

# KHEL BADAL

DISMANTLE PATRIARCHY



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## VIDEO PRODUCTION GUIDE

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# 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](http://www.v4c.org)) members, especially Small World News and Witness, whose manuals we have referenced in creating this one.

# SHOOTING YOUR VIDEO

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## Know Your Equipment

### What should have your Tablet/Phone?

- Latest Android OS (Lollipop or Higher)
- MEMORY - Ram 1GB, Rom 8GB.
- CAMERA - HD or FHD 1080
- INTERNET - Wi-Fi, Sim, Dongle.
- DISPLAY - 7" or 8".

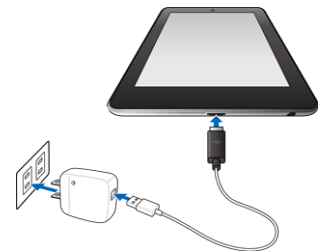
### We'll learn about

Know your Equipment  
Filmmaking Terms  
Capturing B Rolls & Making Sequences  
Rules of Third & Composition  
Shot Sizes  
Making Shot List  
Lighting

## Charging




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- You can charge your tablet with charger. Simply insert charger knob in your tablet jack and another side in electricity switch board.
- Switch on electricity board button and confirm that charging begin.
- Read your tablet manual for more.
- Keep the brightness of your tablet screen as low as possible to save battery. Go to display menu and adjust brightness of your tablet's screen.
- You can also charge your tablet with Power Bank. Which easily available at every mobile shop.
- Do not install any unnecessary Apps as they consume a lot of battery power.
- Use your tablet battery efficiently.



## How to Record Video on your Tablet / Camera ?

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- Press the  button to switch on your Tablet.
- Go to main  Menu.
- Press the  Camera icon.

- Adjust your camera  on video mode.
  - Go to Camera Setting, open video quality and adjust. It should be **HD** or **FHD**.
  - Press the  Record button to start recording. Press same button to stop recording.
  - Hold your tablet **HORIZONTALLY**. DO NOT hold tablet vertically while video recording.
  - Keep stable to record steady shots.
  - DO NOT Zoom In/Zoom Out, Pan or Tilt. Select a beautiful frame and start filming.
-  • Press button to go to Main Menu.

## How to Play Back, Delete or Transfer your Video Footage

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### Play Back

- Open main menu and go to Gallery.
- Select the  video and press Play button. Press  button to stop video.
- Press  button to go to Main Menu.

### Delete

- Press and hold the video file till it is selected. Go to Option menu and press on Delete button and press OK button.

### Transfer Videos to your PC or Laptop:

- You can transfer your video files by connecting a USB cable or via Bluetooth. You can also use apps like **Share It**.



### Transferring using USB:

- connect your tablet and laptop or computer with USB cable.
- Select media transfer on your tablet. It is ready to use. You can access your tablet media on laptop screen. Just copy and paste files to desired location.



## How to Use Tripod

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Tripods must be used to avoid camera shakes and to get steady and sharp shots..



# SOME IMPORTANT FILMMAKING TERMS YOU NEED TO KNOW

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In this chapter you will learn about how to shoot a good video. But before you do so, you must first understand the meaning of 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).

## **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.

## **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 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.

# The Video Shots You Must Know

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## THE FIVE BASIC SHOTS

### Establishing Shot/Mahol Shot -

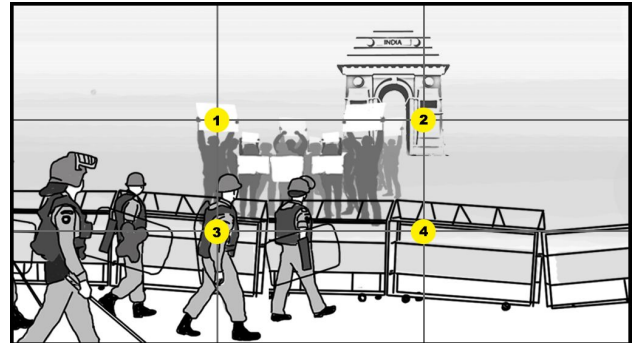
**An establishing shot provides a sense of place and is usually filmed using Extreme Long Shot (ELS).**

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 -

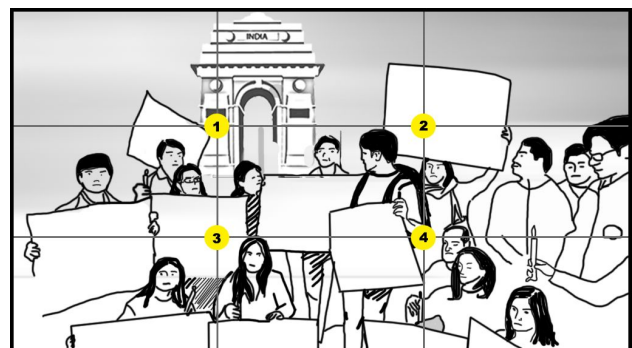
**A Long shot highlights the characters in the space and shows the full body of the person.**

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.

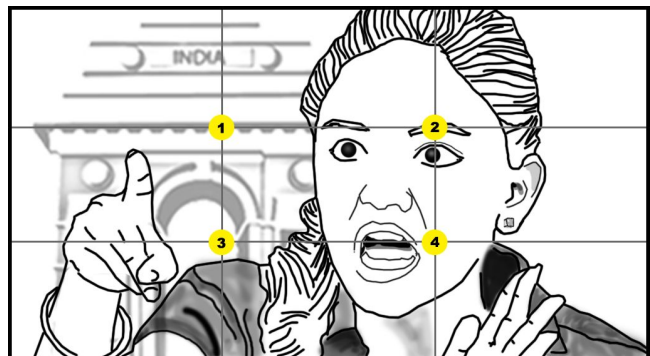


**This medium shot focuses on a specific protester explaining why she is at the protest. In the background, you again see where it is happening. The middle ground between the mosque and the protester shows what she is explaining.**

## 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.**

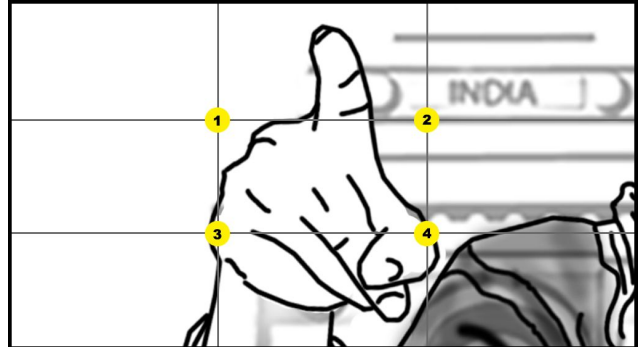
## Extreme Close-UP Shot | Nazdeek Shot -

**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..

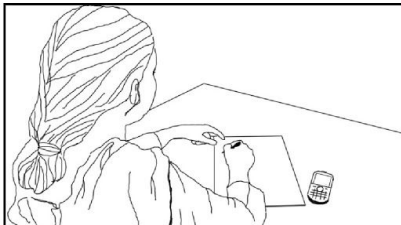
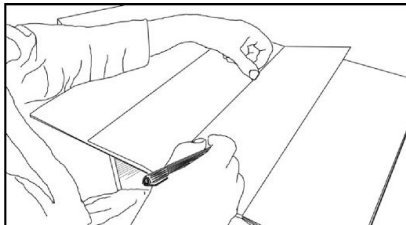
Point 3 and Point 4. What type of protest and reaction that is showing hands.



**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.**

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## Two other shots you should know:

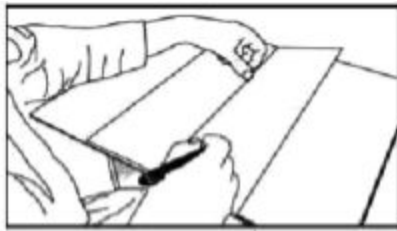


## Point of view shot (only for people) | Nazar Shot

(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 | Kaandha Shot

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



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



2. Mid shot of the person **WHO** is doing it



3. A establishing shot / wide shot - **WHERE** it's happening



4. Over the shoulder shot (OST) - linking together the previous three concepts



5. An unusual or side / low shot - providing story speci

### An example of five shots of an action

**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.

## 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 recording your VO or PTC. This way we are sure not to lose any starting words.

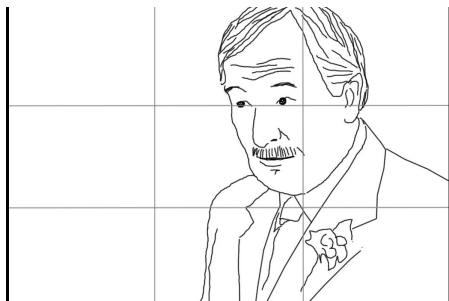
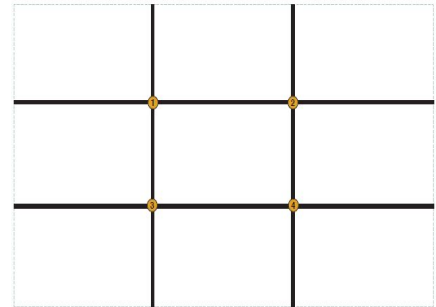
**Post-Roll:** It is very important to wait at least 3 seconds after you stopped recording your VO and then cut the shot. Post rolls are also important on Brolls and sequences. For example, if your shot is Long shot of cycle passing by, don't be in a hurry to cut or finish the shot. Wait for the cycle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

# How to get a Beautiful Composition

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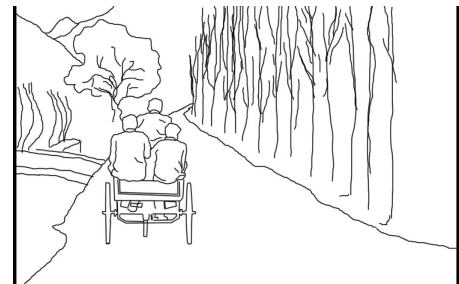
## Follow the Rule of thirds

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 this 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.



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## 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)**

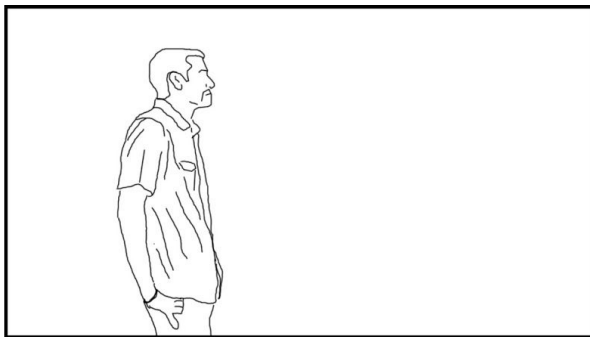


**(Too Little)**

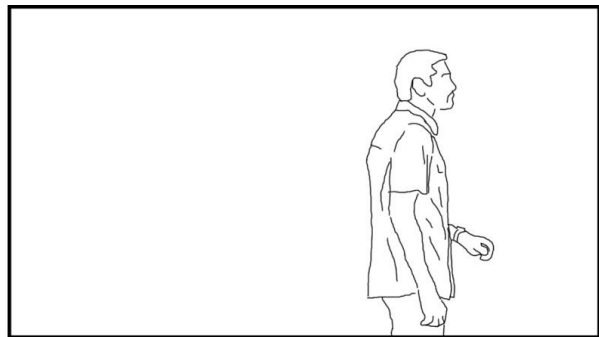


**(Just Right)**

**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**

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## Flat Vs Diagonal lines

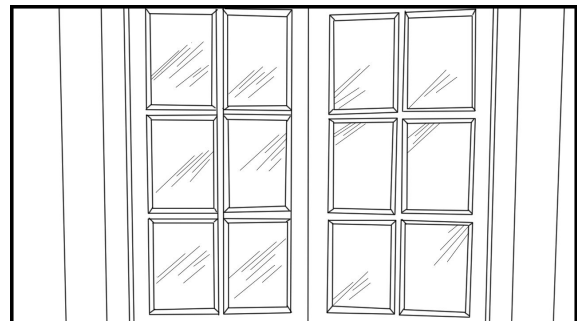
### LINES

In this world every visual thing have its own lines. The arrangement of different lines makes a shape. Arrangement, position, angle, proportion of different shapes, shadows, light, waves makes a lots of other lines and shapes.

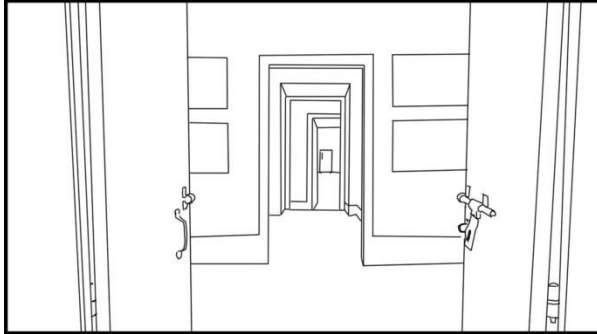
Horizontal, Vertical, Diagonal, Curved, zigzag, these are some basic lines

### 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.

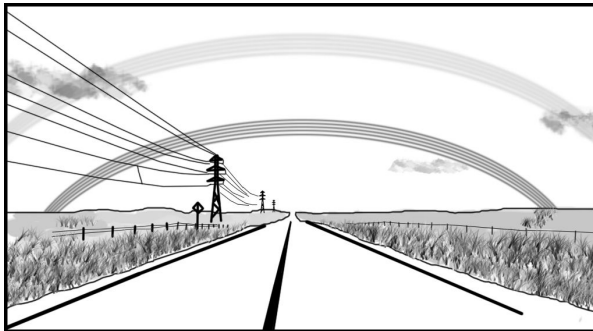
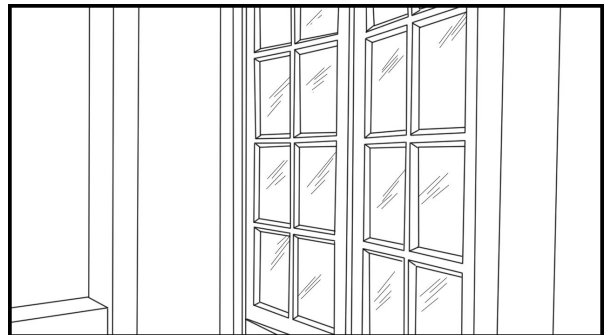


### DIAGONAL LINES

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)



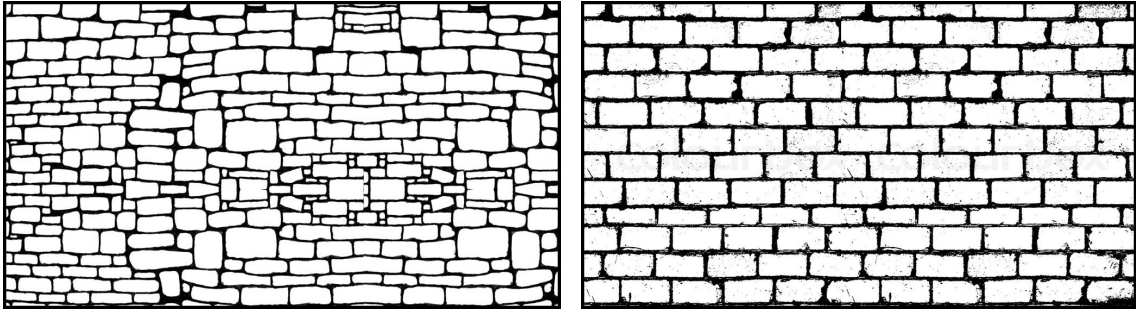
### CURVE LINES

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.

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## 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



## 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.

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## 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.

## 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 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.

# CONDUCTING INTERVIEWS

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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

## 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

## 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 Gender 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.

**Please also read the chapter on Consent in the Gender Based Violence section of the Gender Project Field Guide**

## 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?"



## 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.

## **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, 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.

**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



# STRUCTURE, SCRIPT, FOLDER

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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

## PIECE TO CAMERA (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.

## CALL TO ACTION (CTA)

CTA is part of the P2C.

Videos on Everyday Patriarchy will **NOT** have a **Call to Action** and will most likely be used in a discussion club. Therefore, they can be conversational interviews, some gender videos can be edited using just visuals. A series of vox-pops can make compilations. Videos on common themes can also make compilations.

Videos on gender-based violence **WILL HAVE a Call to Action**. This means, that the CC will need to use it for local advocacy to solve the problem reported in the video. Therefore, these videos can follow the regular IU format.

# How to Write a Call to Action

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.

## 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.

## VOICE OVER (VO):

Voice Over is an off-camera voice that adds more information and depth to your 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.

## 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.



## Recording P2C, 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.

## 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'.

## 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 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 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

## Folder your Footage

You have now finished all your shooting work and it's now time to transfer the footage to a computer and prepare it to send it to your State Coordinator or editor. But before that all the footage you have need to be organized in the following folders.

1. **P2C & VO**
2. **Interview**

3. **Brolls**
4. **Edit Note**

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

## **Renaming Clips & Foldering**

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

1. **P2C** (if your video have 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]

# PACKAGING & COURIERING YOUR DVD TO VV OFFICE

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## 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

## 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 or asked to send you to direct 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.

## 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.**