



CC FIELD GUIDE :

FOR COMMUNITY CORRESPONDENTS
WORKING FOR VIDEO VOLUNTEERS



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1 Acknowledgements

This manual is licenced under Creative Commons, which means that you may use any part of it but with attribution. We hope other organisations doing community video will find this manual useful. Feel free to write to us for advice on how to modify this for your training needs. We have been inspired by many alternative media organizations in creating this manual, such as the Op Ed Project and the V4C network (see www.v4c.org) members, especially Small World News and Witness, whose manuals we have referenced in creating this one.

2 Introduction

2.1 About Video Volunteers and IndiaUnheard

Welcome to the IndiaUnheard Community News Network! You're joining hundreds of other community activists who have chosen the tool of video to inspire, educate, inform and hold to account authorities that are meant to work for people.

Video Volunteers (VV) is media and human rights NGO and was founded in 2006 with the mission of empowering communities with a voice. IndiaUnheard (IU) is a flagship 'Community News Network' run by VV. IU is a network of Community Correspondents who are drawn from the most underrepresented communities and regions in India. Currently the network has 180 Community Correspondents across 18 states of India; over 3000 videos have been produced. CCs report on issues from their own localities and also on how they have found solutions to these reported problems. The videos give important information about government schemes; they encourage viewers to become change-agents by providing numbers of government officials who can be called to solve the issues covered in the videos. The IndiaUnheard Network plays a vital role in building a bridge of information between affected communities and the concerned administration. It also enables one community to learn from the challenges of another.

VV is headquartered in Goa and has offices in Ranchi, Patna, Varanasi, Bhopal, Kolkata, Cuttack, Nashik and Srinagar.

Every video report talks about the daily issues that people in remote parts of India face - access to healthcare, water and infrastructure, caste-based discrimination, education, and corruption among others. These video reports showcase the perspectives of communities themselves and give them a platform to voice their own concerns to the world as well as the government officials, so that more inclusive policy decisions get made.

We'll learn about

Video Volunteers (VV)
IndiaUnheard Program
How to Use this Manual
Community Correspondents
Working with Mentors
IndiaUnheard Themes
Types of videos produced by VV

Question: How can I make make my community understand what IndiaUnheard is all about and how can I get them to support us?

Answer:

- Show the ‘village promo video’ when you meet people.
- Explain that this is ‘solutions journalism’ – you are not just reporting you will help them find a solution. That’s the difference.
- Listen to people’s concerns. If they seem suspicious find out why. Talk to them and find out what their concern is. Do they distrust your motivation? Are they afraid of the consequences/repercussions? Did they have a bad experience with media/NGOs? Address their particular issue. Listen. Acknowledge. Be positive.
- Tell them what’s wrong with mainstream media and how we are different. Unlike mainstream media we are interested in the issues of the most marginalized communities and. What drives us is NOT profit but our commitment to human rights and democracy.
- Explain IU –we’re a national network set up precisely because media is so bad for us. CCs in 130 districts. The videos go to the UN, to govt, to TV stations.
- Give them power and responsibility in your video & impact process. Some people want to be given more authority. E.g., ask a community member to deliver the call to action. Ask the victim to deliver it! People will definitely respond.
- Make videos that convey a ‘collective call to action’, so your videos show that it’s not just you but you & community. For instance ask villagers to speak about the importance of engaged communities and solving our own problems. Put bites into your videos like, ‘if we are informed we can do anything!’ then your viewers will see others supporting you and they will be inspiring
- If the community are asking for money, stopping you, refusing to take your calls – it is a sign you are doing a bad job in building community support in your area & you need to find out what you are doing wrong.

2.2 How to Use this Field Guide

Always keep this field guide with you at all times, specially when you go to the field. Have it with you when you speak to your mentor. Each chapter covers a different aspect of making an IndiaUnheard video and the chapters are laid out according to the process of making the video.

The entire production process is summarized in “The IU Production & Impact Process.” Keep referring back to that page to remind yourself what you need to do next.

Are you in the field facing a challenge? If so, find the chapter that covers the ‘step’ you are currently in (for instance, research or shooting) and read it in its entirety. You will likely find the answer to your query.

Always use this ‘field guide’ in conjunction with other materials the trainers will give you, such as VV’s in depth issue-based training manuals or our manuals on laws or social security programs.

2.3 What’s the Role of a Community Correspondent?

As a CC you:

- Produce one issue video In a month
- One impact in three months
- You are curious and always asking questions to understand why things happen
- You are always on the look-out for unique and interesting stories
- You bring out unheard stories
- You work within and with the community
- You are a community leader
- You are a bridge between the government and the community - communications and information are your tools.
- You provide crucial information back to the community
- You are passionate about creating change

2.4 Working with Your Mentor

You will always have a mentor assigned to you.

- Your mentor is your guide, advisor and friend in producing the story. Communicate with them and take their help!
- Some of you are mentored by senior CCs who are called Field Mentors and some of you mentored by your State Coordinator
- You need to speak on the phone with your mentor every week, ideally on a Tuesday, at a scheduled time.
- You will initiate the call, by giving your mentor a ‘missed call.’ Don’t expect your mentor to call you; you must reach out to them.
- All story ideas must be discussed with your mentor. No story idea will be rejected, however, you will be asked to do more research on an idea you have not fully developed. Your mentor will help you sharpen your ideas (proper research and source credibility) and creatively develop your story with a specific focus. Only once the research is complete will the mentor ‘approve’ your video. Only once you and the mentor agree on the idea and confirm a visual story plan do you proceed to shoot.
- If a story is executed without your mentor’s knowledge, then VV holds full discretion regarding the payment of that video.
- Your weekly mentoring calls with focus on the ‘stage’ of production that you currently are in.
 - On the first call related to a particular story, you will give your mentor your one liner - your ‘4Ws.’ You’ll discuss your research plan -what more do you need to know and how will you get this information?
 - After you do your research you’ll give your mentor more info - your ‘video description.’ which will be the ‘5 W’s and an 1 H’. If there are still unanswered questions you could ask your mentor to help you with additional internet research if required to be sure it is factually correct and credible before shooting the video.
 - On some calls, your mentors might ask you questions regarding the planning of the video: for instance, your ‘locations,’ ‘shot list,’ or ‘interview questions.’ After you shoot you might be asked to read out your ‘shoot notes’ or your ‘structure.’ As you strategize impact, you’ll be asked about your ‘agent of change,’ ‘call to action’ and plan to ‘overcome hurdles.’ Finally, once the video is complete, you should have one last call before you send your DVD, to make sure you are including everything you need to.

2.5 What Happens after I Make My Video?

- You will mail the footage to the VV office or take it physically to your state office

- Note: You might need to send written translations. It is totally fine to conduct interviews in a regional language or dialect, but make sure you send VV the translation. The translation has to be in Hindi or English.
- The Mentor/Regional Editor will check your footage once she/he receives it.
- If the footage is complete and you have followed your mentor's instructions, your mentor will “approve” your video, and you will be paid within 1 month of the date the video reaches the office.
 - Sometimes your video is put on ‘hold’ because it is incomplete or not of good quality.’ This means you will need to do more work on it before it can be paid. Reasons for this: it is incomplete, for example the VO or Bite is missing or sequences are missing; or you have not followed your mentored suggestions. Once you sent in the missing pieces your video will be ‘approved.’
- Editors in VV’s will edit the footage and subtitle the video into English.
- The video will be published on the VV website and promoted in other places.
- You will get a daily SMS update of the published video.

2.6 IndiaUnheard Video Themes

1. Arts and Culture

Local crafts, arts, dance forms, music etc.

2. Caste

Dalits, caste based discrimination, untouchability; discrimination in access to facilities or rights like education, food, water, land rights; atrocities and violence against someone because of their caste.

3. Gender

Gender based violence; Women’s rights; third gender; LGBTQ; sex elective abortion; maternal health and mortality; son preference, daughter aversion. Discrimination and biases stemming out of patriarchy. All videos made under our campaign to “dismantle patriarchy” will be in this category.

4. Religion and Identity

Videos about communal harmony or disturbances or any kind of violence; religious ceremonies; rituals; festivals.

5. Indigenous People

All videos about issues, lives, culture of Adivasi or scheduled tribe communities in India. It includes videos about PESA; Forest Rights Act; Forced Eviction; access to infrastructure; conflict with forest department; land rights livelihoods.

6. Governance and Accountability

Transparency; accountability in implementation of laws and schemes; corruption; budget; Right to information; Armed Forces Special Powers Act (AFSPA).

7. Corruption

Videos that show money or goods being stolen; middle-men taking cuts from scheme benefits; Public Distribution system shops not selling at correct prices; anganwadi sevika is stealing food.

8. Health

National Rural Health Mission; access to health care centres; anganwadi services (especially when they are about nutrition and medical supplements); diseases; Indigenous cures for ailments.

9. Education

Right to education; access to education; informal learning methods; adult education; education and disability; policies and their implementation; discrimination in access. All videos made as part of our campaign “Pass Ya Fail” will be here.

10. Livelihoods

Migration; trafficking; MGNREGA- failures and successes; bonded labour; labour rights; labour unions; stories about people make a living.

11. Food and Social Security

All videos about PDS, mid day meal; housing schemes; pension schemes; subsidies; anganwadi; access to food; hunger; nutrition; famine; agricultural issues like crop damage due to unseasonal weather.

12. Water

Access to water; discrimination in access to water; schemes related to water and building water infrastructure like pipes/tubewells/hand pumps; water conservation; water harvesting

13. Information Technology

Any video that shows the use or abuse of communication technologies. Radio; community radio; community video; access to technologies like mobiles and internet; using different technologies for raising awareness.

14. Environment

Climate change; greenhouse; deforestation; drying rivers; drought; unseasonal weather and its affect on communities like fisher folk; farmers; etc; when a video shows the impact of mining on the surrounding environment; conservation; afforestation; forest departments; human animal conflict; animal conservation or extinction.

15. Roads and Public Works

Videos about the construction of roads and schemes that ensure construction; dams; government offices

16. Power and Energy

Access to electricity; schemes to deliver electricity; different sources of power- hydro; wind; solar; coal; grid.

17. Mining

Coal; bauxite; limestone; iron ore; sand-- any video that shows any kind of mining. Effects of mining on lives, livelihoods and health; environment; pollution; corruption in mining.

18. State Repression

Naxal conflict; police brutalities; violations by armed forces like CRPF and CISF; fabricated arrests; All preventive detention laws like AFSPA; Jammu and Kashmir Public Safety Act; National Security Act; Unlawful Activities Prevention Act; violations of court ordered procedures while detaining people; Disappearances and missing people in the context of conflict areas; Branding people as naxal or anti-national. Denial of facilities like schools, healthcare in communities that are protesting against the government.

19. Forced Evictions

Videos that document the forceful eviction of communities or some people in order to set up industrial projects; roads; dams; highways. Lack of Free, Prior and Informed consent; use of force- bulldozers, police- to move people; the affect of this on people and their livelihoods; lack of proper monetary compensation; life in transit camps.

20. Sanitation

Access to toilets; garbage disposal; Swachh Bharat Abhiyan etc

2.7 Types of Videos CC's do

As a CC you make many different kinds of videos, many of which you may choose to experiment with. These include:

- Community profiles
- Success videos
- Informational videos (Using documentary or drama format)
- Instructional videos
- Participatory videos
- Music videos
- Mini-documentaries

The video-making process taught in this manual applies, more or less, to all different kinds of non-fiction videos you might make or even see on TV. However, The main one discussed in this manual is the Problem Solving Video, which we call an “Issue Video.” It’s the main kind of video the IndiaUnheard Network produces.

Question:Can I make other types of videos besides IU videos?

Answer:

- Pitch a ‘mini-doc’ to Stalin. VV wants CC’s to do more fuller and deeper stories and will pay more for them. Ask your State Coordinators for the format in which this needs to be pitched.
- Call the Training & Mentoring team in Goa for ideas. They will help to develop stories of all the other types mentioned above.
- The gender videos are in different format. Refer to “Khel Badal” manual
- Get rid of the P2C. You don’t have to do them. But in that case your video needs to be good enough to not have it. If you don’t do a p2c you should do a video diary. Make sure in the video diary you give a brief explanation of the video so the editor can edit with that.

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3 About the IU Video

3.1 What's an IU Video?

An IU video is always about an issue that you are sure you can solve. Meaning, an Impact Video is possible after you do the impact process with your video. Almost all of them can and should be shown to government officials for redressal and to communities to inform and rally.

We'll learn about

India Unheard video

India Unheard Process

Typically, these videos are on entitlement/government programs/schemes etc. For example, bad roads, absent teachers, MNREGA payments not done, health centre not working properly etc. The videos feature a sound argument, a main character, great visuals and sequences. It provides information on the government scheme, and explains clearly what the solution is.

It also includes YOU, as voice over and on camera. It is your passion, and your personal connection or even lived experience of the issue, that is the basis of your credibility as a journalist. Backing up what you say with facts/evidence is also key to building credibility. It is this, along with your emotional and personal appeal that drives someone to action.

Who is the audience for an IU Video?

The main audience is people in the community and officials in concerned government departments who can solve the problem.

To be effective, your video needs to do 2 things:

1. It needs to prove the case so that you can use the video to solve the problem – ie, get an impact. This comes through research and a strong argument.
2. It needs to affect your audience emotionally – shock, touch, inspire, amaze. Make them cry, make them laugh, make them empathize, make them remember forever. This is the power of a great story and of great video.

3.2 An Example of the content of IU Video

In order for your video to make a sound and convincing argument, you'll need to get a lot of background info as part of your research. This is one way your argument (and your video) might be able to flow in order to be convincing.

1. Explain the problem – ideally with numbers! Tell us how many people affected by the problem (x percent of the village, number of people, how many districts, since how long, how much money, etc.)

e.g. a community member says: *“In Faizabad village no widow has been given her pension since the last two years. I am not the only one and there are five more old women who don't have it.”*

- Don't just explain the problem - show it. document visually every aspect of that problem you can identify in the location. For instance, visuals of the old woman's life and how difficult it is for her. Show how your main character spends her entire day.

2. Give the facts of the law or entitlement that is being violated. If you don't have the details of any government scheme or program, get it from the VV office. Inform communities of their rights.

E.g. in P2C: *“The Indira Gandhi National Widow Pension Scheme is a centrally sponsored scheme of the Government of India that provides financial assistance to widows. Under this scheme widows aged 40 years and above living below poverty line are eligible for Rs.300 a month. Widows above 80 years are eligible for Rs.500 a month.”*

3. Explain the reason why the problem exists. Sometimes, particularly in a corruption video, an individual may be responsible for the lapse or violation. But you can go deeper, looking into 'root causes' of problem. Exploring the root cause gives us the big picture.

e.g., in P2C: *“The Block Development Officer blames the Extension Officer for not updating the list of widows in Faizabad. The Extension Officer claims that he has given this list to the BDO. Poor women like Munira Devi are caught between the tyranny of such bureaucracy. The important thing here is that Munira Devi represents the most marginalized because she is extremely poor, a woman and a widow and a Dalit. She is therefore the most voiceless and unrepresented. Is it because of this that*

the officials are passing the buck? Would the same officials have passed the buck if the issue was affecting influential people?"

4. What has the community done about it – we don't want them to appear powerless

eg, "all the widows of Faizabad took a delegation to the District Commissioner in 2012. He promised they would disburse the funds. We did it again a year later, but less people participated because frankly they'd started to give up hope. Now we're all so angry we've stopped fighting."

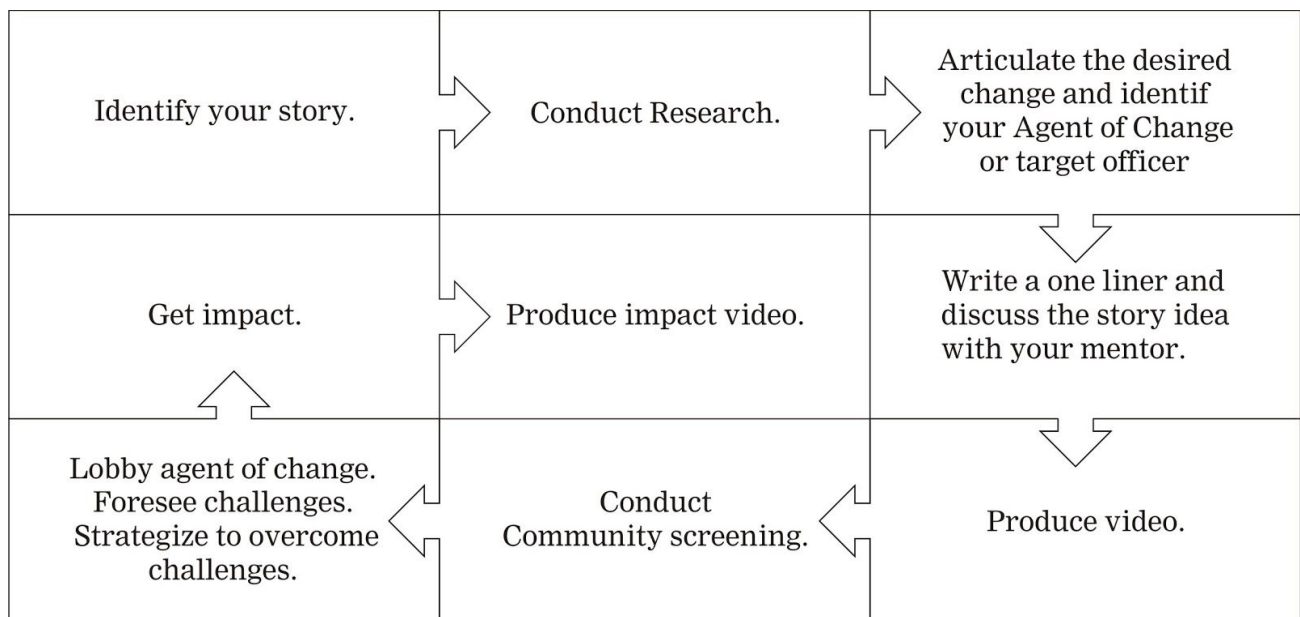
5. What does the community plan to do about it now - when do they plan to do it and can you film?

Eg, your main character says, "if you make this video on our problem we will definitely join the fight. You are giving us new energy."

6. Who is the target – ie, who can create the change you want - what's the call to action : *"Please call the BDO at this number telling him to release the pension for Munira Devi and five other widows of Faizabad village."*

3.3 The IndiaUnheard Process

This is the step by step process you will follow to make an IU video.



1. Identify your story.
2. Conduct Research.
3. Articulate the desired change and identify your Agent of Change or target officer
4. Write a one liner and discuss the story idea with your mentor.
5. Produce video.
6. Conduct Community screening.
7. Lobby agent of change. Foresee challenges. Strategize to overcome challenges.
8. Get impact.
9. Produce impact video.

1. Identify Your Story

1. Consider many stories before deciding on one story, from community meetings or leads from sources
2. Choose the story you want to investigate. Often this is a problem rather than a story.

2. Conduct Research

1. Plan the research you need to do to narrow down your story
2. Finalize and then research your character. Prepare a list of questions you want to ask.

3. Research your content/theme. If your video is about a scheme or program, you should have all basic information about the scheme
4. Identify what is the bigger issue the story illuminates
5. Create a shoot plan including where you will shoot and what issues
6. Do your background research (statistics and figures to make your story credible)
7. Through this research, you should also be clear on the desired change, call to action and Agents of Change

3. Articulate the Desired Change and identify your Agents of Change or Target officer

1. Articulate the Call to Action
2. Articulate the change that you wish to see
3. Identify the Agents of Change

4. Write a one liner and discuss the story idea with your mentor

1. Write your 'one liner' : One liner should have answers to "who, when, where and what"

5. Produce Video

1. Make a list of the sequences shot list for each location where you will shoot.
2. Go to your location
3. Walk around and get a feel for the place
4. Revise your shot list based on what you've seen. What will you film to establish your character and the location?
5. Get the sequence shots of your characters
6. Get great shots of your location. Remember
7. For all of your shots make sure you are following rules of composition and the 'best tips' for shooting video
8. Write field notes before you leave the location, so you don't forget
9. Folder your video as part of the process of reviewing your work (if logistically possible else this can happen later)
10. Write Edit Notes
11. Write your p2cs and narration
12. Send DVD and translation to VV office for editing
13. Get paid for your completed video
14. Receive a copy of your completed video, which will have been shared online

6. Hold a Community Screening

Community screenings provide opportunities to engage community in the issues raised and to start dialogue between different groups and stakeholders. Screenings and associated discussions create spaces for community to take action

7. Start Your Impact Process - Lobby Agents of Changes, Strategize to Overcome Challenges

An Agent of Change is a person (or persons) whose actions can lead to the solution of the problem your Issue Video exposes. Typically these:

- Government officials and in charge of departments
- NGO leaders or workers
- Activists
- Panchayat head/members

You must build a strategy to get past every challenge you foresee.

It may happen that the strategy that you have planned may have further challenges. This means that you will have to write out your strategies and then foresee if you will face any challenges in implementing those strategies. For example:

Your strategy: Meet the District Collector and show him the IU Video.

Challenge to the above strategy: The DC may not give an appointment because she thinks you are unimportant.

Your strategy for above challenge: Screen the video to well known NGO leader with good standing or a Sarpanch and then motivate her/him to accompany you to the DC.

Continue with this “strategy” and “challenge” cycle till you have a clear line of action.

Question:How can I build a support network in the villages or neighborhood?

Answer: Most of you have strong community support base because of the social movements you are part of or are involved in. However, if you don't have this,you must build your network in your community. They will help you get stories and impact.

- You must be outgoing & confident in talking to strangers and not shy. You must be confident and project yourself like an activist, even when you are nervous. You must feel you are leader. This is hard but try! The

only thing stopping you from changing your community is your own fear!

- To build a network, you need to know who you need in your network. A good CC network includes community members, activists, NGOs, neighbors, friends, government officials, local journalists, teachers, health workers, neighbors & friends. And it extends over several villages or even the whole block. The first step is a process called ‘power mapping.’ This is essentially creating a list of people in your area who could solve problems on the issues VV reports on? Who are the people in your area who could solve problems on the issues VV reports on.
- Regularly meet the people in those networks. Take videos to them. Get their phone numbers. Actively seek their suggestions in solving matters. Share your challenges with them
- Organize or two big projector screening per year and invite every influencer.
- Always explain VV properly & your work. If you explain properly they will almost certainly support. Good work done with heart gets support.
- Make your videos informational! If your video only states a problem they already know it may not be useful. Most community members don’t know what schemes are available. They don’t know grievance redressal mechanisms. Give this info to them. Tell them the solution. Then they will find your video useful to them.
- Show them videos from other villages. They may know about their village but not about others. There’s nothing more inspiring than sharing success and impact stories. Always have a few impact videos from your state, and a few from other states with you.

8. Achieve Impact

When you have followed through on all steps required and have met with the officials, mobilized people, maybe involved the local press etc, the present scenario will change to the one you and the people of your community desired.

At this point, you have achieved impact. Congratulations!

9. Produce Impact Video

1. Inform your mentor of the impact created by your video□
2. Produce a video that shows the impact and change through b-roll and interviews□
3. Make sure that your video inspires other CCs to create impact of their videos□
4. Get paid for every impact video

4 Identifying and Refining Your Story

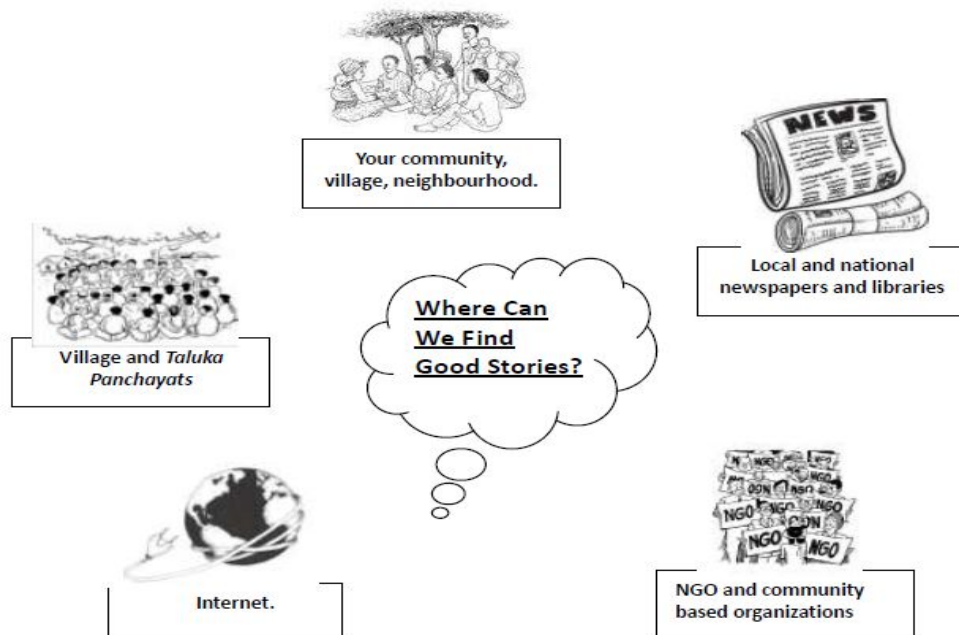
4.1 Where Can You Find Good Stories?

We'll learn about

Finding good stories

Identifying sub-Issues

Building a powerful story



Question: How can I find ideas for stories?

Answer:

- Stories often originate from ‘case studies,’ (ie, one case of a person who complained about being asked for a bribe creates a big story about

corruption in the whole department), or news reports, or ‘whistleblowers’, ie important people with access to information.

- Therefore, make a list of sources for stories and stay in touch with those people regularly. local NGOs or social movements; government officials, panchayats, schools/libraries, people who travel often, friends who are curious. Visit government offices to stay up to date with developments.
- Do a story that is easy to find close to you: for instance, you can always do a profile of your village, or of someone successful in your community
- Always read the newspaper. Listen to the radio. Watch news on television.
- Keep a notebook with you everywhere you go! Try to write down 1 or 2 story ideas every day. Refer to this when you need an idea
- Refer back to all the notes given by trainers. The video briefs for campaigns – like Maternal Health and Forced Evictions are full of story ideas. The Gender Manual is full of video ideas. Please read them carefully.
- Write down the Awaz De phone messages when you hear them, that have story ideas for special videos we want. For instance, we might be looking for five videos on farmers and will send a list of sub-themes we want – like ‘farmers & pesticides,’ ‘farmers & suicides, etc.’
- Discuss the VV campaigns. Also check the date calendar and see if the CC can make a video specific to a date (like Environment Day) etc
- Go to your government contacts –say , ‘what challenges are you facing? Are there things on which you wish to raise awareness in the community? I can make a video.’

4.2 Tips for finding story ideas

- Keep a notebook with you everywhere you go! Try to write down 1 or 2 story ideas every day. Refer to this when you need an idea

- Do a story that is easy to find close to you: for instance, you can always do a profile of your village, or of someone successful in your community
- Keep all notes given by trainers. The video briefs for campaigns – like for maternal health, FE, etc. – are full of story ideas. Use these.
- Write down the Awaz De phone messages when you hear them, that have story ideas for special videos we want. For instance, we might be looking for five videos on farmers and will send a list of sub themes we want – like ‘farmers & pesticides,’ ‘farmers & suicides, etc.’
- Reach out to your sources for stories – local NGOs or social movements that referred you to IU and others you know
- Go to your government contacts –say , ‘what challenges are you facing? Are there things on which you wish to raise awareness in the community? I can make a video.

4.3 Refining the Story Idea

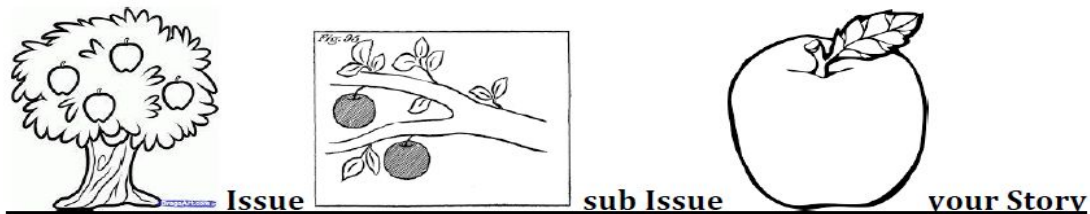
Once you’ve found a story, you need to go from a problem, to clarifying the sub issues, to finding a character

Often, people in the village will give you ‘problems’ instead of stories. For instance, ‘our health care is bad in our village’. This is not a story but a problem. These problem may have many sub-issues. For example; the health care is bad because the PHC is always closed or the health care is bad because the local primary health center lacks a doctor or the health care is bad patient face discrimination on the basis of caste and gender. There are potential stories in each of these sub-issues and you’ll need to choose one and proceed. Then you need to go further and find your story and character. So, supposing you have chosen to proceed on the first sub-issue, your “story” should sound like this:

26 year old Pramila Bibi had a stillborn baby in Kochinuagaon village of Cuttack district of Odisha because her local Primary Health Centre was closed as always, and she had to wait 6 hours for the bus and then travel 3 hours to reach the District Hospital. The doctors believe that her child could have been saved if she had reached in time.

Note that you can also work the other way. You might find an apple first. For instance, the widow who didn’t get her pension. You’ll assume she’s not the only ‘apple.’ There are other people who face corruption. As you look for the ‘root cause’ of the problem you’ll find the ‘tree’ where all the problems stem from , a corrupt panchayat.

4.3.1 Small Fruit, Big Tree



4.4 Building an Emotional and Powerful Story: Character, Conflict, Change

You should tell stories that aren't just explaining boring facts, but that make your audience care. Good story involves a main character going through a conflict created by a problem that s/he is facing. Anyone who has seen a Bollywood film will know this!

Character – Who is the star of your story?

- Your video **SHOULD HAVE ONE MAIN CHARACTER**.
- You can have more than one character **ONLY** if the story absolutely requires it. Other characters will be 'supporting characters' and they should all be connected to the main character.
- Spend some time getting to know your character and the environment before filming. What do they do? How do they do it? Where do they go? What is happening? What is interesting about the character?

Conflict

- What is the issue/problem being faced?
- What hardship or loss did the character have?
- Why is it important for the world to know about this?
- Has this issue already been covered by mainstream media?
- If yes, how is my story going to be different / unique?

Change

- What is the central character(s) doing to address this problem/issue/conflict?
- If the character/characters are not doing anything, what are their reasons for it?

- What should my community do after they see this video?
- What am I committing to do to solve this problem?
- What should the outside world do after seeing this video?

4.5 Good Story Checklist

By now you've found a story. But how do you know if it's a good story? If you can tick all of the below list, you are sure that you have a good story:

- I have found a main character, conflict and change.
- My main character is articulate and I am sure to get a good interview.
- I am clear about the conflict and will be able to communicate it through my video.
- I can create a change -ie get an impact - on it
- My story is newsworthy [i.e. not yet covered in the news; something that would surprise people; that they wouldn't have imagined before.]
- My story is shocking [This is particularly required for the videos about entitlement violations. Sadly, in India, millions of people suffer violations of entitlements so we must find a case that best exposes the "loss" or hardship faced by the community.]
- I personally feel connected to it. [This matters because, if you feel connected to it, you will tell a better story. Your personal connection is your credibility. Plus it will make a more interesting story or documentary. The media definitely likes this.]
- My story is an example of a wider trend/bigger problem (ie the apple on the tree.) and is not an isolated incident.

If you are not able to tick all the above points, you have to keep doing the research, keep looking!

In a story about an entitlement violation that you think is widespread, ask yourself, 'is this the most evocative story or case?' if not try to find another case. Ask, 'is this the best character I can find on this issue?' if not search more.

No one will watch a boring or a weak video.

4.6 Summarize Your Story

The six key questions of journalism: **5Ws + 1H**

WHO is it about?
WHAT happened? (i.e. what's the story)?
WHERE did it take place?
WHEN did it take place?
WHY did it happen?
HOW did it happen?

These are called the ‘Five Ws and One H.’ Answering these questions is part of basic research before you do a story. If you have the answers to these, you will be able to tell any story.

ONE LINER: You will write these into a short summary of your story which we call a ‘one liner’. Most one liners will have answers to four W’s: WHO, WHAT, WHERE and WHEN

Example: Parul Sayed, a 12 year old girl in Bastar district of Chattisgarh, had to drop out of school to take care of her two younger siblings.

In the above one liner,

“who” = 12 year old Parul

“what” = a girl had to drop out of school to take care of her two younger siblings

“where” = Bastar, Chattisgarh

“when” = the answer to this question is not in the one liner

4.7 Bringing your Lived Experience or Personal Connection into Your Story

Your story needs to have YOU in it.

What does it mean to represent my community? What do I have to offer the world that is unique, that no one else has? What value does my lived experience and my knowledge have to others? What is the source of my credibility.

These are some of the questions to ask yourself time and again as you make videos. As you answer these questions you may find your power as a community correspondent. This is why we ask you to bring your ‘lived experience’ into your videos. This is what it means to be a community journalist. An outside journalist will say, ‘those people.’ a community correspondent will say, ‘we,’ or ‘my people.’

Have you or someone you know experienced the exact problem in your story? or something like it? Tell us about it in your video.

You can also look back on your life story to find other stories you want to tell. For instance, a person who has experienced untouchability can tell powerful stories because of that. What injustice have you experienced? What suffering have you gone through? How has it made you stronger? What has it taught you? Find the power within you to share your story with the world, and you will find your own voice. And your videos will be better.

Opening up about your personal experience may be scary, but it is worth it. Why? Because sharing your personal experience will:

1. Establish your credibility as a CC - your lived experience is the one thing an expert journalist can never equal you in
2. It will make people open up to you for interviews and support. Bare your own soul and others will do the same
3. It makes YOU a great storyteller.

How can you bring your lived experience into your reporting? Make videos about yourself and your family! Tell us your life story. But even in another topic, you can bring your lived experience into the video - through your 'Piece 2 Camera.' Read how to do this in a chapter below.

Here's what we DON'T mean by 'personal experience.' We DON'T mean "*I feel angry/sad/sorry for them.*" By making this video the audience knows you cares. Saying so is at best a waste of time and at worst, patronizing and distancing.

5 Conducting Research and Planning Your Shoot

As community correspondents we produce stories after we hear of a certain issue or witness it firsthand. When we hear of problems or issues from a certain source, it is important to talk to more sources to verify what we hear and delve deeper into the issue. These could be government officials, activists, neighbours, family and friends, local NGOs. Examine why the problem exists and whether it exists on a larger scale. This is

important not just for your story but also for your impact process. This process is called research which involves talking to multiple sources, going over provisions of schemes/laws, examining data.

We'll learn about

Significance of 5Ws + 1H in Research

Planning Location and Interviews for the shoot

Such research is important to ensure that your story is well-rounded, credible and gets to the root cause of the problems. However, before you delve deeper you need to ensure that you have some basic answers. .

BASIC RESEARCH: Without any of the 5W's (who, what, when, where, why) and H (how) your story will be incomplete. Out of these, WHY and HOW are the most important ones for research. Given below is what you need to explore under each of these and how you can go about getting this information :

1. WHO IS IT ABOUT ?

- a. Is this the story of one person in the community or this a story about a problem that affects the community at large? If yes, then how many people are affected? You can find this out by talking to community members, NGO workers who work on the issue that you are doing a story about.
- b. Name, age, occupation of the character

2. WHAT HAPPENED ? (i.e. what's the case)

- a. Sequence of events and whether and what violations are taking place or what are the difficulties faced? If you are reporting violation of the law or entitlement scheme, you study them.
- b. What is the effect of the problem on people?

3. WHY DID IT HAPPEN ?

- a. What led to the incident or problem?
- b. What is the root cause of the problem? Keep asking WHY until YOU are convinced of that you have understood the root cause of the problem. Refer to the section on “DEEP DIVE” below for more.
- c. You can also go to the concerned official/office to enquire about why a certain problem exists. If you don’t get a response, you can file an RTI.

4. HOW DID IT HAPPEN & HOW IT AFFECTS THE INDIVIDUAL/COMMUNITY?

- a. How it affected/impacted the individual/community?

5. WHERE DID IT HAPPEN?

- a. It is important to know which village or town the incident is taking place. This information is particularly crucial to carry out the impact processes.

6. WHEN DID IT HAPPEN?(In many stories it is also important to ask since when)

- a. **EVIDENCE:** Gathering evidence is crucial to making a sound argument and will in turn help you in the process of bringing about change. The different types and ways of gathering evidence are:
- b. Visual: If the problem you are reporting can be captured visually, film it. For eg : A PHC has a broken roof
- c. Documents : Responses to RTI, government documents related to expenditure, contracts
- d. Testimonial : Interviews of those affected

GETTING NUMBERS AND STATISTICS : Numbers and statistics help us evaluate the scale of the problem. You can get statistics specific to your district from the local office concerned or an NGO. An internet search can also help you get national and state level figures. These numbers will help you evaluate whether a problem exists only in your village/block/district or it is a state/national level problem.

You also need to research the call to action , desired change, agent of change’ before you shoot your video. See the chapter on impact for more info on this.

WHO TO INTERVIEW: Before you start shooting an interview it is important to identify who you need to interview for your story. Your IU video will typically have interviews of : 1) Character 2) Community Members 3) Government officials. Your story could also have supporting characters i.e family members, people other than

the main character who are also affected), Activists/social workers who work on this issue.

It is not uncommon for government officials to refuse to talk on camera. Before interviewing a government official it is crucial to do a background check on her/him by talking to people from your community and social workers. This is only to get a sense of whether she/he is cooperative/corrupt/ and whether she/he will agree to talk to you on camera or off camera.

Don't be disheartened if an official refuses to talk to you on camera. You can request him to talk to you off camera to get a sense of why the problem exists.

Now that you know the content, you need to decide what visuals to get. As a storyteller/videomaker, in order to plan your video, you also need to research and decide:

WHERE TO SHOOT: Are there any events I should film? Any actions related to this story? Examples of this could be a rally, or a group of people going to the government office, or the marriage of one of your main characters, or the visit to the doctor of a character in a health story. Nothing is sadder than missing a great event to film by a few days, just because you forgot to ask the right questions!

DEEP DIVE: Is a technique of asking a string of WHYs to a problem so as to understand the root cause of it. Once we understand the root cause of a problem, finding solution becomes a possibility. Not doing a Deep Dive results in shallow or superficial understanding of a problem. VV's director, Stalin K believes that in most cases one can arrive at a root cause by asking 5 to 8 WHYs to a problem. Here's an example:

Problem: Girls drop out of school more than boys.

Q. Why do girls drop out school more than boys?

Because the secondary school is far away from the village.

Q. Why do boys don't drop for the same reason?

Because they can ride their bicycles to school.

Q. Why do girls don't have bikes to go to school?

Because the family can afford only one bicycle.

Q. Why do the boy get the only bicycle the parents can afford?

Because educating the boys is considered more important by parents and girls are to get married and go away.

Q. Why girls have to go away after marriage and not boys?

Because that's the tradition and that's how it has been.

Root Cause: Tradition. (In other words the root cause is **patriarchy** and **discrimination based on gender**)

5.1 Holding a Community Meeting

It's a great idea to organize a small village meeting during the research phase - this can be small (3 people you meet on the road!), big, planned or impromptu. It's a great way to build support for your film. Your state offices have video projector, wide screen and audio system that you can borrow to hold large screenings in your village.

6 Shooting Your Video

6.1 Some Important Filmmaking Terms You Need to Know

In this chapter you will do so, you must first understand the meaning you will learn about how to shoot a good video. But before you read a few words that filmmakers use.

Frame

refers to a single image, the smallest compositional unit of a film's structure, captured by the camera.

Also refers to the rectangular area within which the film image is composed - in other words, a frame is what we see (within the screen).

We'll learn about

Filmmaking Terms

Capturing B Rolls and Making Sequences

Rules of Third and Composition

Shot Sizes

Making Shot List

Lighting

Location: Each place where you will film is called a 'location'

Composition: The relationship between different characters and objects and free space within a frame. Composition of a shot also depends on the light, shadows, head space/head room, look space/nose room and the angle at which it is taken. The best compositions follow the Rule of Third. Refer 6.2.1

Shot: The basic unit of video. It refers to a single, constant piece of footage captured by a camera. Basically a shot begins when you press record and ends when you press pause. Please make sure that each shot is not less than 15 to 20 seconds. When shooting an action, like a bicycle passing on a street, you should capture the full action and then press stop. Meaning, you should let the bicycle exit the frame irrespective of how long the shot takes.

B Rolls: All visuals related to your video (story and character) that will be put over the audio (interview and VO) to visually illustrate your video is called B-roll.

All B-rolls should be filmed as “sequences”.

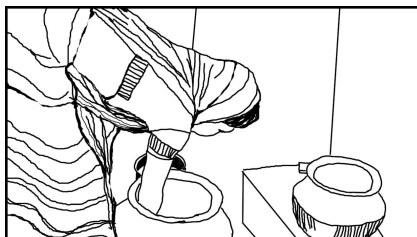
Sequence is a series of shots of the same action or activity that can be edited together to show complete event or action. For example a woman making rotis should not just have one LS of woman making roti. But it should have CU of her hand rolling rotis, CU of her face while she is doing the action, OTS of her rolling roti, LS of rolling rotis. (Details of Types Shots in the chapter 6.4.1. Five Basic Shots)

Each separate action should have its own sequence.

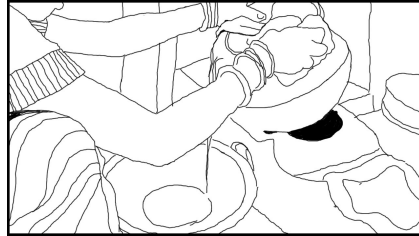
Sequence can be made of a location. For example if your video is about bad road, you will need to shoot a whole sequence of the activities on that road. So, just a LS of the road with vehicles passing up and down is not enough. You will also need to shoot the CU of the tyres passing by on the road, CU of relevant signages on the road that establishes context to the story, and ELS of the road from a vantage point etc.

6.1.1 More on Sequences

A series of sequences (events and actions) in one location make up a scene (example in a restaurant scene you will have many sequences (events or actions) of people eating, waiters serving, bartender etc) A sequence is a series of shots that, when presented over time in an edit, make a sense, tell a story or explain an activity. your video must include sequences of repeatable actions, that are related to the character of the person you are filming. They preferably contain all types of shots; Close Up; Mid Shot; Long Shot, Point of View etc. The below is an example of a woman working. A series of shots (five) that together comprise a single, complete dramatic event or action in your video. A series of sequences (events and actions) in one location make up a scene (example in a restaurant scene you will have many sequences (events or actions) of people eating, waiters serving, bartender etc). A sequence should be related to the issue on which the video is being made or should identify with the character's struggle.



Repeatable actions: These are things that your characters do not once but many times. These are predictable actions. In the home setting of your main character, they would be daily chores. For instance, a farmer taking in the cows, or a person making rotis, cleaning the house, getting the kids dressed for school. For filmmakers, filming these actions add movement and make the footage more



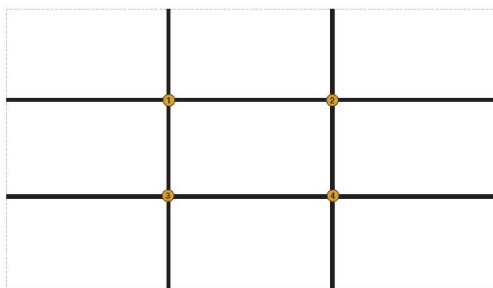
interesting to watch.

Pre-Roll: It is very important to leave at least 3 seconds before you start speaking your P2C. This way we are sure not to lose any starting words.

Post-Roll: It is very important to wait at least 3 seconds after you stopped speaking your P2C and then cut the shot. Post rolls are also important on Brolls and sequences. For example, if your shot is Long shot of cycle passing by, don't be in a hurry to cut or finish the shot. Wait for the cycle to exit the frame, wait 3 seconds and then cut the shot.

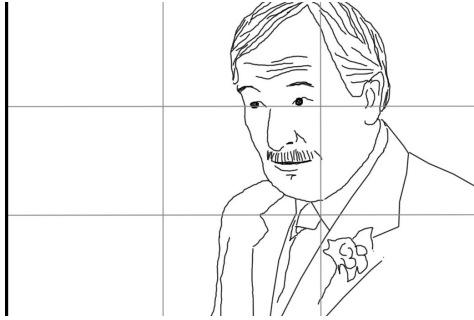
6.2 How to get a Beautiful Composition

6.2.1 Follow the Rule of thirds

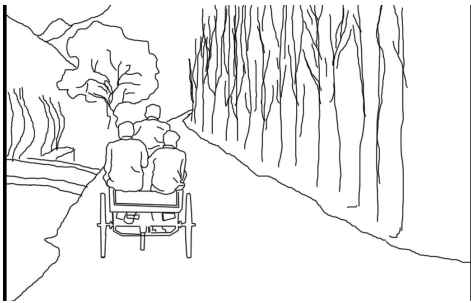


It's a method through which we understand and learn to take balanced shots or frames; to do that we divide the photo in 9 parts by drawing grids vertically and

horizontally. The grids and intersections are references through which we understand the composition and effect of the shot.



In the above picture, a line cutting across the eye-line of the person, intersections meeting at his body at the right side of the grid and him looking at the somebody to the opposite side where there is empty space to be looked at makes for a balanced composition.



This photo is from the rickshaw almost right down the erosion. And balances on the left frame of the clump. Also there is a line which leads our eyes. And our eyes automatically reaches a rickshaw and long ones. View Beautiful forms.

6.2.2 Give Head and Nose Room



Head Room refers to the empty space above the head of the person or the object in focus.

(Too Much)



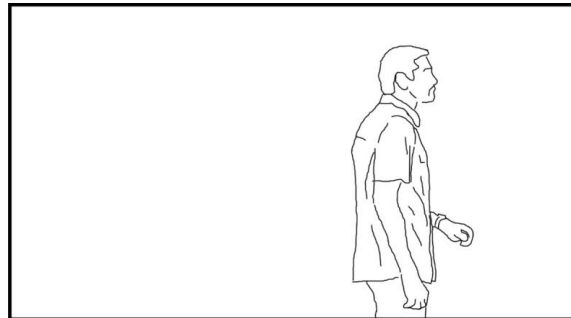
(Too Little)



(Just Right)



Nose Room refers to the empty space in the area where the person is looking/moving in the frame. It's also called 'walking room.'



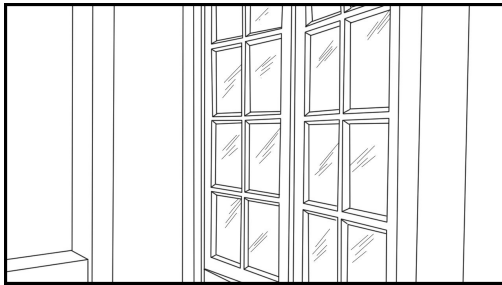
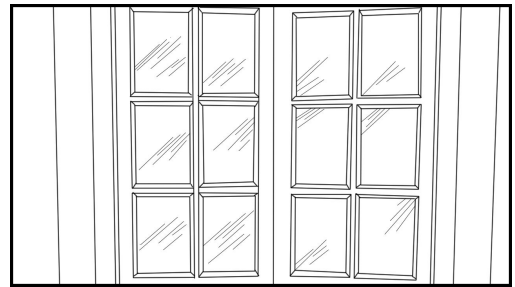
Nose room is important when someone is talking

It's also important when the person is moving

6.3 Flat Vs Diagonal lines

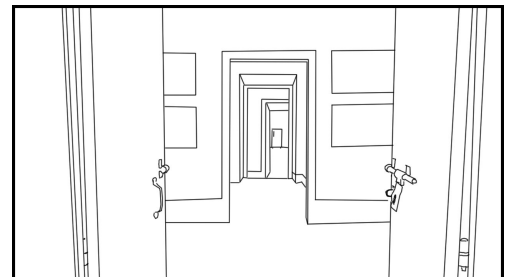
Flat lines:

These are lines running perpendicularly to the sides of the image; (see the pic). Most of the time these vertical and horizontal lines provide a sense of flatness to the image and they don't have depth. It appears there aren't any spaces to move in the image.



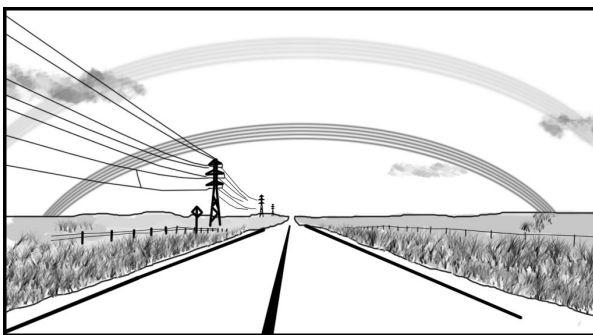
Diagonal lines:

These are lines running diagonally to the sides of the image; (see the pic). These diagonal lines provide a sense of depth to the image and it doesn't look flat. It appears that there are spaces to move in image.



Note: But it is always not true that only diagonal lines provide a sense of depth sometimes vertical and horizontal lines are also capable of doing the same. (see the pic)

CURVE LINES



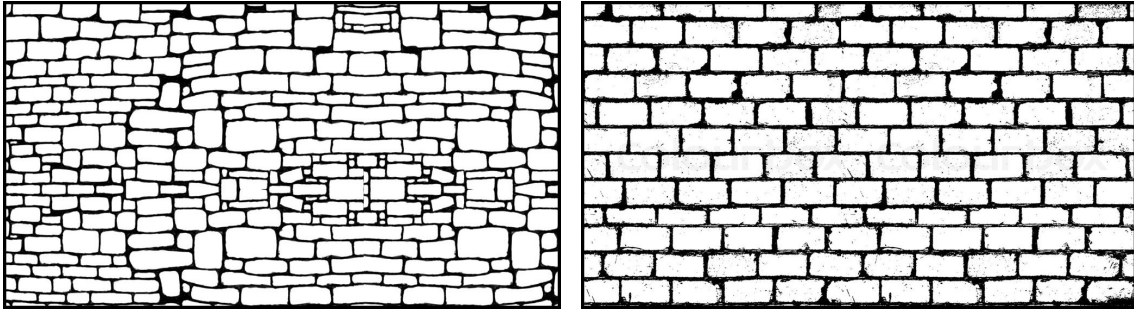
In this image we can see that rainbow is making a beautiful curve line and horizon makes a flat line by these lines frame separated in different block, we can see more frames in a frame.

ZIG - ZAG LINES

A composition of different lines which makes a



mess. Open different directions. You can see example in picture.



Pattern: Pattern is another important element of composition. Sometimes pattern gives a strong photogenic sense but sometimes a disruption of pattern also makes more interesting and dramatic visuals.

6.4 THE FIVE BASIC SHOTS

Establishing Shot/Mahol Shot -

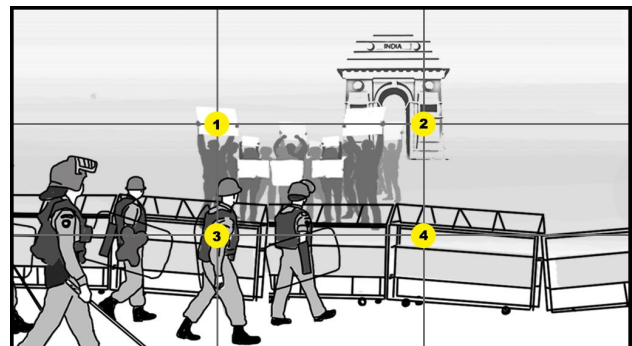
An establishing shot provides a sense of place and is usually filmed using Extreme Long Shot (ELS).

Point 1. Point The protesters are another important who.

Point 2. Building shows where and why.

Point 3. The police are an important who in this story.

Point 4. The establishing shot tells us this story is about a protest at a Important Building in a Capital city area.



We should always take a establishing shot of village

Long Shot/Pura Shot -

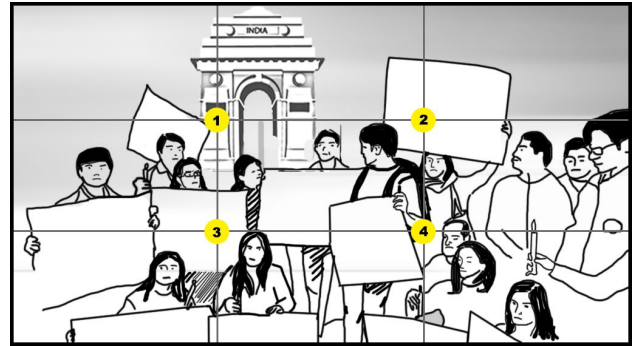
A Long shot highlights the characters in the space and shows the full body of the person.

Point 1. Building shows where and why..

Point 2. The protesters are another important who.

Point 3. The banner highlights what the protesters want and why they protest.

Point 4. The protesters are another important who.



The long shot introduces the main characters from the protest and there demands. It also highlights the relationship between the police and protesters.

Medium Shot/Aadha Shot -

A medium shot focuses on a specific character and shows half the person.

Point 1. The banner highlights what the protesters want and why they protest.
Point 2. Building shows where and why..
Point 3 and 4. These protesters are an important who in this story.

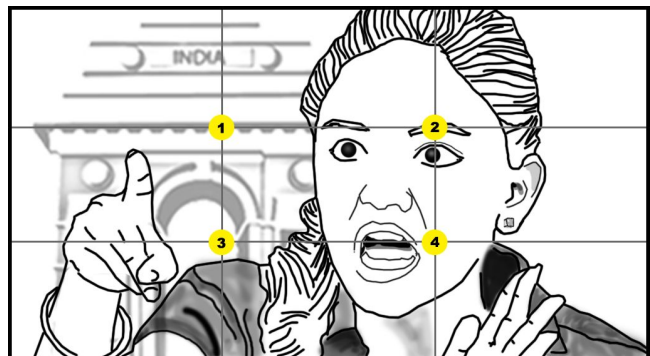


This medium shot focuses on a specific protester explaining why she is at the protest. In the background, you again see where it is happening. The middle ground between the mosque and the protester shows what she is explaining.

Close-UP Shot | Chehra Shot -

A close-up shot highlights the emotion of a specific character. For a person this will be from top of head to third shirt button from top.

Point 1. Building shows where and why..
Point 2. A protester, who speaks to the camera, explains why he is there.
Point 3. See Point 1.
Point 4. See Point 2.



The close-up shot highlights the emotion of a protester explaining why he is at the protest. Though you may not use all four points effectively, capturing emotion and feeling is your primary objective - not framing a shot with a perfect use of all four points.

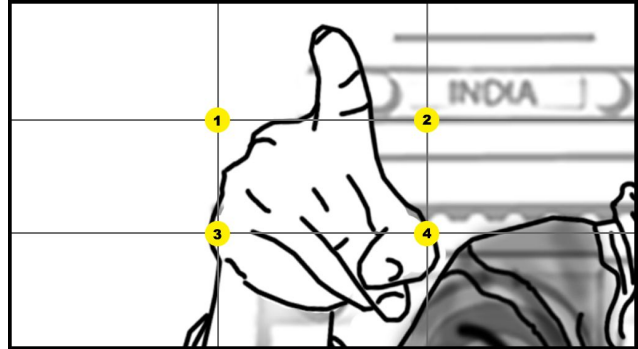
Extreme Close-UP Shot | Nazdeek Shot -

A Extreme Close-Up shot highlights a specific action or details or shows only the face of the person (head to chin).

Point 1. Nothing.

Point 2. Building shows where and why..

Point 3 and Point 4. What type of protest and reaction that is showing hands.

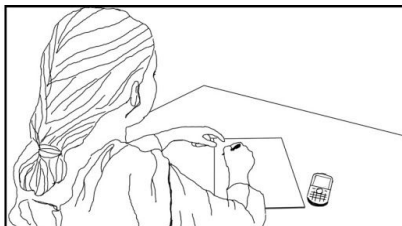
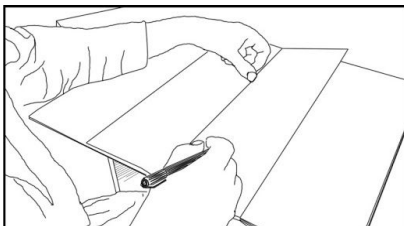


The Extreme Close-Up shot appears basic, but is a very important shot. It clarifies details that are lost in wider shots. Be sure to place the most important detail on one of the four points.

6.4.2 Two other shots you should know:

Point of view shot (only for people)

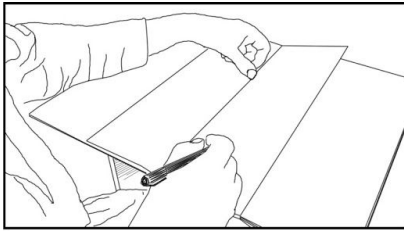
(also known as POV shot or a subjective camera) is a short film scene that shows what a character (the subject) is looking at (represented through the camera).



OTS: Over The Shoulder Shot

This is a shot of someone or something taken from the perspective or camera angle from the shoulder of another person.

6.4.3 An example of five shots of an action



A closeup on the hands of a subject – showing **WHAT** is happening



Mid shot of the person- **WHO** is doing it



A Establishing Shot/wide shot – **WHERE** it's happening



Over the shoulder shot (OTS) – linking together the previous three concepts



An unusual, or side/low shot – providing story-specific context

6.5 Make a Shot List

You should make one shot list per location, before you shoot

An example of a shot list:

- What's the location?
- Who is my main character?
- What sequences can I get?
- Shots that will establish the location:
 - Establishing
 - Long
 - Medium
 - Close up
 - Details
- Shots that will establish character
 - Establishing shot
 - Over the shoulder
 - Close up of the hands

- Close up of the face
- Extreme close up
- ‘Interesting’ angle shot
- Action shots

6.6 Lighting

Shoot in a space where maximum natural light is available. The best time to shoot is morning and evening because the light is not overhead. The colors come out beautifully and there are no harsh shadows or overexposed/underexposed objects

Your cameras do not respond well to low light. Shoot outside as much as possible and avoid shooting at night. If shooting in the night is important for you, please carry a powerful battery operated light. It is advisable to test shoot a small piece with this light and see the results before you plan to go ahead with the entire night (or low light) shoot.

While framing your subject next to a window be aware of backlight that could darken the subject’s face. Do not backlight your subject while shooting an interview, i.e. the light source (sun, bulb) should be behind the person operating the camera, unless trying to conceal the identity of the person.



6.7 Taking Field Notes after a shoot

It’s a good practice, when you finish a shoot, to take five minutes to write your notes. Open a blank sheet of paper and write ‘Shoot Notes’ at the top. Write down the best visuals and best sound bites from that interview, while you still remember them. You can use these later sending your Edit Notes to the editor. .

6.8 Some General Shooting Tips

Best Practices:

- As video-journalists, you should spend at least twice as much time thinking as you do shooting, so that every shot you take is relevant and means something.
- The more disciplined your work is, the better it will be, and the easier it will be to do.
- The camera should become an extension of your body and naturally follows your eye movement.
- Do not just start filming or walk into the village or a house with camera in your hand. Keep your camera away in your bag. Feel the flow of the room. Learn the characters. See how things work. Let them get used to you while you make your shoot plan
- Make an assessment of what is going on in the shooting environment (take in the scene). Divide the reality (scene) into seven or eight events (actions). List them. Where are your eyes drawn (the camera should go where your eyes go).
- Then shoot each scene (action) as a series of stills. Divide each scene into at least five sequences. For example: let's say you are filming a lady cooking. You want to capture that scene in a way that makes sense and is effective right? So ask yourself what questions you want answered (What is she cooking? How is she cooking? And so on). Break the scene into five shots (sequences) that answer the questions you have (ECU of cook's hands, ECU of the food, CU of the face, MS side of cook, OTS shot of the cook).
- Make a list of the sequences that you think will make good visuals in your video. Share this with the VV mentor over your pre-shoot phone call. This will give the mentor a mental image of the story you are shooting and he/she would be able to suggest more ideas for visuals to you.
- The more b-roll a story has the more attractive it is. Watching a 30 second interview in a 2-minute video can be very boring. People would much rather see some visuals of the situation while listening to the interview. It makes a better audio-visual experience and allows the viewer to better understand what is being said.
- Only when b-roll of evidences like FIR, RTI applications, certificates, complaint letters etc. are required is it advisable to take still photographs. Please note that your camera may not respond well to extremely closely taken shots. Often they are out of focus. In such cases, hold camera at a distance where the paper or object is in sharp focus.
- Of your final footage 50% should be CU (Close-Up)...25% MS (Mid-Shot)...25% LS/ELS (Long Shot or Extreme Long SHot). Basically HALF the shots as close up (CU) or extreme close up (ECU) and 1/4 Medium shots (MS) plus 1/4 Long Shots (LS) and Extreme Long Shots (ELS).

- In a great video story there should be a 80:20 ratio between visual and talking heads. Talking heads are either of your Interview (Bite)/talking head (PTC). So 80% of your story will be great visuals and 20% only will be interview and/or PTC.
- Think Small. Don't set out to do epics. Small stories work the best. Everyone remembers the plight of a single woman who has lost her home. No one remembers "The Economy." Extreme close up, both in shooting and in story.
- One needs to shoot according to their story. The need to visualise on their scripts and shoot according to that. Whatever is mentioned on the Voice Over and sometimes P2C need to have visuals accordingly.

Technical Tips:

- Hold each shot steady (static camera) for a minimum of ten to fifteen seconds each.
- NO zooms. NO slow pans. NO tilts
- Motivated Pans: If you do move the camera, obey the following rules:
 - Make sure you also shoot the scene without the camera moving.
 - The move should be motivated by movement of the character or object in the frame. So, move camera along with the person walking or move camera along with the moving bicycle. The shakes and jerks during such camera moves will be less visible.
 - The camera move must have a clean beginning and end. Meaning, keep the frame static for at least 10 seconds before moving the camera and keep it static for at least 10 seconds after the movement is over.
 - Let the subject leave the frame. If you are following a bicycle, you move with the camera and then stop at an appropriate point and let the bicycle exit the frame. Hold 10 seconds after subject exits the frame.
 - Let the subject enter the frame wherever possible. If you are following a woman going to fetch water, compose your frame and let her enter into the frame.
- Shoot all your visuals from various camera angles even in the same location and situation.
- Shoot in a space where maximum natural light is available. The best time to shoot is morning and evening because the light is not overhead. Because the light is soft and flattering to the subject. The colors come out beautifully and there are no harsh shadows on the subject or object.
- While framing your subject next to a window be aware of backlight that could darken the subject's face. Do not backlight your subject while shooting an interview, i.e. the light source (sun, bulb) should be behind you, the person operating the camera. Unless you are trying to conceal the identity of the person.

- Your cameras do not respond well to low light. Shoot outside as much as possible and avoid shooting at night.
- If you have questions while filming a character performing an action ask it. This will create a more natural response and context for that response.
- Timing is just as important as framing. You want to be sure you record entire actions in your video. Recording a complete action can tell a story with a single shot. When showing an action you'll want time both before it begins and after it to understand it. To do this it's best to record for 10-20 seconds before and after your point of interest. No matter how brief the action is shots should be at least 30 seconds.
- The natural or ambient sound on your brolls are extremely important. Please do not talk or ask questions while filming Brolls.

7 Conducting Interviews

The idea of conducting interviews for your story is to get voices that tell you what the problem is, how it affects them and what needs to be done. You will identify who these voices are during the research stage of your interview.

We'll learn about

Identifying main character

Getting consent

Planning Interview

Conducting Interview

Getting good audio quality

7.1 Choosing Your Main Character

To have good interview you must have an interesting interview subject! It is important to have strong characters in your stories. That way you create a human connection with the audience and give them a reason to care about the issue. You can do this by choosing one character to focus on. Here's how:

- Choose a character that has an important story to tell
- Choose a character that is able to tell their story clearly

7.2 Get Consent

As a Community Correspondent you must understand the basic ethics of community media – always get consent of people who appear in your videos, and ensure they understand possible consequences. If they are the focus of the shot or are clearly visible you need to get consent. If you are not sure if you need it, get it.

1. You will always ask permission before shooting.
2. You will always explain consequences. Never say things like, 'nothing will happen,' because there *can* be consequences.
3. Explain the potential consequences. Tell them that people in their village and around the world may see the video.
4. Explain the support available. Give them your number and tell them to call you if there is any problem. Tell them that Video Volunteers will attempt to help as much as possible if there are ramifications but that we cannot guarantee any safety.

5. The best way to get consent is to inspire people to believe they can make a difference by appearing in the video. Explain how the interview will be used, and how their interview will make a difference. Give examples from other IU videos.
6. Producers should explain their own personal connection to the issue. If you open up about how you yourself are speaking out on the issue, they may feel inspired to speak out themselves.
7. If someone suddenly refuses to appear once you arrive at the scheduled time, try to find another similar story in that village so you don't come back empty-handed.
8. Find a creative way to tell the same story even if someone doesn't want to appear on camera. For instance, your narration can say, *"I have a friend who was raped. I cannot give away her name or identity because she is hesitant and scared. I can totally understand why she feels this way. Even though she will not be in this video, I will tell her story so that we can all learn and take action".* Or, *'so-and-so government official wouldn't speak with us. To me, that shows he has something to hide!'*
9. If it is a sensitive issue like rape or prostitution, always keep your camera and mic in your bag while you are approaching the house. Be discreet.
10. Start the interview when and where the person is comfortable.
11. Give them the option to conceal their face. They can be backlit so their face is hidden. Shoot a few seconds of them like this and show it to them for approval. It is important for them to have complete faith in you - if they are hesitant you will not get a good interview.
12. When you shoot a very private or painful interview or story, you should show the finished piece beforehand to the person involved before leaving the location.

For consent related to stories on violence against women and children, refer to Khel Badal - VV's gender manual

7.3 How to Plan and Prepare for an Interview

Prepare a list of questions to ask in the interview-shoot during the research stage.

Make sure all your questions still remain related to the issue.

Explain the Process - It is important that your subject be comfortable about the interview . Before the interview begins. Briefly explain your story and how the interview will work.

Avoid listing/asking questions that only provoke a ‘yes’ or ‘no’ for an answer; e.g. questions like ‘do your children go to school?’ is likely to have answers in Yes/NO; instead ask; ‘How do your children manage study?’ which is more likely to provoke answers which could tell us about the state of education of those children. This is an example of an open ended question which usually begins with How, Why, Tell me about etc.

Another example could be instead of asking “You like living in this neighborhood, don’t you?” ask, “How is it living in this neighborhood?”

Since our efforts are solution/Impact oriented, the interview/answers should also reflect upon possible change/solution to the problem/issue, community efforts so far, the obstacles and road map for change and how to plan for change. Here the CC’s role is to act as a motivator and make people hopeful for a prompt solution/change with collective/community effort.

Some of the questions can be:

- What can we do to solve this problem?
- Can the community collectively solve this problem?
- How much effort have you made to change the situation? OR How will you deal with the obstacles?
- How will the change make your life better? Or Why is change necessary in your life?

7.4 How to Shoot and Conduct the Interview



Ensure that the interviewee is sitting comfortably. Put him/her at ease before you start rolling the camera. In sensitive stories, this is of utmost importance.

Frame the shot well with an interesting background and frame, and sufficient headspace, look room and sufficient light. Check different frames through the camera in a house/space before selecting the final frame.

Find a relatively quiet area, with no loud and disturbing sounds or machinery drone in the background. If not, ensuring any background machinery or lights and fans are switched off or not running during the recording.

If other members of the community are around while you are shooting the interview, request them to maintain silence. It is important that the character talks in the interview without prompting from community members.

If possible, interview the character(s) while they are doing what they do, this way you will get natural bites rather than formal, rehearsed answers.

If it is a public official; ask questions which would make the official to respond on the record with hard facts. But, if you are interviewing a provide citizen ask for their emotional impressions. Good audio stories are often descriptive; people telling a story or describing how an issue affects them in real ways.

While it is important to get thoughtful responses to questions you need to keep the interview on point and prevent the character from talking on and on. Keep your subject focused on the question asked. If necessary rephrase and re-ask a question to get a clear answer.

Always carefully listen to the answers. While the interviewee is speaking do not fret about what question to ask next or whether you have covered all points initially listed in your questionnaire. While it is important to cover all talking points, it is crucial to listen carefully to the interviewee. His/her her answers will lead to further questions that you should promptly ask then and there. These follow-up questions are crucial to ensuring that you getting a powerful interview.

7.5 How to Ensure Good Audio Quality in Your Interview



Turn on your camera and record your voice for ten seconds and playback to check that the audio is okay.

While recording audio such as an interview, song, P2C or VO choose a quiet place.

While recording sound, place the subject not more than 6 feet from the camera in order to capture clear audio.

Don't talk while the camera is rolling, either to yourself or with other members of your team. This is especially important when you're shooting B-roll like natural sound, such as the noise of a busy street or a nature scene, where the sound is critical to the shot.

Do not shoot inside empty rooms as it creates an echo.

You can record just outside the room in the verandah or balcony. But make sure that you turn off fans, ACs, motors and other sound-making appliances. Also do not sit very close to a tubelight or bulb as this at times creates static noise.

Do not interject your interviewee with “hmm” or “yes” or any other acknowledgement sounds or word. Maintain eye contact and nod your head to let your subject know that you are listening.

Ask your interviewees to speak at a higher volume. Speak loudly while recording your VO and P2C

Question: Sometimes, people don't want to come on camera. What can I do to convince them?

Answer:

- Most often this is because they fear for their safety. Tell them that you can film them without revealing their identity.
- This can be done by filming your subject against hard light like a window (refer pic above). Shoot a small clip in this way and play it back to your subject so that they can see for themselves.
- You can also film your subject from the back. If you do this, you need to be creative in figuring out what will be in front of her. You can be sitting in front of her and so your face will be visible while your

subject's back is visible. For this you will need a tripod or another person to do the filming.

- If any of the above method is not acceptable to them, and if they are okay just telling their story to you, then ask them if it would be okay if you could take notes of the story and then renarrate it with your voice.
- See if you can interview a family member of the main character

8 Structure, Script, Folder

When you finish shooting, you will have a lot of footage. You need to give it some order and a structure.

Here are the steps to structuring your story:

1. Pull out your 'Shoot Notes' to remind yourself what you shot.
2. Ask yourself a few questions -
 - a. What are the best visuals I shot?
 - b. What are the best sound bites?
 - c. What is the opening shot of my video
3. Write your Narrations
4. Transcribe interviews in 'foreign' language or dialect
5. Write an Edit Note
6. Folder your footage

8.1 Narration

Narration is the sentences that you write to link together scenes and explain things that are not explained in the interviews. Once you've written it, you will decide whether you want to film this on camera or off camera.

If you want to be on camera, it is called 'P2C, if you don't want to be on camera, it is called 'VO.'

8.1.1 Issue Video P2C



The Piece to Camera is an introduction to you as the narrator of the story. It must not repeat what you have written in the narration (VO) or what is spoken in an interview (bite) in your video. Therefore it is best to write the PTCs after the main shooting and interviews are recorded, and you have an idea how the story is moving. The P2Cs and narration should then tie up the story neatly.

P2C can be divided in two parts: Opening P2C and Closing P2C.

Opening P2C	Closing P2C
<p>It has following parts</p> <p>Introduction to the issue: Give the basic ‘Who’, ‘What’, ‘Where’ and ‘When’ of the story.</p> <p>CC’s personal statement: Your personal view on the issue and why you think the world should be interested in watching your video.</p> <p>Sign In: “My name is <u>Rohini</u> and this is my community/village/friend/ neighbour.”</p>	<p>It has two main parts.</p> <p>Call to Action (CTA) is the demand of the community in brief and brevity. It clearly states the change that the community and the CC’s like to make and see. It also includes the name and the phone no. of the responsible officer or people in authority concerned with the particular issue in the video or it can also include calling to sign the petition for bringing change. The Call to Action should be finalised after discussing with affected people in the community and figuring the responsible officer who is in authority/power to approve the change. The phone no. of the officer should be verified before stating it in closing p2c.</p>
<p>Example:</p> <p><i>“In most villages of India, because Women labour are paid less than half the daily wages their male colleagues receive while working the same number of hours. This inequality has become a tradition but I believe the time has come to question this bias. My name is Rohini and this is my community.”</i></p>	<p>Sign off: This is the concluding part of the video. Here CC signs off as a IndiaUnheard correspondent by stating her/his name, name of the place (village, block,district and state).</p> <p><i>“This is(<u>Name of the CC</u>)from (Village, Block, District and State) ____ for IndiaUnheard.”.</i></p>
	<p>Example:</p> <p><i>“As a member of this community I feel strongly about the gender bias we women experience. I cannot sit back and be a mute spectator. I ask that you come forward and</i></p>

	<p><i>put an end to this injustice and sign my petition to the farm owners on behalf of the women farm workers. Help me get equal wages for the women.</i></p> <p><i>This is Rohini from Walhe village, Maharashtra, for IndiaUnheard.”</i></p>
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8.1.2 Tips for Writing and Recording P2Cs:

Writing P2C

1. Write short, concise and clear sentences.
2. Writing should draw personal connection from the CC; have emotional connect with the issue, character and the community.
3. Call to action should inspire viewers to take actions.
4. Use present tenses in opening and closing P2Cs.
5. Please ask for mentor's help whenever you need but always try to write yourself.

Recording P2C

1. Please rehearse your script multiple times before speaking in front of camera. It's important learn all the sentences before you start.
2. Speak with passion and emotion that's relevant to the mood of your video.
3. Speak confidently and clearly before the camera. Your voice should be inspirational and motivational so that it could influence change.
4. Ask somebody in the community to help you record the P2C; teach her/him to frame the camera.
5. Ensure that the frame follows the Rule of Third. The 'look space' should be on the right side because VV's logo will appear on the right top corner.
6. ALWAYS record a sample piece of your P2C and play back the clip and check if the framing is correct and if the audio is clear.
7. Re-record till you are satisfied and confident with the P2Cs.

8.1.3 Voice Over (VO):

Voice Over is an off-camera voice that adds more information and depth to you video. A VO can be heard in the background with relevant Brolls (sequenced) for visuals.

What does the VO have?

A good VO will have the following things:

- **Overview of the problem** including facts and statistics you have researched. Information about the government scheme, if your video is about entitlements
- **Missing information and links.** Often interviewers will miss out important things like dates, process etc. These can be written by you. If two segments of your video need to be connected, it is best to write a small VO making that transition.
- Sometimes an interviewer has given a very long interview of an incident or a process that can be retold in 20 or 30 seconds. In such cases you can **summarize** this information and say it as VO
- VO will have your **analysis and opinion about the root cause** of the issue. The Deep Dive exercise mentioned above will help you arrive at it. VO is your chance to tell the world what you think are the interconnectedness of issues and your opinion about it.

Voice Over is not required when the main character in the story has already stated all of the above important details.

8.1.4 How to Write a Good VO



- Write for Audio - Write for the spoken word rather than for the written word. Your narration should be written in a near conversational tone rather than formal language to be read on the page. At the same time you need to sound like an authority, so diction and word choice should not be too colloquial.
- VO should be written after shooting the interviews, to ensure you do not repeat the story in your VO.
- Watch your main interviews before writing so that you can figure out important missing details and incorporate that into your script.
- Avoid long sentences; so keep them short and to the point. Cut out any words that don't add anything to what you are trying to say.
- Verify your facts and statistics before presenting them in the voice over; don't give information of which haven't been verified from official sources.
- Avoid stereotyping: Use neutral, especially gender-neutral, language.

- Practice reading aloud multiple times before somebody or record it; please assess how it sounds whether it makes a sense and leaves some impact on the listener.

8.1.5 Recording VO:

- Practice reading aloud multiple times before somebody or record it; assess how it sounds whether it makes a sense and leaves some impact on the listener.
- Choose a quiet place; make sure that you turn off fans, ACs, motors and other sound making appliances. Don't record in empty room or hall because the voice will have terrible echo.
- Put some feeling into it. Talk like you would while relating the story to a friend or acquaintance.
- If you want to record the whole VO as a P2C (that is on camera), that is fine too. This will give the editors the option of keeping you on screen if need be.



8.2 Transcribing Footage

Often you will be taking interviews in a local dialect. Although we encourage this and want our communities to use the language they are most comfortable with, you should know that our editors may or may not understand this language. In such cases, wherever interviews are in specific dialect, please provide the exact translation for those pieces so that editors are adequately supported. Our editors understand the following languages: **Hindi, Marathi, Konkani, Gujarati, Odiya, Bengali, Kashmiri and English.**

Interviews in any other language or dialect has to be transcribed as explained above. Transcription should have exact (word by word translation) and should mention the 'clip name'.

8.3 Edit Notes

This is a note that you want your editor to read so that he/she understands how the film flows in your head. You need to write down the following:

- How do you want to begin the film. Write down the exact beginning shot and sound byte that you want your video to begin with
- How do you want the film to progress
- Where do you want the Opening P2C

- Where do you want VO
- How do you want to close the film
- Do you have any specific kind of music in mind. If you do, either send it along with your footage or indicate clearly what it should sound like
- Do you have any particular treatment in mind. Like for example, you want to experiment with video that will have no P2C or VO. Or you want a film without any spoken words.

Write the Edit Notes in a Word Document or take clear photos of your handwritten Edit Notes. Add this to the folders mentioned below

8.4 Folder your Footage

You have now finished all your work on an IU Issue Video. It's now time to transfer the footage to a computer and prepare it to send it to your editor. All the footage you have need to be organized in the following folders

1. **P2C**
2. **VO**
3. **Interview**
4. **Brolls**
5. **Edit Note**

For technical detail on how to transfer and rename clip, refer to the chapter on Post Production

9 Impact

Impact – and by this we mean change created in communities through the video activism of our community correspondents – is the ultimate realization of our IndiaUnheard philosophy. It is what distinguishes us from conventional journalism, which merely reports and then steps back from the situation. The purpose of community media is not to just to expose but help SOLVE these issues in a sustainable manner.

The other factor that makes impact central to our work at Video Volunteers is that the CCs and their communities are not always watching the platforms where the IU videos are first distributed. Impact hence becomes the proof that the work the CCs are doing will make change. This then results in the CCs becoming recognized change-makers and true community journalists. Not only will their work become easier, there is an element of validation and reward that encourages the CC to continue doing this work.

An impact is when you manage to solve the problem featured in your issue video. This chapter explains how to get an impact.

We'll learn about

Identifying Agents of Change

Good Call to Action

Community Screenings

Overcoming Challenges

9.1 Identify Your 'Agents of Change'

Who will need to learn about the story in order to get the problem solved? In order to create impact and solve the issues covered in the video, you must identify and locate the persons who might have the power to create the change. These may include:

- Government officials and departments
- NGO workers
- Activists
- Panchayat head/members
- Community members
- Local Media

How will you reach them?

- You might show them the video
- Call them on the phone or have someone else reach out to them

- Have VV help in making the connections

Question: It becomes difficult to interact with government officials because:

- I am unable to get the concerned official's number for my Call to Action
- Government officials are unaware of VV's work and refuse to cooperate with me
- Sometimes, officials are hostile, and try to create fights between my community and me
- The officials get hostile and don't respect me
- I am afraid of interacting with officials

Answer:

- Build relationships! Articulate clearly! Plan ahead! Talk to your mentor for advice.
- Use the VV handout that explains which authority is responsible for which scheme so you know who to talk to. Ask the VV Goa office to help research officials.
- Ensure you have taken the letter from VV to your District Collector. If you haven't already, collect the letter from VV and submit ASAP. Ask them to check the VV website.

Question: The local media does not support my work. It will be easier to get impact with their support.

Answer: Build up a press network. Go to meet the local reporters in your area and cable wallahs. Ask for VV's help in organizing a press conference. Use the VV handouts with the press logos to show people that this is nationally important. But also recognize you are alternative media.

- Don't antagonize the officials. Explain that you are a bridge for better communication between communities and government. You want to make their lives easier. Activists tend to think we are against government – but that won't be helpful.
- Ask them for cases to document. Ask them which issues they feel are the biggest concerns of the community. Listen to them. Take note. Suggest that you can get those stories on that issue. Ask them to call you with problems.
- Ask for their number. Ask if you can call them every couple weeks with new cases.

- Ask for their endorsement on video of the idea of community monitoring.
- Build your contact base and utilize it well. VV has a great network of volunteers who work for and outside the government. With the help of your SCs, identify other CCs who would be able to give you contacts and help your interaction with authorities be smoother.

9.2 Write a Call to Action (CTA)

A ‘call to action’ is a statement that provokes your audience to do something about the issue, to join you in your struggle:

- We want viewer/ community to solve their issues by themselves
- We have to motivate viewer/communities to take action and also show them ways to do it
- Only spreading awareness does not work. People want action points. And CTA tells people what exact action they can take to solve the issue.

Question: The authorities refuse to visit my community. Members of my community get disheartened as they cannot see the impact process for themselves.

Answer: VV’s UP office has taken an innovative initiative where they deal with all the authorities at the Panchayat level. Authorities are invited to come to the Panchayat office so that the community can be engaged in your struggle as well. When the community feels involved in the process, they remain motivated and also learn from the process first-hand.

9.2.1 What Makes a Good Call to Action?

- It’s motivating, inspiring and creative
- Straightforward and strong, gets the message across
- Gives people a direction about what can be done; provides a solution i.e. people can see the solution in the Call to Action
- Actionable; things which people can do readily, easily. A simple act; people can take immediate action

- Shows what changes the action can lead to, with their one step. A very positive message; everyone can do something
- Take responsibility and tell people what you will personally do to solve the issue and then ask people to join in.

9.3 Strategize to Overcome Challenges

You must build a strategy to get past every challenge you foresee. For instance, an obstacle might be: You are alone. The strategy to overcome this challenge can be: Mobilize people and go to the official/department as a group.

It may happen that the strategy that you have planned may have further challenges. This means that you will have to write out your strategies and then foresee if you will face any challenges in implementing those strategies. Continue with this process till clear.

The strategy was: To mobilize people

Two possible challenges in this strategy: Mobilizing people is difficult because:

- They are not confident of you as a leader.
- The community doubts that the government official will respond positively.

Your further strategy to the above challenges:

- Go door to door in the community and gather people for a screening
- Screen your video on the issue, hold a discussion on the Call to Action and demonstrate your leadership qualities
- Screen impact videos made by you or by other CCs so that people are motivated and believe that change is possible

Question: I have made an issue video. But I can't see any impact. How do I get impact?

Solution:

- Don't lose heart! Remember that all major societal changes take time. Nothing changes overnight. You are doing something courageous and there will be people who stand in your way. But remember this is a movement. We know it can feel lonely but you have brothers and sisters around the country supporting you.
- It's not just about getting impact. Telling unheard stories is really important even if they don't make a change. Some of the most important stories to tell – the issues where you can give someone a voice, such as on forced evictions or caste or gender – don't lend themselves to easy solutions.
- Make Impact plan with CC, If CC needed any local support plan field visit. Help and Encourage CC to make more community connection in community. Help them to fix appointment with govt. officers for Impact. Introduce VV's and CC's work to officers and help them to build a relationship with Govt. officers.

9.4 Community Screenings

To achieve impact, your strategy might involve a local screening of the video in your community. Your mentor and the Impact Manager at the head office will help you in planning this event.

9.4.1 Devices to use for screenings:

- Your mobile phone
- Your Own Shooting Camera - for instance you can show the raw video as testimony even before edit
- A tablet computer
- Small handheld DVD players
- A community member's TV and DVD player
- Projector with a DVD player, mic and screen – expensive, but reaches large numbers of people
- Local cable – you can approach your local TV networks with the IU compilation DVDs to telecast.
- Bluetooth the video - You can send videos by Bluetooth to others in your community.
- Internet café distribution – give it to the local internet cafes to store on the homepages for people
- A friend's Laptop
- Doordarshan

Small screenings can and should happen spontaneously and don't need much planning. Whenever you find someone interested in your work, show them! But large screenings should be well planned.

9.4.2 How to Organize a Large Community Screening

Pre Screening stage

- Create a profile village you want to screen in – how many homes, how many people, whether you can access a projector, electricity, a possible venue, etc.
- Do Publicity
- Send SMSes or Whatsap messages
- Door to door announcement for screening
- Select volunteers from NGOs to publicize the screening within their project area
- Send Postcard/SMS to selected Panchayat level/district level officers
- Visit once before your screening and map out the venue.

Screening Stage:

Pre-screening Speech- you will give a brief intro to you work, the subject of the video and why it is important to screen this video. Ensure that the community knows this is a participatory event, where you should together find a solution to the problem.

Post Screening Stage:

Initiate a discussion after the screening. You should encourage people to find a common ground on which to bring about change collectively. Ask provocative questions to steer the discussion and keep driving it towards a plan of action.

Follow Up:

Send photos and video of your screening to the VV office and you will get paid for this video.

Question: Screening is a problem for me because:

- I don't have enough equipment for screening and sharing my videos (computers, projectors, sound systems etc.)
- No electricity or frequent power cuts in my area

- I cannot get edited videos for screening

Answer :

Each state office has laptops and projectors - use them. There is no equipment shortage in the states.

VV has a budget for big screenings. CC's and mentors can discuss and create a budget and can tell VV how much it will cost for, say, generators travel, etc. and in some cases it will be possible. VV now has a database of 4000 videos! We can send you videos on any issue. Talk to the Goa office and ask them to send you related videos that you could use in a community screening.

Know where internet is available in your community/places you travel frequently. you should know which NGOs have internet, internet cafes, mentors, govt offices have internet. Then you can have a place to download content.

10 Impact Video

Once you have followed the process above in producing a video and pursuing impact, you will then make an impact video of yourself and the impact achieved. This will be shot applying all the same rules above in video production.

We'll learn about

Essential elements of an Impact Video

P2C for an Impact Video

VO of Impact Video

Success Video

Follow Up Video

10.1 What must Impact Videos have?

An Impact Video MUST have **proof of impact** and **proof of process**.

You are the main character of the Impact Video and the main character of your Issue Video will be the first supporting character.

Proof of Impact – Visual:

Visual evidence of the changed scenario shot beautifully and as a sequence. For example, your Issue Video was about a PHC that remained closed. So, your Impact Video needs to have plenty of Brolls (in sequence) of a functional PHC. Broll of patients lined up outside, doctor examining patients, dispensing medicines, etc. We need to clearly **show** our audiences that things have changed.

Proof of Impact – Interview:

Interview the main character from your Issue Video explaining what has changed and how the change has affected her/his life.

Interview of other community members who have benefited because of the impact.

Proof of Process – Visual:

Brolls of all the steps you have taken to achieve the impact. This could include visuals of:

- You interacting with the people in the story
- Community meeting

Community screening, including the pre-screening discussion you conducted
You going to government office and meeting the officer
You showing your Issue Video to the government officer

Remember to shoot sequence and not single shots!

Since you are the main character of the Impact Video and you need to be seen in the video, You will need to bring a friend with you to do the camera for you.

Proof of Process – Interview:

Interview of the ‘Agent of Change’ (the government official or the NGO activist) who helped you get the impact. She/he need to say what the change was and how that change happened. She/he MUST explain how you were responsible for the change at least in some part.

Interview of Main Character of Issue Video that tell us the whole process of change including your role in bringing about the change.

Interview of any other community member who worked with you to achieve the impact. This interview should also tell us whole process of change including your role in bringing about the change.

Question: The officials don’t let me shoot inside government office.

Answer: Unless there is a sign stating ‘shooting is prohibited’, every citizen of India has the right to shoot in public spaces. If the authorities do not let you shoot, tell them it is your right.

If there is indeed a sign saying shooting is prohibited in this area, you should not film. You can film yourself enter the building and record your statement right there and tell the camera why viewers will not get to see your meeting inside the building.

All CC’s are encouraged to file an RTI with the following question: “Please provide the list of all government buildings, projects and installations in xy (name) district where photography and videography is prohibited”. The answer to this RTI will give you a list of ‘prohibited’ places. Keep this list with you at all times. When someone stops you you can consult this list and know if you are within your rights to film or not.

10.2 Writing P2C for a Impact Video

Opening P2C	Closing P2C
<p>Short summary: In brief explain what the issue was (remember you Issue Video), when you had made it and how your community was suffering because of it. Viewers who may not have seen your Issue Video should also get a good sense of what the situation was before you achieved the impact.</p> <p>Statement of Change: When the change/impact happened and how much time it took.</p> <p>Sign In: <i>My name is ____ and this is my community/village/friend/neighbour.”</i></p>	<p>Concluding change: This is where CC concludes their description of how the change happened; but one does not repeat anything which is already being said in the interview or inVO or the Opening P2C.</p> <p>Learning Statement: This is an opportunity to express your learning in the process; any positives/motivations which have come out should be stated. It builds confidence in others to strive for change.</p> <p>Thank you statement: This is an opportunity to thank all those, including government officials, who helped you in creating change.</p> <p>Sign-off: Sign off as a IndiaUnheard correspondent by stating your name, name of the place (village, block, district and state).</p> <p><i>“This is Rohini Pawar reporting from Walhe village of Maharashtra for IndiaUnheard.”</i></p>
<p>Example :</p> <p><i>“In most villages of India, gender inequality is common. 6 months back I made video about the women farm workers in my village in Maharashtra who were paid less than half the daily wages the male workers received. After three months of struggle and visiting government offices I was able to change this situation.</i></p>	<p>Example:</p> <p><i>“With the help of my community I was able to bring change in my village and end an age old tradition of discriminatory wages.</i></p> <p><i>When I started mobilizing women around this issue, they were afraid that raising this issue may result in losing work. I was afraid too since I</i></p>

<p><i>My name is Rohini and this is how I was able to able to put an end to an age old discriminatory tradition”</i></p>	<p><i>am a wage farmer myself. But I couldn’t have continued looking away from the injustice. They women stood by me, by themselves, proving collective effort can bring about change faster.</i></p> <p><i>I hope my work inspires other men and women to fight injustice. This is Rohini and I thank all who supported this effort.”</i></p>
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Voice Over will include the following:

- **Your experience** while working on this impact video. A full account of how the impact happened. Narrate the entire process: who all you met, what challenges you faced, how you overcame that, who all helped, how many times you visited the community or the government offices to create impact.
- **Data:** Number of people impacted, number of villages impacted, number of people involved in impact process. Often the result of your impact spills over to neighboring villages. It’s important to mention that.

10.3 Success Story & Video :

Often times you will be able to achieve an impact without doing the full process of impact. For example, you are working on a story of broken bridge and you have gone to take the interview of the official at the Public Works Department, and the officials commits to start work immediately and does so.

Such impacts happen because of the mere presence of the camera or by your presence (which officials understand as ‘being monitored’). Such impacts are called “success”

Think about the camera or community media as the main character of the Success Video!

The Opening P2C and VO will more or less be the same as in Impact Video. The Closing P2C will have to be written slightly differently where you are mentioning the importance of community media, need to hold government officials accountable, importance of citizens monitoring etc.

If you have achieved Impact through proper impact process (community meeting, community mobilisation, screening to officials & community) but you were not able to shoot it properly, in way explained above, and ‘proof of impact’ and ‘proof of process’ is missing even after sending you feedback, then such impacts may be considered as a Success Video and paid accordingly.

10.4 Follow Up Video

In some cases it takes very long time for the CC to achieve the impact. In such cases you can make a "follow up" video.

You can make a follow up video when you achieve partial impact or cover a major milestone in your long impact process.

The Structure of Follow - Up Video: It is similar to that of Impact & Issue Video and it should have P2C, VO, BROLL & Interviews). The following questions must be explored in the interview and VO:

- What was the desired change on the issue ?
- What change has been achieved so far? How was the change achieved ? How long did this take?
- What was the plan or process followed by community and CC?
- Reason why the Impact has not been achieved completely? How much longer will it take for the full the impact?

Narrate and record the Impact process in detail with each and every step taken by you. If you have any footage of visiting officials along with the community, then this footage will support the the Follow-Up Video.

Follow-Up Video will be paid at the same rate as the Issue Video.

11 POST PRODUCTION

11.1 Renaming Clips & Foldering

Your footage need to be organized into the following 5 folders.

1. **P2C**
 - a. **Opening P2C** [rename your clip by this name]
 - b. **Closing P2C** [rename your clip by this name]
2. **VO** [rename your clip by this name]
3. **Interview**
4. **Brolls**
5. **Edit Note** [this either a Word Doc or a photo of the handwritten note]

We'll learn about

Renaming Clips & Foldering
Making and Packaging DVD
Downloading, Converting and
Transferring Videos files

11.2 Packaging and Courieriering Your DVD to VV Office

11.2.1 Writing a DVD

- Identify a location (internet café/office) where you have access to a computer.
- Use a DVD burning software such as Nero or Ulead to write your DVD.
- Burn the DVD in DATA FORMAT ONLY. Never make a 'movie DVD' nor a 'VCD'.
- If the person writing the DVD for you is not clear about which format to write it in, call VV office and someone will explain it to the person.
- Always write two DVDs – one to send to VV office and the other for yourself.
This way you will have a backup if your mail/package is lost. THIS IS VERY IMPORTANT

11.2.2 Packaging a DVD

- Pack your DVD in a DVD envelope that has foam or bubble sheet inside so that the DVD does not break or get scratched. **DO NOT send the DVD in an ordinary paper envelope.**
- If you have not been able to include the Edit Note as a Word Doc or photo, include the actual papert in the same envelope.

- Address it to “State Coordinator, Video Volunteers” and courier it to your State Office. Call your SC and write your office address here:
- If you are mentored by someone from the Goa Head Office, send your package to: Video Volunteers, House No.1224 26/3, St. John Road, Gaum Vaddy, Anjuna, Bardez, Goa 403509
- Always write your name, District, State and date of posting on the envelope.

11.2.3 Choosing a Courier Service

- The government’s Speed Post is a good option since most post offices have this service.
- If Speed Post is not available, send it by a reliable private courier. Always ask for the receipt. The receipt will have a ‘Consignment Number’ or ‘Tracking Number’. You must give your SC this number and the name of courier service every time you send a package.

VERY IMPORTANT : Please remember it is not possible to track your package without consignment number.

11.3 Converting, Transferring and Downloading Your IU Video from Internet

11.3.1 Converting Your Video into a Format You Can Play on a Cellphone

- You need to first get the video into a format you can play on a cell phone, which is called 3GP. (The format Mp4 will also work but this is a bigger file, suitable for fancier phones.) You can do this in several ways:
 - Download your video from YouTube using the YouTube Downloader software (instructions elsewhere.)
 - Ask someone in an internet café or cell phone music shop to crack the IndiaUnheard DVD and transfer it to your cell phone. Cost: Rs.50
 - Ask Video Volunteers to email you your video in 3GP format. The videos will be max 6mb so can be downloaded from email in about 15 minutes
 - Ask Video Volunteers to courier you your video in 3GP format
- Once the video is in MP4 format, save it to your pen drive, a DVD or transfer it to your phone
- Leave a copy of the video with the internet café person or the shopkeeper who loads music on phones. Ask him to freely distribute your videos too. This will spread your video in your village. Make a sign saying, “FREE Videos on Phone Available Here”.

Questions:

- I can't access the internet?
- I don't know how to use the internet?

Answer: take a basic 2G connection on your phone. Activate Whatsapp or Facebook or, in some states, internet.org which is free internet on phones. Try to find a way to use internet once a month to check your email & Facebook and keep account active, & get VV updates which we will be emailing. Maybe a local NGO, cybercafé? If you have Whatsapp we can email your videos.

11.3.2 Transferring Video to Your Phone

- You need to have a phone with a video player. For Rs.750, you can get a Chinese-made cell phone that plays video.
- You also need to install a memory card of about 1gb which is Rs.200 (or Rs.250 for a 2GB memory card) and a memory card reader (about Rs.60)
- Take the memory card out of the phone and put it into the memory card reader, and then attach the memory card reader into the computer's USB slot
- Now, on the computer, open the memory card and create a new folder called "IU videos."
- Drag your video onto the memory card and re-insert into the phone.
- On certain phones, you need to go to settings, memory card, refresh memory card, and it will play.

11.3.3 Using the YouTube Downloader Software to Download a Video

- Insert the CD given by VV into the DVD drive in the computer and install the software. If you've lost the CD, Google "YouTube downloader" and you can download the software from the internet.
- Open the YouTube Downloader software
- Find your video on YouTube
- Paste the link of the YouTube video from the address bar of the browser into the YouTube Downloader software. It will then ask what format you want to save the format into. Save the format as MP4 or 3GP. 3GP is the best and will play on

most phones that have a video player. Only do MP4 if you want to play it on a fancier phone (like an android) because the file is much heavier.

- Once it exports, you have to find the location of the file and copy it onto your pen-drive, DVD or memory card video folder so you can play it on your phone.

12 Editing

Video editing is the process of manipulating and rearranging video shots to create a new work. Editing is usually considered to be one part of the post production process — other post-production tasks include titling, colour correction, sound mixing, etc.

We'll learn about
Simple Editing Procedures

Goal of Video Editing

There are many reasons to edit a video and your editing approach will depend on the desired outcome. Before you begin you must clearly define your editing goals, which could include any of the following:

Remove unwanted footage

This is the simplest and most common task in editing. Many videos can be dramatically improved by simply getting rid of the flawed or unwanted bits.

Choose the best footage

It is common to shoot far more footage than you actually need and choose only the best material for the final edit. Often you will shoot several versions (takes) of a shot and choose the best one when editing.

Create a flow

Most videos serve a purpose such as telling a story or providing information. Editing is a crucial step in making sure the video flows in a way which achieves this goal.

Add effects, graphics, music, etc

This is often the "wow" part of editing. You can improve most videos (and have a lot of fun) by adding extra elements.

Alter the style, pace or mood of the video

A good editor will be able to create subtle mood prompts in a video. Techniques such as mood music and visual effects can influence how the audience will react.

Give the video a particular "angle"

Video can be tailored to support a particular viewpoint, impart a message or serve an agenda.

13 Publication

Video Volunteers publishes videos from the IndiaUnheard network on multiple online platforms. Each video that is created by a community correspondent is uploaded on the VV youtube channel, and is added to a State Playlist. We also put them on a dedicated website - videovolunteers.org - where videos are published under various IU categories accompanied by a write up explaining the video and the cause a community correspondent is supporting. VV also publishes these stories on social media channels like facebook and twitter and What's App.

All CC's should have facebook and email accounts. If at all possible, you should get a data plan and a simple smart phone, so that you can share your videos on your own facebook page and interact with VV on the VV Whats App groups, which is a primary way of staying in touch.

The better your videos are the more likely they will get watched. So watch great videos!

14 Safety and Security

In the history of IndiaUnheard, there have been several times when CCs have found themselves in situations where their safety and security is threatened, especially in areas where there are protest movements against the state or corporations.

We'll learn about
Working Safely

Below are some tips regarding shooting stories that are especially sensitive. You should also acquaint yourself with your basic rights as a citizen of India, in the face of arrest and incarceration. What you need to know is that although VV cannot physically protect you in the field, we will do everything in our power to aid you if something does go wrong. While we take responsibility for all content created by our correspondents as per training and guidelines given to them, it is important to note that there are limitations the kinds of physical support VV can offer.

- VV cannot guarantee your (or your family's') physical safety on the ground as we do not have the capacity to do so.
- VV will not take responsibility for actions of the CC if there is proof of any personal vendetta, malaise, and dishonesty or concealing of facts from the VV team.

The best way to prevent any threats to security is to know the issue you wish to address inside out, to obtain informed consent and prepare the participants for voluntary involvement and do a systematic RISK ANALYSIS (even if it's just over a detailed conversation with your mentor). Preparation is vital

14.1 Know the Issue

- There are always many sides to a conflict. Know the terrain, and think carefully about the situation in which the filming will take place.
- If you are not from the community where you are filming, get as much information about the players, the relationships, and conflicts is key. Sensitize yourself to complicated relationships within a community,
- Always try to network with local bodies like NGOs, people's movements or social service organizations as they will be able to provide nuanced information about local conditions and will also be able to increase your credibility, by association.
- You need to understand the law and the authorities of the region you are filming in, as well as the general attitude towards journalists or human rights

advocates. What are the regulations concerning photographic and video equipment? What is illegal to film?

Sometimes the presence of a camera can save lives. In other situations, people with cameras are targeted for particular attention. You will need to determine how this applies in your situation.

14.2 Stalin K's 10 things to Remember in Order to be Safe in Community Journalism/Activism

1. Ensure you have the support of your community.
2. Don't panic. Think lucid. Don't try to be heroic. And most importantly, don't get yourself killed.
3. If you think you are physically unsafe, move to secure location at once.
4. Keep in contact with friends and keep them updated with details.
5. Get a lawyer. If you are worrying where to look, the answer is HRNL.
6. Try to reach out to the press with your story.
7. Strategize. e.g.: - If you are under threat and in hiding and you want to file an RTI or send a letter or application, get a friend to mail it from another part of the country.
8. Contact organizations like PUCL, PUDR and Amnesty International India with your story.
9. Contact the District Collector/Magistrate, the CM, the DGP and the SP.
10. Even if you can't be seen, speak out. Let your voice be heard. Exploit the social media.

Question: I received threats and I am scared for the safety of my loved ones and myself. Extremists like Naxals or PLFI, government authorities or anti-social elements in my community are threatening me to stop my work..

Answer:

This is a crucial issue which was addressed at length at the National Meet 2015. There are a number of solutions to this challenge:

1. **Risk Assessment:** When you discuss a movie ideas with your mentor, using his/her help, identify all potential risks that can arise because of the creation of the video. Once you have pinpointed all the risks involved, carefully calculate pros and cons of the issue and assess whether you are equipped and ready to deal with these risks.

2. VV never pressurizes its correspondents for ‘sensationalizing’ videos. If you think covering an issue would cost you your safety, do not do it.
3. VV only encourages CCs who have a strong network in their respective mass movements. Involvement in a movement gives you have a safety net of associates who are vigilant about your security.
4. URGENT ACTION APPEAL SYSTEM: At the National Meet we set up a system which can deliver immediate help if you are in danger. To start an Urgent Action, you should send one SMS with the following basic information would ensure that you get urgent help:
 - a.) Your Name
 - b.) The name of your Village and Block
 - c.) The name of the closest Police station
 - d.) The name of your area’s Superintendent of Police (in case you are aware of it)
5. Remember, in time of emergency, send a crystal clear and concise message to us.
6. In case your life's in danger, **directly contact** Stalin K (9923594635) or Bhagwan Kesbhat (9221250399) without wasting crucial time. Please save these numbers for quick access.
7. VV is pushing hard for insurance coverage for all its CCs. However, due to technical difficulties such as inability to collect documents and detailed medical reports, this ambitious project has stalled. However, we encourage the SCs to apply for insurance coverage for all their CCs till we get the wheels of the project in motion. Collective applications from SCs would speed up the process.
8. Please refer to Safety and Security section in the Mentor’s Manual.

15 INCENTIVES

IndiaUnheard Community Correspondents will be paid in the month for the videos you produced the month before. Ensure through your State Coordinator or mentor in Goa that your bank account details are correct.

Video	Amount (Rs.)
CC's who started in 2010	3250/-
CC's who started in 2011	3000/-
CC's who started in 2012	2750/-
CC's who started in 2013 and after	2500
CVU Intakes	2750/- or 3250/- depending on term spent with VV
Success stories	3500/-
Impact videos	7000/-
Screenings	Rs.500/-

*Note: Excellent videos, i.e. those videos that are rated excellent (Rating 4) at the end of every month by the Executive Producer will be awarded a bonus of Rs.500/-. This bonus is paid every three months for all excellent videos in that quarter.

** You are given bonuses for special projects, because VV has also earned more. Sometimes a special project video will only be paid if it is received by the deadline. Bonuses for special projects are generally paid once the funds for projects are received.

*** Story ideas that have not been discussed prior to sending DVD will be paid for only if the quality is good

Question: My videos are always put on-hold.

Solution:

- CCs should ensure that they submit sorted and labeled footage which contains everything essential for the video to be edited such as audible and adequate voice-overs, P2C and audio.
- VV believes in delivering quality over quantity. The footage must be of a standard quality with minimum background noise, adequate exposure and audible voice over. Compromising on these essential components of a video might result in yours being put 'on hold'. If we think you are shooting a video just to get money and don't care about the issue it will be put on hold!
- Talk to your SC/mentor about your story. Most videos are put on hold because the CC' didn't consult their mentor.
- If a SC has given advice in a previous video which you haven't followed, you can expect it might be put on hold. Example: if your SC has repeatedly said you don't shoot enough b-roll, your video might be put on hold.
- These are the reasons videos are put on hold. Avoid these problems and your videos won't be on hold.