

# Videoactive Girls

*Projecting Girl Power*



*A Toolkit Produced by Video Volunteers for The Global Fund for Children*

*A Comprehensive Training Guide*

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*Advancing the Dignity of Children and Youth Worldwide*

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Kolkata Sanved

# Table of Contents

<b>Foreword</b>	<b>6</b>
<b>Introduction to the Toolkit</b>	<b>8</b>
<b>Chapter 1: Setting Up a Girls' Media Project</b>	<b>12</b>
Defining the Objectives of Your Girls' Media Project	13
Using the Training Workshops	13
Setting up Monitoring and Evaluation	13
Overcoming Girls' Societal Challenges	14
Planning for Sustainability	15
<b>Chapter 2: Engaging Girls</b>	<b>16</b>
Undertaking a Needs Assessment	17
Working with Girls	18
Designing a Girl-Friendly Project	19
<b>Chapter 3: Designing the Training Program</b>	<b>20</b>
How to Structure Your Program	21
Legal and Ethical Issues	25
Equipment and Software	25
<b>Chapter 4: The Video Production Process</b>	<b>26</b>
<b>Chapter 5: Overview of the Training Workshops</b>	<b>28</b>
Video Training Outlines	29
<b>Chapter 6: Sharing the Videos</b>	<b>40</b>
Distribution Strategies	41
Using Videos for Advocacy Purposes	42
<b>Chapter 7: Measuring Your Effectiveness</b>	<b>44</b>
Monitoring and Evaluation Tools	45
<b>Additional Resources</b>	<b>47</b>
<b>Appendix: The Training Workshops</b>	<b>49</b>
Critical Understanding of Media	49
Digital Storytelling	51
In-Camera Editing	56
Basic Editing	59
Cinema Verité	65
Community News	68
Fiction Film	73
Video Blogging	76
Music Video	78
Public Service Announcement	80



# Foreword

“The moment I have a camera in my hand, I feel powerful.”

— *Haleema (age 16)*

The emergence of girls’ media in the developing world is of special significance. The context for its rise is the continued discrimination against girls in education and in the social, political, and economic spheres, coupled with limits on girls’ ability to make their own choices and decisions. Occupying the least powerful position in the social hierarchy, girls have little opportunity and space for self-expression and consequently very little control over their lives.



Mahita

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Girls' media projects are one way to help girls build confidence and to urge them to speak out. Girls who engage in media endeavors and develop these skills have a better chance of directing their own lives. Such initiatives are even more important in developing nations, where access to technology can itself be a major hurdle for girls; even the idea of a girl controlling technology is often socially unacceptable.

Media is a tool that not only provides confidence but, when used effectively, forces action. To teach girls technological skills and make them aware of various issues helps immensely. Media programs are needed that overcome discrimination and provide a platform to engage girls in thinking innovatively, while producing media-based content and encouraging them to effect change. At the center of the girls' media concept is a community of girls who have faced challenges and need empowerment to voice themselves. This toolkit has been developed with complete faith in the importance and intended success of girls' media and with a commitment to promoting it in developing nations.

### About the Videoactive Girls project

Over the last year, The Global Fund for Children conducted a pilot project, called Videoactive Girls, in which two Global Fund for Children/Grassroots Girls Initiative grantee partners serving adolescent girls participated in technical training conducted by a regional implementing partner, Video Volunteers. Video Volunteers trained girls served by the two grantee partners—Mahita and Kolkata Sanved, both in India—in the process of video production, teaching them to capture their stories and share their stories with a wider audience. Mahita provides learning opportunities to youth facing forced child marriage, child labor, and corporal punishment in the school system. Kolkata Sanved uses dance movement therapy to heal victims of abuse. The Videoactive Girls initiative focused on education in the art of digital storytelling, video production, and video-sharing skills, with the goal of helping the participating girls cultivate greater self-confidence and self-empowerment through the learning process.

## Ground Speak

### *Voices from the Field*

The girls selected for training at Kolkata Sanved included girls who had been victims of trafficking, as well as girls from a nearby shelter home. Some of the girls were training to be dance movement therapy teachers. Kolkata Sanved felt that the training in video was helping these girls become stronger communicators who could effectively use visuals and words, not just dance, and thus be better equipped for a career in dance movement therapy. The girls from the shelter home were quite different from the girls who'd been trafficked, and working on the videos gave the two groups of girls new insights into each other's lives.

While they were filming, the girls from the shelter home saw the houses of their friends living in slums for the first time. They saw their one-room houses and how they have just community bathrooms. On the other hand, the girls who lived in the slums saw their friends' dorms at the shelter home and wondered how they lived without a family.

They all started appreciating what they had and also began to understand their friends and their situations better. The video training delivered more than just technical skills—it taught the participating girls about how other people lived.



## Introduction to the Toolkit



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This toolkit provides grassroots NGOs with step-by-step instructions on how to start a girls' media project, including how to implement it, how to follow through on it, and how to use it to create positive change in girls' lives and communities. NGOs that take part in such a project gain a powerful tool for undertaking advocacy and promoting empowerment through participatory and capacity-building programs.

### What is the toolkit?

This toolkit is a practical guide for teaching the craft of video to girls, offering engaging ways to help the girls implement videos for social change, experience video production in the field, and let their voices be heard. The toolkit contains all the information necessary for designing such a project, including conducting trainings, monitoring the project, disseminating videos, and sustaining the project.

### For whom is the toolkit designed?

The toolkit is designed to enable NGOs to create and achieve their own video training projects that nurture, inspire, and motivate adolescent girls to play a part in building their communities into places in which they would like to live. The toolkit is also intended to help media literacy organizations, policy makers, funding agencies, social-media scholars, and other media practitioners understand the ideas, concepts, implementation, logistics, and assessment of media projects for girls.



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### Why a girls' media project?

Media is one of the most effective and powerful ways for girls to have a voice and project their views. Media helps them to be heard loud and clear. When girls are empowered with technology, they can challenge the mainstream media-promoted stereotypes and advocate on community issues on their own behalf.

The ultimate goal of this toolkit is to create a global social-media-based revolution for disadvantaged girls all over the world, especially in developing countries, by distributing information to help equip them technologically, thereby providing them with the space to talk about their own issues and to lead development in their communities.

“I made a film on girls not being allowed to go to school and being forced into early marriage. We also made a film on child labor and I had done the voiceover in the news program we made. When I showed it to my mother, I told her, this is my voice on TV and that I can also do narration, interviews, etc. She was very happy and said, you should learn more and go and work in TV.”

— *Habiba (age 16)*

## Is a Girls' Media Project Right for Your Organization?

Below are some questions you need to ask yourself before you decide.

### Can your organization afford it?

Although the cost of making videos is only a fraction of what it was years ago, it can still be expensive. Make sure your organization has the resources to complete the project. Chapter 3 provides some tips on reducing costs.

### Can you make the necessary time commitment?

If video is new to your organization, there will be a learning curve. The project's video training workshops are designed to be executed by either a paid part-time training consultant or a volunteer filmmaker, but your organization will need to devote some time to designing the project and keeping it on track.

### How will the project be sustained after the workshops?

After the training, can you provide opportunities for the girls to use and sustain their newly acquired skills? Chapter 1 explains how to create a sustainable plan from the start of the project.





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## Chapter One: Setting Up a Girls' Media Project



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## Defining the Objectives of Your Girls' Media Project

Early in the project, your NGO should reflect deeply on what kind of impact you want the project to have on the lives of participating girls. Depending on the impact desired, some of the basic objectives might include the following:

- To empower the girls with a voice so they can better advocate for themselves in their families and communities
- To build confidence, critical-thinking ability, and leadership in the girls by sending them out into the community to ask questions and challenge authority
- To build the video production capacity of the girls and of the organization
- To develop the girls' abilities and negotiating skills so they can conduct community-based research for digital stories and document and present important issues to effect critical changes
- To develop innovative training approaches that will enable the girls to continue using their new skills, even after a relatively short series of training workshops
- To emphasize the involvement of girls at every level of the workshops
- To sensitize parents, religious leaders, elders, and other community members to the power these young girls have achieved
- To empower the girls to form alliances with local government offices, women's groups, and other institutions to distribute and showcase their films

## Using the Training Workshops

This toolkit works to achieve the above objectives through community video workshops, which Video Volunteers defines as “creating media with the complete participation and ownership of communities.” The workshops cover all aspects of production and focus mainly on two things—various video formats and subjects important to girls. Hence, the girls are taught how to produce community news, music videos, fiction films, etc., while using video as a tool to express themselves and explore gender issues and other issues of interest to them. Each workshop ends in the creation of a finished product—an actual video that the girls make. If the workshops are spread out over a relatively long period of time, interim training should be provided; program coordinators can supervise the girls as they make their own videos, giving them the chance to consolidate and practice their skills.

## Setting Up Monitoring and Evaluation

A girls' media project should include an intensive monitoring and evaluation component to enable the organizers to assess effectiveness and initiate and evaluate subsequent alterations in the training. The monitoring and evaluation process begins even before the girls start their training, so it is important to have this piece in place early. Evaluation techniques can include group discussions, trainer feedback reports, the girls' journals, etc. See chapter 7 for guidance on developing a strong monitoring and evaluation process.

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## Helping Girls Overcome Barriers

In many communities, girls are barred from full participation in society, and their stories and perspectives are not valued. Girls are restricted mostly by social, economic, or religious dictates. A girls' media project must take into account any restrictions the girls face, including limited access not just in the physical realm but in the social and cultural realms as well. These restrictions are generally imposed by certain "gatekeepers." Some common gatekeepers are:

- Parents
- Elder siblings
- Caste
- Class
- Poverty
- Apathy
- Fear

In seeking to empower a certain sector of society, a girls' media project needs to be cognizant of and extremely sensitive to existing social hierarchies. It's important to list the gatekeepers in the girls' community and be prepared to challenge the barriers created or upheld by them. If possible, conduct a focus group discussion with the girls to help identify local gatekeepers. Then brainstorm about strategies for working with gatekeepers like family members and community leaders and for overcoming restrictions. Your NGO has to be very effective in working with the girls' families and with other social, religious, and political gatekeepers in the community. Involve them during the production of the videos, making sure that they also see the final products. If you can, have them participate in the project; for example, invite them to the training center and ask them about some issues on which videos might be made. A girls' media project should be flexible, open to change, reflective of the communities' needs, and most importantly, serve as a powerful support system to the girls involved.

### Ground Speak

#### *Voices from the Field*

The Videoactive Girls project helped the participating girls negotiate with gatekeepers. All the girls from the NGO Mahita came from a Muslim community in Hyderabad, India. The mobility of girls in this community is very low, and 90 percent of the girls participating in this project had dropped out of school. Mahita's program coordinator helped break down barriers that community gatekeepers held. She personally went to the girls' homes and persuaded their parents to allow the girls to join the training program.

These girls made several videos on issues like child marriage, gender bias, the problems of working women, etc. Often they experienced difficult situations during their outdoor video shoots in the community. Sometimes young boys sneered when they saw the girls with a camera. Once someone even made a comment about girls nowadays roaming around roads instead of sitting at home and praying. However, the girls exhibited their newfound confidence and were not bogged down by these reactions. They said, "Our fear is gone now!"



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## Planning for Sustainability

It is extremely important to think about the sustainability and future of the project from the very beginning. A girls' media project aims to help girls become active citizens—self-confident and empowered. Through the project, NGOs can help adolescent girls create videos and stories that empower them and that add their unique perspectives to a world dominated by mainstream media. Girls' media provides an opportunity for the girls to look at the world through their own lens—and to share that lens with others in their community and beyond. Their newly found confidence as media producers also prepares them to find their own direction in other aspects of their lives.

If you want this to become a long-term project, with a greater impact, you will need to make sure that the process continues after the training is over. One of the ways to do this is to find activities that the girls can do with their new skills. For example:

- Earn a living by making marriage videos, recording at family/public functions, etc.
- Become video trainers themselves
- Send their videos to various film festivals to earn prize money
- Intern with and ultimately join various media organizations
- Make videos for other organizations
- Link up with local cable channels or local media that might showcase the girls' videos, with or without payment

Your organization can also collaborate with professional filmmakers or studios to support further training for the girls. Think about what, exactly, the project's media training will empower the girls to do, and then decide how you can support them in achieving it.

“These girls should be master trainers, training several others. They should take this up as a livelihood... We want this to expand ... we will look at various fellowships to sustain our efforts.”

— *Ramesh Shekhar Reddy, Program Director, Mahita*



Mahita



Mahita

## Chapter Two: Engaging Girls

This chapter explores ways in which NGOs can engage girls in a girls' media project.



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## Undertaking a Needs Assessment

One of the first steps in designing a girls' media project for disadvantaged girls is completing a needs assessment. The needs assessment should be tailored to the particular situation faced by the girls your organization serves. Below are three challenges you are likely to discover as you do the needs assessment, all of which give rise to the need for a participatory approach:

- **Low levels of technology access:** For most of the girls involved in your media project, this will probably be the first time that they have ever held a video camera, simply due to lack of access. Some of them might have used a digital still camera. For most, it will be a complete novelty to use a camera to shoot videos.
- **Low levels of media exposure:** You need to consider the girls' baseline media exposure levels. If the girls are from an urban area, they will have been exposed to a lot of media (television, film, newspaper, radio, etc.). However, if they are from a rural background, their exposure will probably be limited or nonexistent. Knowing their media exposure levels will help immensely in designing the training, as you will know what you need to explain to them.
- **Low media literacy levels:** Even if the girls have been exposed to a lot of media, this does not mean that their media literacy levels are high. They have merely been consumers of media and may not have a critical understanding of content. As youth media producers, they will have to understand the media around them. This will enable them to think critically about what they want to produce and the changes they can choose to make.

Including these three aspects in the assessment will help you to discover the start-up levels of the girls. You will also want to be extremely aware of their social, economic, educational, and political backgrounds. (Sample needs assessment forms are available at [www.projectingirlpower.org](http://www.projectingirlpower.org).)

## Toolbox: Breaking Through Girls' Fear of Technology

Following are few tips to help ease the girls into the process of participatory video making. The key is making it fun!

- Introduce the camera with fun participatory video exercises. Always let them watch what they have shot.
- Show confidence in them while they handle the camera. They should not feel scared of holding it.
- Appreciate their exercises in the initial stages. This will encourage them to learn more.
- Go step by step. This is extremely important. The moment you start rushing through, a few girls will miss out on understanding, hampering their learning process.
- Ultimately, make them feel as though they own the equipment and the process. They should be charting their own course and direction!



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## Working with Girls

You will want to make your training workshops as participatory as possible and also ensure that the workshops meet the needs of your particular group of girls. Involve the girls in designing the workshops. Find out the girls' interest areas and engage them through these interests. Listen to them. Ask them for feedback. Work to build their trust to the point where they will tell you if they don't like something. All of the training's activities and interactions ultimately should let the girls enjoy the whole process and realize their skills and potential. (Check out the icebreakers and team-building exercises available at [www.projectinggirllpower.org](http://www.projectinggirllpower.org).)

The girls will likely have a range of feelings toward each other, including friendship, jealousy, competitiveness, and other emotions. Each group has its own dynamics that need to be channeled in a way that allows the group to work collectively. The first step is to be aware of these group dynamics. The group dynamics can be more complex if the individuals come from severely disadvantaged backgrounds. Each girl should be respected and included in all the processes.

Since it will probably be the first time that most of the participants have used a video camera and computers, some of them may be apprehensive about handling this new technology. The girls may come with a preconceived notion of "I cannot learn this!" This feeling is only natural, but after the first day of working with the camera, they should be feeling, "I think I can learn this." (Participatory video exercises are available at [www.projectinggirllpower.org](http://www.projectinggirllpower.org).)

“Earlier I used to shake while holding the camera; now I am proud of myself.”

— Heena (age 17)

## Toolbox: Using a Participatory Approach

Keep the following checklist to know if the approach and process being used is encouraging the learning process:

- Are the girls learning by practical application? Or is there more theory than practice involved?
- Is it a shared process? Are the girls involved in every step, or do they just get bombarded with more information?
- Are the girls using their real experiences? Is the trainer encouraging them to use stories and experiences from their lives, the lives of people around them, and their communities?
- Is there time set aside for structured reflection? How often do the girls get time to think about what they have learned, reflect on parts that are difficult to understand, and consider what new things they would like to learn?
- Does the training enhance critical thinking? How many girls have started engaging themselves with social issues, or come up with critical questions to start a debate?
- Does the training enhance creativity? Are the girls just doing what they are told to do, or are they also experimenting and learning by themselves?

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## Designing a Girl-Friendly Project

The first step in creating a girl-friendly project is to find out about the participating girls. What are their particular needs and interests? How are they different from other girls you may have trained or worked with? This will stop you, as a trainer or an NGO leader, from carrying over assumptions from other areas of your work. Identify the beginning level and aspirations of the girls through a needs assessment survey, a sample of which is available at [www.projectingirlpower.org](http://www.projectingirlpower.org). Keep the training plans flexible and varied to enable you to continually respond to their needs and interests. You may need to adjust the training workshops, or mode of training, to better serve the girls. During the training process, you should periodically take formal or informal needs assessments to keep yourself updated on the girls' involvement and learning process. Remember that girls are very hesitant to criticize and never want to hurt their trainer's feelings. But if you are not hearing anything negative about the workshops, you probably haven't yet broken through the girls' shyness.

Making the program relevant to the lives of the girls encourages them to continue to develop their interest in it and to participate in every process. Involve the girls in planning activities, and analyze the responsibilities given to them. This will increase the girls' feeling of ownership in the program. One idea is to set up a girls' advisory group that meets on a regular basis (maybe once a week or once a month) where the girls create the future plans for the project and give feedback. The girls will like having a formal responsibility, and the fact that the advisory board is an "official" position will make them more confident to speak up.

It is important to encourage interaction within the group, beginning with icebreakers and team-building exercises, to facilitate the development of healthy friendships and successful working partnerships. You should also analyze different personality types in the group and allocate specific duties to various girls. For instance, involve the shy ones more in discussions, or encourage the more inhibited ones to go out in the community and conduct interviews. This will help each girl grow in the particular and unique area she needs.

Being conscious of the girls' different personalities is also important when coordinating individual efforts and talents to create a group unit or form subgroups for different aspects of the work. For instance, while making a video, a team is built with girls with different talents, like good writing skills, good camera presence, etc.

The video trainer should help to keep the girls constantly engaged in and focused on the project. One way to do this is to remind them to think critically about what they're doing by asking themselves questions like "What are we doing now?" "How does what we are doing impact the community?" and "Why are we here and involved in this project?" The girls should be reminded of these three aspects of the project whenever they move on to a new training session.

“It is very common for teachers and trainers to do a lot of talking. The trainer takes on the role of ‘expert’ and tries to ‘transfer knowledge’ to the learners ... but in a participatory approach, the trainer is very deeply involved in the training process and this increases the motivation in participants and helps them learn more effectively.”

— *Manish Kumar, Video Trainer, Video Volunteers*

## Chapter Three: Designing the Training Program

“I like the training so much that I have not taken even a single day off, even when my mother asked me to take one.”

— *Asma (age 17)*

This chapter helps you work through the logistics of designing and structuring your training program before you get the group together and actually start producing media content.



Mahita



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## How to Structure Your Program

### How to Structure the Training

The structure of the training should take into consideration what is practical for your NGO as well as the availability of the girls.

Here are few options:

- A single, intensive, long-term training. You can run a full-time, two-month workshop during school vacation, for instance.
- A series of short, intensive weeklong trainings. These can continue over a year. This schedule provides the girls with a lot of time in between trainings to practice their skills, and so it also can improve sustainability. If livelihood training for the girls is your motive, this is a good option.
- A single short workshop. This can be a good media introduction for the girls and can help your organization decide whether you want to carry out a longer project later. However, the impact of a short-term project is considerably less, tending to be more of an empowering experience as opposed to one that provides a deeper understanding of media and cultivates transformation or leadership development.

### How to Find a Video Trainer

You need to identify a video trainer to run the training. This person can be a professional filmmaker whom you hire as a consultant to conduct the training workshops, a volunteer filmmaker, or someone on your organization's staff who knows video.

You can find volunteer filmmakers through websites that help connect volunteers with projects, such as [www.idealists.org](http://www.idealists.org). You can find professional filmmakers as consultants through word of mouth, filmmaking collectives, and some professional websites like [www.mandy.com](http://www.mandy.com). In India, the e-group [docuwallahs2@yahoo.com](mailto:docuwallahs2@yahoo.com) is a great place to connect with filmmakers.

The ideal trainer should:

- be someone who can be a friend, a guide, a motivator, and a role model
- have experience training groups, preferably experience training groups of girls
- be sensitive, particularly toward girls' issues, and have an understanding of the female perspective
- have good technical and troubleshooting skills
- be knowledgeable about various social issues, especially those affecting girls

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## How to Select Your Participants

Even though you may be selecting participants from among the girls you are already working with, you should think carefully about the background of the girls you would like to involve in the media project. Are you targeting girls who belong to minority groups based on religion, ethnicity, color, race, etc.? Girls who have been denied education? Girls of low economic status? Girls who have been abused? Girls who have been denied access to technology? Girls who are prohibited from entering the public sphere? Girls who are otherwise marginalized?

## How to Spread the Word in the Community and Recruit Girl Trainees

You should spread the word far and wide so that you can interview at least two to three times the number of girls you will ultimately select.

To publicize your project:

- Involve your field and community workers in letting people know about the project.
- If you are already running a program for girls, ask the girls to inform their friends about the project.
- Get local community organizations involved and ask them to help you spread the word.

Parents and other gatekeepers have a lot of control over adolescent girls' mobility and choices. Make sure that they view the project positively. One way to do this is to promote the girls' media project as a skills-training project and emphasize the livelihood opportunities that may result.

Schedule at least one or two selection workshops. You don't necessarily need to interview the girls, but you want to give them games and icebreakers to play so that you can observe them and see if they will fit into your vision for the project. The selection workshop is also a good time for you to answer the girls' questions about the project and to make sure they understand the commitment involved.

## Deciding on the Number of Participants

A group of six to ten girls is ideal for a media training project; a group of 20 or more is too many. You want to keep the number low enough that the trainer is able to provide quality attention to all the participants. In addition, too many participants tend to hamper activities and complicate group dynamics.

## Deciding Where to Hold the Training

The mobility of adolescent girls is often very restricted, so it will help if they can come to the training venue easily. Find space for the training that is conveniently close to their homes. Think about setting up the training in a community center; this enables community members to drop in and become more aware of the project and also encourages the girls to focus the project on community issues. No matter what venue you choose, you will need a room with enough space for a few computers, a locked storage area for the video equipment, and enough open floor space for the girls to train.

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## How to Make Sure the Girls Keep Practicing

Staggered workshops benefit the girls in that they are able to continue to practice their new skills in between workshops. This ensures that they don't forget what they have learned. The girls can also write journals or blog during these times to help them continue to develop their critical thinking.

In order to make sure that the girls keep practicing, three things need to be in place:

- The trainer should design practice exercises for the girls to complete in between the workshops.
- Someone from your NGO should oversee the girls' learning process.
- Someone should be available for troubleshooting technical glitches while the trainer is away so that practice is not hampered.

## Enrichment Activities for a Girls' Media Project

Technical training is only one aspect of a girls' media project. The project should combine technical skills, creativity, critical thinking, and empowerment. Other creative activities should be interwoven with the technical training. For instance, encourage the girls to keep journals on their training and to write about different aspects of the training, their experiences, their favorite and least-favorite activities, etc.

If there is Internet connectivity at your NGO and the girls have been trained to use the Internet, encourage them to blog about their experiences and also to watch other youth-produced videos from around the world. You can also help the girls get in touch with other youth media projects around the world. There are youth media film festivals, online competitions, and various other opportunities that allow interaction with girls from other media projects.



Mahita



Kolkata Sanved



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## Complementary Training

Some girls may need additional assistance in certain areas, such as computers or English language fluency, to be able to participate in the video training with ease. If you find that the girls are struggling with understanding computers, or are having problems with the English language in the technology you are using, you might want to consider supportive training in these areas.

Another area to concentrate on is writing. While the focus of this project is expression through video, writing is another medium through which the girls can record, express, and begin to understand their thoughts and feelings. Incorporating a lot of writing exercises into the training can help the girls develop this valuable skill.

## How to Keep Improving the Project

You need to know how the girls are feeling about the project and also have information to change things if they are not working as desired. One way to do this is to work with an advisory group of girls who are engaged in designing the training and videos to make the process effectively participatory. (See “Designing a Girl-Friendly Project in Chapter 2 for more about setting up a girls’ advisory group.) The girls can write journals during the workshops and also give feedback to their trainers. Take a look at chapter 7 for guidance on developing a strong feedback system.

## Toolbox: Designing Empowering Workshops for Girls

Every workshop should be fashioned in a way that incorporates gender and other issues important to girls.

- **Choosing content and strategy:** Encourage the girls to question “normal,” everyday things through their videos. Let them focus on personal, self-reflective stories rather than on “big” issues. Let them address child marriage, use of burqas, the problems facing working women, etc. This will start the critical thinking process and be their first step toward empowerment. Do not suggest a particular issue because of your interest in that topic.
- **Encouraging mobility:** Make sure that during the training, the girls actually go outdoors. They should go around the community, shoot video footage with community members, interview authorities, etc. They should enter both physically and psychologically challenging spaces that they have not entered before.
- **Developing research, analytical, and social skills:** The girls need to be nurtured as thinking and active citizens through activities like watching films, intensive discussions, debates, public speaking, and supplemental reading and writing.
- **Empowering through information:** Every workshop should help the girls access new information. While exploring their own issues, exposure to related information from elsewhere in the world will help them immensely.
- **Utilizing broad themes:** Workshops should have broad themes with an array of choices to meet the girls’ and organization’s needs and goals. Themes of particular relevance to girls could be sexuality, trust, fear, mobility, gender images/roles, etc. The trainer could incorporate these themes by encouraging the girls to make, for example, a fiction piece on fear or a music video on gender images.

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## Legal and Ethical Issues

There might be legal and ethical issues that come up when you work with media and adolescent girls. Always keep in mind the child rights guidelines and relevant laws in your country while working with girls.

## Equipment and Software

You will need the following items for your project:

- Cameras (approximately one camera for every three girls). The cameras you choose will largely depend on the budget available to you. You can either purchase low-end, hand-held cameras or semi-professional cameras. You can also decide to buy less equipment if your budget is low. (The least expensive option is to use low-end video recording devices like Flip cameras and cell phones with video capture features. Although these devices will not enable the girls to record high-quality videos, they are still good options for uploading videos to the Web.)
- Tripods, microphones, and headphones for the cameras.
- Computers for editing (one computer for each four girls).
- Editing software. You can buy professional software, like Adobe Premiere Pro or Final Cut Pro, or use free and open source software (FOSS) to eliminate your software cost. You can also use software already on your computer, like iMovie (Mac) or Movie Maker (Windows), or download free software like LiVES or Kdenlive from the Internet.
- A television on which to watch the output. Although a computer can serve the same function, girls find it very exciting to see their products play on a TV.



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## Chapter Four: The Video Production Process

Filmmakers generally follow an accepted set of steps in making a video. The video production process should be explained to the girls during the first few days of training so that they get an overview of how to make a film.



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**Brainstorming:** The best way to begin a video is to start with a group brainstorm, where you discuss things like the key concepts or themes of the video, why you want to make it, what format you want to use (a drama, a digital story, a personal narrative, etc.). This brainstorming can culminate in a written brief.

**The Written Brief:** The brief is the written outline of the video. It is especially important when working on a documentary or a longer project. The brief should answer the following questions:

- What is the video about?
- Whom will I film?
- Where will I film?
- When will I film?
- Why is the video important to me?
- Why might the video be important to my community (it doesn't always have to be)?
- How can I summarize the main point of the video in one sentence?

The trainer should help the group in answering these questions and writing the brief.

**Research:** Videos require background research. Research can range from deciding whom to interview to finding out relevant data on the Internet. Every member of the team should be given a particular aspect to research. The research done by everyone should be shared, and then the planning can continue.

**Scripting:** A script includes all the technical directions to be used during shooting and also elements like background music, dialogue, lighting, etc. It should be written after the research is complete so there is enough data to support the script. The trainer should demonstrate the format of script-writing to the girls and should explain about shot divisions, scenes, sequences, and segments.

**Shoot Plan:** Based on the script and the availability of resources like locations, characters, and interviewees, a shoot plan should be developed so that the shooting process is executed smoothly.

Always double-check with interviewees/actors before the team goes out for a shoot.

**Shooting:** Shooting should take place according to the script. Make sure that before the team goes on a shoot, each girl has a role, such as the camera person, director, editor, production manager, etc. The girls and the trainer should mutually decide on these positions.

**Logging:** Logging means watching the video footage and writing down what each shot contains. The trainer should teach the girls how to log the footage. The girls can also log as they shoot. This will help them immensely during the edit and make shot selection easier and faster.

**Capturing:** Capturing refers to transferring the video footage from video camera to the editing software on the computer. If the log sheet has been maintained properly, the group will need to capture only the footage that is good and usable. Capture all the footage that is required for the final video.

**Paper Edit:** Paper editing is when the girls make a structure of the final film on paper. The trainer should emphasize the need for a paper edit to facilitate ease in final editing.

**Rough Cut:** A rough cut consists of the rough, basic structure of the film. It does not include things like background music, subtitles, or effects. The girls should make a rough cut when they edit. This rough cut can be shown to the NGO members for their feedback and suggestions on improving the final video.

**Final Cut and DVD:** The final cut of the video includes subtitles, titles, credits, music, and effects that the girls have added to the rough cut. The final video is then transferred back onto a tape or, if a non-tape video camera is being used, onto a DVD. Once the final cut is complete, the girls can create a DVD of their video project and, if need be, create videos with different resolutions for different uses.

## Chapter Five: Overview of the Training Workshops

This chapter provides the outlines for ten training workshops, lasting one to seven days each, which together form a one-year curriculum for a girls' media project. (The full training workshops can be found in the appendix.)

The workshops introduce the girls to:

- The basics of filmmaking and the production process
- Different video formats and the creative aspects of storytelling
- Online distribution of videos and how to get an audience for their videos



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Each workshop presented here builds on the skills developed in the previous one. Many of these workshops can be done at once, or they can be spread out over a period of time. You can also choose to do just one workshop if that is all you have time for. You may want to concentrate on certain workshops. For instance, you or the trainer might choose to completely avoid fiction film and conduct a two- to three-week training on documentary filmmaking if that is what you think will interest and benefit the girls the most.

These training workshops should be conducted by a filmmaker, ideally someone with experience in video training, although a beginner trainer can also use them. The trainer should feel free to modify the training according to the group's needs and skills. While each training workshop includes an estimated number of days for completion, the workshop may take more or less time, depending on the group of girls. The trainer may need to repeat or intensify certain aspects of the workshops to reflect the girls' absorption and learning capabilities.

The trainer should supplement these workshops with handouts for the girls and the NGO coordinator. Handouts for some of the workshops can be found in the appendix. The trainer should also write simple, instructional handouts that can be used when the trainer is away and the girls practice on their own. These handouts need to be specific to the completed training workshop and written in the local language. Trainers are also encouraged to explore other available resources (offline and online) and plan trainings that are most fitting to the girls, the context, and the NGO.

## Video Training Outlines

The following workshops are designed to be conducted in a structure somewhat similar to the sample project below. They constitute a one-year curriculum where each workshop ends with a finished product and has follow-up activities for the girls.

## A Sample Girls' Media Project (Based on the Videoactive Girls' Project)

- **Number of workshops:** ten, spread out over one year
- **Length of each workshop:** one to seven days
- **Technical training provided:** Each workshop focuses on a different type of video format—music video, community news, drama/fiction, etc. Teaching a variety of formats enhances the girls' interest in media and encourages their engagement.
- **Output:** Each workshop ends in a finished product—a video that each girl or group of girls has made. This approach helps in the monitoring of the training program and gives the girls a sense of achievement. They feel, “Hey, this is not as hard as I thought. ... I actually made a film in a week!”
- **Follow-up:** Each workshop has certain follow-up exercises where the girls independently made videos.



# Critical Understanding of Media

This workshop helps the girls develop the skills to critique mainstream media and to understand the role and power of media. The girls reflect on why they are learning video and connect their new understanding of media to their future roles as media producers. This workshop is the best way to start a media training program.

## Objectives

For the girls to:

- ▶ Understand what entities and populations mainstream media **represents**
- ▶ Understand its **irrelevance** to the lives of communities and community issues
- ▶ Understand how it **creates issues** and **controls opinions**
- ▶ Understand how it **distorts the truth** and **misleads**

## Sessions

- ▶ Introduction to mainstream media and community media
- ▶ Public opinion and news
- ▶ Analyzing mainstream news
- ▶ Role of media



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## Session Outcome

- ▶ For each girl to develop a critical understanding of mainstream media

## Session Resource Requirement

- ▶ Videos/newspapers
- ▶ TV news clips

## Duration

- ▶ 1 day

# Digital Storytelling




This workshop introduces the girls to digital storytelling, a format that lets people express themselves through stories. The resulting videos are usually emotional and engaging three- to four-minute personal stories, told through photographs/drawings/images, narration, and background music. This workshop is a very good starting point for girls who are handling visual medium and technology for the first time, as digital storytelling is not too intimidating, is easy to create, and is simple yet compelling. This workshop can be used as a tool for the girls to tell their personal stories and help them open up with the trainer. The digital-storytelling process can be a very good icebreaker.

## Objectives

For the girls to:

- ▶ Strengthen their **visual senses**
- ▶ Understand that **visuals** can carry the **entire meaning** of a story
- ▶ Learn how to operate a **digital still camera**
- ▶ Produce a **short photo story** with audio (individually or in a group)

## Sessions

- |  |  |
|--|--|
|  Introduction of the girls             |  Writing narration for digital stories |
|  Demonstrating the power of visuals   |  Taking photographs                   |
|  Digital still camera handling        |  Downloading photographs              |
|  How to capture beauty in photographs |  Demonstration of the software        |
|  Storytelling circle                  |  Using the software                   |
|  Personal narratives and storytelling |  Presentation and feedback            |
|  Storytelling with photographs        |  |



## Session Outcome

- ▶ For each girl (or group of girls) to make her own digital story

## Session Resource Requirement

- ▶ 20-25 random, evocative photographs
- ▶ Digital still camera (batteries, charger, USB cables)
- ▶ Microsoft Photo Story or similar software
- ▶ Local language translation of the handout (see appendix) for distribution to the girls
- ▶ Videos/newspapers
- ▶ Examples of digital stories

## Duration

- ▶ 4 days

## In-Camera Editing

This workshop is a good first shooting exercise for the girls. During the workshop, the girls not only learn how to use a video camera and shoot video but also learn to structure their stories into shots and sequences that make meaning when put together. The girls are encouraged to tell a personal narrative, in keeping with the goal of having the girls reflect on themselves and their lives. The story is edited in camera, meaning that the girls have to shoot each shot in sequence and there is no further editing on a computer. It is a good idea to have the girls plan out each shot and sequence in advance by making a storyboard and writing down a shot list. This module is a great beginning exercise because even though the girls have not yet learned how to edit, they still can create their first films, which brings out their excitement and increases their confidence.

“When I made my personal story, I thought more about my life and realized that others can learn from my life and my mistakes as well.”

— *Pinki (age 16)*

### Objectives

For the girls to:

- ▶ Learn the basic concepts of **filmmaking**
- ▶ Learn how to convert stories into **film format**
- ▶ Learn **shooting** and **in-camera editing** techniques
- ▶ **Produce** 2- to 3-minute, personal narrative films

### Sessions

- |  |                             |
|--|-----------------------------|
| 🗨 Ideas for filmmaking                 | 🗨 Basic camera operations   |
| 🗨 Elements of a good shot              | 🗨 Five basic shots          |
| 🗨 Framing and composition              | 🗨 Basic camera movements    |
| 🗨 Story building for in-camera editing | 🗨 Storyboarding             |
| 🗨 Shooting for in-camera editing       | 🗨 Presentation and feedback |



### Session Outcome

- ▶ For each group of girls to make a 2- to 3-minute personal narrative about one or more of the girls in the group, using in-camera editing

### Session Resource Requirement

- |          |             |  |
|----------|-------------|--|
| ▶ Camera | ▶ Batteries | ▶ Tapes or memory cards                        |
| ▶ Tripod | ▶ TV        | ▶ Cables to connect the camera to the computer |

### Duration

- ▶ 4 days



# Basic Editing

This workshop is purely technical and teaches the girls the basics and concepts of editing.

## Objectives

For the girls to:

- ▶ Learn the **basics of editing** and gain a **conceptual understanding** of editing and of **time and space management**
- ▶ Learn the **operating basics** of computer editing software, including launching, creating a new project, capturing, arranging sequences, using tools, using effects, titles and credits, and importing and exporting video

## Sessions

- |   |                                      |
|---|--------------------------------------|
| ▶ Technical demonstration of the computer | ▶ Cut-to-cut editing                 |
| ▶ Concept of editing                      | ▶ Chase sequence and collapsing time |
| ▶ Demonstration of editing                | ▶ Creating final cut                 |
| ▶ Grammar of editing                      | ▶ Exporting video from the software  |
|   | ▶ Presentation and feedback          |



## Session Outcome

- ▶ For the girls to make two 3- to 4-minute videos from existing footage

## Session Resource Requirement

- ▶ Camera
- ▶ Batteries
- ▶ Existing footage, either captured with your camera prior to the training or downloaded from the Internet
- ▶ Cables to connect the camera to the computer
- ▶ Computer with editing software

## Duration

- ▶ 5 days



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## Cinema Verité

This workshop is a great introduction to documentary filmmaking. Cinema verité is an observational style of filmmaking that creates a personal narrative by following a central character through a day or other period of time. As the camera trails the subject, it films whatever unfolds naturally before it, capturing small habits, traits, and mannerisms such as the person's laugh, routine, and emotions. It is a good idea to use this workshop to portray personal narratives of the girls themselves. Themes like self-empowerment, anger, fear, and confidence can be well expressed through cinema verité. This format is particularly relevant for girls' media because it encourages the girls to reflect on their own lives and community.

### Objectives

For the girls to:

- ▶ Learn to tell **better** and **more creative** stories
- ▶ Learn to create and treat segments that **stimulate emotions** in the audience
- ▶ Learn the video format that is **most popular and appealing** to the mainstream audience, and thus increase the chances that a web audience or mainstream audience will be interested in their video.

### Sessions

- |                                     |                               |
|-------------------------------------|-------------------------------|
| ▶ Introduction to verité filmmaking | ▶ Story idea and presentation |
| ▶ Shooting techniques               | ▶ Shooting                    |
| ▶ Shooting practices                | ▶ Editing                     |
| ▶ Editing for verité style          | ▶ Screening and feedback      |



### Session Outcome

- ▶ For the girls to show improvement in the future creativity of their shots and videos
- ▶ For the girls to reduce their use of sit-down interviews
- ▶ For the girls to include a more observational style in future videos
- ▶ For the girls to create more emotional/appealing stories and memorable characters for viewers.

### Session Resource Requirement

- ▶ Each girl (or pair of girls) needs to identify a story she would like to tell, and discuss it with the trainer
- ▶ Shooting and editing equipment

### Duration

- ▶ 6 days



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# Community News

This workshop is about collecting stories from the community and presenting them in a news format. Together, the girls develop a five- to ten-minute news program with three to four different sections. Themes such as poverty, empowerment, and social issues can be integrated into the program. This module gives the girls the opportunity to practice their skills in critiquing and analyzing the media and helps them develop their sense of observation and their understanding of the issues around them. It also encourages them to interact with their community as they engage in enquiries and fact-finding, thus addressing their lack of mobility and increasing their confidence as members of society.

“I know more about community issues now ... even more than my parents. They can also learn from my films. Now that I go out, I get to see more and learn more.”

— *Rubina (age 17)*

## Objectives

For the girls to:

- ▶ Develop **news sense** and understand the **limitations** of mainstream news
- ▶ Learn to **research** and **gather news** in the community
- ▶ Learn basic **interviewing techniques**
- ▶ Learn to write and shoot **anchor pieces**
- ▶ Learn to **connect** national/international events to their own **communities**
- ▶ Learn to present news from **various locations**

## Sessions

- |   |   |
|---|---|
|  News sense            |  Shooting                  |
|  News story research   |  Writing for news          |
|  Planning news formats |  Indoor shooting           |
|  Interview techniques  |  Editing                   |
|  Basic editing         |  Presentation and feedback |



## Session Outcome

- ▶ For the girls to make one 5- to 10-minute community news bulletin as a group

## Session Resource Requirement

- |                         |                             |  |
|-------------------------|-----------------------------|--|
| ▶ Camera                | ▶ Headphones and microphone | ▶ Batteries                                    |
| ▶ Tapes or memory cards | ▶ Tripod                    | ▶ Cables to connect the camera to the computer |
| ▶ TV                    |                             |  |

## Duration

- ▶ 3 days



# Fiction Film

In this workshop, the girls make a five-minute fiction film. This process involves creating fictional stories and characters and usually uses more imaginative situations, events, and characters than other film formats. For this module, the girls are encouraged to explore what it means to be an empowered woman. This is an opportunity for them to dream and to explore the kinds of characters and situations that they think of as empowered. It is also a chance for them to create their own ideal and empowered characters and situations—to help them devise strong characters that they wish to be. The overall objective is for the girls to have a tool to construct their changed realities, their empowered world.

## Objectives

For the girls to:

- ▶ Learn to **think dramatically** and **convert issues**, like gender, violence, abuse, and girls' empowerment, or their dreams, aspirations, and other positive stories into a film format
- ▶ Learn how to **write scripts** for drama/fiction films
- ▶ Learn how to **direct** a fiction film
- ▶ Learn how to create a **storyboard** for fiction film
- ▶ Learn **advanced shooting techniques**
- ▶ Learn advanced **video editing** (use effects and motion)
- ▶ Learn how to add appropriate **background music**

## Sessions

- |   |   |
|---|---|
|  Screening of films and brainstorming on the fiction film format |  Training of characters and rehearsals |
|  Scripting   |  Shooting                              |
|  Storyboarding   |  Editing                               |
|  Actor and location search                                       |  Presentation and feedback             |



## Session Outcome

- ▶ For the girls to be able to create markedly more emotional stories and more memorable characters
- ▶ For the girls to be able to document issues like gender in creative drama or fiction format
- ▶ For the girls to be confident and effective in raising their chosen issues
- ▶ For the girls to make one or two 5-minute drama/fiction films on gender issues

## Session Resource Requirement

- ▶ Camera. ▶ Batteries ▶ Tapes or media cards ▶ Tripod
- ▶ Cables to connect the camera to the computer ▶ Computer with editing software
- ▶ Each girl needs to write a story that she would like to present in the workshop; identify some local volunteers to act in film; and bring a good gender-issue-based film (English or regional language) to show during the workshop

## Duration

- ▶ 6 days

# Video Blogging

This workshop provides training in making video blogs and uploading them to the Internet. Video blogging is important for girls to learn because it enables them to share their voice with the widest possible audience.

## Objectives

For the girls to:

- ▶ Understand the **importance** of the Internet
- ▶ Learn to use the Internet effectively to **share information** and **express thoughts**
- ▶ Learn the **uses** and **importance** of blogging and video blogging.

## Sessions

- ▶ Introduction to the Internet
- ▶ Sharing experiences
- ▶ Uses of blogs
- ▶ How to create a blog and upload videos
- ▶ Creating email IDs
- ▶ Scheduling video uploads
- ▶ Presentation and feedback



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## Session Outcome

- ▶ For the girls to make their email IDs
- ▶ For the girls to form a common video blogging site
- ▶ For the girls to be able to upload videos from their own locations after the workshop

## Session Resource Requirement

- ▶ Computers
- ▶ Internet connection
- ▶ List of good blogs to show to the girls
- ▶ Dummy videos to upload

## Duration

- ▶ 2 days.

# Music Video

In this workshop, the girls learn to make a two- to three-minute music video based on a song or a music track. The girls learn to work with music and get creatively involved in how to send a social message through music and songs. Music videos are usually a very effective way of talking about social messages because they catch people's interest and people remember the social message exactly the way they would remember a song. This is a fun exercise that allows the girls to express themselves physically through dance and song.

## Objectives

For the girls to:

- ▶ Learn the **importance** of music video
- ▶ Learn the **uses** and **impact** of music video
- ▶ Learn how to **conceptualize, script, shoot** and **edit** music videos

## Sessions

- ▶ Introduction to storytelling
- ▶ Introducing music videos
- ▶ Social issues and music videos
- ▶ Conceptualizing the video
- ▶ Scripting the music video
- ▶ Shooting the video
- ▶ Sharing experiences
- ▶ Editing the video
- ▶ Presentation and feedback



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## Session Outcome

- ▶ For each group of girls to make a music video

## Session Resource Requirement

- ▶ Various music videos from films, folk songs, albums, etc.
- ▶ Projector
- ▶ Shooting equipment
- ▶ Editing equipment

## Duration

- ▶ 3 days



# Public Service Announcement

In this workshop, the girls make short public service announcements (PSAs) on social issues they care about. This is a great workshop to help participants express their views on social issues in a creative and concise manner. A PSA follows the fiction style of storytelling and is typically not more than 60 seconds long. This time limit assists the girls in learning how to create a short and crisp story. This is a very effective workshop for helping the girls develop creativity. Let them select an issue of interest to them and talk about it from their own perspective. This is a chance for the girls to learn to be advocates for the issues of women and to express themselves in the social and political spheres on the issues women face. Themes like gender roles and sexuality can be explored in this workshop.

## Objectives

For the girls to:

- ▶ Learn to **express their views on social issues** in a creative and concise way
- ▶ Learn the **production method** of a PSA, which will not be more than 60 seconds long
- ▶ Develop their **critical and creative thinking** through PSA filmmaking

## Sessions

- Understanding PSAs
- Storyboarding and paper edit
- Brainstorming about the pre-production of the PSA
- Presentation of the concept note and script of the PSA
- Visualization, storyboarding and shoot plan
- Shooting the video
- Sharing experiences and reviewing footage
- Editing the video
- Presentation and feedback



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## Session Outcome

- ▶ For the girls to create two or three PSAs, each under 60 seconds, on two or three different issues from the girls' perspective

## Session Resource Requirement

- ▶ Projector/TV
- ▶ Shooting equipment
- ▶ Computer with editing software

## Duration

- ▶ 6 days

## Chapter Six: Sharing the Videos

Once the girls' videos are complete, the next step is to share them. This is necessary for a number of reasons:

- The aim of a girls' media project is to strengthen the voices of the girls. There is a need to spread their thoughts about issues that are important to them, and that can happen by having people watch their videos.
- There is a component of advocacy in the project. The videos made by the girls about their issues strengthen their advocacy efforts, as such videos reflect reality.
- Other girls' media projects around the world can learn from these videos.
- Sharing the videos provides your NGO with the basis for an exchange/sharing arrangement with other youth media organizations.
- Community members who see the videos can learn from them and may find new respect for adolescent girls, a group that many community members may have spent years ignoring.
- The videos can be helpful in fundraising.



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## Distribution Strategies

How you distribute the videos will depend on several factors, including your audience, the medium you want to use, and the resources that are available to you. The following toolboxes will guide you in formulating an appropriate distribution strategy.

“ I am looking at a multipronged approach to distribute these films. We can have a separate website for presenting these videos, tie up with local media, have community screenings, or organize film festivals. These girls are providing local perspective to community issues, which none of the mainstream media does. But we want these issues to be taken to the larger arena also, so that they get attention.”

— *Nitin Kumar, Program Coordinator for Network and Documentation, Mahita*

## Toolbox: Strategizing for Distribution

Use the following discussion points to help you decide on the best strategy for distributing the videos.

- **Audience:** To whom do you want to reach out, and why do you want to reach out to them? What languages do they speak? Will you have to translate the videos?
- **Goals:** For what purpose are you distributing the videos? Advocacy? Media literacy? Fundraising? Cultural exchange?
- **Distribution outlets:** How does your audience access media? Do they use the Internet? Do they have DVD players to see films at home? Can they gather in a common space for a screening?
- **Costs:** Can you afford to send out DVDs to a large number of organizations? Do you have the funds to organize community screenings? Can you rent space to organize film festivals?
- **Timeline:** How much time would each distribution activity take? When would be the best time to conduct these activities?



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## Using Videos for Advocacy Purposes

The girls should be able to use the empowering medium of video to create a message with which to advocate for their cause. There is nothing more powerful than a voice from the grassroots, speaking up. Media has been acknowledged as indispensable by social movements across the world, and NGOs are increasingly using video, radio, and the Internet to reach out.

Cinema verité–style documentary, with a strong story arc, is the most popular format for advocacy videos. Although every video requires a clear strategy and purpose, an advocacy video should be planned even more carefully.

## Toolbox: Where and How to Distribute

Below is a list of channels you can use to disseminate the videos. Select those that seem appropriate for your local context and project. Remember that you can use a combination of distribution approaches.

- **Video sites:** Use popular video uploading sites like [www.youtube.com](http://www.youtube.com), [www.blip.tv](http://www.blip.tv), [www.vimeo.com](http://www.vimeo.com), [www.estudiolivres.org](http://www.estudiolivres.org), and [www.politube.org](http://www.politube.org). (Always check the length and file size of the video before you upload it online.)
- **Youth media sites:** Use other youth media organizations' websites that allow videos to be uploaded.
- **Your own website:** Create your own video site. Include links to your videos in your newsletters, website, etc.
- **Community screenings:** Organize community screenings in your local area. Invite all community members, including the girls' families.
- **Other screening spaces:** Organize smaller-scale screenings in your training center or even in the girls' houses, if possible.
- **Film festival and events:** Send the videos to youth film festivals or organize your own. Show the videos at events like conferences and group meetings.
- **Local media:** Collaborate with local media channels to broadcast the videos.
- **Government agencies:** Send the videos to government authorities for advocacy purposes. Conduct special screenings for them.
- **Local organizations:** Send the videos to other local organizations and ask them to conduct screenings for their staff and/or communities.
- **TV broadcast:** Contact private news broadcasters or public television to cover the stories produced by the girls.
- **Funding agencies:** Include DVDs of the videos when you send applications to funding organizations.

If your NGO is hoping to use some of the girls' videos as part of an advocacy campaign for your organization or for an issue your organization addresses, make sure that you do not compromise the girls' freedom to make videos of their own choice and in their own way. If the girls' final videos coincide with your organization's mission or with a cause that you are promoting, they might be good candidates for inclusion in an advocacy campaign, but this decision should be made after the videos are complete in order to avoid interference with the girls' creativity.

## Toolbox: A Guide for Girls Who Are Planning an Advocacy Video

State your goal	Define what you ultimately want to achieve.
Create a proposition statement	Develop a few clear, succinct sentences that explain the problem and how you plan to address it.
Have clear objectives	Develop objectives that are SMART: specific, measurable, achievable, realistic and time-specific.
Do your research	Find out things you need to know for preparing the video. Know about the history of the issue, other advocacy efforts, and what approaches have and have not worked in the past.
Identify your target audience	Know who is involved with the issue—both allies and opponents—to help define your target audience.
Craft your message	Create simple, creative and engaging messages.
Decide on a call to action	Encourage people to take action. An advocacy video should definitely include a call to action.
Choose your video format and tools	Choose the appropriate video distribution format for your audience (online? community screenings? DVDs?) and select the right tools to achieve your objective.
Security and privacy	Ensure your security in risky situations. Protect the identity of people involved and respect their privacy. Secure the information you gather.

*\* Adapted from Message in-a-box (<http://messageinabox.tacticaltech.org>). Written by Namita Singh, Video Volunteers and Tactical Tech. Published by Tactical Tech, 2009*

## Chapter Seven: Measuring Your Effectiveness



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As you undertake a girls' media project, it is essential to find out how the project is doing. Monitoring and evaluation (M&E) is done to take stock of the work throughout the project in order to learn from practices and experiences and improve the experience for the girls. M&E also helps you in communicating to the outside world about your work and its impact.

M&E at the right intervals and with the right tools can give the project very good direction and ensure that any changes that are being considered are analyzed before they are instituted.

## Monitoring and Evaluation Tools

### Needs Assessment Exercise

You will need to conduct a needs assessment at the very beginning of the project (see chapter 2 for more information); this will be your benchmark for addressing the pre-project needs of the girls. Make sure that you complete a detailed report on the baseline survey. (A sample needs assessment form is available at [www.projectingirlpower.org](http://www.projectingirlpower.org).)

### Participants' Feedback

The video trainer should get constant feedback from the participating girls. Feedback should be requested at the end of the workshops. It can be done in a fun manner; for example, comments can be recorded on video, with the girls interviewing each other. To make sure that the girls' feedback is objective, conduct at least two feedback sessions without the trainer present. (A sample participant feedback form is available at [www.projectingirlpower.org](http://www.projectingirlpower.org).)

“I like the way training is provided. It is a very fun way of learning.”  
— *Shahifa (age 16)*

### Journal Entries

Another effective M&E tool is to have the girls keep a journal. Give them space to express themselves. Journals are a very objective format and offer very rich data. (A sample journal page is available at [www.projectingirlpower.org](http://www.projectingirlpower.org).)

### Trainer's Feedback

The video trainer should be continuously monitoring the progress of the girls—their attendance at the workshops, their inquisitiveness levels, their enthusiasm and creativity, etc. (A sample trainer feedback form is available at [www.projectingirlpower.org](http://www.projectingirlpower.org).)

### Feedback from Parents and the Community

It can be a good idea to get feedback from the girls' parents and community. An effective beginning to this process is showing the girls' videos to them. This will build their trust in the project, and they will begin to value the whole process. The community itself will feel empowered when they see their own issues being reflected in the videos made by the girls. You can also conduct more formal feedback sessions with parents and community members later on.

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## Monitoring and Evaluation Reports

You should also conduct informal M&E by talking to the trainers and the girls about how the project is going, having group discussions, etc. Prepare at least one interim M&E report. You can choose an internal or external evaluator, depending on your resources.

“Interestingly, the stories covered by [the girls from] Mahita have been on highlighting the issues that are important to the lives of the girls (dowry, child labor, rag-pickers, etc.). The girls have displayed considerable confidence, leadership, and ability in choosing stories, interviewing community leaders, and negotiating with authority. The girls also have been interacting freely with visitors from various important organizations, such as the European Commission. The progress of the girls has encouraged Mahita to think of issuing Identity Cards to them and setting up a Community Video Unit.”  
— *from a monitoring and evaluation report, August 2009*

## Assessing the Girls' Progress

The objectives you have set at the beginning of the project should form the basis for assessing the progress of the girls. Set short-term and long-term objectives to help in assessing the girls at different stages of the project. For instance, a short-term objective could be proficiency in technical skills and a related long-term objective could be the ability to generate a livelihood.

“The girls with us are from a survival background. The media project helped them to talk about their trauma through the camera. Earlier, these girls didn't want to talk about themselves to anyone, but now they want other girls to be helped through their stories.”  
— *Sobini Chakraborty, Director, Kolkata Sanved*

## Assessing the Videos

The videos produced by the girls are the most important tools for assessing the success of the project. The videos reflect the girls' technical skills, confidence, self-expression, and livelihood capability.

# Additional Resources

Visit [www.projectingirlpower.org](http://www.projectingirlpower.org) for additional materials, including icebreakers, team-building exercises, participatory video exercises, and sample monitoring and evaluation forms.

There is a lot of interesting and innovative media work going on across the globe, and there are several organizations that have been working with girls' and young people's media for a long time. Following is a list of additional resources for your project.

## Girls Media Organizations

Girls Inc. Media Literacy ([www.girlsinc.org](http://www.girlsinc.org))  
Global Girl Media ([www.globalgirlmedia.org/](http://www.globalgirlmedia.org/))  
Reel Grrls ([www.reelgrrls.org](http://www.reelgrrls.org))  
TVbyGirls ([www.tvbygirls.tv](http://www.tvbygirls.tv))

## Youth Media Organizations

Bay Area Video Coalition ([www.bavc.org](http://www.bavc.org))  
Educational Video Center ([www.evc.org](http://www.evc.org))  
Going to School ([www.goingtoschool.com](http://www.goingtoschool.com))  
Listen Up! ([www.listenup.org](http://www.listenup.org))  
The Modern Story ([www.themodernstory.wordpress.com](http://www.themodernstory.wordpress.com))  
Young Asia Television ([www.yatv.net](http://www.yatv.net))  
Youth Media Exchange ([www.ymex.org](http://www.ymex.org))  
Youth Media Reporter ([www.youthmediareporter.org](http://www.youthmediareporter.org))

## Online Media-sharing Platforms

OneWorld TV ([tv.oneworld.net](http://tv.oneworld.net))  
Ourmedia ([www.ourmedia.org](http://www.ourmedia.org))

## Human Rights/Gender-based Organizations That Use Media

Breakthrough ([www.breakthrough.tv](http://www.breakthrough.tv))  
InsightShare ([www.insightshare.org](http://www.insightshare.org))  
Search for Common Ground ([www.sfcg.org](http://www.sfcg.org))  
South African Media and Gender Institute ([www.samgi.org.za](http://www.samgi.org.za))  
Tactical Tech ([www.tacticaltech.org](http://www.tacticaltech.org))

## Books

Carlip, Hillary. *Girl Power: Young Women Speak Out*. New York: Warner Books, 1995.

Douglas, Susan J. *Where the Girls Are: Growing up Female with the Mass Media*. New York: Three Rivers Press, 1995.

Kearney, Mary Celeste. *Girls Make Media*. New York: Routledge, 2006.

Richards, Andrea. *Girl Director: A How-to Guide for the First-Time Flat-Broke Film and Video Maker*. Berkeley, CA: Ten Speed Press, 2005.





# Appendix:

## The Training Workshops

### Critical Understanding of Media

**Workshop Overview:** This 1-day workshop helps the girls develop the skills to critique mainstream media and to understand the role and power of media. The girls reflect on why they are learning video and connect their new understanding of media to their future roles as media producers. This workshop is the best way to start a media training program. Since the media offers such distorted gender messages, this is a particularly important workshop for girls, and the trainer can guide them to think about how the media portrays issues like domestic violence and the female body.

#### Day 1

##### Session 1: Introduction to mainstream media and community media

**Duration:** 1 hour

**Description:** The need for community media or alternative media is due to the fact that the mainstream media does not cover the issues of local and marginalized communities, focusing instead on society's elite. The girls need to understand this to know why community media is meaningful. This workshop also develops the girls' critical understanding of why they are creating community media and why it is necessary to focus on their own local issues.

- Have a discussion with them on what they understand “media” to mean.
- Ask them which media they access (newspaper, television, radio, theater, etc.).
- Ask them why they need media and how media is important.
- Explain why media is called the fourth estate of democracy and why it is essential to have a democratic media.

##### Session 2: Analyzing mainstream news

**Duration:** 3 hours

**Description:**

- Give a newspaper to each of the girls.
- Ask them to list what sorts of stories it covers. They will likely find that most stories are on sports, politics, disasters, crime, celebrities, corruption, cooking, travel, international news, national news, lifestyle, entertainment, etc., in addition to ads and reviews.
- Ask them to identify what sector of society is the likely audience for these stories.
- Ask them how many stories they can find about local communities and to categorize those stories. Categories that may emerge include poverty, government programs, rights, education, and health.
- Ask them how much focus they think is on development issues.
- Make a chart on a blackboard or easel paper and record the number of stories that appeal to each of the following two audiences: the middle class urban audience and a local community audience. Once the chart is done, it will be very clear that there is much less weight given to community and local issues.
- Have a discussion after this exercise about whether the media actually covers stories relevant to marginalized people.
- Ask them, “If this is how the mainstream media is, then how do we make sure that we can tell the stories of the marginalized people in our community to the rest of the world and honestly reflect the reality of their lives?” This leads the girls to the observation that communities can and should make their own media.

Similarly, ask them to analyze news on television. If they have access to a TV, ask them to watch any half-hour news show and find answers to the above questions.

### Session 3: Public opinion and news

**Duration:** 1 hour

**Description:**

- Choose some recent news items where the truth has been distorted by the media. Try to find issues relevant to adolescent girls.
- Discuss how such news items negatively affect the public in general and girls in particular.
- Discuss how there is a very strong media bias in almost each and every news item that is presented.
- Take any news item and encourage the girls to see how many different sides of the story there can be and how usually it is only the side of the powerful and elite that is represented. Also cover how truth is distorted to benefit the politically powerful.

### Session 4: Role of media

**Duration:** 1 hour

**Description:**

- Have the girls watch and analyze a few local-language films where the role of media is shown. For example, Indian trainees could watch *A Wednesday*, *Breaking News*, *Page 3*, *Mission Istanbul*, or *Phir Bhi Dil Hai Hindustani*. If your trainees understand English, *Control Room* is a great film to watch.



Mahita

# Digital Storytelling

*(Adapted with permission from the Center for Digital Storytelling, [www.storycenter.org](http://www.storycenter.org).)*

**Workshop Overview:** This 4-day workshop introduces the girls to digital storytelling, a format that lets people express themselves through stories. The resulting videos are usually emotional and engaging 3- to 4-minute personal stories, told through photographs/drawings/images, narration, and background music. This workshop is a very good starting point for girls who are handling visual medium and technology for the first time, as digital storytelling is not too intimidating—the stories are easy to create and are simple yet compelling. This workshop can be used as a tool for the girls to tell their personal stories and to help them open up with the trainer. The digital storytelling process can also be a very good icebreaker. You may find that many girls use this workshop as a chance to reflect on gender issues.

## Day 1

### Session 1: Introduction

**Duration:** 30 minutes

**Description:** Have the girls sit in one large circle and introduce themselves using their first name. In round two, have them introduce themselves using any action or sound. This exercise is meant as a fun icebreaker.

### Session 2: Power of visuals

**Duration:** 2.5 hours

**Description:** Gather a few photographs and ask the girls to look at them. Ask the girls to select one photograph each and explain what they like about the photograph. From their responses, collate points on what kinds of things a photo communicates.

As the next step, ask the girls to think about a story based on the photograph they have chosen. Ask each girl to study her photograph carefully and note the details in it. Then ask them to write that story. Once everyone has written their story, ask them to read the stories out loud to the group.

Follow this with reflection and discussion on the saying “One photograph is equal to a thousand words” and on the power of visuals.

### Session 3: Digital camera operation

**Duration:** 1 hour

**Description:** Divide the girls into groups in such a way that each group has a digital camera. Demonstrate the camera’s basic operations and ask each girl to try each operation:

- Turning on/off
- Taking photo
- Previewing photo
- Video and still modes
- Various still modes: auto, shutter preference, aperture preference, landscape, portrait, etc.
- Battery
- Charger

Let them take photographs randomly during the exercise and get comfortable with the camera. Ask each girl to go out and take at least 5 photographs. View those photographs in the group.



#### Session 4: Capturing beauty in photo

**Duration:** 2 hours

**Description:** Ask the girls to pick up a magazine and cut out photographs that they think are beautiful or appealing. (Alternately, bring a few photos with you and ask them to select the best ones out of those.) After the whole group has selected a few photographs, have a discussion on why they think these photos are appealing. Also have on hand a selection on bad photographs and discuss why they are not beautiful. Introduce them to framing, composition, and lighting. Once this discussion is over, ask the girls to go to different locations and take 3 or 4 beautiful photographs.

Once they come back with the photographs, share them with the group.

### Day 2

#### Session 5: Storytelling circle

**Duration:** 1 hour

**Description:** Have the girls sit in a circle. Ask one of the girls to start a story with a sentence. The girl sitting next to her adds another sentence and takes the story forward. Each girl is allowed to say only one sentence at a time. This continues around the circle. Tell them that the story has to end after 3 rounds.

Once this game is over, label the elements in the story—main characters, locations, context, beginning, end, supporting characters, plot, and so on. Explain to the girls about the elements of a story and how they are part of storytelling.

#### Session 6: Personal narratives and storytelling

**Duration:** 2 hours

**Description:** Ask the girls to think of their lives as a story. Ask them to think about how they would tell their life story to someone else and how they would incorporate the elements of storytelling into their story. After some discussion, ask the girls to start developing their life stories. Facilitate this process individually with each girl. Help them come up with life stories told in an interesting way.

Each girl should write her story down and then narrate it to the rest of the group.

#### Session 7: Story with photo

**Duration:** 1 hour

**Description:** Ask the girls to randomly select 10 to 20 photographs from a newspaper or magazine, and give one photo to each girl. Ask one girl to start a story based on her photo. Ask her to stop after 2 or 3 sentences, and then move on to the next girl. The next girl must connect her photo to the sentences said before and say 2 to 3 additional sentences (which also give meaning to the photo) to take the story forward. In this way, complete the whole circle. Once one round is over, move the photographs around or ask the girls to exchange their photos; then repeat the exercise with the different arrangement of the photographs. This helps the girls understand editing and that when you rearrange visuals in a different order, a different meaning emerges.



Mahita

### **Session 8: Writing narration for a digital story**

**Duration:** 2 hours

**Description:** Show the girls some examples of digital video stories that you have downloaded from the Internet. The Center for Digital Storytelling ([www.storycenter.org](http://www.storycenter.org)) is a good place to find such videos. Discuss the various elements in a digital story, particularly the narration and how the narration supports the photographs. End the session with tips on writing good narration.

Ask the girls to think of a story they want to tell through photographs during the remaining days of the workshop. Encourage them to tell a personal story. Discuss everyone's story ideas and ask them to think about the related photographs that they can take to communicate that story. Work with each girl individually and help her finalize her story and the photographs she will take. The stories should be in a very rough script and should be simple enough so the girls can take the photos they need in only a few hours. The scripts should be short enough that reading them would take less than 2 minutes. Ask the girls to also think about what music they would like to use. Have a few CDs ready that they can choose from.

## **Day 3**

### **Session 9: Taking pictures**

**Duration:** 2 hours

**Description:** Have the girls take the photos they decided upon on the previous day.

### **Session 10: Downloading photos to the computer**

**Duration:** 1 hour

**Description:** Once the girls are back with their photographs, show them how to connect the camera to the computer and how to download their photographs into the computer. Ask each girl to download her photographs.

### **Session 11: Demonstrating Microsoft Photo Story or similar software**

**Duration:** 2 hours

**Description:** Demonstrate the software (tools, functions, etc.). Using the software, demonstrate how to arrange the photographs to make a meaningful sequence. (Microsoft Photo Story can be downloaded for free at [www.microsoft.com/windowsxp/using/digitalphotography/PhotoStory/default.mspx](http://www.microsoft.com/windowsxp/using/digitalphotography/PhotoStory/default.mspx).)

## **Day 4**

### **Session 12: Recording the Stories and Editing the Videos**

**Duration:** 3 hours

**Description:** Have the girls arrange their photographs in a sequence and decide on the narration and music to make their final digital stories. The girls should record the narration first and then add the photos to match it.

### **Session 13: Presentation of digital stories**

**Duration:** 3 hours

**Description:** Show the final digital stories and get feedback on them from the other girls in the workshop and the NGO's members. There may be girls who aren't comfortable with their videos being shown to others who were not in the workshop, and their wishes should be respected.

# Handout—Digital Storytelling

*(Adapted with permission from the Center for Digital Storytelling, [www.storycenter.org](http://www.storycenter.org).)*

## Power of Visuals

- One photograph is equal to a thousand words.
- Visuals can carry the entire meaning of a story.

## Digital Camera Operation

- Stand still and hold the camera.
- Compose your frame and see what you want to shoot.
- Check the lighting and make sure the camera is focused.
- Keep your hands still (no shaking) when taking photos.

## What is a Digital Story?

Digital storytelling is a modern expression of the ancient art of storytelling. Digital stories derive their power from weaving together images, music, narrative, and voice.

The Center for Digital Storytelling has defined seven elements for creating effective and interesting multimedia stories:

- **A Point of View:** Digital stories are short (about 2 to 4 minutes long), so instead of trying to share your entire life history, think about what specific point you want to make. This can help you decide what details to include and what may not be necessary to the story.
- **Story Structure:** You want to capture your audience's attention at the beginning of the piece and hold their interest throughout. One way to keep an audience interested is to create dramatic tension. You can start from the beginning and tell your story in the order that things happened, or you might start from today and then flash back to a time in the past.
- **Emotional Content:** Emotional content can help hold your audience's attention. The images, effects, music, and tone of voice all contribute emotion to the piece.
- **Voice:** How someone uses his or her voice to tell a story—the tone, the rhythm, the style makes it unique. Take time to learn and practice your script so you can speak in a conversational voice. Record several takes and select the best one. Trust that your audience will think it is perfect.
- **The Soundtrack:** Music is a big plus to a digital story. The right music can set the story in time and can convey emotion. Play music behind an image to generate a specific emotion.

- **Economy:** Because digital stories are short in length, rather than asking how many words you can use for your story, try thinking about how few you can tell it in. A compact, fast-moving digital story will contain only those elements necessary to move the audience from beginning to end.
- **Pacing:** One of the biggest secrets of successful storytelling is pacing. The rhythm of the piece is what keeps your audience interested in the story. Music tempo, speech rate, image duration, and panning and zooming speed all work to establish pace. Pace will generally be consistent, but once in a while it will pause, accelerate, decelerate, stop, or blast off. Trust your own senses; we all move at our own pace.

## Using Microsoft Photo Story Software

- Arrange the photos according to your story.
- Take time to learn and practice your script.
- Record several takes and select the best one.
- Record your narration in a quiet place.
- Select music according to the mood of your story.
- Photo Story software has a function to create music, so you can use this option.
- Select the setting for exporting your project to DVD

## Resources/Links

**The Center for Digital Storytelling's Cookbook:**

<http://www.storycenter.org/cookbook.html>

**Free download of Microsoft Photo Story software:**

[www.microsoft.com/windowsxp/using/digitalphotography/PhotoStory/default.mspx](http://www.microsoft.com/windowsxp/using/digitalphotography/PhotoStory/default.mspx)

**Tips for personal narrative film:**

[http://teachers.sduhsd.k12.ca.us/kburke/tips\\_for\\_writing\\_a\\_personal\\_narr.htm](http://teachers.sduhsd.k12.ca.us/kburke/tips_for_writing_a_personal_narr.htm)

**Create digital stories with Photo Story:**

<http://in.youtube.com/watch?v=772AR-0NTSQ>

**Examples of digital storytelling:**

<http://in.youtube.com/watch?v=1LfXI1PMnro>

<http://in.youtube.com/watch?v=mr48jI4qHvw\>

<http://in.youtube.com/watch?v=EY4JZrU-o3Y&feature=related>

<http://storiesforchange.net/>



## In-Camera Editing

**Workshop Overview:** This 4-day workshop is a good first shooting exercise for the girls. During the workshop, the girls not only learn how to use a video camera and shoot video but also learn to structure their stories into shots and sequences that make meaning when put together. The girls are encouraged to tell a personal narrative, in keeping with the goal of having the girls reflect on themselves and their lives. The story is edited in camera, meaning that the girls have to shoot each shot in sequence and there is no further editing on a computer. It is a good idea to have the girls plan out each shot and sequence in advance by making a storyboard and writing down a shot list. This workshop is a great beginning exercise because even though the girls have not yet learned how to edit, they still can create their first films, which brings out their excitement and increases their confidence.

### Day 1

#### Session 1: Idea building for filmmaking

**Duration:** 2 hours

**Description:** Show personal narrative videos that you have downloaded from the Internet, and brainstorm with the girls about how to convert a personal story into a film format. The Girl Star series ([www.goingtoschool.com/projects\\_girl\\_stars.html](http://www.goingtoschool.com/projects_girl_stars.html)) can be used as examples of personal narrative.

#### Session 2: Camera operation

**Duration:** 3 hours

**Description:** To teach the girls about the operation of the camera, start with a demonstration. Explain the various symbols on the camera, like play, fast forward, rewind, etc. Then play the Name Game. Have the girls sit in a circle. Give the camera to one girl and explain to her how you start recording and stop recording, where to see that the recording indicator is on, etc. Then ask her to shoot the person sitting next to her as that person says her name and a one-liner about herself. Once the first girl has shot, she passes on the camera to the next girl and explains to her the whole process of recording. Finish the whole circle.

Next, play the Disappearing Game. Have the girls stand or sit in a group, close to each other. Ask them to not change their positions and to stay still. Place the camera on a tripod. Record for 4 or 5 seconds. Stop recording. Ask one of the girls to move out of the group, slowly and without changing the position of the other people. Make sure the girl is out of the frame. Record again. Repeat this until everyone is out. Play this forward and backward for the group. It is fun for the group to watch how their friends have instantly disappeared. (*The Name Game and the Disappearing Game are adapted with permission from InsightShare, [www.insightshare.org](http://www.insightshare.org).*)

- Once the girls know how to operate the camera, introduce them to the other basic features of the camera.
- Show them how to take the battery out and how to put it back in. Show them how to charge the battery.
- Explain to them things that appear on the LCD, like recording mode, the time code, SP/LP, etc.
- Show them where the microphone and headphone get connected.
- Show them that there are two modes: automatic and manual.
- Explain to them things like record mode, playback mode, still photo mode, etc.
- Show them how to put the tape or memory card in and how to take it out.

### **Session 3: Elements of a good shot**

**Duration:** 2 hours

**Description:** Explain and demonstrate to the girls what makes a good shot. Hook up the camera to the TV and demonstrate the different elements of a good shot:

- Steady
- Held for at least 15 seconds
- Good head space
- Good look space
- Talking room and walking room
- Even
- Well lit

After you have demonstrated the elements of a good shot, keep the camera hooked up to the TV and ask the girls to come up one by one and compose a shot while keeping these elements in mind. As they compose their shots, do a check of the elements.

## **Day 2**

### **Session 4: Five basic shots**

**Duration:** 2 hours

**Description:** Explain and demonstrate to the girls the five basic shots and the purpose behind different shot magnifications (i.e., which shot size is used for which reason). The five shots are:

- Extreme long shot (ELS)—a shot of the whole room or area to establish where the person is, capturing the surroundings
- Long shot (LS)—a shot of the person's whole body
- Medium shot (MS)—a shot of half the person's body
- Close-up (CU)—a shot of the person's face
- Extreme close-up (ECU)—a shot of just one part of the person, like the eye

Tell the girls that if they master these five shots, they know the basic elements that can be used to cover any visual in a story.

Mount a camera on a tripod and have the girls come up one by one to frame a different person with one of the shot sizes. For instance, ask the first girl to compose an MS and the second girl to do an ELS.

Divide the girls into teams of two or three and have them go out in the field and come back with five basic shots each of a person or place. Ask them to remember the elements of a good shot while shooting the basic shots. Review each team's shoot with the whole group.

### **Session 5: Framing and composition**

**Duration:** 1 hour

**Description:** Explain to the girls about good framing and composition, including key principles of composition such as the rule of thirds, lighting in a frame, head space, and look space. Carry a few photographs or video clips with you to help you explain these elements visually.

### **Session 6: Basic camera movements**

**Duration:** 3 hours

**Description:** Teach the girls the basic camera movements (pan and tilt) and lens movement (zoom). Have them try out these movements while the camera is hooked up to the TV. Give them tips about shooting camera movements.

Have the girls go outdoors and get three great shots using pans, tilts, and zooms in different places. Encourage them to get beautiful and meaningful shots.

## **Day 3**

### **Session 7: Story building for in-camera editing**

**Duration:** 2 hours

**Description:** Divide the girls into groups. The group size will depend on the number of cameras you have—there should be one camera per group. Have a few themes prepared beforehand (love, happiness, anger, etc.). Ask each group to pick one theme. Then ask them to choose a personal story or incident from one of the girls in the group to represent that theme. Ask them to write that story for their in-camera edit. It will be a very simple drama.

### **Session 8: Storyboarding**

**Duration:** 3 hours

**Description:** Teach the girls the basic techniques of storyboarding and ask them to prepare storyboards for the entire in-camera edit story (not more than 5 minutes). Storyboards are drawings that look like comic strips, with each square of the comic strip explaining one scene or shot. A storyboard should convey:

- What characters are in the frame and how they are moving
- What the characters are saying to each other, if anything
- How much time has passed between the previous frame of the storyboard and the current one
- Where the camera is in the scene (shot size and camera movement)

## **Day 4**

### **Session 9: Shoot in-camera edit**

**Duration:** 4 hours

**Description:** Have each group shoot their in-camera edits based on the storyboards. Discuss their plan with them first and make sure that they are well prepared to shoot.

### **Session 10: Presentation and feedback**

**Duration:** 2 hours

**Description:** Have the girls present their in-camera edits to all the workshop participants and NGO members. Organize a feedback session at the end of the presentation to include both feedback on the in-camera edits and feedback from the girls on their learning and experience.

## Basic Editing

**Workshop Overview:** This 5-day workshop is purely technical and teaches the girls the basics and concepts of editing.

### Day 1

**Session 1: Technical demonstration of the computer**

**Duration: 1 hour**

**Description:** The computer can be scary for girls who have never used one. Your task as a trainer is to make them feel comfortable about using and playing with the computer, while setting guidelines about the proper way to use the computer to avoid damaging it. The first step is to help the girls understand what the computer is through references to their own lives and experiences.

Explain the computer to them without reference to editing. Use the following analogies:

- The computer is like a big brain that can remember and store a lot of things. Like a brain, it can think and solve problems, like doing complex math.
- The computer is like a big bag that you put things in, but you can organize the contents well. So unlike a sewing kit, for example, where all the different yarns are mixed together, in this bag you always know where everything is. There are steps to find every file, or item, you put in the computer. As with a bag, you put things into a computer and they stay there for a long time, and then you can take them out again.
- The computer is organized into folders and files, just like in an office, but you can store many more things in a computer.

Demonstrate for the girls the following:

- How to turn the computer on and off
- Where the power supply connects
- How to open a word-processing document and write something, such as their names
- How to save the word-processing file to a folder on the desktop
- Have a physical file and folder on hand to help them understand the process
- Have each girl practice the above steps—turning on the computer, opening a word-processing document, writing her name, and saving the file. This is easier if the local language script is installed; if not, have them write their names in English. Save the documents on the desktop in a folder called Participants' Lists.



Kolkata Sanved



## **Session 2: Demonstration of video editing**

**Duration:** 2 hours

**Description:** Show the girls the following processes:

- How to connect the cable to the computer
- How to open the video editing software you are using
- How to create a project
- How to create a file and folder (stress the importance of saving their work in the right place)
- How to capture video (explain that the video is being copied through the cable into the computer)
- How to save the video
- How to drag footage onto the timeline
- How to cut and select bites
- How to use the different tracks

Select some footage that you have already shot. It should have an interview and b-roll (secondary footage). If you don't have the footage, get it now: do a short interview of one girl, asking her about whether she has used computers and how she liked it. Then get b-roll of her.

Edit this video into a short sequence, with 3 or 4 sound bites and some b-roll. Then export it to tape or a DVD and watch it on a TV to show the girls the whole process. Only show them cut-to-cut editing with audio one and audio two, and video one and video two.

## **Session 3: Concept of editing**

**Duration:** 4 hours

**Description:** Explain the concept of editing to the girls. Explain that editing allows them to take recorded sounds and pictures and rearrange them to create a clearer and more interesting narrative. It is a process that is about order, priorities, structure, pace, timing, and accuracy. It means knowing on what frame to start a scene and on what frame to end it. Editing is where the girls give the final feel and emotion to the film.

The following points may be helpful in explaining editing to girls with little or no computer experience:

- In editing, order makes the meaning. Editing allows you to move things around and change the beginning to the end and the end to the beginning. It allows you to make a story by deciding what footage and interviews go where, and there are a million possibilities.
- Editing is about selecting what's best. Editing is about taking 1 hour of footage and making it 5 minutes. It is like going into a store and saying, "Out of these 20 dresses, I want this one."
- Editing allows you to separate audio and video so pictures and words represent different things. This means that you can take what one person says and put a different picture over what she is saying.
- Transitions separate one section from another. You need to make smooth transitions in editing, as one does when sewing different pieces of cloth together to make a dress.
- Editing is about making decisions and selecting. Therefore, editing is the part of filmmaking that most requires critical thinking.
- Editing is about the collapse of time and the compression of time.

*Note to Trainer:* You will need to shoot footage yourself in preparation for teaching the girls editing so they have good, manageable footage to work with. You need good b-roll establishing shots, good interviews along with covering b-roll, and some observational documentary-style footage. You should be gathering this yourself with one of the cameras alongside the training.

Please also note that workshop participants tend to accidentally delete files and sometimes whole projects. It is very important that they understand the importance of saving footage in the right file/folder and also keeping backups of their projects on some other hard disk or partition.

### *Exercise: Ordering photos*

This exercise teaches the girls that different meanings are created depending on where in a sequence each piece of video is placed.

- Ask the girls to cut out 5 photographs from a newspaper. These should be disconnected photos. Put the photos in a straight line and ask one of the girls to make a story going from the first picture to the fifth.
- Now give the set of photos to the next girl. Move the first photo to the fifth position and ask the girl to tell the story.
- Keep going around until each girl has told a different story, each time with the photos in a different position.
- Help them draw this conclusion from the exercise: If you move the photos around, you get a completely different story. The same raw footage—the same 5 photos—can tell lots of different stories. As an editor, you decide where the photos should go to make the meaning you want.

### *Exercise: Creating sound bites*

This is also a good exercise for understanding paper edits.

Give the girls raw footage from an interview. You can either use your own personal footage or footage from a tape the NGO may have made at some point, or you can have the girls interview each other to create this footage. Have them select the 5 most interesting sentences and write each sentence on a card.

Ask them to put the 5 cards in a particular order and explain why they chose that order. Then have them rearrange the cards in a different order and read out the audio bites, explaining what different meaning is created.

### *Exercise: Ordering footage on a timeline*

This is a good exercise for girls who are having trouble structuring their stories.

Open a recent timeline and play it back for the girls. Ask one girl to select one section of the timeline (a bite or a short sequence) that she would like to move.

Ask the girl to listen to the timeline again and decide where she wants to move the bite.

Move the bite to that place, play it back, and ask the girls to explain what different meaning is created. Repeat this exercise for all the girls.



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## Day 2

### Session 4: Cut-to-cut 1-minute edit

**Duration:** 4 hours

**Description:**

*Note to Trainer:* The girls must have proper footage with which to practice during this session. You can either prepare good sample video for them or have the girls work with good footage they shot themselves.

- Have each girl create her own timeline and edit a series of cuts to one cut that has:
- Still shots of each of the 5 basic shots
- 5 shots for capturing character
- The 3 moving shots (pan, tilt, and zoom)
- Walking shots
- Walking-out-of-the-room shots
- Vox pops, sometimes called “man on the street” footage

Tell the girls not to worry about telling a story. The purpose here is simply for them to learn to edit and to see the discipline involved in shooting good shots—to recognize that you need good clean footage to get the shots. This exercise also reinforces the importance of approaching b-roll in a systematic way. Once everyone has finished the exercise, have each girl show her sequence to the group and explain the decisions she made. This debriefing and articulating of why something was done is essential for the development of the girls’ critical-thinking skills.

### Session 5: Experimenting and Playing Around

**Duration:** 3 hours

**Description:** Make it really easy for the girls to play around on their own and teach themselves through experimenting. Here are some possible activities.

Ask the girls what they can do with just the following three shots:

1. people jumping from a car
2. the car on fire
3. an explosion

**1-2-3:** In the original 1-2-3 sequence, the shots suggest that people are jumping from a car just before it catches on fire and explodes.

**3-2-1:** A 3-2-1 sequence suggests that there is an explosion and then the car catches on fire; and, as a result, the people have to jump out of the car.

**2-3-1:** In a 2-3-1 sequence, it looks as though people jump from a car after a fire causes an explosion.

**2-1-3:** A 2-1-3 sequence makes it appear that as a result of a fire, people jump out of the car just in time to escape a devastating explosion.

Three shots; four very different meanings! The girls will quickly understand how arranging the same shots in a different sequence changes the meaning.

Create a new project in your editing software where you put a lot of random footage. Encourage the girls to just go into the project and play on their own.

- At the beginning, everyone can use one timeline, but as the girls get more into their individual projects, you can create one timeline per girl.
- While the girls are playing around, show them some neat new features they didn't know—for instance, different effects or tools.
- Teach the girls how to lock and unlock audio and video for this exercise.

## Day 3

### Session 6: The Complete Process—shoot, log, script and Edit a 1-minute video

**Duration:** 7 hours

**Description:** Each girl should shoot a short interview to get basic b-roll or use existing footage she has already shot. Each girl should log/capture her interview and b-roll footage (about 30 minutes). Each girl should do a short paper edit of the footage to show the flow of the interview. Each girl should edit her interview with b-roll on the timeline. You should correct the girls' work and talk them through doing this properly.

## Day 4

### Session 7: Chase sequence and time collapse

**Duration:** 3 hours

**Description:** During this session, the girls will shoot and edit a “chase sequence” to learn how they can create space and time jumps when editing a sequence.

Have the girls make up a story about someone who is running and being chased by someone else; for instance, a story about a thief who is being chased by a police officer. One girl works the camera, and two girls act out the story.

Remind the girl who has the camera that she has to shoot many angles: top angle, low angle, close-ups, frontal, from the back, eyes, legs, artistic shots. Take the role of the director and tell the girls who are acting where to run. After the filming is complete, have all the girls edit the chase sequence and show them how you can increase pace through different shots; for instance, quick cuts increase the pace, while slower cuts give a slower pace.

### Session 8: Create the final cut

**Duration:** 4 hours

**Description:** Introduce the tools and techniques needed in creating a final cut.

Show the girls how to:

- Use the text tool to create titles, title cards, subtitles, and credits
- Use audio and video transitions/fades
- Import music and mix audio levels



## Day 5

### Session 9: Export video from the software

**Duration:** 3 hours

**Description:** Teach the girls about burning DVDs and print to tape.

#### *DVD-Burning Tips*

You can burn a DVD directly from Adobe Premiere or make a movie file and burn it to DVD using Nero software. On many computers, you can simply “drag and drop” to burn a DVD.

#### *Print to Tape*

Because the resolution is higher on a mini DV tape, it is good to export video onto a mini DV tape if you are using that kind of camera. Teach the girls how to export film onto mini DV tape and to create a mixed and an unmixed version (the unmixed version will have only the audio).

### Session 10: Presentation and feedback

**Duration:** 2 hours

**Description:** Have the girls present their edited footage to all the girls in the workshop and to NGO members. Organize a feedback session at the end of the presentation for feedback on the edited footage as well as feedback from the girls on their learning and experience.



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## Cinema Verité

**Workshop Overview:** This 6-day workshop is a great introduction to documentary filmmaking. Cinema verité is an observational style of filmmaking that creates a personal narrative by following a central character through a day or another period of time. As the camera trails the subject, it films whatever unfolds naturally before it, capturing small habits, traits, and mannerisms such as the person's laugh, routine, and emotions. It is a good idea to use this workshop to portray personal narratives of the girls. Themes like self-empowerment, anger, fear, and confidence can be well expressed through cinema verité. This format is particularly relevant for girls' media because it encourages the girls to reflect on their own lives and community.

### Day 1

#### Session 1: Idea-building for filmmaking

**Duration:** 1 hour

**Description:** Start with the history of verité cinema and explain how it is different from general documentary film. After that, have the girls watch one or two short verité-style films. Ask the girls to note down the structure of the film and what they learn that's interesting from these films.

#### Session 2: Shooting techniques

**Duration:** 2 hours

**Description:** Teach the girls how to shoot a verité-style sequence. Take them to a nearby area with all the cameras. Tell them they are going to shoot an observational scene, which means they will shoot a scene where people are doing something together and talking; for instance, a mother and child doing homework, a doctor treating a patient, a group of road workers having lunch, or kids getting ready for a sports match.

Identify something going on where people are having a conversation at the same time as they are doing something. Demonstrate how to shoot and give tips on shooting observational scenes. Tips include:

- Listen to the dialogue and decide based on that which person to keep in the frame.
- Follow the characters around as they move, and keep the central character in the frame rather than cutting back and forth between different people.
- Ask unobtrusive interview questions at key points to move the conversation along. You can also ask people to explain what they are doing as they are doing it.

#### Session 3: Shooting practice

**Duration:** 4 hours

**Description:** Divide the girls into as many teams as there are cameras. Each group of girls then identifies one scene to shoot. The focus of this exercise is less on telling a story than on filming a long sequence of actions, such as the work of a nurse, or someone repairing a car. The girls should capture about 20 minutes of footage. Work with each group in the field.

### Day 2

#### Session 4: Editing for verité style

**Duration:** 3 hours

**Description:** Start this session with how to edit the verité-style sequence. The girls will see that editing verité footage is quite different from editing regular footage because you need to stick to the sequence of events and follow the flow of the action. Have the girls edit one or two of their sequences.

### **Session 5: Story idea and presentation**

**Duration: 4 hours**

**Description:** Explain the storytelling aspects of verité-style documentary, building on what the girls learned yesterday about shooting verité scenes. Have the girls make a storyboard of a story they have selected to tell. Then ask them to present their storyboard to the group and explain it using the following elements:

- The story, in 2 to 3 sentences
- The main character and why he or she is interesting
- The moment of tension (i.e., the story's arc) and how they will film it
- All the sequences they would like to capture

## **Day 3**

### **Session 6: Shooting the videos**

**Duration: 7 hours**

**Description:** Have the girls shoot their videos. Stay in the field with them the whole time, giving equal time to all teams. Participate in each shoot and train the girls on-site.

## **Days 4 and 5**

### **Session 7: Editing the videos**

**Duration: 14 hours**

**Description:** Have the girls edit the videos.

## **Day 6**

### **Session 8: Screening the final film**

**Duration: 3 hours**

**Description:** Have the girls present their final output to NGO members and get them ready for screening their films in the community.

### **Session 9: Feedback**

**Duration: 4 hours**

**Description:** Have each girl present what she has learned and what new things (changed practices) she will do after the workshop.

# Handout—Cinema Verité

## Overview of the Verité Technique

- Cinema verité is the best technique for capturing a central character—for making a personal narrative—because the observational style allows the person’s personality to come through. As the camera observes the subject, it captures small habits and ticks (such as the person’s laugh) and the person’s emotions as he or she goes through the day.
- Cinema verité is a “day in the life” technique. If possible, arrive at the subject’s house as he or she wakes up, and stay with the subject until the evening. Mornings and evenings are often the best times to see people at work in the community, so these times of day give great visuals.
- A cinema verité video has minimal or no sit-down interviews. You ask the person questions as he or she is doing an action, so you do the interview as someone cooks, or repairs a car. If the action is very interesting—such as someone involved in a rally—just ask small questions to move the action along: “Why are we here? What are you doing? What’s the reason for this march?”
- The most interesting cinema verité videos are built around a central scene or event, such as a rally or a school graduation, that provide great visuals and action. So if possible, try to schedule the shoot and the workshop on the days the events are happening. When you are at the event, don’t just get b-roll; film the action with an eye to getting great sequences of footage where the dialogue carries the scene along.
- A cinema verité video has minimal narration, or only narration to fill in where something doesn’t make sense.
- The purpose of verité style is to make the viewer feel as though they are there, in the middle of the action.
- A cinema verité video has dialogue sequences where people are going through some challenge or tension or emotion. These also provide the story arc.



## Community News

**Workshop Overview:** This 3-day workshop is about collecting stories from the community and presenting them in a news format. Together, the girls develop a 5- to 10-minute news program with 3 to 4 different sections. Themes such as poverty, empowerment, and social issues can be integrated into the program. This workshop gives the girls the opportunity to practice their skills in critiquing and analyzing the media and helps them develop their sense of observation and their understanding of the issues around them. It also encourages them to interact with their community as they engage in enquiries and fact-finding, thus addressing their lack of mobility and increasing their confidence as members of society. Through this workshop, the girls also learn about one of the livelihood opportunities they could explore, which is working for the news media.

### Day 1

#### Session 1: Mainstream news critique

**Duration:** 2 hours

**Description:** Have the girls sit in a circle and cut out some newspaper stories. Ask them to read a story and find in it the basic elements of a good news story: the five Ws and one H (who, what, when, where, why, and how). Then have the girls watch TV news and identify the five Ws and the H of each story. While the girls are viewing the TV news program, explain to them the different formats being used in the segments (hard news/feature/developing story/investigation/interview/vox pop/anchor piece/ lead-in/p2c, etc.).

Bring a selection of news stories to the workshop and ask the girls to analyze them. Ask them to list the stories by news category (politics, crime, entertainment, etc.). Remind them of what they have learned about critiquing mainstream media, and talk about how the media selects news stories and how and why they ignore community issues.

#### Session 2: What is community news?

**Duration:** 2 hours

**Description:** Explain community news, using the handout as a guide.

Read that day's newspaper as a group and have the girls connect the covered events to themselves as individuals and to their group or community. Analyze a few stories and bring out a pattern of research.

Discuss possible events or stories that the girls can include in their community news bulletin. Have them prepare questions to ask for interviews or vox pops, etc.

Talk about how the girls can encourage people to agree to be interviewed and to tell their stories.

Make plans for the next day: have the girls divide themselves in teams and map out where they will be going the next day.

Have a few mock presentations of anchor pieces and a police-to-citizen (p2c) report.

#### Session 2: News story research

**Duration:** 1 hour

**Description:** Have the girls review the stories they researched in the previous exercise and create the final structure of their news bulletin.

### **Session 3: Planning news formats**

**Duration: 2 hours**

**Description:** Discuss all the formats that are in a news program. Explain to the girls how to do each one and how to plan out the shoot for each one.

### **Session 4: Interview technique**

**Duration: 2 hours**

**Description:** Ask the girls to take each other's personal interviews and to identify some interesting stories about each interviewee. From the interviews, pick a good topic and have the girls do a quick video interview. Watch the interview as a group and discuss it, first in terms of technique issues, then in terms of content issues. Is the audio good? Is it framed well? What was the objective of the interview, and was it achieved? Share some important tips for interviews with the girls and also remind them of the importance of b-roll. Ask them to get b-roll for their news stories.

## **Day 2**

### **Session 6: Shooting**

**Duration: 3 hours**

**Description:** Have the girls shoot the stories they decided on yesterday.

### **Session 7: Writing for news**

**Duration: 2 hours**

**Description:** Start by describing the structure of a news program:

- Anchor lead-in
- Fade out/fade in
- Body (voiceover with b-roll setting up interviewees)
- Sound bite 1
- Sound bite 2
- Body (voiceover and b-roll)
- Fade out/fade in
- Anchor lead-out

Then have the girls script the news program and learn how to write for news.

- Write for anchor/news presenter
- Write the lead: One of the most important elements of news writing is the opening paragraph of the story. Journalists refer to this as the lead, and its function is to summarize the story.
- Write the body: The body of the story involves combining the opinions of the people you interview, some factual data, and a narrative that helps the story flow.

### **Session 8: Indoor shooting**

**Duration: 4 hours**

**Description:** Ask the girls to design a set for indoor shooting. After that, shoot the anchor on set.

## Day 3

### Session 9: Editing

Duration: 3 hours

Description: Have the girls transfer footage onto the computer and edit the news bulletin. After that, ask them to add text and credits.

### Session 10: Presentation and feedback

Duration: 3 hours

Description: Have the girls present their news program to all the workshop participants and to NGO members. Organize a feedback session at the end of the presentation for feedback on the edited footage as well as feedback from the girls on their learning and experience.



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## Handout—Community News

### Definition of Community News

Community news can mean several things. For the purposes of this workshop, we define community news as news that serves a tight geographic area populated by the poor, such as a slum area or a few villages.

The girls can be encouraged to select stories that are a mix of community stories and stories that are relevant to their particular lives and interests. They might select some stories related to news-worthy women in the community, for instance.

Community news in a poor slum area should serve several purposes:

- It should address important issues of the poor that the mainstream media doesn't cover, such as issues of livelihood, health, etc.
- It should be extremely locally relevant and tell stories that are too local for the mainstream media.
- It should celebrate local successes and make people proud of their area in order to strengthen the sense of community. Press that serves an entire large city can never do things like celebrate the graduation of the kids in a local high school, or a teacher who won an award, or a new restaurant that opened, or the first Internet café that comes to an area. Community news should celebrate these things.

### Researching Community News

People who produce live TV news have to produce a news show every day. How do they do it? Here are some tips on how you can find interesting community news stories in one day.

#### *Examples of Community News Stories*

**Hard news** (politics, business, crime, the “big stories of the day”). *A good place to find these stories is by reading the local newspaper and asking friends. You can also go to local government offices.*

- Domestic violence cases
- Human rights violations
- Protests against police, political leaders, etc.
- Communal violence cases
- Murder and rape cases
- Corruption and administration management

**Soft news** (background information or human-interest stories). *To find these stories, talk to regular members of the community, community leaders, or government officials.*

- Story on community harmony
- Announcement of new government programs
- Announcement of new programs by community organizations



**Cultural and entertainment news** (stories that celebrate local arts and culture). *To find these stories, ask community members, visit schools and colleges, read daily newspapers, etc.*

- Cultural activities and games
- Live performances in the community (dance, music, painting, singing, etc.)
- Local artists
- Traditional practices of the community

**Local events** (Community news is a great way to publicize local happenings that people may not know about). *To research local events, ask community members or visit local government offices.*

- Immunization/health campaigns in the community
- Construction of a new school building, road, community hall, etc.
- Upcoming events in the community, such as somebody's marriage, a festival, etc.

### *Research*

Tips for researching a full community news bulletin in one day:

- Read the newspaper
- Ask your friends
- Talk to people on the street—ask them if they've heard anything interesting in their area
- Brainstorm about the most interesting stories you've heard this month
- Visit public places (community hall, library, news information center, etc.)

When you go into the community, it is useful to make a list of all the things you want to find out. When you hear about an event, remember to ask the five Ws and H (who, what, when, where, why, and how). For example, in a government office you might ask:

- What is the new government program?
- When was the program announced?
- Where can people get more information on the program?
- Who benefits from this program and how do they benefit?

## Fiction Film

**Workshop Overview:** In this 6-day workshop, the girls make a 5-minute fiction film. This process involves creating fictional stories and characters and usually uses more imaginative situations, events, and characters than other film formats. For this workshop, the girls are encouraged to explore what it means to be an empowered woman. This is an opportunity for them to dream and to explore the kinds of characters and situations that they think of as empowered. It is also a chance for them to create their own ideal and empowered characters and situations—to help them devise strong characters that they wish to be. The overall objective is for the girls to have a tool to construct their changed realities—their empowered world.

### Day 1

#### Session 1: Screening of films and brainstorming on the fiction film format

**Duration:** 3 hours

**Description:** Start by screening some good gender-focused short fiction films and discussing with the girls the themes and structures of each film.

During the discussion, have the girls make a list of important components of the film, such as issue, characters, story, conflict, resolution, message, etc. This will help the girls identify these elements of a narrative and start to think about creating a fiction film.

#### Session 2: Scripting

**Duration:** 4 hours

**Description:** In this session, the girls will select and script two stories that they will create in the rest of the workshop. To begin with, have each girl make up a story that she would like to film, ideally inspired by or drawn from a personal experience regarding gender issues (domestic violence, verbal/physical/sexual abuse, women's empowerment, dreams, aspirations, etc.).

When they are finished, have the girls present their stories. The presentation should include:

- The story, in 2 to 3 sentences
- The main character and why he or she is interesting
- The moment of conflict/tension (the story's arc and how it will be filmed)
- All the sequences the filmmaker would like to capture

After the stories have been presented, have the girls divide into two or more groups. Ask each group to select the best characters from among the various stories presented. Help the girls understand the importance of a strong character. This is fiction, so the girls can create characters they like, even if they are unreal or hard to find in their realities. This is their chance to show how they expect empowered girls to behave, act, think, and feel.

Once each group has selected two main characters, ask the group to write stories and a script based on the characters.

Help the groups to write the script and work with them on the important elements of scriptwriting:

- Plot—the organization of events that takes place in the story
- Characters—the people in the story
- Setting—the physical time and place in which the story takes place

- Dialogue—the spoken words of the characters in the story
- Point of view—the relative identification of the narrator with the characters
- Theme—the main idea or meaning behind the story
- Style—the writer's use of language

Encourage the girls to explore experimental forms using music, movements, songs, pictures, etc., in their script. After the groups write the script and present their stories, provide feedback and ask NGO staff to provide feedback on the script as well. Then have the groups incorporate all feedback into their story and finalize the script.

## Day 2

### Session 3: Storyboarding

**Duration:** 2 hours

**Description:** During this session, the girls will start storyboarding the final script. Have them make a shot plan with dialogues, movements, camera angles, and shot sizes. Introduce them to the concept of the “imaginary line,” a very important aspect of shooting fiction film.

### Session 4: Actor and location search

**Duration:** 1 hour

**Description:** Have each group of girls identify appropriate locations and actors in the community. Location and characters are very important in a fiction film, so some effort should go into finding characters and locations that fit the script.

### Session 5: Acting training and rehearsal

**Duration:** 4 hours

**Description:** With the girls, help the actors they’ve chosen understand the story and the acting process. Also help them to become comfortable with the camera. The following three exercises can be used in this process.

#### *Exercise 1: Searching for things*

Ask the actors for personal items like pens, keys, or watches. Divide the group in two and show everyone the collected items. Tell group 1 to stay in the room, and tell group 2 to go outside the room for 3 minutes. Group 1 should hide the things. After 3 minutes, ask group 2 to come inside and search for the hidden things. Once they’ve found the items, ask group 2 to stay inside and group 1 to go out. Now, instead of hiding the objects, ask group 2 to simply put them into the center of the room for all to see. Now ask group 1 to come back in. Tell group 1 to go around the room and search for the items. Tell they need to act as if they are searching even though they know where the items are.

#### *Observation*

Discuss the exercise with the girls and asked them what they learned. When the first group was searching for the objects, their search looked real because it was real. But when the second group had to act like they were searching for things, their acting did not look real; their expressions looked fake.

#### *Exercise 2: Reflection*

This is an exercise to help the actors understand the importance and impact of real acting and to develop an understanding of different emotions in acting. Draw large columns on the ground. In each of the columns, write one emotion or expression (for instance, laughter, sadness, happiness, fear, surprise, and

anger). Ask the actors to act the emotion written in the particular column. For example, if a person goes into the “laughter” column, then the person will act as if she or he is laughing. When a person wants to change the emotion she or he is exhibiting, the person can change columns and will then emote the emotion written in the new column she or he has entered.

### *Exercise 3: Body language*

This is an exercise to help the actors change their body language according to different times, such as childhood or present, past, and future situations. Draw a frame on the ground and ask the actors to go into each of the frames and think about their life during that time period and act accordingly. After the actors finish the exercises, the girls should give the scripts to the actors and rehearse the dialogue with them.

## **Day 3**

### **Session 6: Shooting**

**Duration: 7 hours**

**Description:** Have each group of girls shoot their film. Stay in the field with them the whole time, giving equal time to all teams, and provide additional training on location. You should ensure that the shoot happens according to the storyboard and shot plan. A well-rehearsed and well-planned shoot will go more smoothly and take less time.

## **Days 4 and 5**

### **Session 7: Editing**

**Duration: 14 hours**

**Description:** Have the girls edit their stories. Ideally, you will have one computer per group. If the different groups need to share a computer, the editing will take longer.

During downtime in editing, the girls will need to select relevant background music that suits their story. They should also come up with a name for the film and prepare a list of the names of all the community people and actors they need to credit in the film.

Have each group present their edited film at the end of the day to the other groups.

## **Day 6**

### **Session 8: Final cut of the film**

**Duration: 3 hours**

**Description:**

- Final edit
- Sound leveling and mixing
- Laying credits and name
- Burning DVD and print to tape

### **Session 9: Presentation and feedback**

**Duration: 2 hours**

**Description:** Have the girls present their fiction films to NGO members. Ask one girl to present what she has learned and what new things (changed practices) she will do after the workshop, and record her while she is presenting.



# Video Blogging

**Workshop Overview:** This 2-day workshop provides training in making video blogs and uploading them to the Internet. Video blogging is important for girls to learn because it enables them to share their voice with the widest possible audience.

## Day 1

### Session 1: Introduction to the Internet

**Duration:** 1 hour

**Description:** The girls might have very different levels of experience with the Internet. Some may be frequent Internet users, and others may be completely new to the Internet.

Talk about how the Internet is a powerful tool for self-expression and for connecting with outsiders, and introduce them to the following uses of the Internet: personal communication, data communication, chatting, searching, downloading software, movies, songs, videos, pictures, blogging, discussion forums, news, etc.

### Session 2: Sharing experiences

**Duration:** 1 hour

**Description:** Ask the girls to describe their experiences with the Internet and the different sites and tools they are familiar with, like blogging, chatting, tags, meta tags, discussion forums, etc. This will make the process participatory and enable girls at the very beginning level to learn from the more regular users.

### Session 3: Blog usage

**Duration:** 1 hour

**Description:** Show the girls what a blog is and then show them how to post text on a blog. Once they understand that, describe the other options and tags to be used. You should have a list of good blogs to show them. Provide information about free online space and paid space. Be prepared for questions about earning money through blogging and on the Internet in general.

Some points to cover:

- A blog is a space to express personal opinions, videos, and documentaries.
- Video blogging leaves a direct impact, especially for raising funds.
- Earning money through blogging is possible by allowing ads to be published on personal blogs.

### Session 4: Creating a blog and uploading

**Duration:** 2 hours

**Description:** Most of the girls will not understand the concept of blogging until they do it practically. First, address any misconceptions about the Internet and blogging. Create a common blogging site to which the girls can post project news. Make sure they understand all the steps very clearly for posting content. They may want to make their own individual blogs, and you can do this as well, although for the purposes of the girls' media project it may be more useful to stay with one blog for the whole project. As you go through each step, explain to the girls how each application is used.

Now show them how to upload videos to the blog. Use dummy videos to practice uploading, and then give the girls a chance to upload their own videos.

## Day 2

### Session 5: Creating Gmail accounts

**Duration:** 3 hours

**Description:** Many of the girls might be very new to the Internet. This might even be the first time that they are using it. Help them make Gmail accounts for themselves. Explain the concept of email and how it has become a popular means to stay in touch.

### Session 6: Scheduling of video uploads

**Duration:** 2 hours

**Description:** Since many of the girls might be new to the Internet and to video blogging, create a schedule for the girls to upload videos on selected dates and on common themes from their own locations, as an inter-workshop project. These videos should be uploaded to the project blog. You (or a staff member from the NGO) should follow up on this so that the girls learn through practicing and regularly using the Internet.



Mahita

## Music Video

**Workshop Overview:** In this 3-day workshop, the girls learn to make a 2-minute to 3-minute music video based on a song or a music track. They learn to work with music and get creatively involved in how to send a social message through music and songs. Music videos are usually a very effective way of talking about social messages because they catch people's interest and people remember the social message exactly the way they would remember a song. This is a fun exercise that allows the girls to express themselves physically through dance and song.

### Day 1

#### Session 1: Introduction to music videos

**Duration:** 2 hours

**Description:** This session is intended to generate the girls' interest in music video. Most people who have worked with social issues-based media will not have used music video as a format before. Ask the girls about their expectations for the workshop. Give a brief outline of what the workshop will include.

Give a brief history of music video (it is not a very old format, and people started using it only a few years back, despite the penetration of both music and video for so long). Explain music videos as a musical form of storytelling.

To involve the girls with storytelling, ask the group to narrate folk stories or funny stories and talk about how the stories can be retold with music.

#### Session 2: Watching and analyzing music videos

**Duration:** 2 hours

**Description:** Watch music videos from different movies, folk songs, and albums. Generate a discussion at the end of each video about how the directors have used different kinds of music; how the videos have been visualized; and the use of dance, drama, etc., in the video. Make an effort to create an understanding of expressing stories through songs.

#### Session 3: Social issues and music videos

**Duration:** 4 hours

**Description:** Watch some advertisements and some more music videos. Make sure that the videos used have social issues linked to them, or else the girls will not understand how to communicate about social issues. Use contemporary issues like HIV/AIDS, domestic violence, etc., on which organizations have made music videos. The organization Breakthrough ([www.breakthrough.tv](http://www.breakthrough.tv)) has made some wonderful social-issue music videos, as has Search for Common Ground ([www.sfcg.org](http://www.sfcg.org)). Let the girls get a clear understanding of using the music video form to show social problems and issues in a very effective manner.

#### Session 4: Conceptualizing music videos

**Duration:** 1 hour

**Description:** Divide the girls into groups of around 5 girls each. Give the groups the assignment of making a music video on any issue of their choosing. Assign particular jobs to each member of the groups. Have the girls in each group choose their music track and discuss the issues among themselves.



## Day 2

### Session 5: Scripting the music video

**Duration:** 2 hours

**Description:** Help the girls put their stories and ideas in order. Ask them to think of their story in a regular way and then to think of their story in the music video format for planning the shoot. Make the groups understand how to think and plan for the shoot of a music video.

### Session 6: Shoot the music video

**Duration:** 7 hours

**Description:** Give all the groups the requisite equipment for shooting. Make sure that the role of each group member is clear. Then have each group shoot their music video.

## Day 3

### Session 7: Editing

**Duration:** 6 hours

**Description:** Help the groups to structure their video footage, story line, and recordings, and provide tips on editing techniques.

Help the groups make their final cut.

### Session 8: Presentation and feedback

**Duration:** 1 hour

**Description:** Organize a final presentation of their work. Allow for feedback, both on the videos and on the workshop.



Kolkata Sanved



## Public Service Announcement

**Workshop Overview:** In this 6-day workshop, the girls make short videos, very much like advertisements, on social issues they care about. This is a great workshop to help participants express their views on social issues in a creative and concise manner. A public service announcement (PSA) follows the fiction style of storytelling and is typically not more than 60 seconds long. This time limit assists the girls in learning how to create a short and crisp story. This is a very effective workshop for helping the girls develop creativity. Let them select an issue of interest to them and talk about it from their own perspective. This is a chance for the girls to learn to be advocates for the issues of women and to express themselves in the social and political spheres on the issues women face. Themes like gender roles and sexuality can be explored in this workshop.

### Day 1

#### Session 1: Understanding public service announcements

**Duration:** 3 hours

**Description:** This session will start with developing the girls' understanding of advertisements: What is advertisement? Why do people advertise? What are the different types of ads, and what happens when we make a PSA, which is basically an ad for a social issue?

Have the girls watch some interesting PSAs you have downloaded from the Internet. Explain that a successful PSA has a simple idea and an interesting format.

Ask the girls to brainstorm on different PSAs they've seen, such as those from the government advertising health messages or fighting corruption. Explain that this is the only thing they've done in all the workshops so far that is explicitly to make a point about a social or political issue. Everything else has been about personal issues. So now is the time for them to talk in a very clear way about a social issue they are passionate about.

Also stress that PSAs are advertisements and thus are very creative forms. Explain how it is easier to say something in five minutes than in one minute, which is the usual time limit for a PSA. Point out that with PSAs it is important to come up with a great concept. Ask them which ads that they've seen on TV are their favorites. Prompt them to remember some great TV ads, and explain to them why they are great concepts.

Have the girls pick some ads and write about the following:

- What was interesting in the ads?
- What was the message?
- What was the format?

Now give the girls a product (mobile phones, soft drinks, toothpaste, etc.) to write an ad for. More than writing a script, they should write a concept for an ad. Since they will not film this, this is a purely creative exercise and they can imagine hugely fancy film shoots (such as needing airplanes to film, etc.) if they want. The idea is to see how much can be expressed in 60 seconds of stylish filmmaking. Remind them that the best ads are often funny.

## **Session 2: Storyboarding and paper edit**

**Duration:** 4 hours

**Description:** Ask the girls to create a script for their ad and then to make a storyboard according to the script. When they are finished, have them do a paper edit and share it with the group.

## **Day 2**

### **Session 3: Brainstorming for the PSAs they will film**

**Duration:** 3 hours

**Description:** Divide the girls into groups and ask them to select one social issue on which to make a PSA. The issue should be related to their community or society. In order to get the girls thinking about the audience for their PSA, talk about places they could show the PSA when it is finished.

Have the girls work through the following steps:

- **Purpose:** After choosing an issue, the group will decide why they want to make a PSA on it. Have the group define what their main purpose is in making the PSA.
- **Target group:** PSAs are made for a definite target group. Have the girls decide their target group for the PSA.
- **Research:** If the PSA needs any specific data, have the group decide on their plan for research.
- **Format:** Have the group decide on the format for their PSA.

### **Session 4: Presentation of concept note and script of PSA**

**Duration:** 4 hours

**Description:** Watch more PSAs. Make sure that the PSAs used have social issues linked to them to help the girls understand how to communicate about social issues through this format. Use contemporary issues like HIV/AIDS, domestic violence, etc., on which organizations have made PSAs. Let the girls get a clear understanding of using the ad form to show social problems and issues in a very effective manner.

## **Day 3**

### **Session 5: Visualization, storyboarding, and shot plan**

**Duration:** 3 hours

**Description:** Have each group of girls visualize their PSA and make storyboards according to the script. After that, have them make their shot plan.

### **Session 6: Shoot the video**

**Duration:** 5 hours

**Description:** Give all the groups the requisite equipment for shooting. Make sure that the role of each group member is clear. Then have the groups shoot their video.

## **Day 4**

### **Session 7: Sharing experiences and review of footage**

**Duration:** 3 hours

**Description:** Ask the girls to share their experiences with the previous day's shoot, both in groups and individually. Watch the footage.

#### Session 8: Editing

Duration: 4 hours

Description: Help the groups to structure their video footage, story line, and recordings, and provide tips on editing techniques.

### Day 5

#### Session 9: Continued editing

Duration: 7 hours

Description: Help the girls make their final cut, and teach them advanced editing.

### Day 6

#### Session 10: Finish editing

Duration: 3 hours

Description: Help the girls finish their final cut and export their project.

#### Session 11: Presentation and feedback

Duration: 4 hours

Description: Organize a final presentation of the PSAs. Allow for feedback, both on the video and on the workshop.



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