cooperative to fix it.

□ □ Air-conditioning can be very expensive.

□ □ Ideological differences may lead to disputes among members.

□ □ Import restrictions in most developing countries may be so steep that some groups may not be able to join at all.

### Using videotape to train trainers

The use of videotape as an educational medium directly for the training of facilitators is a relatively recent idea, but one that has been used quite successfully by CARE-India. AWARE and Karigiri Video have also been using videotape in the training of their facilitators and grassroots workers, but based on the experiences of the groups consulted for this manual, CARE has been using it most extensively to date in India.

CARE has been involved in a number of voluntary relief and development activities within India since 1950. These activities have included large-scale food assistance programmes, "Food for Work" programmes involving road, dam and small structure construction, as well as combined nutrition improvement-pre-school programmes. In the 1980s, CARE-India has moved beyond its original food assistance focus and is currently working with the Government of India to reinforce the ICDS (Integrated Child Development Services) Programme. CARE is involved with ICDS in ten states to improve the training of anganwadi workers, immunization, child growth promotion and other health care interventions. Through this initial health-care focus, CARE is also attempting to integrate its development efforts with small-scale, income-generating activities for women, social forestry efforts and bee-keeping projects.

It is primarily with respect to the ICDS staff that CARE-India has been experimenting with video as a training tool. This has involved the training of adult educators at basically four different levels in the ICDS programme. At the first level, CARE trains the Child Development Project Officers (CDPO), who are responsible for monitoring overall programme progress in a given district. The CDPOs are usually trained in conjunction with the programme Field Officers. The Field Officers are in turn responsible for the work of between five and ten supervisors per project block. These

### An experience from Care India

supervisors, once trained, form teams of two with the respective field officers to train "bunches" of ten anganwadi workers, but each supervisor is responsible for the work of twenty anganwadi workers in all. It is the anganwadi, at the grassroots village level, who in turn trains mothers in primary health care.

To date, CARE has been using video as a training tool largely only at level one and level two: with the CDPOs and Field Officers, and then at the supervisor level. In the past, CARE has relied on the use of role play, peer group commentary and group reflection of nonformal teaching techniques. Trainers would learn this nonformal education approach by role-playing within a larger group of colleagues. Each person takes a turn at roleplaying the facilitator or "trainer", while the others acts as "trainees" and raise commonly-asked questions about the material content. When the facilitator has completed the demonstration and dealt with the questions, the rest of the group analyses the facilitator's teaching style. The attempt is to improve the facilitator's ability to listen, to encourage them to draw out less confident participants, and keep the group-learning dynamics moving positively. Areas for individual improvement are identified in each case. The facilitator is then expected to carefully consider the feedback of his or her peers and to try and improve on the aspects identified.

Now CARE has coupled this role-play technique with video by recording training sessions at these levels. Without the video recording, CARE found that although the trainers listened patiently to their peers' feedback, they did not necessarily accept it or improve their teaching style accordingly. With video, however, each facilitator can screen their own behaviour and see for themselves what others are saying about their teaching skills. Through videotape, trainers in other areas and the project director can also view the development of teaching skills in the facilitators, without actually being present at the training session itself.

Dr. Atwood of CARE-India feels that a great deal of sensitivity is

needed when video is used in this way. Actually seeing one's own teaching style through the medium of video can shatter all the ideas one may have about one's own ability. Seeing oneself as one really is, challenges many of the defences people naturally use to protect their own self-image and egos.

For example, other colleagues may tell a person that he or she tends to dominate discussions, takes the lead too often, unintentionally interrupts, and generally does not listen to others as closely as they should in a nonformal education approach. This person may listen to the advice, but may not necessarily believe that what's being said is true, since it may challenge their own self-perception. It is difficult to accept what others says. However, when this same person screens the videotape of the session as it has happened, they must accept the evidence presented.

Although, on the one hand, it may be hard for people to view themselves so directly, it is less personally confrontational than having someone else – another peer – give the same feedback. When someone actually "sees" their own behaviour, they must come to terms with it.

Video has also been used by CARE to record interviews by trainers at a village level. They have generally found that the village women are comfortable and unselfconscious when video is used. Such recordings are also useful to screen with trainers who have not yet begun to work in a village context, since they give the trainees an actual idea of what to expect when they begin.

Part of CARE's training philosophy is that any training method employed at one level should be available for training at others. At this point, it has not been possible to use video in the training of the anganwadi workers nor the mothers at the village level. This is partly because CARE's limited video equipment cannot be used extensively in all areas of the programme. However, CARE also wants to be quite certain that their use of video is worthwhile and that it makes a difference in facilitator teaching performance,

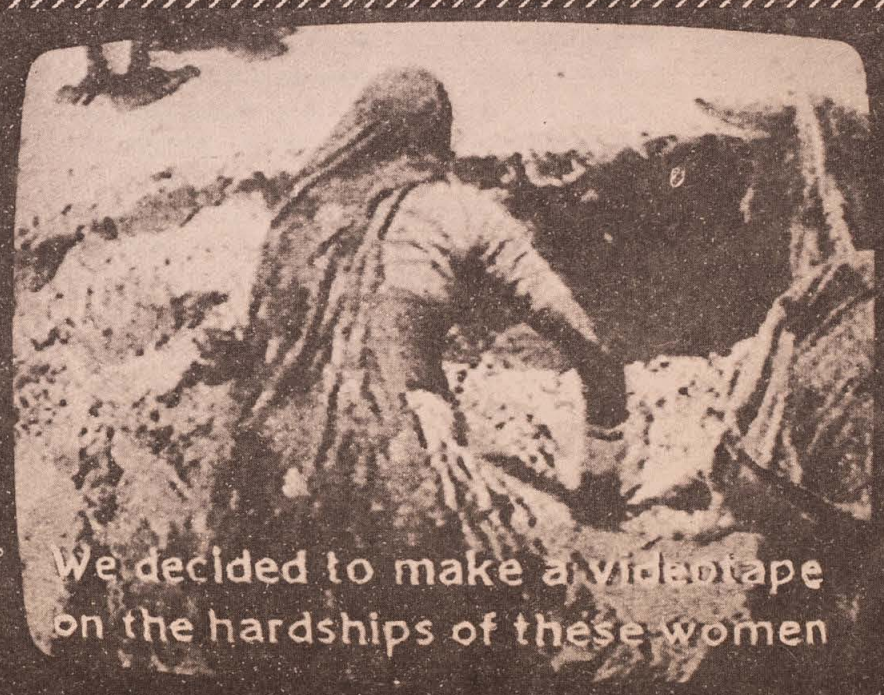




# INFORMATION

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We decided to make a videotape  
on the hardships of these women

### Contact groups using media for development

The descriptions of experiences here have been derived from personal interviews, direct written accounts and from other literature related to the groups consulted for this guide.

#### ASTHA

Myron J. Pereira  
Xavier Institute of  
Communications  
St. Xavier's College  
Mahapalika Marg  
Bombay - 400 001  
Phone: 415 1366

**ASTHA** is affiliated with the Xavier Institute of Communications (XIC), an autonomous educational unit of Bombay's St. Xavier's Society. XIC provides media education which emphasises professionalism and social values relevant to developing nations.

The ASTHA wing is the section of XIC more devoted to social work and social change activities. ASTHA provides facilitators with the communication skills needed to produce simple, print media; to design curriculum suited to specific audience needs; and has produced several audiovisuals on various social issues, most recently had developed a media kit dealing with the rising incidence of communal tension in India.

XIC also provides short-term training courses in journalism, photography, and video production.

#### AVEHI

Dr. Malvika Chari  
Dadar Woollen Mill Lane  
Kannada Municipal School,  
R.K. Building  
Taikalwadi Road, Mahim  
Bombay - 400 016  
Phone: 430 1317

#### Audio-Visual Education Resource Centre

AVEHI does not produce its own materials but acts as a centre for those involved in formal and non-formal education, health care and social work and who are concerned with the usefulness of the audio-visual medium. Many of the media organisations which produce their own materials, are not in a position to actually distribute them. As a result, many of these media resources are greatly underutilised. AVEHI acts as a distribution channel between media producers and potential users. To do this, AVEHI not only houses various audiovisual materials, but also provides slidetape projectors, VCRs and monitors for program viewing. In addition, AVEHI also has its own resource people who can lead discussions based on the material, but who also run training workshops in the use of audiovisuals for education.

#### Action for Welfare & Awakening in Rural Environment

AWARE works to mobilise lower caste groups (harijans and tribals) in the development process. They have traditionally depended on various types of inter-personal communication, print media and cultural troupes (song and dance and popular drama) with local arts and crafts to develop communications between village communities and action groups.

AWARE has been using video communication since 1984. AWARE introduced video into its organisation primarily to record various activities, but then realised its greater potential.

AWARE has used video to record mass meetings of five to ten thousand people who come together to meet on a particular common issue and to share inspiration, courage and solidarity. They have found video to be very effective for this purpose, because people "relate themselves, listen to the movement, action and speech" and hence identify with similar people in more distant areas of AWARE. They have also found that especially "when a woman speaks in a video, there is a lot of attraction, very open listening and reactions".

AWARE has also used video programmes in the theoretical training of its village development workers. One particular programme, entitled "She", finds the trainees glued to the monitor for its three-hour duration. Such programmes are used to generate discussion on the issues presented and to relate linkages with the local situation.

In addition, AWARE has used videotape on behalf of villagers, to articulate concerns to district level officials, but mixed action-oriented results. AWARE has also been producing its own programmes on issues relevant to its broader development work.

#### AWARE

National Administration Office  
5-9-24/74, Lake Hill Road  
Hyderabad, A.P. - 500 463  
Phone: 236311

### **CAMERA**

Documentation Centre  
19, Hazarimal Somani Marg  
Bombay - 400 001

### **Cadre of Media Resources & Action**

Started in 1982, by a team of people with a common background of having been involved, directly or indirectly in various people's struggles, CAMERA's work has concentrated in two prime areas. First, to monitor the dominant media with a view to analyse and expose its inherent social, economic and cultural biases, and secondly, to produce audiovisual materials on issues of social relevance. In both these respects, CAMERA's objective has been to support the media needs of the people and groups involved in struggles.

CAMERA does not possess its own media equipment, so they must rely on hired equipment or the services of professionals. They have successfully produced a number of audiovisual programmes, a brochure and several newsletters.

### **CARE - India**

B-28, Greater Kailash - Part One  
P. O. Box 4220  
New Delhi - 110 048  
Phones: 6418341/2

**CARE - India** has been using video as a training tool for facilitators in their health-care and other development programs. A discussion on CARE's activities and use of videotape as tool for training trainers is included in Section Five of the manual.

### **CAPART**

Mrs. Pragya Verma  
Information Officer  
Media Division  
58 Institutional Area  
Pankha Road  
D Block, Janakpuri  
New Delhi 110 058  
Phone: 5996535

### **Council for Advancement of People's Action & Rural Technology**

CAPART has used video to document its appropriate technology activities, but it basically hires out the productions to groups like CENDIT and CINEMART. Although CAPART is not involved in the technical aspects of media production, they are nevertheless keenly interested in the process of disseminating information related to development activities. To this end, CAPART has been very involved (as has been CENDIT & CED) in the development of a proposal for 30 district-level mobile media centres equipped with power generators, VCRs, monitors, materials, resource people and so on. In the past, CAPART has used puppetry, posters and local indigenous media in its efforts to disseminate information. The mobile van concept would permit an appropriate balance between centralised and decentralised mobility.

### **Centre For Education and Documentation**

CED, as its name implies, is also primarily a resource and documentation centre of materials on various development issues. However, several of their members come from a media and/or education background and CED itself has a strong interest in the way media is used in India. CED's interest has included both small media (folk media, puppetry, theatre, dance and so on) as well as mass media.

CED is hoping to assist CAPART in its attempt to establish a series of mobile video units. These units would be set up inside mobile video vans and would include monitor, VCR, audio recorder, still photography cameras, and perhaps a computer, but also other development resource materials. The vans would then be able to take short trips to various communities and the groups that serve these communities and would be able to document, record and facilitate events in each place. They also hope that the vans would be able to reveal where groups get their information and what information they need for their work so that these needs can be met by the CED office.

### **Centre for Development of Instructional Technology**

CENDIT is a non-profit society, started in 1972, to evolve and promote appropriate communication methods and tools to serve the development needs of the Indian subcontinent. Its activities revolve around:

- research and training in communication technology
- information storage and retrieval systems for better access to developmental information
- audio-visual programme production
- dissemination of information and materials, particularly to NGOs.

CENDIT has been involved in communication research with non-literate, rural audience reaction to the audio-visual medium. With respect to video production, CENDIT has been making both broadcast and non-broadcast films on development issues (women, literacy, health, environment, appropriate technology,

### **CED**

John D'Souza  
3, Suleiman Chambers  
4, Battery Street  
Bombay - 400 039  
Phone: 202 0019

### **CENDIT**

Rajive Jain and Sushma Kapoor  
D-1, Soami Nagar  
New Delhi - 110 017  
Phone: 6439692/3

trade unions, social movements and so on).

Training has also always been a very strong component of CENDIT's philosophy and work. A large number of personnel in the media production group at CENDIT have been trained on the job. Besides this, over the years CENDIT has organised and conducted numerous training workshops for activists, grassroots workers and people from NGOs both within and outside of India. With respect to the training needs of women, CENDIT has conducted a total of four "Women and Media in Development" video workshops for women from the South Asian region.

Since 1989 CENDIT has also started conducting a 20-week programme in Communication and Development geared to train participants in the use of video and other visual media from a development perspective. This programme is being run once every year.

**DECU**

K. S. Karnik  
Space Applications Centre  
(SAC)  
Indian Space Research  
Organisation (ISRO)  
Jodhpur Tekra  
Ahmedabad - 380 053  
Phone: 447043

Ms. Dinaz Kalwachwala  
"Goolsher" 239  
Maneckbaug Society  
Ambavadi  
Ahmedabad - 380 015  
Phone: 447043

**Development Education Communication Unit**

Both Karnik and Kalwachwala have been part of the Kheda project in Gujarat. In 1975, ISRO initiated SITE (The Satellite Instructional Television). Through SITE, it was possible to make direct broadcasting possible in remote rural villages. The Kheda project was an attempt to make even the SITE experience more decentralised. The Kheda project was not of participatory video production per se, but one of participatory "limited broadcasting". It involved setting-up low power T.V. transmitters in the village Pij (about 50 km South of Ahmedabad) and linking these transmitters to a studio and earth station complex at ISRO. The Kheda project has been one of the most successful anywhere in generating local, participatory involvement in programming.

Kalwachwala is a free-lance producer who was very involved in the Kheda project and who coordinated a number of programs and television serials dealing with issues facing rural women. She has also been an invaluable resource person in several of CENDIT's "Women and Media in Development training programmes, as well as other, independent training programmes.

**JAGORI** is primarily a women's documentation and resource centre, but both Sheba and Abha have been involved in JAGORI related slidetape shows and video productions. JAGORI has done one film on domestic workers in Poona as well as women tobacco workers. More recently, they have done a film on women and suicide specifically looking at why women commit suicide within the confines of marriage, addressing the processes that lead to women's isolation.

This film in particular required tremendous participation of all the women involved. Between 700 and 800 women were included. A participatory decision-making process was employed with respect to the issues and content covered in the film. The initiative came from JAGORI, but throughout the process the women were asked: "What would you like to say about your existence and what do you want to show about it?" All the rough footage was replayed back to the women and they chose the scenes and shots to be edited. The commentary was also done in an innovative and participatory fashion. Women were encouraged to audiotape their feelings about various shots, and these feelings were then pieced together for a commentary. Because of this, the women really referred to the video as "Our Film".

JAGORI has found that it still takes several screenings of a film for people to get over the initial excitement of seeing themselves and to start viewing it critically. They have also tried to involve women directly in the technical process of editing videotape, but that this was fairly difficult. JAGORI therefore feels that as long as participants have a final say in how the material is edited, the process will be participatory. At the same time, Abha feels that the video facilitators must be aware that the participants' exposure to video is generally lower and hence, less critical, so the participants' editing decisions will require facilitation. It is therefore very crucial that participants have a second and third chance to view the footage and even to change their minds about the original decision of what to include.

**JAGORI**

Ms. Abha Bhaiya  
B-5, Housing Cooperative  
Society  
South Extension Part I  
New Delhi - 110 049  
Phone: 619510

### **MEDIA COLLECTIVE**

K. Satish  
Jyotsna Thirumala P.O.  
Trivandrum  
Kerala - 695 006  
Phone: 61284

**MEDIA COLLECTIVE** is a group of people who do conscientization work largely in social issues related to health, such as occupational health hazards, nuclear waste disposal, larger environmentally-related health issues and currently, multi-national drug proliferation in India. Their conscientization efforts occur on a mass, campaign basis and video programmes are central to their campaign initiatives. They try to develop alternative information from what is available publicly about certain issues.

**MEDIA COLLECTIVE** has chosen to work with video, despite its frequent perception as a "bourgeois" medium, because they have found it to have more impact and to be viewed as more credible than other media. They feel that popular theatre is more participatory, inspirational and involving than video, but that theatre is generally not perceived to be as credible as video. Somehow "because it is on T.V.", viewers tend to take the issue more seriously via video. Moreover, **MEDIA COLLECTIVE** has found that theatre requires a whole group of actors, whereas video can travel further and more easily.

### **MESCA**

Ms. Shobna Kulothungan  
A. Geetha  
192, 6th Main, II Block  
R.T. Nagar  
Bangalore - 560 032,  
Karnataka  
Phone: 333896

### **Media Exploration for Social & Cultural Advancement**

**MESCA** is a Bangalore-based media group which produces VHS and U-matic video production on various social issues. They have both VHS and U-matic equipment, as well as a full editing suite and office. In addition to video production, **MESCA** has been very involved in popular theatre and puppet production for rural development and has a number of very talented facilitators-cum-actors, artists and puppeters.

**MESCA** works in conjunction with several South India development organisations to provide video equipment and facilities at reduced rental rates. One such group is **SWAD** (Society for Women and Development). **SWAD** has been doing active conscientization with women in villages surrounding Bangalore. They have recently been using a process of participatory video production to facilitate this conscientization

effort and are involving rural women directly in the technical production of local videotapes for in-project use. **SWAD** has found that despite some of the mechanical problems and setbacks associated with video, its impact and potential to empower women are extremely positive.

### **Society for Promotion of Area Resource Centres**

**SPARC** works to promote collective action of slum and pavement workers in Bombay, primarily with women. Sheela Patel of **SPARC** uses a VHS camcorder in an adhoc or nonformal way, for her work. She began with a borrowed camera and originally used it to record meetings, demonstrations and organising activities of slum dwellers. Since then **SPARC** has been able to purchase its own camcorder and five people have now been trained in video recording.

**SPARC** uses video primarily for their own needs. For this reason, Sheela feels it is not important for them to pay too much attention to the technical quality of the tapes. She says, "It doesn't matter if they're jittery, green or if there are a lot of glitches, because the people appreciate them as it is". Sheela is cautious about applying rigid, technical standards to **SPARC's** use of video, because she feels that these standards have inherent expectations and control the actual videotape process. She also feels that by keeping "our technical quality poor" **SPARC** will not risk having their information taken away from them by mainstream media producers.

### **Schieffelin Leprosy Research and Training Centre**

**SLRTC** is one of the foremost Indian institutions involved in the training of medical and para-medical personnel in the field of leprosy. In 1983, a video unit was introduced to **SLRTC** to strengthen its training branch.

At the present time, leprosy is a neglected subject in both undergraduate and postgraduate medical schools. To satisfy the gap in professional medical knowledge regarding leprosy, the video programmes of **SLRTC** were originally directed at medical

### **SPARC**

Ms. Sheela Patel  
52, Miami Apartments  
Bhulabhai Desai Road  
Bombay - 400 026

### **SLRTC**

Video Unit  
S.L.R. Sanatorium P.O.  
Karigiri, Vellore - 632 106,  
India  
Phone: 21522

personnel. Since then, appropriate programmes have also been developed for community level health education and also for leprosy patients themselves.

Because of the mechanical and informational nature of leprosy education, few of the programmes are produced using a participatory methodology. However, programme scripts are developed in conjunction with various medical experts. There is emphasis on the social dimension of the disease..

#### **VIDEO SEWA**

Self-Employed Women's  
Association  
Sewa Reception Centre  
Opp. Victoria Garden  
Ahmedabad -380 001  
Gujarat

**VIDEO SEWA** is the video unit connected with the Self-Employed Women's Association (SEWA) in Ahmedabad. SEWA's self-employed women workers are now internationally famous within development circles.

The work of Jyoti Jumani, the former video co-ordinator, is now also widely respected by those in development support communications.

In 1984, a number of SEWA members participated in a three-week video-training workshop organised by Martha Stuart Communications of New York. Some of the trainees were literate, others were not, but all were previously unexposed to video. Through a "hands-off" approach to video training, the SEWA women learned the basics of video production.

Since then, VIDEO SEWA has been making programmes on a variety of SEWA activities. Programmes are produced to document SEWA demonstrations and SEWA's progress on self-defined issues. However, the most important use of video has been in the organisation of new women's unions and cooperatives and to bring together women self-employed workers of a single occupation. When they view tapes on the experiences of other women workers in other activities, they realise that they too can collectively mobilise themselves.

**VIKALP** has been using videotape in its efforts to organise rope producers in Saharanpur. There are approximately 40,000 people in that district, who are involved in the collection of wild grass for rope production. In recent years, there has been official action to regulate the cutting and removal of this grass, even though rope production has always been a traditional activity there. The grass cutting season was shortened and the number of headloads permissible per family was greatly reduced, limiting the amount of raw material available to rope producers. This effort was initiated to increase the amount of control given to middlemen in rope marketing.

Through organising, VIKALP has assisted the rope producers in forming a cooperative of rope producers sufficiently large to lobby against this legislation. Some progress has been made with officials and some demands have been achieved. VIKALP has been linking these efforts with trying to increase awareness of the commercialisation side of deforestation. It is in this capacity that VIKALP has both screened existing films on related issues, and has also produced its own video documentation with local involvement.

#### **VIKALP (Alternatives)**

Mr. Sujit Ghosh  
4/1075, Chakrata Road  
Saharanpur, Uttar Pradesh

### **Additional groups in India**

#### **Centre For Education And Communication - (CEC)**

E. Deenadayalan - Executive Director  
F-20, Ground Floor  
Jungpura Extension, New Delhi - 110 014.  
Phone: 4624 874

#### **Centre for Development Communication - (CDC)**

Linda Cordeiro - Assistant Director  
23, "Jabbar Building", Begumpet  
Hyderabad, Andhra Pradesh - 500 016  
Phone: 823 193

**Cinemart Foundation**

Sahasini Mulay, Tapan Bose and Salim Shaikh  
C-6/9, Safdarjung Development Area  
New Delhi - 110 016  
Phone: 664 402, 661 614

**Committee on the Portrayal of Women in Media**

Kamla Bhasin  
4, Bhagwan Das Road  
New Delhi - 110 001

**Institute for Motivating Self-employment - (IMSE)**

Biplab Halim - Director  
25, Amherst Street, 1st Floor  
Calcutta - 700 009  
Phone: 36-6370

**Just So: Communication for a Just Society**

Purnima Rao and Vilas Khopkar  
C - 443, Defence Colony  
New Delhi - 110 024  
Phone: 694 525

**Madhyam**

Sucharita S. Eashwar - Executive Secretary  
P.O. Box 4600  
17, Millers Road  
Bangalore - 560 046, Karnataka  
Phone: 330 217

**Society for Participatory Research in Asia - (PRIA)**

45, Sainik Farm  
Khanpur  
New Delhi - 110 062  
Phone: 651 126

**Foundation For Grassroots Communications - SAMVAAD**

Anand Patwardhan  
2nd Floor, 27 Vincent Square  
Street No: 2  
Bombay - 400 014  
Phone: 430-8482

**The Social Work and Research Centre - (SWRC)**

Sanjit Bunker Roy  
Tilonia - 305 816  
Madanganj, District Ajmer, Rajasthan  
Phone: 316

**Women's Centre**

Lata Pratibha Madhukar  
104 B Sunrise Apartments  
Nehru Road  
Vakola, Santacruz (E)  
Bombay - 400 055  
Phone: 614-0403

**Video communication groups elsewhere****Banyan**

Christopher Laird  
15, Cipriani Blvd.  
P.O. 5  
Trinidad  
West Indies

**Enugbarijo Communications (Video & T.V.)**

Vik e Aauto - Director  
Rua Joaquim, Murtinho 307  
Santa Teresa, Cep. 20.241  
Rio de Janeiro, Brazil  
Phone: 232-045

**Martha Stuart Communications, Inc.**

Sara Stuart - Director  
Village Video Network  
147, West 22nd Street  
New York - 10011  
U.S.A.

**Small World Tapes**

Bob Congdon - Director  
167, Fentiman Road  
London, SW8 1JY, U.K.  
Phone: +44.1.735 3910  
Telex: 933 524 Geonet G.

**Talent Consortium (Pvt.) Ltd.**

Tamba B. Hove - Director  
Suite 201, Lister Building  
103, Stanley Avenue  
Harare, Zimbabwe  
Southern Africa

**Video Tiers Monde**

3575 St. Laurent Suite 608  
Montreal, Quebec  
Canada H2V 2T7

**Zebra**

Antoinette Fredericq - Coordinator  
Avenue d'Auderghem 23  
1040 Brussels  
Belgium

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Agrawal, Binod C., S.R. Joshi and Arbind Sinha (eds.). 1986. **Communication Research for Development: The ISRO Experience.** Development and Educational Communication Unit, Indian Space Research Organization, Ahmedabad.

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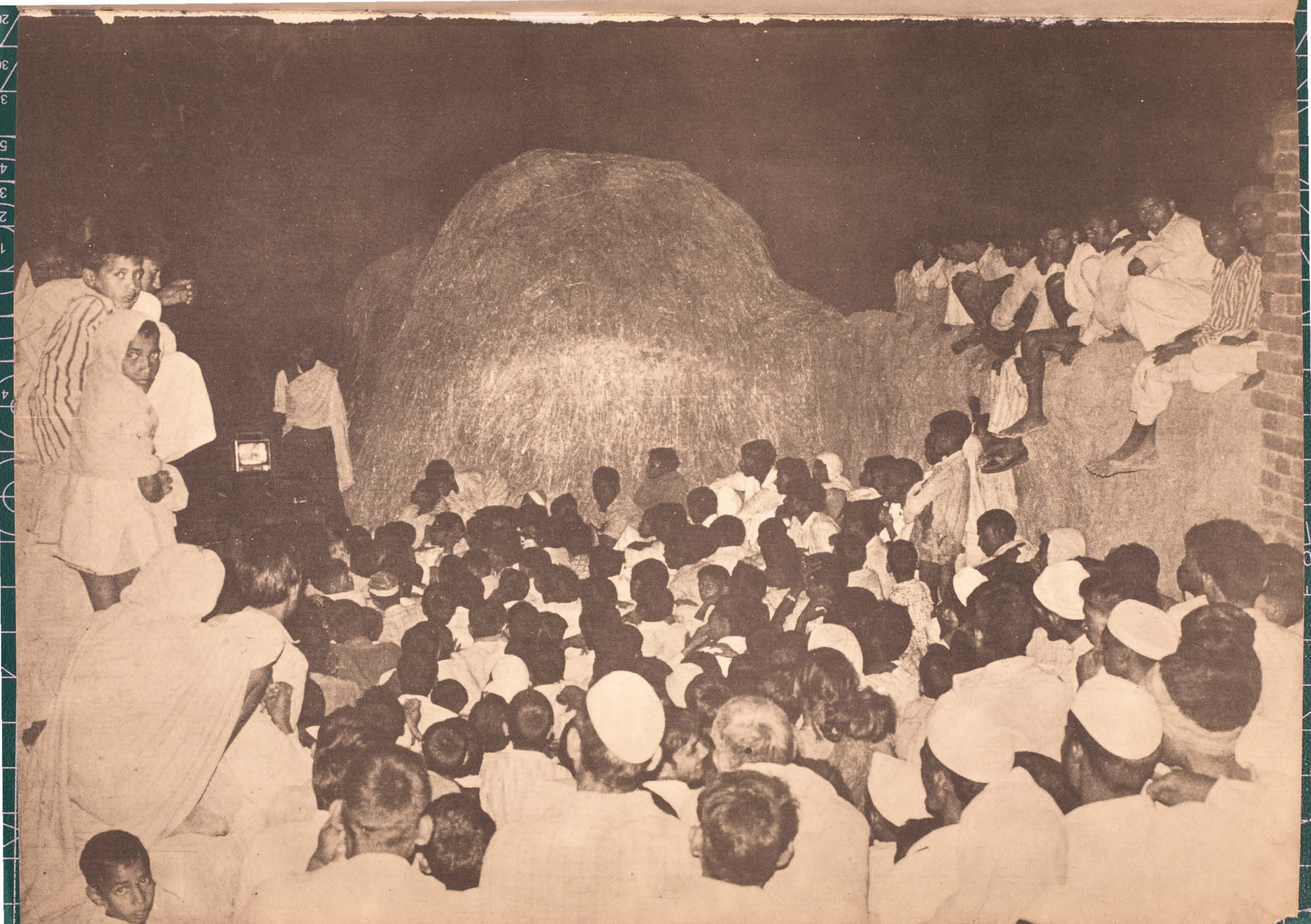


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How was the guidebook developed?

The guidebook is, in part, a synthesis of the lessons learned from the experiences of various organizations currently using videotape in India. It is hoped that the material will prove useful to its users and at least partially fill the gap now existing in the field of video production and training while also contributing to a discussion of video's proper role and place in the efforts of development support communications.

Who is the guide for?

In a general sense, it is hoped that this material will be of use to anyone wanting to use video as a participatory tool for development. More specifically, however, it has been written for grassroots workers and facilitators at a village level and/or for the trainers that work with them. It is meant to be clear and non-academic in style.

How to use this guide?

Nothing can substitute for actual lived experience - trial, error, and plain practice. In fact, much of this guide is based on the trial and error practice of various groups. As such, this is not a "guidebook" in the commonly understood sense. Neither is it meant to be a "strict rule book". Its only intent is to synthesize the key findings of various experiences and share them in such a way that they are practical and useful to others. The onus is therefore on the user to ensure its flexibility.

The strength of the material is meant to be its focus on the participatory process and the role of videotape within this process, rather than technical production information since this has been more than adequately covered in a variety of video handbooks.

by Maria Protz

# Seeing and showing ourselves

A guide to using small format videotape as a participatory tool for development

