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VIDEO ADVOCACY MANUAL FOR ACTIVE CITIZENS



USAID
FROM THE AMERICAN PEOPLE

PH international
ADVANCING SOCIETIES, CONNECTING PEOPLE



VIDEO ADVOCACY
MANUAL FOR ACTIVE CITIZENS

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EXECUTIVE SUMMARY

In 2010, PH International (Project Harmony, Inc.), with USAID funding, launched a four-year Applied Civic Education and Teacher Training Program. The program is supported by the Ministry of Education and Science of Georgia.

The program aims to improve school-based civic education and encourage participation of youth in Georgia's civic and democratic processes. To date, the activities carried out within the framework of this project include: 4 supplementary textbooks were created and distributed in 740 schools; trainings were provided for civic education teachers; civic clubs were opened at schools; a manual for civics clubs was published and provided to civic clubs; Successful civics clubs also received equipment as prizes to support educational activities; camps for debates and public speeches and national tournaments of debates were organized; small grants were given to fund civic initiatives of pupils, teachers and parents; a teachers' forum of civic education was established and offers national conference-exhibitions in all regions of Georgia, open lessons and round tables in civic education were conducted; summer camps of civic education were introduced; two web-portals for civic education issues and civic initiatives www.civics.ge, www.initiatives.ge and regional network of civic education clubs www.civicsnet.ge were developed; trainings were conducted in social media; civic education libraries were founded.

This manual was created within the framework of the social media component of the program. The social media component supports civic initiatives in teaching the latest tools of social media to school children and civic education teachers. Social media training modules were developed and more than 710 upper class pupils and more than 50 civic education teachers from all regions of Georgia were trained in the basics of social media.

The manual aims to share with readers the technique of video shooting, planning, and distribution as part of an advocacy campaign. The material contains examples and exercises.

This resource will be interesting and helpful for upper class pupils and teachers of civic education as well as for any person who wants to achieve positive changes within the public arena through the use of modern technologies and social media.

With best wishes for the future,
PH International –Georgia

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ONLINE RESOURCES:

www.witness.org
www.informationactivism.org

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INTRODUCTION



An explosion in the availability and variety of internet services and computer applications of recent years has resulted in miraculous changes in how information is shared: In the past, it took months and weeks, if not years, for information to spread, not like today when it only takes seconds.

New media has changed many areas of human occupation; it has made business management and human relations much easier.

Apart from professional and social benefits, new media has also led us to the era of digital advocacy that helps to unveil social injustice, to facilitate aid mobilization at times of natural catastrophes, to reveal corporate negligence or environmental crisis; it allows people from anywhere in the world to create media, initiate advocacy campaigns around the issues of their interest,

mobilize people and public opinion, control local and central government, participate in international dialogue, and contribute to the solution of many sensitive problems challenging our generation.

The popularity of mobile phones and smartphones has enabled ordinary citizens to acquire the role originally belonging to journalists and media, i.e. coverage and spreading news of events. Any person may occasionally witness some important event and with a mobile phone, s/he can record a video and share via social networks, blogs, or web-sites. This can happen anywhere on the world and we will talk about it later in this book.

Along with simplifying of smartphone and video technologies, there is an increasing trend of civil activists shooting videos as part of their advocacy campaign. Video advocacy means usage of video/film to achieve some change. The change could mean mobilization of people for some action; protecting the rights of stakeholders and victims; initiating discussion on the problems of local community; active involvement in ongoing discussions; facilitation of some dialogue or problem solution; mobilization of money or people to form a bigger community for initiating changes.

This manual will review all tools necessary to protect one's own or other people's rights for strengthening civil society or ordinary people. The main goal of the book is to share the technique of advocacy campaign planning; basics of video shooting and sharing through relevant channels. To make the job easier, the book provides some case studies and exercises. However, before we move to the issue of video shooting, it is good to look at advocacy campaign planning and implementation in general. How to identify a problem that is acute in our community and how to know what we want to change? Who is the target of the campaign? Who has the power to resolve our problems? How to achieve changes? What role does video advocacy have in this campaign? Chapter 1 of this book will help you find answers to these questions.

Chapter II of this manual will tell you how to create a script; where and how to find information, who should be the source; how to build a story for different length videos; what the role is of the character in the video; what ethical issues shall be considered during selection of the story and a character; what

we need to know during internet-communication when sensitive information is involved; what we should prepare for before starting work in a risky environment.






Chapter III is dedicated to a description of techniques and information about how to work with a camera. The readers will learn about the elements of making a simple video: light, different types of shots, sequence, telling a story by shots, and telling an audio story. Major principles of video editing (post-production) and simple editing systems will also be reviewed and instructions/advice provided.

Chapter IV tells about different ways that are available for civil journalists and advocacy groups to share the videos they make. This can be sharing the video through traditional media, sharing copies, and public/online screening. A separate sub-chapter is dedicated to online distribution through social networks.

Chapter V reviews examples of online broadcasting, internet television, how they can be created and managed. In the same chapter, we will talk about Livestream either from “studios” or from the event site broadcasted through a telephone and a relevant application.

How can you use this manual? For maximum benefit, be an active rather than a passive reader – read the book with peers, friends, and follow the tasks. Try not to miss them if you are truly interested in how to plan and implement an advocacy campaign and address the problems that worry you. Remember that change takes time and effort; A must rule – if you want to achieve change, you need a team of like-minded people. This book is the result of such teamwork and we do believe it will be interesting to you and will help you achieve the changes you desire.

PLANNING THE ADVOCACY CAMPAIGN

-  WHAT DO WE MEAN BY AN ADVOCACY CAMPAIGN?
-  STRATEGY PLANNING FOR THE ADVOCACY CAMPAIGN
-  WHAT IS VIDEO ADVOCACY?
-  CHAPTER SUMMARY
-  EXERCISES



CHAPTER I

PLANNING THE ADVOCACY CAMPAIGN

In this chapter, we will talk about general advocacy campaign planning, the campaign strategy, and its development phases. We will also discuss a few advocacy campaigns and plan one of our own.

THE CAMPAIGN

is coordinated, long-term activity, which aims at achieving specific goals of a particular person, group, or organization.

WHAT DO WE MEAN BY AN ADVOCACY CAMPAIGN?

Internet and new technologies have given opportunities to ordinary people like us to create our own media and talk about actual topics and topics of public interest without the help of traditional media.

In the past, we had this chance only when some human rights protection or social organizations sent messages via television or press and tried to mobilize the public or when traditional media was interested in the coverage of some story and informed people.



Even in this case, it was difficult to inform and involve a wider audience. It cost human rights organizations a lot of money to first make advocacy films and then broadcast them on TV. Because of the high cost of TV time, many messages never reached a wider audience and even if information somehow reached TV and press, it still failed to reach people.

Obviously, new technologies cannot always resolve the aforementioned problem, because the internet is still inaccessible in many parts of the world and where it is accessible, many people do not know how to use new technologies. However, opportunities and respectively, the audience, have tremendously increased along with development of internet technologies and smartphones. Think how many friends you have who cannot take a photo or a video with a mobile phone, – probably only a few.

Smartphones, mobile phones with computer functions, and simple mobile phones with built-in cameras deserve special attention. Their popularity and ease of taking and sharing shots have significantly increased the opportunities for spreading advocacy campaign messages.

These applications are used not only by non-governmental organizations but also by ordinary citizens. In the old days, the organizers of some campaign had to apply to television and radio stations to reach the audience and often paid quite a high cost for advertising. Today, a video uploaded to a social network can become the front news in television and traditional media. In some cases, the campaign even becomes successful without any involvement of traditional media when the campaign organizers mobilize people through social networks and other online media and then, the traditional media covers the outcome. Advocacy campaign means actions to protect the interests of citizens and to plan/implement efficient campaigns.

Advocacy is not an easy and quick job. It is a multi-phase process that takes time and effort. A good campaign will always have a particular cause and be able to impact people and mobilize them around this cause. For example, the organizers know that the form in which their messages are presented may affect young people but may have no effect at all on the Members of Parliament who have the power to resolve the problem. Even though visual content, whether it is taken by a professional camera or a simple mobile phone,

Advocacy campaign means actions to protect the interests of citizens and to plan/implement efficient campaigns.



is more effective to deliver the message than just a text, it always needs wider context and good plan for the campaign to be successful.

Usually, the video advocacy campaign is only one part of a wider advocacy campaign and means using the film to achieve change. The change may mean calling people for action, protecting human rights, facilitating a dialogue for dispute resolution, raising funds or uniting communities to achieve bigger change (skip to the exercise 1, at the end of this chapter).

VIDEO**ADVOCACY**

campaign is only one part of a wider advocacy campaign and means using the film to achieve changes.

STRATEGY PLANNING FOR THE ADVOCACY CAMPAIGN

Before moving to the discussion of the role of advocacy video, we should spend some time on the strategy of the advocacy campaign. The campaign

can be a very well organized, goal-directed effort to achieve the change through a pre-designed plan. The organizers should try and collect full information around the issue they want to change through the advocacy campaign. This is what they need to know before starting up the campaign:



Situation around the problem – what is known about the issue, who promotes the problem; who shares the same opinions as you; who can become a potential partner to the campaign.



Who will be effected by the campaign most of all (either positively or negatively) – it is extremely important to be aware of this, in order not to harm others while protecting the interests of your target group. The rights of the other group shall also be taking into consideration.



What changes are needed to improve the situation? – increased public awareness, legislative change, arrest of particular criminals, etc.

What are the available resources, tactics, and tools for implementation of the campaign? What will be more efficient: direct meetings with legislators and lobbying the issue or demonstration in the street; children's mobilization in schools or campaign within a social network. What resources do we need? No campaign should be halted in the middle of the process because the resources were not properly planned and shared. This is critical to know especially if we consider that the advocacy campaign is normally a long process and its efficiency depends on maintaining relevancy of the problem.




Exercise 2 at the end of this chapter will help you analyze what you have learned above.

Information obtained and collated before initiating the campaign is often used by the campaign organizers for developing the campaign strategy. The latter helps them to proceed with further planning, implementation, campaign marketing, process monitoring and respectively, improving the applied methods. What does this mean? We will discuss in detail the key questions that a good campaign strategy should respond to in the following two sets of questions:


The campaign strategy is not unchangeable and as soon as circumstances change, it becomes necessary to update the campaign strategy.





The first group of questions concerns the problem/the change that is your focus of interest and by answering them, you will be able to build the campaign on the particular issue:

-  What problem do you face?
-  What do you think is the best environment to resolve the problem?
-  What are the changes that drive the environment you just presented?

Once the campaign goal is defined, the second group of questions focuses on the importance of identifying the people, organizations, or unions that are somehow related to this goal. It can, for example, be a group of people whose rights we want to protect by our campaign, criminals violating their rights, or a non-governmental organization working in the same field. These types of people, organizations, or unions are referred in the company strategy as stakeholders. The campaign organizers shall try to answer the following questions:

 Who are the people positively or negatively affected by this problem?

 How are these groups related to the problem and to each other?

 Who should they reach with the message of the campaign?

 Who will be affected by the change if the campaign is successful?

Keep in mind that the campaign strategy is not permanent and final. It can be modified when circumstances change and a need to update the strategy occurs. Therefore, in the campaign implementation process, the organizers have to go back to the above-mentioned basic questions every time they move to a new phase, update the strategy, and plan their daily actions accordingly.

The aforementioned two sets of questions are so important and vital for the campaign that the organization should invest as much time as is needed in time answering them in order to create a solid and clear strategy going forward. In order for the campaign to be successful, the organizers have to discuss all details and find answers to the first set of questions. They must agree what the final environment should be as a result of change. The larger the group, the harder it usually is for the organizers to agree. It is important to keep in mind that there can be individual views, but some common vision must be found and agreed for the overall efficiency of the effort. This is crucial for the campaign to be focused and specific.

Additionally, it is also important to agree about the ways of achieving change and getting to the imaginary, ideal world you have jointly agreed to reach. What particular changes shall be achieved? This becomes the ground for the campaign action plan. Before starting the action, the organizers also must make decisions about what approach to choose – is it better to conduct one campaign or to develop a strategy and plan sub-campaigns along with one big campaign?

Move to exercise 3 and spend some time on doing it.





Have you completed the most difficult stage? Congratulations, you are already involved in planning a real campaign and have made another step towards your ideal environment!

CAMPAIGN STRATEGY

helps the organizer to proceed with further planning, implementation, campaign marketing, process monitoring and respectively, improving the applied methods.



The next step of the campaign strategy development is to identify the potential allies and rivals. The second set of questions provided above will help you with this task. You should identify any individuals or groups that are somehow related to the problem the campaign is trying to resolve. This means not only identifying their contact information but also collating the following information:

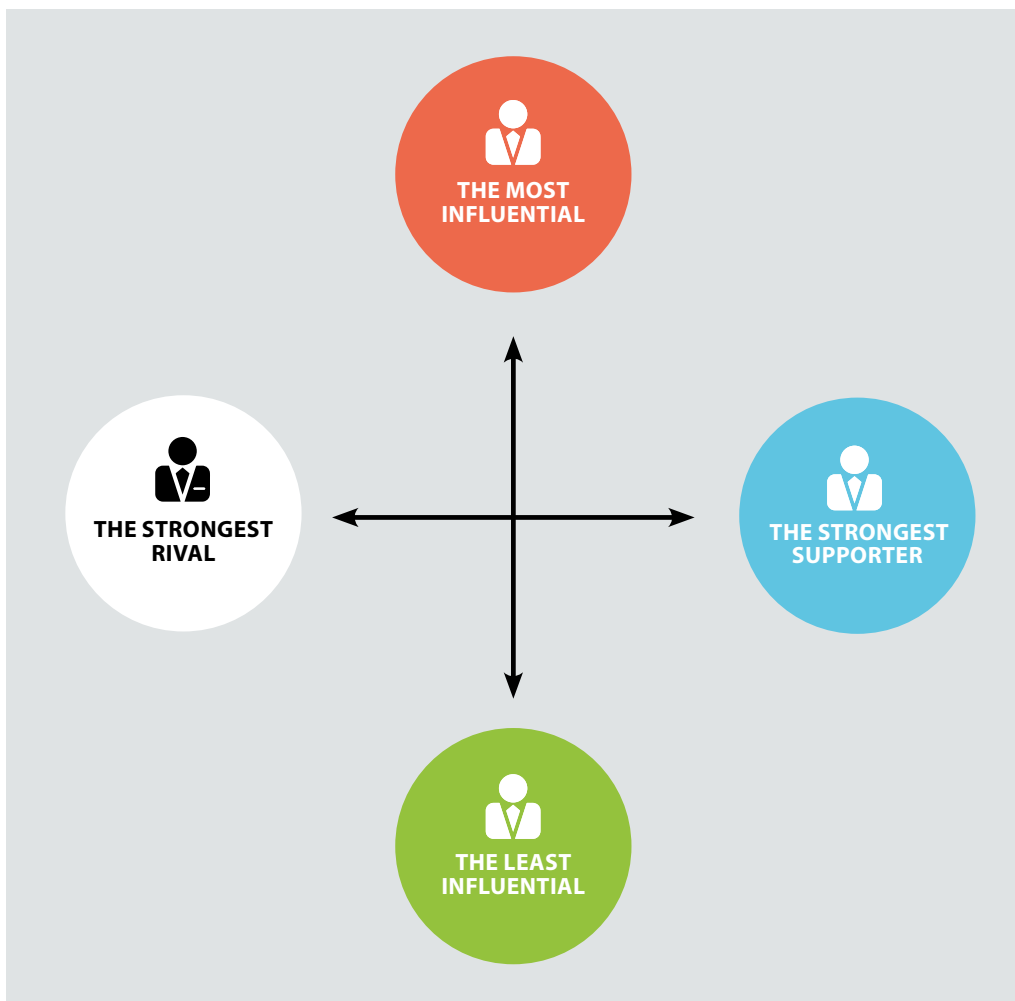
-  What does each party think about the problem? What is the approach that the strategy is based on and that the organizers agreed to at the first stage?
-  What relations do different parties have and can they cooperate? What do they think about each other?
-  Do the parties have a willingness and ability to help the campaign or will they frustrate it?
-  And finally, what parties shall the campaign focus on to get the desired change?

After the campaign organizers identify each party and their relations and connection with the problem or with one another, they frequently make graphic images of these connections and prepare the “Parties’ Map”. In this way, it is easy to perceive and remember the collected information.

Did you understand the task? Do the exercise 4.

The next stage in the campaign strategy development is to define the involvement level of each party. How strong an ally or a rival is each party for the campaign? How big is the influence of each party? The campaign organizers apply the visualization method again: they draw two arrows that cross each other; on the vertical line, they put parties by their level of influence starting from lower up to higher; on the horizontal arrow, they put parties from the strongest rival to the strongest supporter.

“Parties’ Map”-
Visually illustrates engagement of each party associated with the problem: How strong an ally or a rival is each party for the campaign? How big is the influence of each party?



The main target group of the campaign is the party that has the biggest influence on the campaign problem.

With all stakeholders placed on this chart, it is clearer to see who can be identified as a main target group of the campaign: the party that has the biggest influence on the campaign problem. Also, it is easier to see where this party is on the campaign support arrow. Another step that campaign organizers take is to identify the second target audience – people who are on the far end of the right side of the horizontal line. Since they are the biggest supporters of the campaign, they should become the second target group of the campaign. They will be the best people to help the campaign achieve its goals. After the organizers identify supporters' groups, they check what their connection with the most influential parties is. Only after this step has been completed do they make decisions on whether to concentrate their campaign on these people or not.

The campaign organizers should consider effective strategies for each group. To do so, they divide the target audience into three categories:

**Active supporters
– who will be mobilized for the campaign cause**

**Neutral participants
– informational and educational tactics should be enough**

**Active opponents –
the tactics needs to be appealing.**

Go back to exercises and they will help you understand the campaign planning process better.

Even though, this manual is more about video advocacy, as we have already mentioned, the video is only one part of a bigger campaign and a preliminary analysis is needed to decide whether or not the video will be reasonable to use. The video can make a deep emotional impact on people, but sometimes it doesn't meet the campaign goals or its characters do not raise any emotions and sympathy and do not drive people to action. Therefore, everything we will talk about below is meant to help you with decision-making at the campaign planning stage regarding the use of video in the campaign.

WHAT IS VIDEO ADVOCACY?

Video advocacy means integration of the video in the advocacy campaign for the purposes of intensifying the campaign impact or attracting the attention of people.

There are some similarities as well as differences between making a mainstream video and making an advocacy video. Both, as a rule, convey a story that is simple to understand and interesting enough to attract the audience. As for the differences, they are mainly related to the initial cause, video shooting process, and desired results.

The forms of sharing the video are as important and different as the cause itself. Advocacy videos are frequently created to be shared as viral videos in social networks, online news agencies, and decentralized networks (P2P).

Another difference is related to the video runtime. Advocacy videos, as a rule, last up to 5 minutes, a social advertisement is less than a minute, and a traditional film lasts at least one hour. Short runtime for the advocacy video is critical. Usually, 15 minutes is more than enough to convey the message, to make the audience interested, and to drive the viewer to action.

What else can we say about advocacy videos? Do they really achieve the desired result? Do they really result in changes? Yes, they do. They have a serious potential to give rise to real changes.

An example of a human rights advocacy video that spread instantly, like a virus, was a video from the American charity organization Invisible Children, IC. The video, "Kony 2012", made the US government review its foreign policy. The authors of the film and the organization initiated a campaign against the Lord's Resistance Army, LRA, of Uganda and its leader, Kony, who was subject to an Interpol Red Notice. Kony was accused of ordering the abduction of children to become sex slaves and child soldiers. The children kidnapped from families by Kony's order were forced to watch how their parents were killed or even worse, they were forced to harm their siblings with their own hands. The girls were raped and enslaved for years. This nightmare lasted more than 20 years while the government failed to arrest Kony.

P2P NETWORK

is a decentralized network, where each computer or peer (consumer) connected to the network is a recipient and distributor of the information.

VIDEO**ADVOCACY**

means integration of the video into the advocacy campaign for the purpose of strengthening the campaign impact or attracting attention to it.

However, let's return to the film and its impact/role in this campaign. It is a 30-minute documentary (can be watched www.youtube.com/watch?v=Y4MnpzG5Sqc), that spread over internet in March 2012 and it was one of the major components of a seven-year campaign led by the organization. Each year of this campaign, the organization, Invisible Children, took a movie about Ugandan children and showed it to the students of different American universities and schools. Youth organizations participated in the mobilization of students in various states and cities. They participated in massive public events and participated in the films. More and more people watched the organization's films every year. Even though the method was criticized, the campaign owed its success to film screenings and interviews with young people who managed to escape Kony's Army. Consequently, the US government got involved and sent a group of soldiers to help Ugandans find and arrest Kony.

The film creators expected to have 500,000 online views for the action "Make Kony Famous" planned for April 20, but ended up with one hundred million views in only 10 days. This is a situation in which the success of the video actually frustrated the efficiency of the campaign because the organizers had to modify the strategy and the plan. The initial plan was to carry out follow-up actions after the film would be watched by 500,000 people by April 20. Having achieved more than planned in less number of days (10 days), the organizers found it impossible to carry out follow-up actions so quickly and the campaign stayed at the information sharing stage.

The video should be part of the wider campaign and not the only way to achieve the goal; therefore, for the campaign to be successful, the camera and the decision about shooting a film is not enough. There are a number of issues to be envisaged before the making the advocacy video.

At the first step, define the goal. What do you intend to achieve?

Many non-profit organizations try to create videos that will concentrate on a wide range of problems. This is simply unrealistic and may even tire the audience. Advocacy video will be more effective if it focuses on a single problem and contains a specific and special message.

The second factor to consider before the video production is your audience. The target audience shall be defined in line with developing the video goal. Make sure your video is comprehensible and relates to your target audience. Selecting a target audience in advance is a great way to achieve success.

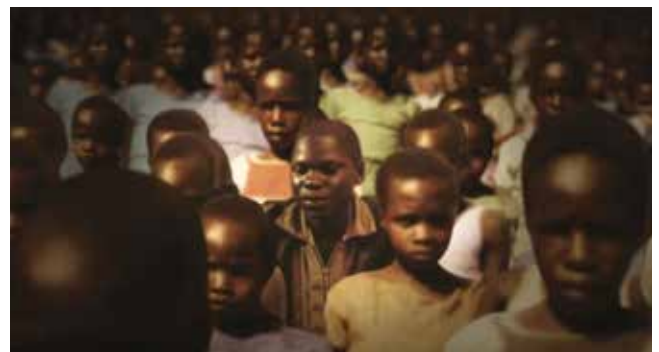
And finally, carefully develop your “request”.

What should the spectator of your video do after watching it? Donate 10 Lari? Send a letter to the local MP? Visit the web-site for more information? Attend the event? Tell your audience what you expect them to do in a clear and direct manner.

If your request to the audience is specific and clear, you will avoid the risk of slactivism for which many advocacy videos are criticized.

This is how UN program HIV/AIDS describes the term: slactivists are the people who support the event by taking insignificant measures and not by real actions to achieve change. Many viewers of your video will think that viewing the film is already a form of action. To prevent this, ask your audience to get involved by some actions. Now let’s return to the exercise provided at the end of the chapter and let’s complete exercise 6.

▼ Shots from the advocacy film “Kony 2012”.



Video production is a multi-stage process. The very first thing that will make your life easier is a detailed advocacy plan. It is a precondition for the future success of your video.

Once again, before designing the plan, make sure the video is the right form for your campaign and the best way to express what you want to say or achieve. It is very important because your video may create risks to yourself or to people who are shown in the film. Respectively, it is critical to be confident that the video is the most efficient instrument to achieve a particular goal. Keep in mind the risks and the threats you may cause to yourself or other people at every stage of film-making (shooting, editing or distributing). Let's talk about this later in the manual.

After you are absolutely confident that the video must be the main component of your campaign and before you start the actual shooting process, try to answer a few questions that are very close to the questions you answered during the campaign planning. You will need an analysis of the answers every time you use a particular technique. Find the questions below and plan your future advocacy video:



Who is your main target audience, i.e. who has the power to achieve the change for which you are initiating the campaign?



Can you reach this audience?



If not, can you involve people who will deliver (spread) your message to your target audience? Keep in mind the arrow chart and your powerful allies and stakeholders' map.




What do you want your target audience to do? Give them a specific direction.



What will make them change what you request?



What will be interesting, appealing, attractive or credible for your audience? (Facts, people, experts, additional material?).

 Who will listen to your audience and why? (this person should be the main provider of your message in the film).

 What role will the video have in this campaign?

When should your audience see the video? Thematic coincidence to the event will increase the importance and the influence of the video (for example if the video is about children's rights protection, showing it on Children's Day will boost the potential impact of the film).

What is your distribution plan? With a distribution plan designed in advance, you will be able to spread the video whenever and in what context you want it spread. Keep in mind the experience of Kony 2012 creators and think about the fast effect of social networks.

Be as specific as possible when it comes to the target audience. Even if you have more than one target group, try to direct your video to the audience who has the biggest power to initiate changes. This is the group on the upper side of the vertical arrow (see above).

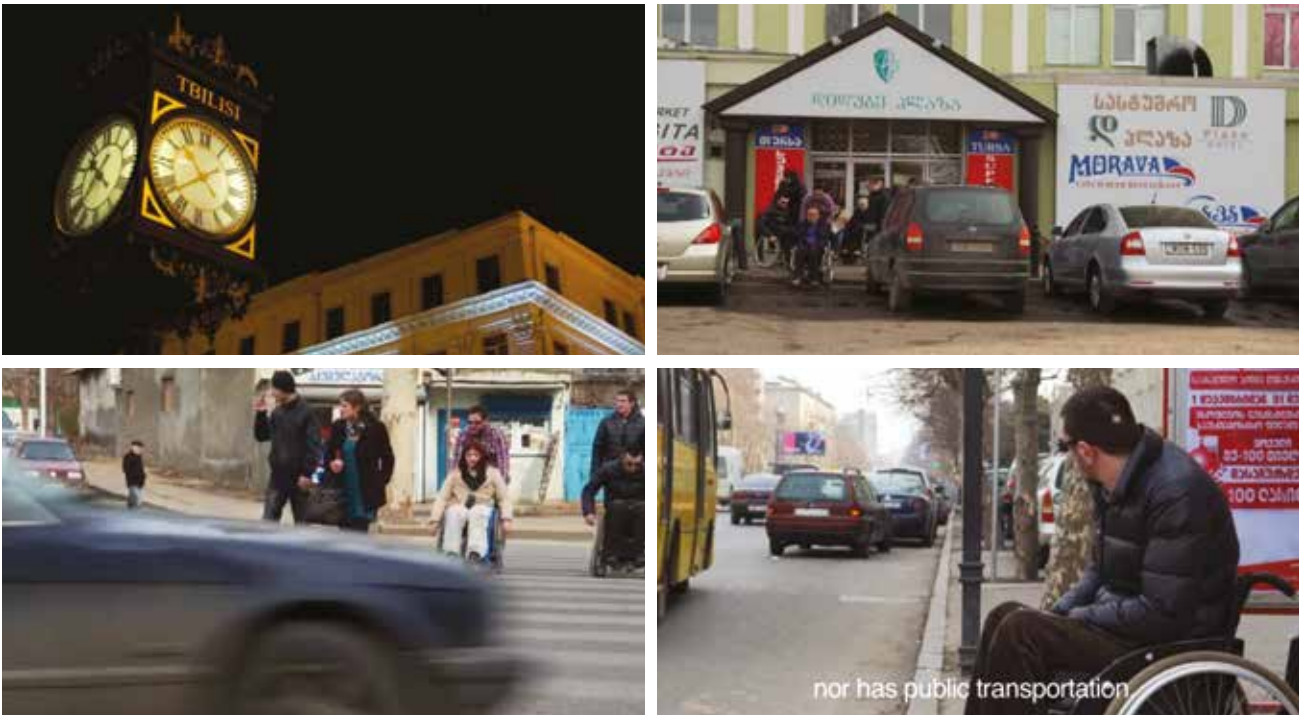
Remember that any audience you try to attract should have a particular messenger (who conveys the chief message) in the film. In some cases, video advocates address several audiences together. They may appeal to groups of citizens and their leaders at the beginning and then, as a result of their activities and involvement, message may reach main target group who has the power of implementing change.

Exercise 7 responds to the basic questions (mentioned earlier) you should consider while designing the plan. Therefore, before proceeding with the text, it is recommended to complete this exercise.

Social media is widely used in Georgia at almost all levels by state structures, civil sector, business and even by traditional media, which is considered as a competitor of social media.

SLACTIVISM

means
"feel-good" measures, in support of an issue or social cause, that have little or no practical effect other than giving the person self-satisfaction for being a participant.



▲ Shots from the advocacy video of the organization “Accessible Environment for All”.

In Georgia, video advocacy is often used by the organization “Accessible Environment for Everyone”. They started an advocacy campaign in the summer 2012 aimed to achieve public transportation accessibility for people with disabilities. At the first stage, the organization developed a strategy and produced an informational video commercial. The video tells about the difficulties faced by disabled people in Georgia due to the absence of adapted public transport. People in wheelchairs cannot travel, cannot access streets, shops, and institutions without aid. The video was spread through different social media channels (see it on the link <http://youtu.be/vuEMMAEd71I>)

The web-site of the organization “Accessible Environment for Everyone” offers other video films dedicated to educating the public about accessibility issues of disabled people as part of the video advocacy campaign.

These videos show how uncomfortable it is to travel and move in the shops or state institutions of Georgia if you are a person in wheelchair.

If you have already completed all exercises, you are ready to move to a new stage. By now, you should be able to plan an advocacy campaign and should know when and how to use a video. Now, move to the last exercise.

Even if the campaign has more than one target group, the video should be directed to the audience who has the biggest power to initiate changes.

CHAPTER SUMMARY:

In the first chapter we talked about the advocacy campaign, strategy, and planning, also about video advocacy as part of the bigger campaign.



Advocacy campaign means actions directed to the protection of civil interests and the planning and implementation of effective campaigns.



Before planning the campaign strategy, you should answer the following questions: Who will be affected positively or negatively by the problem you have identified? Who is related to the problem? Who shall we reach as a result of our campaign? Who will be affected by the change if the campaign is successful?



The next stage of the strategy development is to identify potential allies and rivals related to the problem the campaign aims to resolve.










Video advocacy means integration of the video into the advocacy campaign for the purpose of strengthening the campaign impact or attracting attention to it.

EXERCISES:

1. Think of any video that was related to some problem and that made an impression on you – the video that motivated you to get involved and contribute or at least, made you share it to your friends. Discuss with your friends whether the video was part of the campaign and which campaign it could become part of.
2. Think of any problem you are facing daily around you, something that worries you or affects your good mood, something that you think is unfair and you would like to change. What do you know about this problem? What change is needed to achieve this? What resources do you have? Group discussion will help you search for information and mobilize resources. Think about who may help you to resolve this problem.

3. Think about the problem from the previous task, gather a group of like-minded people, share your impression of the ideal environment without this problem, and agree about your common vision among each other, and write down the changes needed to create an ideal environment.
4. Answer the questions about the campaign stakeholders and make a map.
5. The next task is to draw a similar chart. Keep in mind that even though it looks easy, for the campaign to be successful, it is decisive to correctly place each party on the chart. Therefore, it is important to have a clear idea about the involvement and the role of each party in the campaign before drawing the chart. We wish you success! The next stage will be inclusion of the video into the campaign.
6. Think of your campaign audience. What groups will be the most interested and affected by the video? Specify the goal you wish to achieve with your film in the context of this particular audience. Develop the messages you will send through your film.
7. Based on the answers to the questions, start working on the film plan. How many target groups do you think you will have? What type of information will affect the audience most of all? Who will they listen to? Who will be their messenger? Where and how will you screen your video?
8. This is the next stage: watch the video commercials of the organization “Accessible Environment for Everyone” and discuss it in the group. Answer these two principle questions: What is efficient and what is not? What could be done better?

WHAT DO WE HAVE TO TELL?

-  DRAFT FILM
-  SMART GOALS
-  THE ROLE AND IMPORTANCE OF FILM CHARACTERS
-  DO NOT HARM THE CHARACTERS
-  ASSURE SAFETY
-  CHAPTER SUMMARY
-  EXERCISES



CHAPTER II

WHAT DO WE HAVE TO TELL?

In this chapter, we will talk about how the story/topic of the future advocacy video or film is developed. How to plan the film? How to decide what the best form to express what we want to say? What story do we want to tell our audience or who will be our main characters? How to protect the film characters, whose rights have already been violated, from further harm? Sometimes advocates of human rights have to work in conflict regions or places of strict control and shoot the video there. They often bring unique and very important video content which later becomes the subject of world politicians' interest and reaction. The story they bring to the audience may be so important that it is worth the risk. However, if safety measures are reasonably followed and if there is a thorough plan in place, the advocates will minimize the risk and danger. How? We will talk about it at the end of this chapter.

DRAFT FILM

Before taking the camera in hand, you will need to draft the film and the first step to do so will be making a description of the film. Write a one paragraph description of what the audience will see in your film. Keep in mind that this paragraph doesn't mean describing a film message or problem analysis. It is simply a description of how you will present the story to the audience, what you will say, what shots you will use, what story you will tell and how. You can also describe the style and type of the video, e.g. whether you will use an ordinary high-speed video acceptable for MTV or longer shots, text and images, etc. It is important that each word of this paragraph describes specifically what will be shown in the video.

The next step will be working on messages. Develop the messages and put them in order by their relevance and priority. These are the messages you want to deliver through your film, interviews, shots, stories. The priorities shall be defined in consideration of your objectives and target audience.

Once your messages are developed and arranged in order, you will need time to decide how to deliver the messages and by whom they will be delivered,

FILM

DESCRIPTION:

- Outline
- The sequence of messages
- Messengers
- Existing video/ audio archive
- Main questions: What? Where? When? Who? Why? How?

who will be your messenger, whose words will sound credible to the target group. Personal stories are usually the most impressive and major part of the video, however, interviews with an “expert” also works well because the expert can provide articles from legislation or other law-related details and as a rule, the audience trusts such information. Another option is to make “both parties” speak and tell their own version of the story but if you don’t think this is reasonable, explain why you think it is impossible or inadequate to bring both parties to the film to provide arguments. For instance, if your film is to defend the rights of the victim of police abuse, for the purposes of the film, it would not be adequate to let the police (the other party) tell the story. In some cases, the message can also be delivered not necessarily by one of the primary characters but through some background voice.

Once you are clear about the order of messages and who will deliver them, it is time to think about the audio-video content for the film. What will be most helpful in making an impact on the target audience? Make a list of desirable audio and video content and arrange them by priority. You may already have or at least have access to some materials. Why don’t you use them for the film? Knowing what you have, start thinking about what you need to get or shoot; what materials you can get from the archive and how you can get them.



Before starting work on the film, don't forget to answer the basic questions related to the story: what, where, when, who, why and how? The film will be incomplete if you have no answers to these 6 questions. So go ahead and find answers:



It is absolutely normal if you find it difficult to answer these questions.

Advocacy video requires a clear purpose, why you want to tell the story. It also requires defining the target audience in advance, who you want to reach, and what you need to say or do to gain their trust. Knowing the answers to all of these questions will help you decide what story will be appropriate and who should be the messenger.

The way you tell the story is as important as the story itself. Will you chronologically present the events or will you concentrate on the character, issue, or place? Define the most efficient form of story-telling. Think what will make it sound more interesting and credible.

Film production requires you to search as much information as possible about the topic of the campaign. You may find old films, books, web-sites or some

other materials about your topic helpful; they may give you a new direction or help you to refine the project.

It is important to remember that drafting the video must serve the particular cause and particular audience and therefore, you should try to find the most efficient messages and the best ways to deliver them. The draft that we are talking about is the frame of your film. It has all audio and video elements arranged in order and clearly shows how you will tell the story. On this frame, you can build other activities, e.g. what shots you need, where to shoot, who to interview, etc.

Sometimes the video is taken in your neighborhood or another easily accessible place which means you can do as many shots or interviews as needed, but this is not always the case. Therefore, a well prepared draft and the frame is critical for advocacy films made in locations where it is almost impossible to return. Of course, the draft and the frame can be helpful in easy to access places too. Besides, they significantly save time on shooting and editing.

Preparing a draft will help you realize what you need to make your story impressive. Having a draft doesn't necessarily mean always following each of its items. The draft will help you to be more creative in the process. Let's skip to Exercise 1 and summarize how we plan the film.

Before starting the work, do some research about what materials and information are available on the topic of your advocacy similar to the campaign planning stage, you will need to spend some time on film preparation works. Shooting a film or a video is a funny process, but you don't need duplication. Take your time and research more information about the issues of your interest. Below you will find some tips about how to simplify the information-search process:

- 1** Consider the experience of others – talk to people who have already worked on these issues, especially the ones who had the same target audience as you. Ask them what worked well and what was inefficient in terms of influencing the audience.

Advocacy video requires a clear purpose why you want to tell the story. It also requires defining the target audience in advance; who you want to reach and what you need to say or do to gain their trust; Knowing all these will help you decide what story will be appropriate and who should be the messenger.

- 2 Think about who can be helpful to cooperate with – someone from your team, your surroundings, your organization, or an external source. Advocacy campaigns that are isolated from others rarely turn to be successful.
- 3 Once you select the allies, try to involve them in a timely way in the campaign process; they will use your video and help you distribute it; they will help you achieve your goals; use social media, Facebook, Twitter, and others to find people who may get interested and support your campaign topic.
- 4 Rate the advocacy videos and films once you do some research, collect information and feel absolutely confident about the video being the best way to achieve your goal. Watch some of the available videos, and think about what you can take from them. Meet the creators and ask how efficient the video was to achieving their goal. Find out what worked well and what didn't, what they would change, and what they would add. Ask them if it is possible to cooperate for film production.
- 5 Find the videos that can help you. Use search engines for more videos, spend time on searching the videos with various keywords, and find as many interesting materials as possible.

Exercise 2 will help you organize and filter information before moving to the next stages.

SMART GOALS

The word SMART doesn't only mean someone who is "clever" and "smart" but it is also an abbreviation that is often used in the context of some goals, particularly: Specific, Measurable, Achievable, Realistic and Time-bound.

You need smart goals to plan the advocacy campaign and the video film and don't be surprised, if we repeat this again and again. As we have mentioned many times, having a concrete focus in the video planning process and taking in the view of the particular audience is of great importance and for the overall process, you will find SMART goals extremely helpful.

SMART GOALS

- Specific
- Measurable
- Achievable
- Realistic
- Time-bound

Here are some examples what SMART goals mean or what they don't mean:

S: SPECIFIC

It is not a specific goal if we aim to involve youth in studying environmental problems in Georgia.

It would be a specific goal if we wanted to provide technical assistance to the school-age children of Adjara region in documenting facts of environmental law violations. The latter will be used as evidence to make international environmental organizations get involved.

M: MEASURABLE

It is not a measurable goal if you aim to cause public involvement by your video.

It would be a measurable goal if you aimed to screen the video in a particular region for 6 months to increase participation of locals in the discussions by 15%.

A: ACHIEVABLE

It is not an achievable goal if you say that your film will stop illegal logging.

It would be achievable if you aimed to collect more specific video materials and presented them with recommendations to the executive and legislative bodies who will review the legislation regarding this matter.

R: REALISTIC:

It is not a realistic goal if you aim that screening your video this year will have an audience four times bigger than before.

It would be more realistic to aim for 10% increase in attendance this year.

T: TIME-BOUND:

The plan that intends law amendment to be made urgently regarding freedom of speech cannot be called time-bound.

If the plan was time-bound, it would specify the time, let's say, end of January for making an amendment to the law.

Have you already finished the first three exercises? Did you plan everything? Now, before moving to safety measures, norms of ethics, and recommendations on related international video advocacy, we will briefly talk about the people who are telling the story in the film, i.e. film characters.

THE ROLE AND IMPORTANCE OF FILM CHARACTERS

As we have already mentioned, one and the same story can be conveyed in many different ways. You can apply facts and statistical data and interviews with experts on how acute the problem is or you can avoid the figures and use documentaries (e.g. how demonstration participants are abused physically). There is one more way: to introduce people who are the victims or have been directly affected.

As a rule, all these approaches and methods are used in film production. While they are all important, the main hero/character (or heroes/characters) is one of the critical elements of the film.

The film director may tell the story himself/herself by using statistical data, facts, and documentaries but you can also use the person who was directly affected by or has witnessed the event and wants to share the details with the audience. In this case, the viewer will associate himself/herself with the character/the film and the problem will sound more interesting and appealing. People like hearing details, what happened to this person, what will happen in future, how things will go, etc. In this way, the viewer gets more and more involved in the film and the level of interest increases.

The characters may enter the film in various forms: a traditional interview or/and as a story-teller (his/her voice will be the background for the video).

Having a hero in the film is very important, however, one fact should be also considered, if a film without a main hero is dull and empty, the film loaded with characters is also not good.



For example, “Kony 2012”, an advocacy film, could have been different. The author could have used only facts and statistical data, but he chose a different approach, he introduced Jacob, one of the soldiers of the Kony’s Army. Jacob tells how he dreamed of becoming a lawyer and how his dream was shattered when h was captured for Kony’s Army. He tells how his brother was killed, and how he lost hope in everything and everybody. The audience feels sympathy for Jacob. A kind of emotional thread is created between the hero and the audience who wants to hear more about Kony’s Army and the 30,000 under-age children who, like Jacob, were captured

▲ Jacob Acaye – kidnapped child from the film “Kony 2012” telling his own story.

Having a hero in the film is very important. However, you should consider one fact: if a film without a main hero is dull and empty, the film loaded with characters is also not good. You should avoid confusing the audience. It is better to have one main hero and build the story around his/her story than to have two or more heroes.

Selection of characters before starting the actual shooting process is also very important. Along with collecting the information and studying the issue around the film topic, you should also think who the most appropriate hero for your film is. On the one hand, this should be a person who has personally



▲ Shot from the film "Kony 2012" – Gavin, son of Jason Russell, film author.

participated in the story of the film (victim, witness). On the other hand, s/he should have story-telling skills because not all people are good at telling the story. Some people get confused in front of the camera.

At the next stage, when you finish shooting and start editing/montage, select the episodes where your hero is sincere and emotional. Avoid the episodes where his/her speech is too dry. Emotional parts will affect the audience and remain in their memory.

The director of "Kony 2012" was criticized by the defenders of human rights for his decision to tell about his Ugandan adventures to his own child (traveling with kids from Kony's Army and a Ugandan friend). The film starts with a dialogue between the film director and his 5-year-old child. Jacob, the second chief hero, enters the film only after this introduction. Critics blamed the film for being "too American" and shifting the attention from the problem to Western reaction. However, this was what the director aimed. His target audience was American youth who would be emotionally moved to see how two American young guys start campaigning in Uganda and succeed in changing the lives of Ugandan children. The most efficient way to deliver the message to the American students was through the involvement of Americans themselves.

All the aforementioned shows how important it is to have a thorough plan and a correctly selected target audience before starting the film-making. It is worth spending your time to figure out what will work well for your target audience; what will influence them and at the same time, be ready for critical views too. Some people, especially the ones who work in the same field, may disapprove of your work.

Exercise 4 will help you to select the characters for your film. Complete it before reading the next subchapter.

DO NOT HARM THE CHARACTERS

Video advocates are very cautious in their relationships with their characters and this is normal because people whose rights the film is advocating for have already been the victims of injustice or violence and are in need of protection. Keep in mind that their wound and trauma renews every time they recall their adverse story. Besides, they may become subject to further violence after giving the interview and then staying in the same place. The film makers will leave and the heroes have to face the violators, i.e., the people you wanted to protect them from. Media people or TV journalists often make such mistakes and act carelessly. They are so concerned with showing the child who was kidnapped, raped, and tortured that they forget the child has to go back to their school or village and live with a stigma of being a victim forever. Of course, you want to attract attention to the problem but not at the expense of the victim.







People whose rights have been violated may be ready to share their story and even their names to defend themselves. However, you must realize that the name and the location of this person is not important enough to cause threat to his life.

People who live in remote places often do not understand the affect and influence that television and video-filming can have. Therefore, try to explain clearly that thousands of people, including their neighbors, friends, close people, may see their faces. Be specific about the target audience of the film and make sure that the respondent agrees with this. Never break your promises or

People whose rights have been violated are ready to share their story and even their names to defend themselves; however, the names of these people and their locations are not important enough to cause threat to their lives.

agreements, whether it is in cutting, amending or changing particular shots. Sometimes the film director has to completely change the video because the main hero who agreed to participate changed their decision later.






There are many ways to ensure that the identity of the film hero is not revealed, especially if the latter is at risk. The tools below can be used in the production as well as post-production processes:

-  Ask the hero not to mention any names and places
-  Ask the hero not to wear clothes that can be recognized
-  Put him/her at the background of strong lights, to show only the figure
-  Don't shoot the face. You can shoot his hands or some other part of the body which is hard to recognize
-  Shoot from the back without showing the face
-  Ask the hero to wear a hat that covers the eyes – eyes are easiest to recognize.

▼ “We’ve seen these kids” – message from the film “Kony 2012”.



At the post production stage:

-  You can cover eyes or the whole face with a black square or some other special effect to hide the identity.
-  Cover any logo on the clothes or in the room.
-  Change the voice
-  Use only the voice rather than the person.
-  Show hands or other parts of the body; take the video of the person from a long distance and put audio record on the shots.

In the recording process, be careful with the questions not to cause additional trauma. Tell the respondent that you will turn the camera off anytime s/he requests and after you complete the film, offer to let him/her watch the material and the shots together. It is in your best interests to deserve the trust of the film hero and this is not always easy.

▼ “We’ve heard their cries. This war must end. We will not stop. We will not fear. We will fight war” – message from the film Kony 2012.



ASSURE SAFETY

Take all necessary measures to ensure safety at all stages: during planning, shooting, distributing, communicating with the characters via mobile phone, e-mail, or social networks. Take care of your own safety and safety of your team, film characters, and sources of information.

For example, you may need to conduct an interview from unfavorable sources –violators, offenders, etc. It is better if you leave the interview to the final stage and collect other materials first. Otherwise, they may impede your way and not allow you to obtain the information. There is no universal way how to relate with such sources, but keep in mind that these are the people who abused the characters of your film and you may become the subject of their violence too. Therefore, keep a plan about how to escape dangerous situations in hand.

Video advocates recommend working with a partner if possible, especially, if you are taking the protest action to where the threat may be caused not only by the demonstrators but by law enforcers too. As a rule, the camera operator records the events and his partner gives him directions and observes the surrounding area.

Video advocates recommend taking care of the hero's safety without forgetting the safety of yourself and your team. Safety is important at all stages – planning, shooting, distribution, communication via mobile phone, e-mail or social networks.

Physical protection and safety is not the only thing video advocates need. They also need to be careful with the internet. New technologies offer a lot of comfort for advocacy campaign production, but they also cause threats of different types. Remember that some technologies work against you, e.g., you may notice one day that your passwords have changed or someone is reading your personal messages, that you don't have access to some web-sites, your mobile phone often disconnects and you have a feeling that someone is listening to you. Be careful what information you share online, especially if you work on the rights of victims.

Sensitivity of information is another extremely important factor when it comes to using modern and convenient web-technologies (Blogger, Facebook or Twitter) in our work. Usually, these web-services keep your data for a long time, even if you have closed your account. They even keep the information

you had once shared. So before sharing the information, read carefully what these services offer in terms of personal information protection and usage in order not to harm yourself or other people related to this work. Think how much anonymity you need and use relevant programs to protect yourself and your information. Find information on how to use these tools on the web-site www.securityinabox.org, look at available resources and complete Exercise 5 together with the group.

security in-a-box is a project of TACTICAL TECHNOLOGY COLLECTIVE and  FrontLine



how-to booklet hands-on guides mobile security

Welcome to Security in-a-box: Tools and tactics for your digital security

Security in-a-box is a collaborative effort of the Tactical Technology Collective and Front Line. It was created to meet the digital security and privacy needs of advocates and human rights defenders. Security in-a-box includes a How-to Booklet, which addresses a number of important digital security issues. It also provides a collection of Hands-on Guides, each of which includes a particular freeware or open source software tool, as well as instructions on how you can use that tool to secure your computer, protect your information or maintain the privacy of your Internet communication.

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- >> 3. How to create and maintain secure passwords

- >> 4. How to protect the sensitive files on your computer

- >> 5. How to recover from information loss

- >> 6. How to destroy sensitive information

- >> 7. How to keep your Internet communication private

- >> 8. How to remain anonymous and bypass censorship on the Internet

- >> 9. How to protect yourself and your data when using social networking sites

- >> 10. How to use mobile phones as securely as possible

Hands-on Guides

- Avast! - Anti-Virus
- Spybot - Anti-Spyware
- Comodo Firewall
- KeePass - Secure Password Storage
- TrueCrypt - Secure File Storage
- Cobian Backup - Secure File Storage
- Recuva - File Recovery
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CHAPTER SUMMARY:

In the second chapter, we discussed the following issues: how to preplan, how to find the right form for our message; who our characters or a principal hero will be, and how to protect them from harm:



First of all, we start work with drafting the advocacy film. These are the stages: description of the film, arranging the messages by priorities, defining the messenger, finding the audio and video components, defining the partners and allies and the level of their involvement.



Video advocacy campaign needs SMART goals. This word is an abbreviation of Smart, Measurable, Achievable, Realistic and Time-bound.



The principal hero of the film is the most important element of the advocacy video, because people feel sympathy to his story. The hero may enter the film in different forms It can be a traditional interview or the hero can be the story-teller himself (his voice follows the whole film).



People whose rights you are trying to defend in your film are the victims of unjust treatment and violence and are in need of protection. This means that sometimes you may need to conceal their identity. There are a number of tools that can help you do this if you think that the person is in danger. Use these tools in the production as well as post-production phases.




Video advocates recommend taking care of the hero's safety without forgetting the safety of yourself and your team. Safety is important at all stages – planning, shooting, distribution, communication via mobile phone, e-mail or social networks.

EXERCISES:

1. Even though the text of this chapter mainly considers practical advice, if you followed the guidance, by now you should have a draft ready. But let's review and repeat all of the issues to check that you have everything ready or to see if something still needs changing. It is just the right time to do this:
 - a) Description of the film – don't forget that your message should be as detailed as possible – you don't need a problem that is only generally stated.
 - b) Write specific messages that you want to deliver to your target audience and arrange them by priorities.
 - c) Think about interests of your target audience and your goals and write down who will deliver the message and in what form.
 - d) Write down the audio and video content you want to use in the film – you should know in advance what material you hold and what you need to shoot.
 - e) Double check if you have answers to all your major questions: who, what, where, when, how, and why. Write the answers down.
2. After you finish the draft video, do some research, check who has worked in the same area, what experience they have. Collect contact information and talk to people. Identify allies, write down who your partner can be in the advocacy campaign. Agree on the roles to avoid duplication and finally, don't forget to find information in the search engines using the keywords – you never know, you may find some valuable information for your campaign.
3. Once you spend enough time on planning, you are ready to take a camera and go to the field. Make sure the goals of your video are SMART. Write down your goals and check if they are Specific, Measurable, Achievable, Realistic and Time-bound.

4. Choose the heroes for the film, how many characters you want, where you will show the film, and what the follow-up will be.
5. It is also good timing to agree on the norms of ethics and safety and also the plan for the film production, shooting or editing processes. Consider the suggestions provided in this manual, and set your own safety rules to prevent any harm or damage to your film characters and the whole troop.

VIDEO PRODUCTION

-  WHAT TECHNICAL EQUIPMENT IS THERE FOR VIDEO PRODUCTION?
-  COMPONENTS OF THE VIDEO
-  HOW TO SHOOT A VIDEO
-  HOW TO RECORD A GOOD INTERVIEW
-  EDITING
-  TECHNICAL SUGGESTIONS
-  CHAPTER SUMMARY
-  EXERCISES



CHAPTER III

VIDEO PRODUCTION

In the third chapter, we will review the devices and software needed for video production. We will talk about advantages and disadvantages of each of them and review technical requirements. You will learn about focus, exposure, white balance or “transfocator”, the importance of changing the shot sizes, how to record high quality sound, and what’s more important, how to edit footage and tell the story through shots.

Don’t worry if you are not an experienced camera operator or a film editor. Experience is about practice.

VIDEOGRAPHER

A person who records moving image – video.

WHAT TECHNICAL EQUIPMENT IS THERE FOR VIDEO PRODUCTION?

There are a number of devices for shooting a high quality video. Do you have a digital camera? If yes, it probably has a video recording function. It is even better if you have a camcorder, not necessarily a professional one, but with a capacity enough to film a story! What you will use to record a video is not so important. If you have none of these recording devices, simply use your mobile phone. Almost all modern mobile phones have photo and video recording functions. Let’s talk about each of them in more detail.

DIGITAL CAMERA

The main advantage of the digital camera is its size: it is small and therefore, easy to always carry with you (in case you witness something and want to record). Another advantage is its price – it is not expensive! (Unless you want to buy a very expensive one). A simple camera costs on average GEL 100-150 and a professional one may be as much as GEL 6 500). A disadvantage of a simple digital camera is its poor quality. Also, it cannot be connected to an external microphone for recording a high quality sound (which is so important). But again, if you are a beginner in video production, a digital camera should be absolutely sufficient for you!



DIGITAL CAMCORDER

A digital camcorder is a bit more expensive than a simple camera, but the quality and clear sound is guaranteed (most of the video camcorders can be connected to external microphone). However, it is not easy to carry because it is big and has big accessories: battery, tripod, and a microphone. Also, if your camcorder uses video tapes, you may find it difficult to digitalize the footage. If you are lucky and your footage is saved on a high quality memory card of the camcorder, you can easily transfer it to a computer for editing purposes.



FLIP-CAMERA

The flip camera is one of the forms of digital camcorders, a very flexible device. It connects to the computer through the USB port and allows you to quickly transfer footage to the computer, edit it, and upload on YouTube or any other similar web-sites, and it will take you only a few minutes.



This type of camera is more frequently used in civic journalism. However, the Flip-camera cannot be connected to an external microphone.

MOBILE TELEPHONE

The biggest advantage of the mobile phone is its size. It is small and can be used without attracting any unwanted attention. For example, during protest actions, it is less eye-catching compared to a professional video camera of some TV production crew.. Luckily, the latest models offer high quality image and sound (some of them can even be connected to an external microphone). The biggest disadvantage is its limited memory. It may stop recording in the most important moment.



ACCESSORIES

Tripod

Try to use tripod whenever you can. It will help you make you video footage recorded by a low-cost camera or camcorder look like a professional video. A tripod with a movable top is highly recommended because the camera will move around easily.





Which microphone to use: built-in microphone or external?

Clear sound is extremely important! Low quality sound may spoil a good image. If your camera can connect to an external microphone, even a low-price microphone will work. For quality purposes, it is much better than a built-in microphone.

COMPONENTS OF THE VIDEO

Video is a combination of visual (shot) and audio elements. Before starting video production, you should think about its visual and audio elements. What type of visual materials can be used in your video?



Video or audio footage that features some event (e.g. demonstration).



Shots of scenes, people, and objects related to your story.



Interviews with characters, witnesses, participants, etc.



People's conversations (a dialogue rather than an interview or a conversation of more than two people).



Dramatized scenes; if something happened in the past and you have no video evidence, you can "enliven" this scene and imitate it with the help of actors. In this case, the spectator should be warned that it is a dramatized version and not a documentary.



Archive materials.



Photos, documents.



Titles and sub-titles. With titles, you can tell your audience additional facts and with sub-titles, you can translate the parts of the video where characters speak a foreign language.



Graphics (e.g. graphic image of statistical data).



AUDIO ELEMENTS

Interview – you can use the voice recorded during the interview with or without image. If you don't want to show the respondent, "cover" his image with shots related to the main topic of the interview.

Comment – A separately recorded voice that can be added over your video during the editing process (think of a TV topic and journalist's voice on it). You can be the story-teller yourself or choose one of the heroes to tell the story.

Natural sound – different types of audio (e.g. street noise, sound of sea waves, etc.) sounds you recorded while filming various objects.

Music – it gives emotion to the video and intensifies accents.

Before starting recording, you should have a clear idea what visual or audio components you want your final video to be built on.

Make sure you've got all these in the bag before going to the field: Camera (fully charged, memory card inserted); A spare memory card; Camera charger; Head-phones; Microphone with a cable to connect to the camera; Tripod.



HOW TO SHOOT A VIDEO

HOW TO HOLD A VIDEO CAMERA

A must rule is to hold it stable and avoid shaking. You can use a tripod that ensures the stability of the camera. However, you don't always have a tripod with you or it is impossible to use it in the given situation. If this is the case, you can use a hand instead of the tripod. Stand firmly on the ground, put your legs apart in a comfortable but stable stand; hold the camera firmly with one hand, and use another hand to hold the front side of the body of the camera and ensure maximum steadiness (See the photo). If you are on your knees, you can bend one leg and tuck the elbow (hand with which you are holding a camera) on one knee (see the photo). If you don't have the tripod, you can use a fence or a wall. It is up to you to choose. Just make sure your camera is not shaking and you are holding it firmly!



HOW TO MOVE WITH A CAMERA

When shooting a moving object, the camera on a tripod can "trace" the object with the help of horizontal and vertical panning (see below) without moving the camera itself (See the photo); there is another alternative too: remove the



camera from the tripod and move it along with the object (see the photo). In this case, you should consider the following:



Slightly bend the knees and move in this position.



Put steps forward carefully to make the image stable. It will be good if you test it before you start recording. In practice you will even be able to walk backwards with a camera in hand.



Ideally, having someone beside you is very helpful to free your way when you have to follow a moving object.



It is also helpful to use a wheelchair or a bike on which you can put your camera firmly and follow the moving object.



Don't forget: To hold the camera firmly and steadily with both hands and avoid shaking!

TRIPOD

A portable three-legged frame on which the video/photo/flip-camera is mounted (for mobile phones, there are special mini-tripods) to keep the camera fixed and prevent shaking.

CAMERA ROTATION

Rotating the camera sometimes creates an imitation of the human eye and head motion. For example, when someone passes you quickly, you turn back and follow him/her with your eyes. The camera can do the same. There are various forms for moving the camera, and we will discuss them in much detail below.

HORIZONTAL PAN

When do we need to move the camera?

In cases where the object/objects cannot be placed in the shot, e.g., when you are recording a demonstration and the crowd is too big to squeeze in one shot, you have three options:

1

Hold the camera in your hands and move with it (moving camera); move it around and show the audience the shooting scene.

HORIZONTAL PANNING

Moving the camera horizontally from left to right.

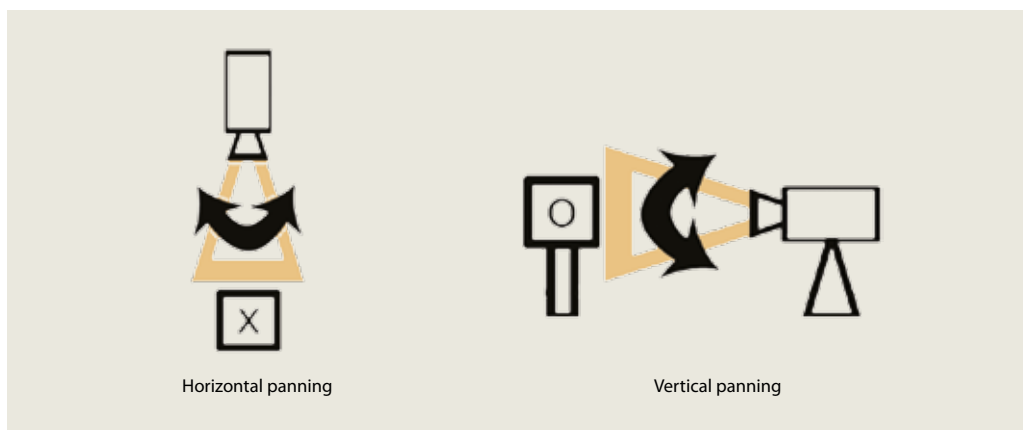
VERTICAL PANNING

Moving the camera in vertical space from bottom to top or vice versa.

2 Take single shots (they will be assembled together to make the whole picture).

3 Move a camera which is fastened to the tripod slowly and horizontally to cover the whole area. In this case, your spectators will see the whole picture in one shot. This type of rotation of the camera is called horizontal pan.

Horizontal pan means rotation of the camera mounted to the tripod in a horizontal condition, rotation from right side to the left or vice versa. Before starting the rotation of the camera, hold it for about 3 seconds and then slowly move the camera horizontally. When you reach the final point (where you want to finish panning), hold for another 3 seconds and only after that you can finish recording. This delay will allow the spectator to fully understand and perceive the shot and the transition will be smooth. If you move the camera immediately or don't keep it stable at the end or beginning, the spectator will not be able to perceive, will be confused, and won't make the desired conclusion.

**VERTICAL PANNING**

The difference between vertical and horizontal panning is that in case of vertical panning, the camera moves on vertical axis, from top to bottom. Like horizontal panning, you will have to slow down for 3-4 seconds before hitting start/stop button. Whether vertical or horizontal, avoid too long panning. Also, it must have a logical beginning or end. You don't need too much pan-



ning as it will tire the audience. If possible, try to show the shooting scene by separate shots and don't use panning at all (or use a little).

ZOOM

Zoom allows you to zoom out or zoom in the image. It is a very good instrument to change the sizes of shots without any movement (see the different size shots). You can use zoom when you want to intensify some detail and show a close-up. For instance, if the first shot shows several objects, by zooming in, you can concentrate on the object you want the audience to pay attention to.

The zoom is also used in cases when you want to show something in space or with the surrounding scene. If you are shooting a participant of a big demonstration and the first shot shows the close-up view of the object,

TRANSFOCATOR (ZOOM)

Allows zooming in and out of the object and changing the size of the shot without moving the camera.

You may have to play different roles in the video shooting process. You may have to be a camera operator, a journalist, an editor, etc. It will be ideal if you work with friends and share the functions (you record and someone else will edit). Working as a group is good for many reasons, but not everybody can afford it. However, having at least one assistant in the shooting process will make your life much easier.

the viewer may get confused and may not understand where the character is. After you zoom out and expand the view, the viewer will see other people around your object and understand that the object is a participant of the demonstration. Similar to panning, it is good to slow down and hold before starting or ending Zoom in/Zoom out (at least three seconds). Don't play with a zoom!

Frequent use of the zoom may make the viewer seasick. Zoom is irreplaceable when you cannot approach the object but want to record him from close-up. However, try to avoid the process of "zooming in" to be too evident in the final video.

Think of other options too. You can always find an alternative to zoom, such as changing the location of the camera.





FOCUS

Almost every camera has an auto focus mode, i.e. the camera can correct the focus on a selected point or area in order not to shoot an obscured image (See the photo). Auto focus is very convenient when you have no time to correct the focus manually. If your camera is in auto focus mode, it will do the job for you. However, please consider that if you totally rely on auto focus and do not use manual focus mode, be ready for surprises. For example, let's say you are shooting someone who is moving in the street with some other people and your camera is in auto focus mode, the focus is corrected on your target object (See the photo). However, if in the recording process, someone else passes near the camera, between the object and the camera lens, the focus will automatically shift to a new person and your target object will stay unfocused (see the photo). Therefore, it is highly recommended to use manual focus and apply auto focus only when you have no other choice. Auto focus is good and effective if there is no motion in the shot. At the same time, don't forget that setting the focus manually is not easy and needs some practicing.

AUTOMATIC FOCUS

After activating this mode, the camera will automatically correct the focus on the object.

MANUAL FOCUS

Adjusting the focus of the lens by hand, manually. The object recorded without the focus will be obscure.

The camcorder has an automatic mode for exposure regulation, which means the camera “analyzes” the light in the shooting area and makes a “decision” whether to open or shut the diaphragm and allow as much light as needed to get exposure with optimum light.

EXPOSURE (EXPOSURE)

In the conditions of bad lighting, the image is dull, and it is hard to differentiate the details. If the light is excessive, the image is too light and it is hard to differentiate contours of the object as if all objects in the shot are the same. Therefore, it is extremely important to have moderately lit shots. To avoid poor or excess lighting, you must control the amount of light flowing in the camera. You can do this with a diaphragm.

The video camera lens has in-built diaphragm that acts like an iris of a human eye. The diaphragm widens and narrows to allow only the required amount of light through the aperture hole/pupil (See the photo).



The camcorder has an automatic mode for exposure regulation, which means the camera “analyzes” the light in the shooting area and makes a “decision” whether to open or shut the diaphragm and allow as much light as needed to get exposure with optimum light. In case of excess light, the diaphragm will shut (narrow) and only a little amount of light will enter the camera. But if the light is weak, the diaphragm will open (widen), and the light will flow into the camera.

Exposure can also be managed manually. If you set the camera to the relevant mode, you will be able to control the diaphragm. But if you are a beginner videographer, leave your camera in automatic mode.

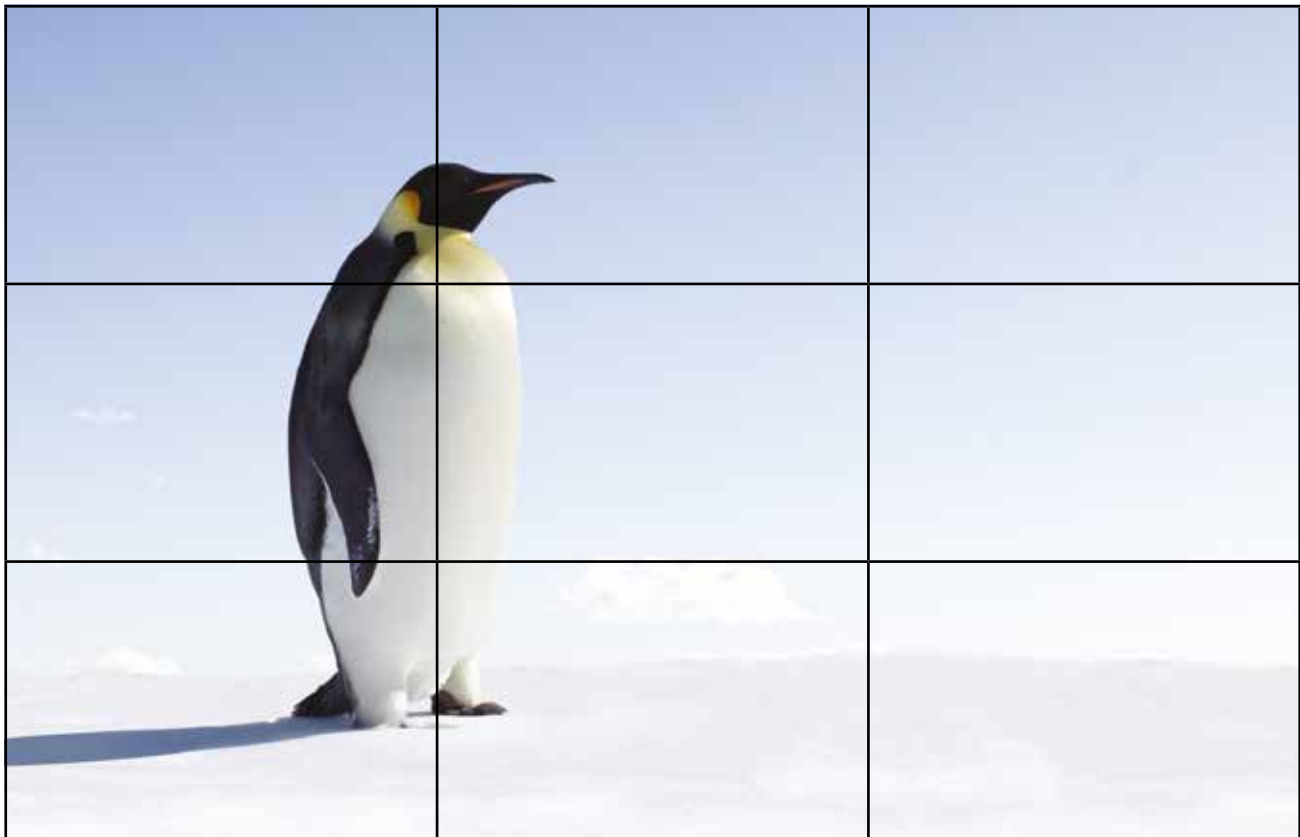


WHITE BALANCE

You might have noticed journalists standing in front of the camera with a white paper and TV operators adjusting something in the camera. They are regulating the white balance to ensure that the white paper appears “white” and exhibits no colour cast. The footage should have exactly the same colours as in reality.

The majority of camcorders have an automatic balance mode, which means you don’t have to worry about setting the balance, the camera will do it for you.

With time and practice, you will move to manual mode (if your camera has that option) and before each shooting, like TV operators with a white paper, you will tell your camera what white colour is!



COMPOSITION OF THE SHOT AND “RULE OF THIRDS”

Let’s imagine you are shooting a horizon, what will the eye catch first? 1. Horizon, if it is in the very center (See the photo) or 2. Horizon if it is in the upper or bottom third of the shot? (See the photo)? By the Rule of Thirds, an image should be imagined as divided into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines (See the photo) and that important compositional elements should be placed along these lines or their intersections. This rule is often used in art, photo or video production. Proponents of the technique claim that aligning a subject with these points creates a very positive and pleasant composition.

You can use this rule for the interview too. Don’t place your respondent in the middle of the image but in its left or right side (See the photo)

After some practice, you won’t have to think much regarding the image composition, you will act by intuition. But it will be good to keep the Rule of Thirds in mind.

DIFFERENT SIZE SHOTS

Why do you need shots of different sizes?

The camera is often called a “viewer’s eye”, but it is probably more the “eye” of a camera operator than of a viewer, because it is the camera operator/film director/editor who decides what to show on the screen. The viewers will see what these people will choose for them to see.

Therefore, a professional camera operator knows what shots to choose and how to help the viewer perceive the events maximally closer to the reality.

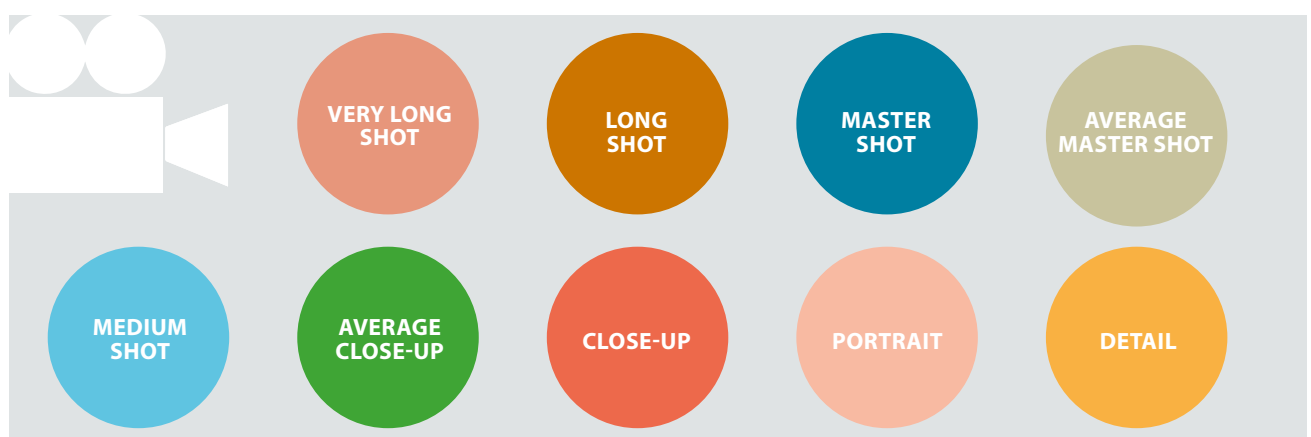
In a new environment, the human gaze keeps jumping from one object to another and paying attention to some details to orientate in the space and ongoing events.

That’s why different size shots are needed: to show the audience what’s going on the screen as quickly as possible (like in real life); to help them adapt to the new environment!

Long shots are used to emphasize the scenery or the location (as much as we are interested) around the subject and to identify relationships among different objects.

Whereas, the extreme close-up will tell you about the nature of each object, a scene with long shots makes it easier for viewers to perceive the event as a whole. Exactly as it happens in real life!

These are the types of shots and the type depends on which part of the object fell in the shot:



If you have to shoot a video from a car, it is better to hold the camera in your hands and shoot a video from the open window. Do not lean on a car window or chair as the vibration will spoil the video.

Different Size Shots



Source: www.learnaboutfilm.com/filmlanguage/shotsize/

HOW TO RECORD A GOOD INTERVIEW

Success of any interview greatly depends on the respondent. There are people who are good at telling stories while others do not have that skill. However, if you as an interviewer ask correct questions and lead the interview in a correct direction, the success will be guaranteed even if the respondent cannot properly express himself.

The technical part of the interview is as important as the content: quality of sound and image.

A MUST RULE BEFORE GOING TO RECORD THE INTERVIEW:

Test the recording equipment! Record yourself, a friend, or a family member. Make sure it works well. For sound control purposes, it is good to always have the head phones connected to the camera. This way you will notice any strange noise you didn't pay attention to before the interview. Check the source of the noise immediately and if possible, remove it from the recording area or change the room/place.

However, in cases when the source of the noise cannot be removed or you cannot change the location (e.g. you are interviewing someone at a demonstration and the interview is accompanied with street sounds and people's noise) these are natural sounds and at some point, they even match the interview recorded in the street. In order to make sure the respondent's voice is clear (at the background of the noise); it is critical to hold the microphone correctly.

HOW SHOULD YOU HOLD THE MICROPHONE AT THE INTERVIEW?

The microphone must be held 18-20 cm distance from the respondent. Don't put it on the table! When you ask questions, the microphone must be directed to yourself (to record your question with a good quality) and then to the respondent, while awaiting for the answer. Also, before recording the interview, ask the respondent to delay the answer for a few seconds (to give you time for diverting the microphone).

EXTERNAL MICROPHONE

Camcorders, cameras, flip-cameras, or mobile phones have in-built microphones. An external microphone is a device that can be connected to the camera through a special cable (there are cable free microphones too – radio microphones). They allow recording of a high quality voice.



WHERE IS THE BEST PLACE TO RECORD THE INTERVIEW?

Avoid big and empty areas. For instance, a kitchen is not the best place for an interview because it has many smooth/polished surfaces that may reflect the sound. The living room with a carpeted floor is a better choice.

Often the room where you are recording the interview is full of different things that can cause background noise. Make sure the door is closed. Ask the respondent to switch off the air conditioner and/or the telephone.


Control the sound during the interviewing process (with head phones). For example, if you discover that the respondent's necklace or bracelet is rattling and making noise in the headphones, immediately stop recording and ask the respondent to take it off. Try not to record the interview if the TV or radio is on!


Prepare the equipment as early as possible. Test it once again on site to avoid worrying about the equipment and fully concentrate on the respondent and his/her answers.


HOW TO BEGIN THE INTERVIEW?


Try to begin it with simple questions. Ask the respondent to introduce him/herself: name, surname and position, location and date. Stay silent when the respondent is speaking. Simply nod your head when you want to agree with the respondent. Avoid any verbal expressions.

DURING THE INTERVIEW:

 Make sure the camera is recording. Don't forget to press the RECORD button! (It may sound foolish, but many beginner videographers forget it).

 If you are unhappy with something, start recording again. For instance,, if your respondent cannot properly articulate his problem or issue, give some time and chance to start telling the story all over again. It is normal to record a few (more than two) shots.

 When the respondent is speaking, try to look into his/her eyes and to show that you are interested.

 Don't change the topic if you see the respondent gets excited and emotional. Probe the respondent allowing him/her tell you as much details as possible. However, if you think the respondent is getting carried away and his speech is becoming boring, ask some other questions and change the subject. At the end of the interview, before turning the camera off, ask the respondents if s/he wants to add something.

It is recommended to select average close-up or close-up shots while recording an interview.



EDITING

Editing is a process when different segments/components of the video (visual footage, sound, text, music) are transformed into one whole film that leads the viewers to a desired conclusion.

Editing, as a rule, is the most labour-intensive stage of the video production. No matter what you are editing, a full-length fiction or a documentary, the footage is usually much bigger than the final product. For a 10-minute video, you may have 250-minutes of footage and even with this huge material, you may miss something very important. There are also cases

when footage is too little and not enough. This is another headache because you must do your best to reasonably use what you've got. You may be shooting some event non-stop for many hours, but with the help of a good editing, you may put everything you want to say into a few minutes if not seconds.

Before starting the editing process, you must be clear what your video wants to say and how to say it, who your characters will be and how you will present the topic, what will be the structure of your film and what episodes it will consist of, and how the story will develop.

The editing process consists of the following stages:



The editor goes through the raw video and audio material collected on the shoot (sorting them by names is highly recommended for ease of work at later stage).



Writing a film script which includes what you will start the film with, what episodes you will have and in what order, whose interview and what part of the interview will be shown.



Preparing a rough cut of the film.



Working on the rough cut – show it to your friends to get some idea about how clearly your message is conveyed.



Creating the final cut of the film (title, subtitles, music and special effects (if needed)).

Editing takes much time. For 5-12 minute film, you will need on average 3 weeks, and for 20-minute film, as much as 4 weeks.

Before starting the video production process, you should figure out how you will edit the footage. Knowing the major principles of video editing is critical for the final video to be smooth and to avoid so called Jump Cuts.

It is recommended to plan video editing process before shooting. If you plan in advance which shots you will use in your final video it will make editing process easier.

While shooting the moving object it is not necessary to keep this object always in the center.

EDITING VIDEO ACCORDING TO THE SIZE OF SHOTS

As it turns out, human eyes notice when shots change if their sizes are too different from each other. For example (See the photo), how does it look when a medium shot is changed by a master shot? Not quite good! The reason is that there is a slight difference between the sizes of the shots and there is an impression that nothing has changed on the screen. Consequently, it is not painful for the human eye when such shots are combined (See the photo).



Now let's have a look at the second option (See the photo). In this case, the close-up shot is followed by the medium shot that is perceived by the human eye without any tension. The difference between the shots is optimal!



Please consider that the difference between the size of the shots shall be significant, but not too big, because there is a risk that the eye will not catch the link between these two shots and the viewer may not guess that it is only one object on the screen (See the photo); e.g. in case of the transition to the extreme close-up.



Human eyes will perceive well transition from a close-up to a medium shot or vice versa; or from master shot to the first medium shot.

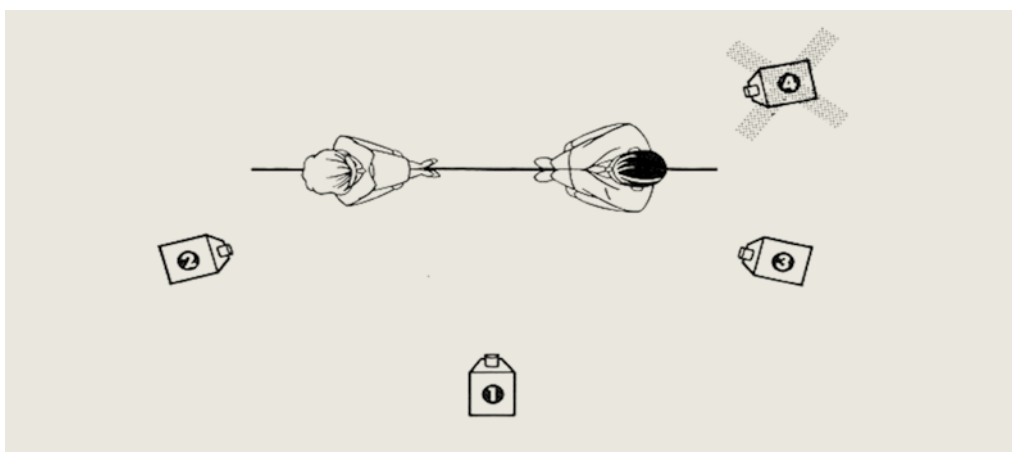


Source: www.videomaker.com/article/14564-the-180-degree-rule

VIDEO EDITING BY ORIENTATION IN SPACE

Let's imagine we want to shoot two people who are talking to each other (See the photo #1). Where do we place the camera? How and from where to shoot the dialogue scene so that the spectator looking at the screen could perceive their surrounding space exactly in the way it is in reality?

The principle rule for recording the dialogue scene is the following: when we have two interacting objects (in our case, a dialogue of two people we want to shoot), shooting should be made from one side of the line connecting them (See the photo 2).



Let's return to our example. We have already recorded a dialogue between two people and have arranged the shots by order (as seen on the third photo). Have you noticed how three shots are taken from one side of the line connecting our characters? It is more comfortable for the viewers to perceive the whole picture.



Now, let's discuss the second case (See the photo), where the line is broken in the second shot and the camera has crossed the line connecting the objects.



In the first shot, the viewers see that two people are sitting and talking in front of each other. The second shot shows opposite, the first character who was on the left side of the first shot is now on the right side in the second shot. After seeing the third shot, the viewer will have an impression that both characters are looking in the same direction. This is not a logical development and it confuses the viewers. Therefore, keep in mind that it is wrong to cross the line connecting the objects.

EDITING BY MOTION IN THE SHOT

The film editor should also consider the direction of the movement of the shot object. This is the rule you need to follow here: a moving object shall be recorded from one side of the axis going through to the direction of the object's motion (See the photo).

For example, let's imagine you want to shoot a man who is walking in the street. In the first shot, the man is moving from the left to the right side (see the photo). In the second shot, the size of the shot has changed but the object is moving in the same direction (left to right) (see the photo), i.e. the line going through the direction of his motion is not crossed. This way a logical effect is created and the viewer easily understands the situation.



But if you record the second shot from the second side of the street (in this case, the line through the motion of the object will break), the object will be moving from the right to the left hand side (See the photo) and the viewer will have an impression that the object changed direction and moved to the opposite side. Based on all the aforementioned, it is important to make sure that the motion of the object in the shot corresponds to reality and doesn't confuse viewers.



If it becomes necessary during film editing process to connect two shots of the object moving in different directions, use front view of the object for connecting these shots.

You can download a demo version of Final Cut Pro X from this link: www.apple.com/finalcutpro/trial/. It is a 30-day free trial.

The latest 30-day free trial version of Adobe Premier Pro can be downloaded from the link www.creative.adobe.com/products/premiere.

CHOOSING THE VIDEO EDITING PLATFORM

Before selecting the video editing program, please check your computer programs to make sure that you don't have it already, because if you are a PC user, you might have Windows Movie Maker which is simple and cheap!

If you are working on Mac, you can use iMovie; it is very simple and cheap software like Windows Movie Maker.

There are some other online platforms available on the market:

For example, Kaltura, video editing software.

Professional video editing programs:



Final Cut (its latest version – ExpressPro) for Macintosh.



Adobe Premiere Pro for the users of Macintosh and Windows.



AVID – for Macintosh as well as for Windows users.

Please consider that professional editing programs (licensed) are expensive and video editing may turn out to be very difficult if you are a beginner.

TECHNICAL SUGGESTIONS

HOW TO EDIT A VIDEO IN WINDOWS MOVIE MAKER?

Windows Movie Maker is a freeware video editing software that offers the capacity to create and edit videos easily and quickly. You can use video content, photos, your voice, or music to make a movie in this software.

If you are using a PC, it should already be included in your computer programs. Open Start, type Movie Maker in the search window and open the program.

On the photo (#1) you will see the program interface this is how it looks. It consists of several components and we will discuss each of them in more detail.

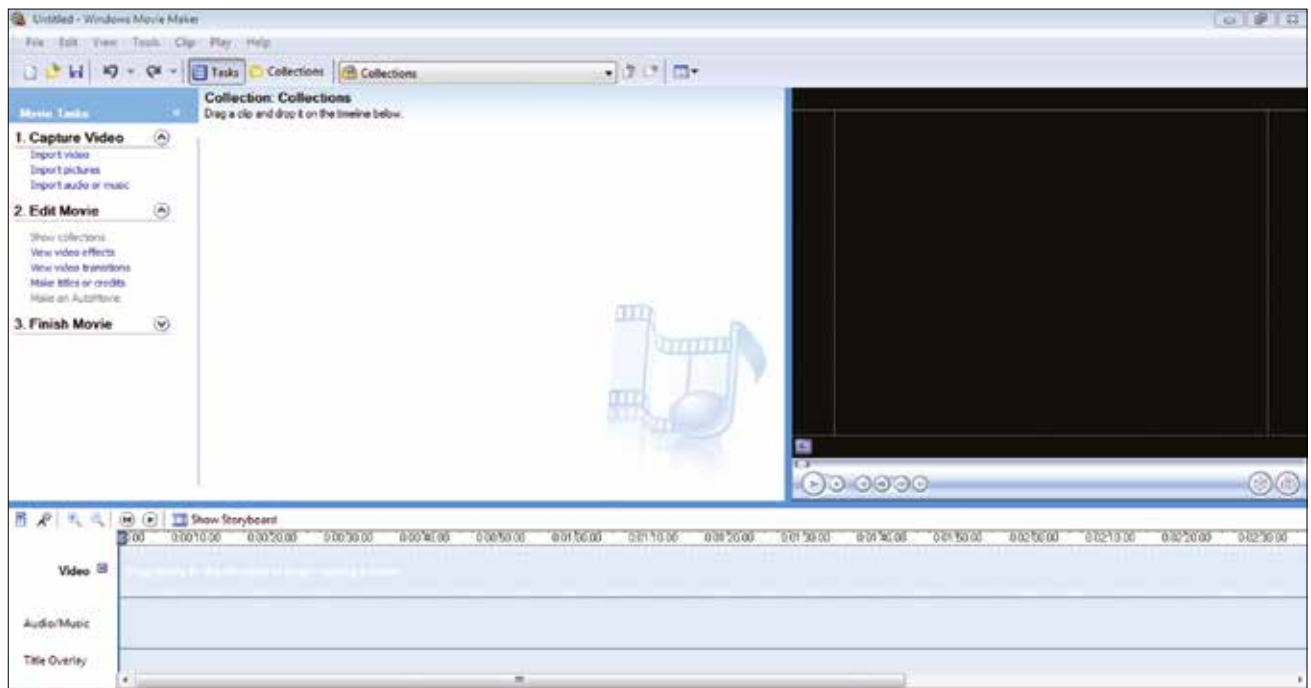


Photo #1

TIMELINE

Timeline is a main work place in the Windows Movie Maker. Timeline is where (photo #2) you put video, photo, or music content you want to edit. The video, photo, or audio material will be arranged from the left hand side to the right.



Photo #2

(+) magnifier and (-) reducer functions (both on the right corner of the upper side of the timeline) allow the user to magnify (each detail will be seen) (photo #3) or reduce/trim the footage (photo #2).

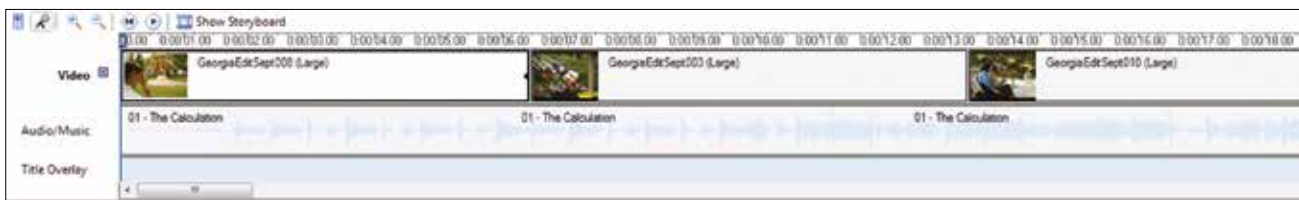


Photo #3

If you want to see the shots arranged on the Timeline, press PLAY (photo #4). The image will be seen in the window of the monitor (on the right upper side of the timeline – see more details below).

If you want to record your own voice, use the Microphone (photo #4) icon and click it to record the voice. You can regulate the level of the voice (see below)



Photo #4

MOVIE TASKS, COLLECTIONS AND MONITOR

There is a window on the upper, left hand side of the timeline (photo #1). Movie Task, in the middle–Collections, on the right side–Monitor.

Movie Task (photo #5) allows you to choose the task: Import Video, Import Photo, Import Audio or Music, Edit Movie or Finish Movie.

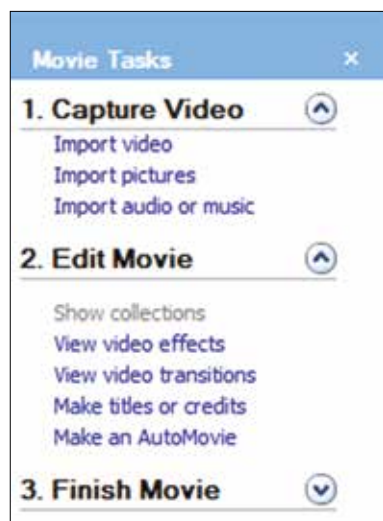


Photo #5

In the middle window – Collections shows all video, photo, or audio files you want to use in the editing process (Photo #6).



Photo #6

On the monitor, you can see all the material arranged on the timeline (photo #7).



Photo #7

HOW TO OPEN A PROJECT

Let's start from the first step. Open a folder in the computer to save all the files you need for editing (video and photo, any audio, music, also project). Let's tentatively call it TEST. The next step will be opening a project in the Windows Movie Maker. Save it in the same folder (TEST):

1. Open – Windows Movie Maker, then open – File and choose New Project.
2. Again – File and Save Project As; name it and save in TEST folder.

IMPORT OF VIDEO, PHOTO OR AUDIO FILES INTO THE PROJECT

1. To import video into the Movie Tasks window (photo #5), choose Import Video. For photos – Import Photo).
2. Find the TEST folder where you saved all video files, choose the desired video and click Import.

The video imported to the project will appear in the Collections.

3. The same will be done for importing photo or audio.

After you import all files in the project, it is time to start editing.

EDITING

Move all videos and photos from Collections to Timeline in the order you want to have in the final video. You can change the order and rotate videos or photos within the timeline if you don't like it.

If you want to cut video on timeline:

1. Use cursor to stop the blue vertical line at the place where you want to cut the video (photo #8).

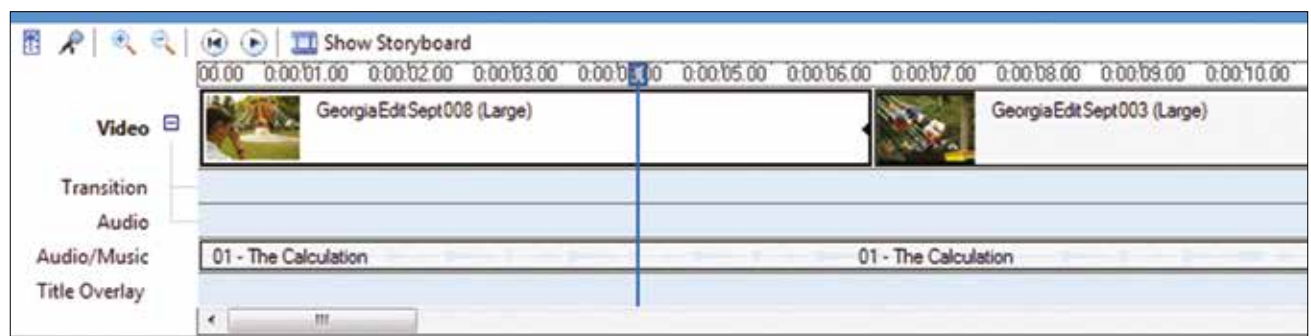


Photo #8

2. Enter the Clip and choose Split. The clip will split into two parts (photo #9).

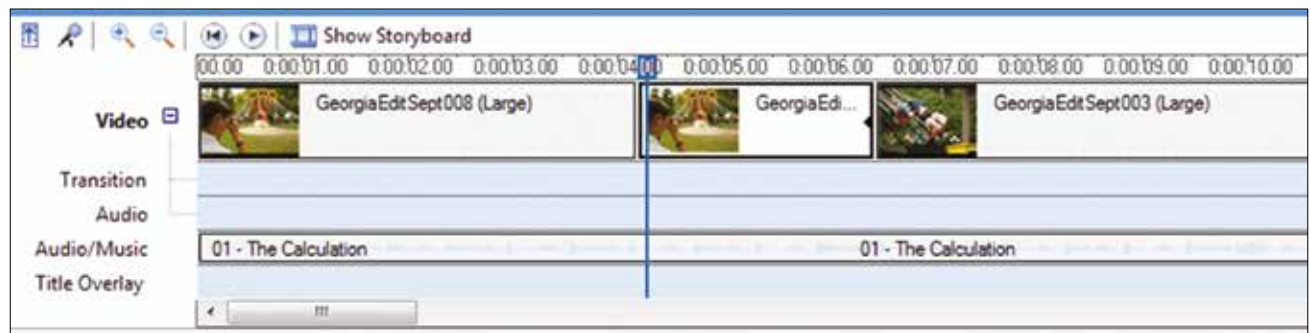


Photo #9

Now you can act as you like. If you want to delete one of the parts of an already split clip:

3. Choose the clip you want to delete and press Delete.

CHANGING THE LENGTH OF CLIPS

If you want to shorten any of the clips:

1. Choose the clip you want to change.
2. Move cursor to any of the ends, red arrows will appear on the screen. Move them to your desired level and the length will change itself.

TITLES

With Windows Movie Maker you can add titles and subtitles to your video:

1. Choose Make titles or credits in the list under Edit Movie in the Movie Tasks window (photo #10):

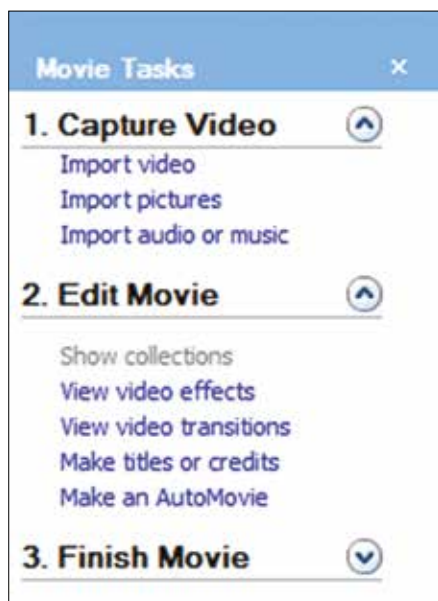


Photo #10

- The window will open (photo #11) and give you a choice. If you want the title to precede any of the clips (video or audio), choose – “title before the selected clip” and if you want the title to be written at the beginning of the project, choose – “title at the beginning”. For ending titles, choose – “credits at the end”.



Photo #11

- Choose the relevant option, e.g. title at the beginning of the video. You will see a right-angled window where you print your text and it will come up on the monitor immediately (Photo #12).

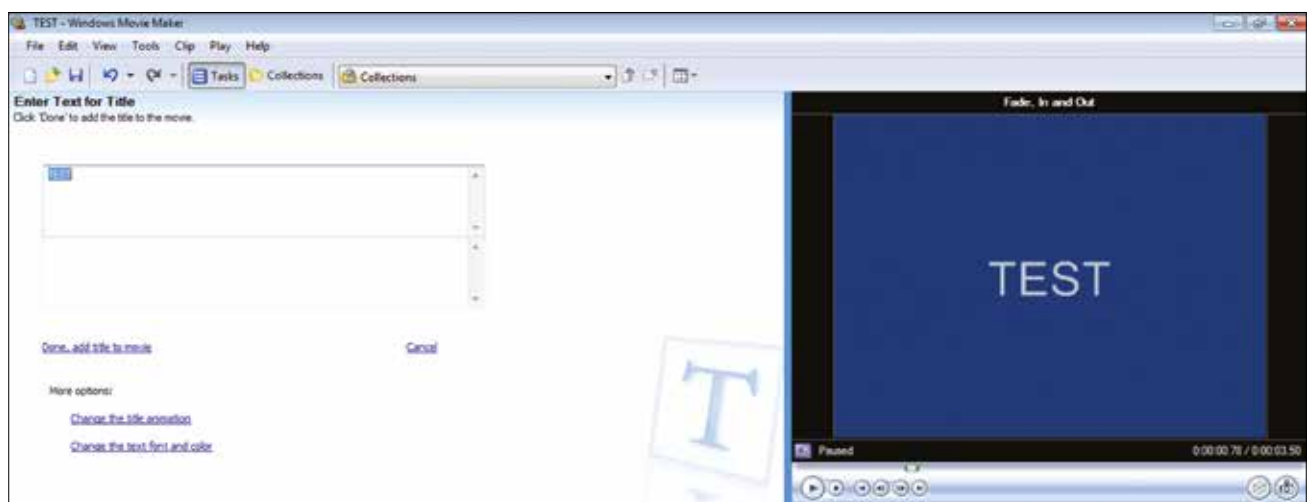


Photo #12

4. You can choose the size, font, and color of titles. Then click on Done, add title to the movie, and it will automatically drop in the project (Photo #13).

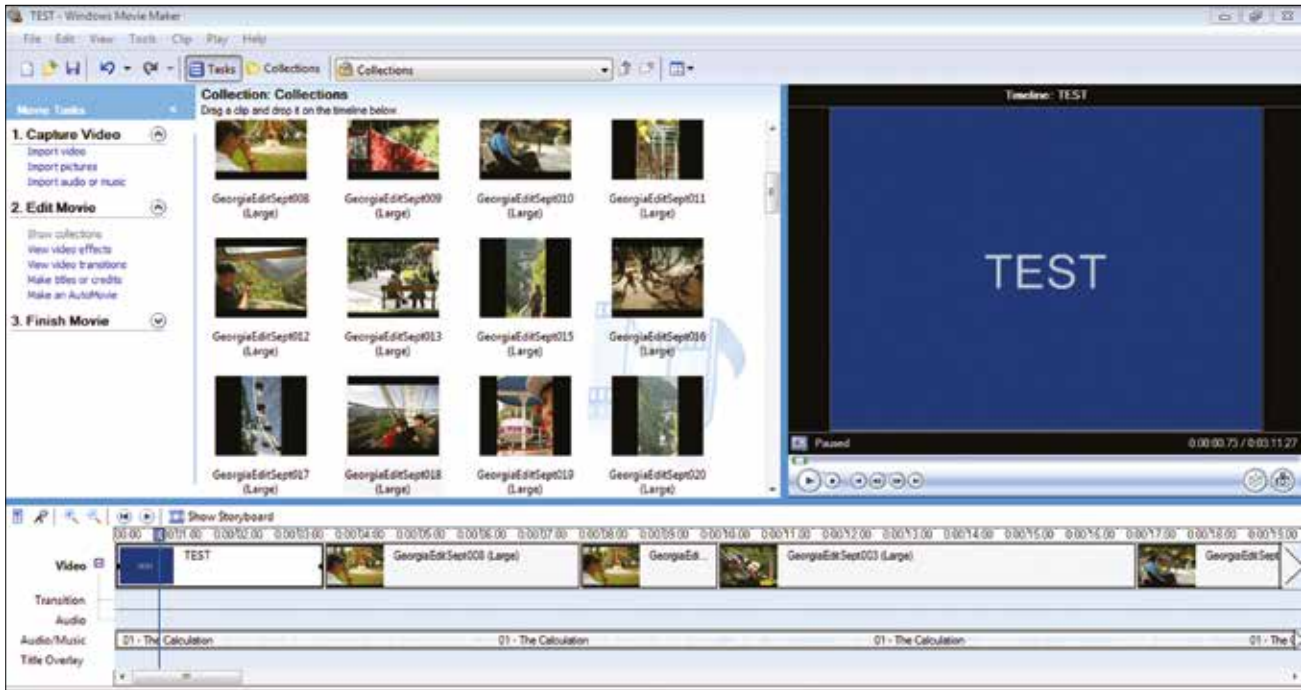


Photo #13

NARRATE THE VIDEO

Windows Movie Maker allows you to narrate your video footage. This is what you need to do:

1. Timeline – place the blue vertical line where you want to put narration.
2. Press Microphone icon in the upper left side of the TimeLine (Photo #4).
3. The window will open (photo #14)



Photo #14

4. Begin recording – Start Narration and choose Stop Narration after it is finished. Name the audio track and save it in TEST folder. Later you can replace or cut audio tracks automatically added to the timeline (exactly in the same way as in the case of video clips).

FINAL PROJECT

The project is finished and it is time to save the edited video in your desired format:

1. Open the window – Finish Movie (to save the video) in the Movie Task (photo #5).
2. Choose – Save to my Computer.
3. Name the final folder and indicate the folder where you want to save it (photo #15).

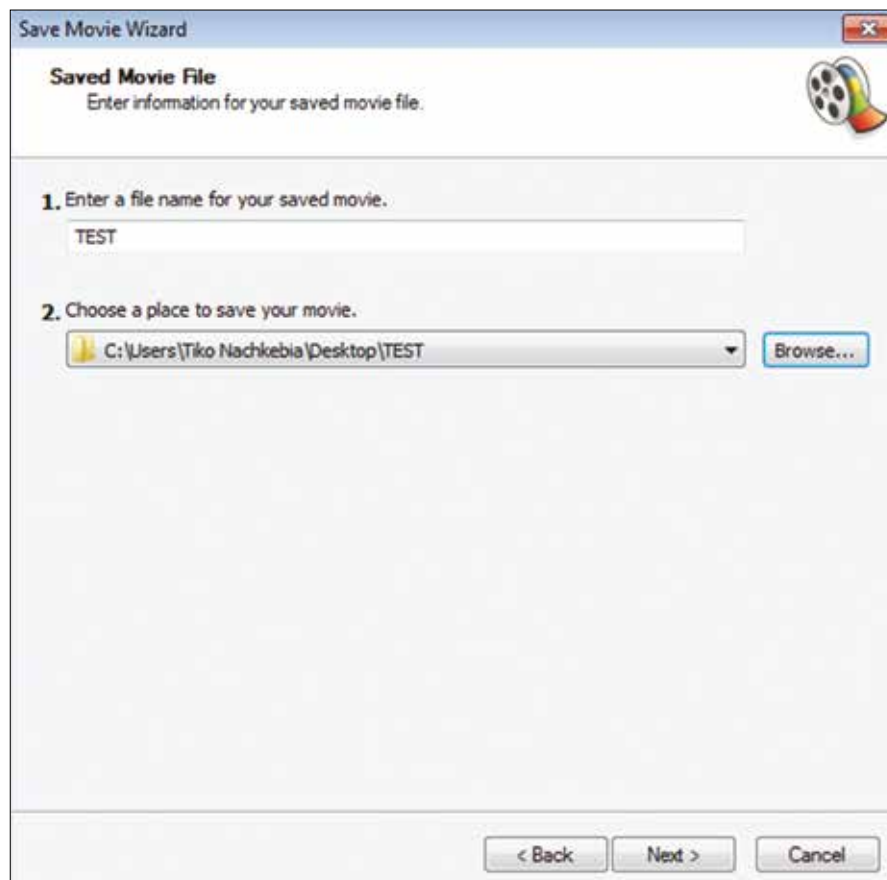


Photo #15

4. Move to the next stage by clicking NEXT and a new window will open (Photo #16).



Photo #16

5. Use NEXT again and then FINISH (photos #17,18).

6. You cannot make changes to the project once you save the final version. If you want to change something, you will have to open Windows Movie Maker project (you saved it in TEST folder) and add relevant changes.

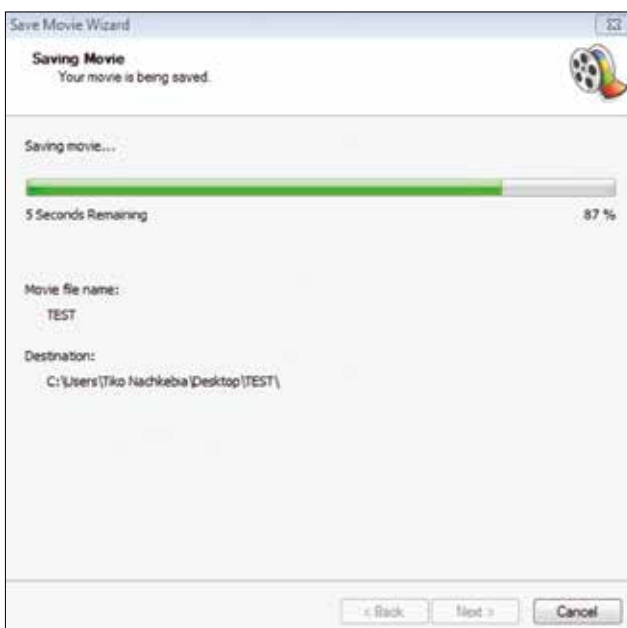


Photo #17

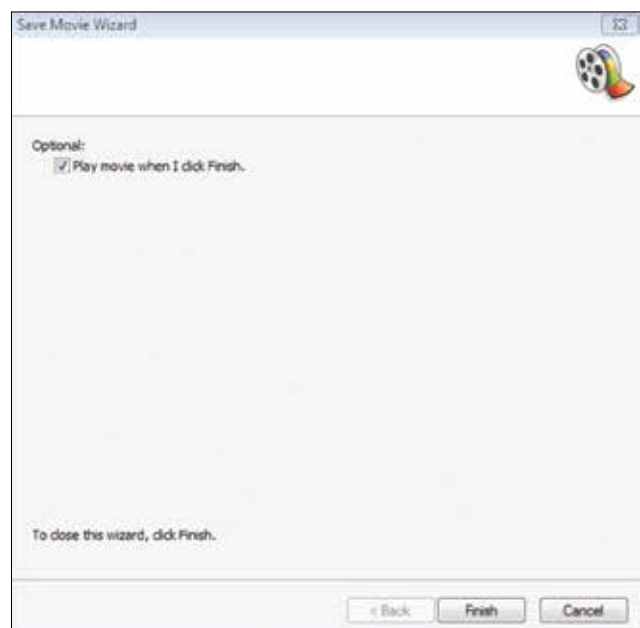


Photo #18

CHAPTER SUMMARY:

In the third chapter, we discussed all technical equipment and software for video production. We learned about the advantages and disadvantages of each of them and talked about the meaning of focus, exposure and balance; we also discussed shots of different sizes and how to edit the footage or tell the story through shots.



Think of advantages and disadvantages of each technical equipment option or software for the shooting. For instance, a digital camcorder is more expensive, but it offers high quality image and sound. Normally, the quality of sound and image is low if taken by a digital camera and flip-camera, but they are small in size and attract less attention. The same can be said about the mobile phone – it is always with you and allows you to quickly react at times of need.



Wherever possible, use the external microphone rather than in-built microphone of the camera.



Before starting the video shooting, it is important to figure out what video and audio elements the film will be made of. Plan the shooting accordingly.



Keep the camera fixed and stable while shooting. Tripod is very helpful if you can use it.



Ensure the stability of the camera if you have to move along with the object. Make hard steps (slightly bended in knees), and hold the camera with both hands. Avoid shaking.



Wherever possible, always try to show the shooting area with a few separate shots that will be combined at the editing stage. However, if you don't have time, apply horizontal or vertical panning. Keep in mind that frequent use of panning may make the viewer sick.



Use translocator (zoom in and zoom out) when you cannot reach the object or move the camera.



Use automatic focus mode when you have no motion in the shot or you have no time to use manual mode and correct the focus manually.



Every time you start shooting, correct the exposition, balance and focus.



Don't forget to shoot different size shots for ease of editing because you don't want the final cut to be boring and dull for the viewers.



Check recording devices before going to the interview. Make sure you've got everything. Test the equipment to avoid surprises.



Before recording the interview, check the area and get rid of any potential noise (e.g. turn the mobile phone, conditioner, TV set, etc. off).



Look at the respondent during the interview. Make him/her feel you are interested.



If the respondent cannot properly express his/her ideas, give some time and ask to try again.



In the editing process, it is important to consider the basic principles of film editing (editing by size of shots, by orientation in space, motion of shots, etc.) to make sure that the edited video is not unclear and confusing for the viewers.

EXERCISES:**1. FILM DECONSTRUCTION**

Choose your favourite movie (fiction or documentary), watch it once again, and try to “split it into audio-visual components”. Think what elements the film is based on. Also think about the importance of each of them – how does each component complement the whole film?

2. INTERVIEW

Before recording the first interview, please do the following practical exercise (it is better to do it in the group where each member of the group will separately shoot one interview).

Choose your friend or a family member as a respondent. Select a simple topic (e.g. unforgettable memories of childhood) and start shooting.

Think about the visual side of the interview: recall different size shots (for the interview it is better to use medium or close-up shots); don't forget Rule of Thirds and holding the camera lens at the level of the respondent's eyes; don't forget to regulate the sounds with head phones; get rid of any source of noise or change the shooting area.

Ask the respondent to introduce himself at the very beginning.

Don't ask questions to which the answer can be “Yes” or “No”.

When the respondent gets excited, probe him/her and get more details before changing the subject.

Ask 5-8 questions.

Discuss the footage in the group:

1. Analyze whose interview was the most interesting and memorable.
2. Why was it interesting?
3. Analyze the technical aspects of the interview. What mistakes did you make? What could you have done to avoid them?






3. „THE STORY TOLD BY 5 SHOTS“

Do this practical exercise in the group. Each of the group members has to tell one story with 5 shots (e.g. show the “dangerous underground pass”). Length of each shot shall be a maximum 5 seconds. Shoot different size shots and don’t forget the shot composition. Don’t use any interview or comments.

Edit the footage and discuss with the group:

1. Whose footage expressed the message best of all? Why?
2. Analyze the technical part: how well were the principles of film editing considered at the production or post-production stages?

VIDEO DISTRIBUTION PLATFORMS

-  **PLANNING AND IMPLEMENTATION OF VIDEO DISTRIBUTION STRATEGY**
-  **COMPARATIVE ANALYSIS OF VIDEO DISTRIBUTION PLATFORMS**
-  **SOCIAL MEDIA**
-  **CHAPTER SUMMARY**
-  **EXERCISES**



CHAPTER IV

VIDEO DISTRIBUTION PLATFORMS

Chapter IV will review various video distribution platforms that can be used by civil journalists or advocacy groups who are mobilized to support some cause, either human rights violation or some other problems. The video can be distributed through traditional media, physical distribution, public screenings, or online distribution.



PLANNING AND IMPLEMENTATION OF VIDEO DISTRIBUTION STRATEGY

Our efforts to make a good video, to expand the topic, to tell the story, and to change something will not be successful and productive if the video is not delivered to the relevant audience, i.e. people who we want to reach our voice

to. Therefore, one of the most important phases of video advocacy is planning the strategy for distributing the advocacy video. As with any job, preplanning means doing half of the job before you begin. There are a number of steps to consider for the planning process:

STEP 1: DEFINING THE TARGET AUDIENCE

At the first stage, it is extremely important to identify the target audience. Who do we want to react to the advocacy campaign? Who do we want to see our video? The video is not always for a wider audience but for people who can change and resolve the problem. Of course, for public awareness purposes, the video must be seen by as many people as possible and internet, public screenings, or local television are the best tools for that. However, we may choose a different strategy if we think that we will achieve the desired outcome if the video is seen by a more targeted group, like, for instance, members of the local government.

STEP 2: DEFINING THE VIDEO DISTRIBUTION PLATFORMS

There are a number of platforms for video distribution. Deciding on the right one is made based on the results of the first step. You may want to choose one or many platforms depending on the size of the target audience.

1 PUBLIC SCREENINGS

In this case, the video is distributed through public presentations either at school or university, local cinema, theatre or cinema festivals.

2 COPYING/DISTRIBUTION

The process includes copying and saving the video on discs or other devices for distribution, sale, or dissemination purposes.

Like in any job, preplanning means doing half job. Therefore, one of the most important phases of video advocacy is planning the strategy for distributing the advocacy video.

It is important to consider all small details while planning the budget. You might need to find additional funding in the process of campaign implementation.

3 PRIVATE SCREENING

A private screening can be held for the direct decision-maker, as in a state ministry or department or as part of an argument during a court session.

4 TELEVISION

Video is broadcasted on local or national television channels in the form of news or a documentary. Sometimes video advocates may use radio stations if the audio part is of good quality.

5 INTERNET AND SOCIAL MEDIA

Internet is probably the most flexible platform for video distribution. Internet offers many platforms for distribution, live streaming (live broadcasting), popular websites, blogs, social networks, newsletters, and many others. In many cases, the content is uploaded by people directly from their mobile phones.

STEP 3: PLANNING/BUDGETING

Strategy development for the video distribution requires budgeting efforts. Even though copying/distribution can be the most efficient activity, not all budgets can afford it. Therefore, some measures must be taken to get money and select the strategy that is financially affordable. Our final goal is to achieve the maximum effect with minimum expenses.

Even a small detail matters during the budget planning. For instance, if you are holding a public screening event, you will have to think about the venue and equipment rental fees, chairs, coffee and tea breaks. Try to show the video to potential donors too since sometimes ordinary citizens or organizations get interested and may provide financial support in the form of donation or by buying the video.

These are the basic questions at the budgeting stage:

HOW LONG WILL YOUR CAMPAIGN LAST?	HOW MANY COPIES DO YOU WANT TO DISTRIBUTE? HOW MANY TIMES WILL YOU SCREEN THE FILM?	HOW DO YOU THINK THE VIDEO WILL BE DISTRIBUTED AND WHO WILL GET IT (NATIONAL, LOCAL, INTERNATIONAL ADDRESSEES, BY POST OR PERSONALLY)?
CAN YOU ALLOCATE EXPENSES OVER TIME PERIODS AND FIND ADDITIONAL SOURCES FOR THE CAMPAIGN?	HOW CAN YOU REDUCE COSTS?	WHO CAN HELP YOU RAISE FUNDS?

STEP 4: IMPLEMENTATION OF THE VIDEO DISTRIBUTION STRATEGY

To implement the distribution strategy, you should consider what resources you have. Together with financial resources, you will also need human resources, time management, and organizational skills to find relevant contacts and reach some agreement with them.

It is recommended to select a project manager who will lead the team and coordinate the activities of each staff member or participant.

STEP 5: CHANGES IN THE STRATEGY

Quite often, the strategy plan and goals may require some change or modification. It depends on the particular case. Sometimes you may discover new circumstances or learn about information that will completely change your plan.

Don't be scared. It is okay to change the plan. You may find better audiences for your video or a better strategy for video distribution.

STEP 6: ASSESSMENT OF THE VIDEO DISTRIBUTION STRATEGY

If the strategy is relevant and thoroughly selected, you will have a lot of local individuals or groups involved in the video distribution. There have been many cases where some organizations or decision-makers who were also the

recipients of video letters responded to the problem urgently and efficiently. Sometimes central mass media gets interested in the video and spreads it countrywide. Therefore, with a well-planned strategy, you may achieve an additional indirect effect and loads of people may learn about your video and the problem you raised.

COMPARATIVE ANALYSIS OF VIDEO DISTRIBUTION PLATFORMS

Let's discuss the distribution platforms in more detail. Please keep in mind that some of them are rarely used these days because most advocacy campaigns mainly use internet and social networks. Although the internet is used by only slightly more than a third of the Georgian population, it is up to you what channel you will use, traditional media or internet. If you go for internet, your audience will be limited although there is a chance that mass media will get interested in your initiative and roll it out to its audience.

1. PUBLIC SCREENING

One of the ways of video distribution is public screening i.e. a presentation for some specific group of people (school, university students), also film festivals, local cinema theatres, etc. Large-scale public screenings are helpful if the video concerns issues of political or state interest. It is recommended to hold public screenings at a location where you already have some audience and interested people. You could, for instance use the assistance of your partner organization.

Determine your target group accurately; this will help you to develop the best strategy for video distribution.

What are the advantages of public screening?





Maximum effect with limited budget. All you need is to find a good venue and invite local people.



Public screening may transform into a very interesting discussion



-  A public screening is a good opportunity to get direct feedback from interesting people, hear their views about the video and the problem.
-  At a public screening, you can ask your audience for their assistance – to make a donation, to buy a t-shirt, or call for a particular action plan.







Public screenings can be arranged as part of local events, like participation in a short-film festival organized by one of the universities or some other festivals in the city. This will save your time for finding an audience.

There are some factors that are recommended for consideration before selecting the date for the public screening. The presentation day should not coincide with religious holidays. If you are interested in getting feedback of employed people, do not schedule the show during work hours. If you are holding the screening at a school or university, choose a time that is more convenient for students and pupils. For instance, if you are showing the video



to school children, it is not wise to schedule it on Sunday or late evening. The best time will be after the lessons.

Suggestions for organizers:

-  Identify the audience and select the video that best suits their interests.
-  Select an individual or an organization that will present the video to the public and will facilitate the discussion.
-  Select the venue and equipment.
-  Advertise the screening.
-  Lead a discussion after the screening and try to make it interesting.
-  Plan for evaluation.



JOY LOZANO, a human rights activist, a videographer, and trainer suggests:

1. Visit the local government at least ten days before screening your film and tell them about your plans.
2. Define who can be your assistants.
3. Be clear what you want to achieve by showing this video.
4. Test the devices.
5. Advertise the public screening as much as possible via local radio, posters, flyers, and by any available sources.
6. Spectators should see the clear connection between themselves and the problem described in the video. This is very important for them to be affected.
7. If needed, show other films related to the topic.
8. You may need some entertainment activities to attract and interest the audience.
9. Before starting the screening, don't forget to thank all who helped you organize the event.
10. Think about the evaluation method; what is the best way to identify how successful the screening was? It may be discussion, interviewing, writing comments and dropping them in a special box, etc.

Don't be shy and modest. To be successful in any job, it is important to be confident and assure that you are doing a good job.



2. COPYING AND DISTRIBUTION

One of the easiest ways for video advocacy projects to get their videos out is by making copies of the film and distributing it to the target audience. This method turned out to be quite successful in cases where advocates had no time to show the film to decision-makers or other officials.

The most productive way is to use marketing activities like catalogues, shops, or the distribution network of your partner organizations. Also, you can allow people who are interested in your film to download the video from a web-site or order a copy. We will also mention some other ways for sharing the video via the internet. Offer your audience the opportunity to copy and share the video themselves as this will enable you to cover more people.

If you have a big enough budget to distribute a large number of materials, you can outsource the distribution of the video and avoid personal involvement in the process.

Even if you use the service of a distribution network, you will still need to work proactively and establish personal contacts with people or organizations that have power and special influence or that can help you extend the network by their involvement.



ALEX HASKIN, manager of media projects:

10 TIPS TO REMEMBER:

1. Conduct a marketing campaign before producing copies of the video.
2. Receive orders in advance.
3. Find a shop or studio that can produce high quality copies within a short period of time.
4. The more copies you make, the lower will be their cost of sale.
5. Make as many copies as you can distribute.
6. Check the quality of the video before distributing it.
7. It is suggested to print a special cover of nice design for a DVD or CD.
8. Don't forget to print your contact information on the cover.
9. A written description serving as a call to action or screening instructions will also be good.
10. If you have donors/sponsors who helped you in the film production, ask them to help you with distribution.

Each new step moves you closer to your target and helps you in gaining the experience. This experience will help you to work more efficiently in future.

3. PRIVATE SCREENING

The organizer of the video advocacy campaign holds private screening for decision-makers. This may be the only way to reach key officials. The advantage of this method is confidentiality and trust. Usually, this is considered to be a more discreet way of film distribution than public and noisy screenings.

There are even cases when a local official distributes the video himself/herself and shows it to management or departments that are directly related to your goals in terms of video distribution or covering your target audience which you cannot access otherwise.

However, if you want the government to be involved in the problem solution, your advocacy campaign should not be limited to only one strategy – any method that will boost the effect of your campaign should be used.

Pay attention to any promise or agreement that officials make behind closed doors or during face-to-face conversations, because later they may refuse to fulfill their promise or what was agreed to or deny the facts at all. The video material or any record of either personal or semi-official dialogues will help you to defend yourself.

SUGGESTIONS FOR PRIVATE SCREENINGS:

1. Identify accurately who is the addressee of your video – a decision-making person or a state worker.
2. Contact the people who can help you get in touch with relevant people.
3. Your video should be brief and succinct – official people do not have the luxury of indefinite time for watching your film.
4. Double check the quality of the video and all relevant equipment for the screening.








4. TELEVISION

The tradition of sending full-length films to television with a request to show it started more than fifty years ago. This tool is mainly used by film directors who work on social topics. There are many examples of how advocacy campaigns succeeded through this approach. There were even cases when the government responded to the campaign and the department involved in the problem solution. In some countries, the film authors even received some compensation for showing their films.

Regardless of all the aforementioned, you should not think that screening your film on TV is the main goal of your campaign and that it will bring the best results. Popular media sources have some advantages too – they have their loyal audience and millions of people can watch the video content simultaneously. It also has some disadvantages:

Remember that your video is not just a simple story, it should be edited well and delivered to the audience in an interesting way.

-  Limited TV broadcasting time.
-  Television has its own material about the problem.
-  Fear of losing some audience if they allocate air for covering sensitive issues.
-  Internal criteria of the TV station in relation to the quality of material.
-  Management believes that the issue is not interesting for a wider audience.

It is important for your video campaign to have a strategy for distribution. Production is almost half the job and the rest of your success depends on finding the ways of reaching a wider audience. If you fail to do so, put your film on the shelf and forget about it.

PAUL SHORE, online activist.



7 SUGGESTIONS

1. Editing is extremely important.
2. Advertise your video by internet, web-site, and e-mail.
3. Send the video to all people who participated in it.
4. Write down your name, surname and address.
5. Attach a press release to the video.
6. Write a brief description of the video, names and surnames of the video participant interviewers, a list of organizations in it.
7. Check that the video opens easily, no defects of sound and editing.



5. INTERNET AND SOCIAL MEDIA

In the 21st century, the world of internet offers many opportunities to share and distribute any content, including videos. Any person can go live on the internet and show how to make a good “Satsivi” (Georgian traditional walnut sauce) and all s/he needs is a webcam, computer, and internet connection.

Sharing video online is the cheapest and the speediest way of its distribution. The internet helps your message reach not only your target audience but others who share similar interests with your audience, their friends in social networks or forums, etc.

STATISTICS:

The websites, which allows us to place video, have statistics counter instruments. For example: “Google Analytics” for websites, “Facebook Insights” for Facebook. Blog platforms such as WordPress and video-content websites have their own statistics counter.

WHY IS IT SO EFFICIENT TO SPREAD VIDEO VIA THE INTERNET?**The internet has a wider audience:**

It takes little effort to distribute a video in the internet. Any person who is connected to the net can watch it. Each country has its own unique statistics related to access to the internet. In Georgia, about 35% of the population has access to the internet. This means that one third of the population has a chance to see your initiative. The most recent statistics show, however, that this figure is increasing.

**The internet has no borders :**

If the screening is held at school and only the school children and/or local residents can attend it, the material that we uploaded to the internet can be seen in Australia, Philippines, Mexico, and any other country. However, there are barriers too. The first is a language barrier. If your video is in Georgian, of course, only the Georgian language speakers can watch it unless you put subtitles in different languages and thus increase the potential audience.

**Working with a specific target audience is also an option:**

You may create a database of people who are interested in the same issues as you and then update them regularly with the latest information. This can be done by creating groups in social networks and inviting only the people who you want to get your message to. For extending the group, ask your peers to invite more friends.

**The internet is cheaper than television:**

Television has a big audience, but online distribution can have a large number of viewers and with much less expense. We talked about the limitations (content or quality wise) of television channels. The internet has no such restrictions. You are free to upload a video of any content without worrying too much about losing the audience. Not interested? Don't watch.

**Everything spreads instantly on the internet:**

Even though internet distribution is fast, you still need a strategy. Just uploading video on YouTube is not enough. You want the video to be seen as many people as possible and you can do this without any expense. This is the biggest advantage of the internet compared to other ways of distribution.

**Speed of information flow:**

Traditional mail costs some money, but e-mail is free and it takes only a second to reach the addressee. E-mail can be used to send video files or links to many people, but if you don't know the addressee, your e-mail may fall into a spam folder and may even be annoying to the recipient.

**“Viral” Potential:**

Viral video is a video that becomes popular through internet sharing, typically through video sharing websites, social media, and social networks. Even though “viral” or “virus” sounds like something bad for the computer, when it comes to videos, it indicates the success and popularity of the video. Viral videos are mostly entertaining, although all videos containing important information for many people have some viral potential.

**It is possible to count actual number of visitors.**

Web-sites where you can upload your video (YouTube, Facebook, etc.) offer very flexible tools for recording the statistics. You can even get demography data, like gender, age, language, etc. of people who viewed your video. You can identify the country, region, and even the district from where the person logged in to watch your video. Monitoring of statistics will help you change the campaign. For instance, if you see that more men watch your videos than women, you may want to concentrate on increasing the involvement of men. You can also use various types of View Count Tools that can tell you exactly who, where, and when your video was viewed and what the feedback was.

Despite these advantages, the internet is not the best strategy for all people. To figure out whether online distribution will work for your campaign, answer the basic questions:



Does our target audience have access to internet?



If yes, is the speed of connection fast enough to watch the video?

Some regions do have internet, but it is too slow for a video and therefore, the chances of the video being viewed by many are small.

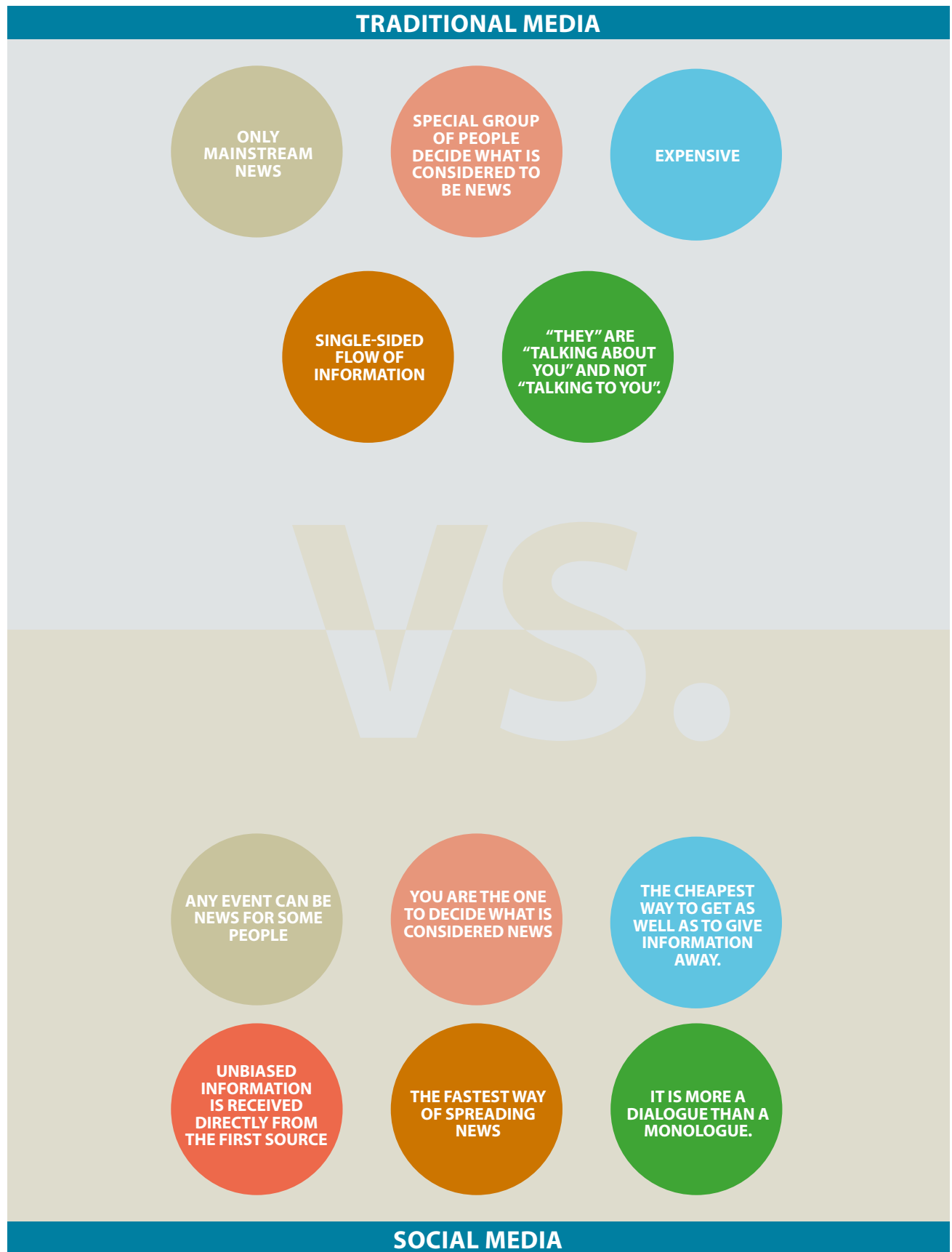


SOCIAL MEDIA

Social media is a group of virtual applications created by people to share information and ideas with each other. In simpler terms, social media is a big blank page where anyone can post and share any kind of information, whether a text, video, or a photo.

Social media allows a user to become a journalist and express personal opinions freely. One of the Muslim countries banned internet consumption for its citizens and one lady had to dress up like a tourist and go to the internet café, where internet was available only for tourists. From her page, she informed the rest of the world about human rights violations taking place in her country. Barack Obama himself visited her page and thanked her for her activities and courage. Social and traditional media differ in many ways. Below you will see characteristic features of each of them:

Today, social media is the most fast growing media tool. Learn how to work with social media; in the nearest future it will become more powerful.



SOCIAL MEDIA CONSISTS OF A NUMBER OF COMPONENTS:



Blogs – special sites created by an author or a group of authors to publish content on a regular basis. These are the best and free blog-platforms: Wordpress, Blogspot, and Tumblr.



Microblogging – Twitter is the best example of what microblogging means. It allows its users to post 140-character tweets, attach links, photos, etc. Check what service suits you best of all: Twitter, FriendFeed. Don't be surprised if you see Tumblr in this list; its format is convenient not only for the blog but for other formats too.



Social networks – Services where the users can post news about themselves, make friends with people they know or complete strangers, and unite in groups of common interests. The most popular social network is Facebook. There are some others too: Google Plus, LinkedIn, although the latter is mostly used for professional and business goals.



Wiki – Wiki is one of the web applications that allow people to upload any content and other consumers can edit, complete it, and add some more content. Wikipedia is only one site using this tool but you can open your own Wiki on any topic you like. All you need is to sign up on Wikispaces or Wikia.



Social bookmarking – Social bookmarking service is a centralized online service that allows users to save any information, links, and other web documents on their page. These are the examples of social bookmarking Delicious, StumbleUpon, Pinterest, and Fancy.



Social news – Digg, Reddit, also StumbleUpon. Social news website that features user-posted stories ranked based on popularity. It is kind of a news aggregator of contents posted on different web-sites or platforms. The best examples of Social News are Digg, Reddit and StumbleUpon.



Photo and video sharing – Special web-sites where the users upload their photo or video content for sharing purposes. Youtube and Vimeo are the best examples of video sharing. Vine is another application owned by Twitter that enables its users to create and post short looping video clips. Instagram is a very popular service of video and photo sharing. Flickr, one of many photo hosting services, should also be mentioned. Today, not only web-sites, but mobile phones offer photo sharing applications, which make your life much easier.



Livestream – Special services that allow users to view and broadcast video content live in internet using a camera, telephone or a camcorder. Any content, either event or amateur program can be broadcast. The most popular services are Livestream, Upstream, and JustInTV.



File-Sharing – presentations, music, etc. – similar to photo and video sharing services, there are specialized web-sites where users can upload files of any format and send them to others. The most popular file-sharing web-site is probably a Google Drive that allows the sending of large files by e-mail. Another popular service is Dropbox that can be downloaded in your mobile phone and it will take you seconds to upload video or photo content or other files.



Forums – originally of social networks, it had a discussion format and the users used to leave their comments under specially created topics. Forums are still quite popular but far behind social networks. They are more specific and specialized. Visit the first Georgian language forum Forum.ge or look at Georgian Youth forum Teen.ge. Many web-sites and services have their own forums, like Wordpress.



As we have mentioned, it is very easy to share information online. However, you should not have an illusion that recording a video and uploading it on your own web-site, blog, or on the web-site of some organization is enough to complete your objective.

In your strategy, you should have envisaged what services, social networks, or other web-sites you will use to share your video content and the link to your web-site.

If you are clear who your target audience is, you probably know what services you will need to share your video. It can be Georgian or foreign web-sites, social networks and blogs, you may only need specific forums and groups related to your problem and topic and not a wider audience because your video has very narrow and specialized content.

Let's briefly review each of the above-mentioned services:

Blogs

The blog allows users to express their opinion on any topic. Opening and registration of a blog is very easy, it automatically generates a web address

One of the advantages of social media is that it can significantly save your costs, unlike traditional media, which needs much bigger budget.

and allows the author to post content on the blog without much special technical knowledge. Uploading video content on the blog or organization web-site is not enough, it is important to add some brief idea why you decided to shoot the video on this topic and also a few words about yourself. By doing so, you will give the blog viewer some impression about the video and its topic.

Sharing sites – video, photo, and other files

These special services are created to allow the user to easily upload content on the web-sites and then transfer it to their blog or web-site. The major function of these sites is that the viewer of your blog can watch the video directly in his/her browser without additional downloading or assistance of other special tools or software. Your goal is to deliver the video to the audience in the form that is the most convenient for them. The same can be said about other files, documents, audio records, presentations, and others. Simply upload them on relevant web-sites and then transfer to your blog with so called embedding function.

Livestreaming

If your video is about an issue that is sensitive and complex, you can broadcast the events to your audience on live. For instance, cover the story from the site where you shoot your first video or call guests to the office or house and broadcast their interview online.

Social networks, microblogging, forums

All of these web-sites serve one major goal – delivering your content to the audience. You should find as many services as possible, sign up and upload your video or link on your blog. You can ask people to enter the link and leave comments or initiate dialogues yourself.

Social media is the best opportunity for people who share similar interests. They can unite around the issue of their interest, share views and ideas. Groups are mainly created in social networks like Facebook. In Georgia, Facebook has a very important function. All information that spreads in Georgian language internet comes either from Facebook or goes directly to Facebook.

BROWSER

is a software application for retrieving, presenting and traversing information resources on the World Wide Web (e.g. Internet Explorer, Google Chrome and others)

SPAM:

Unsolicited, undesired, or illegal email messages

With regard to Facebook, you can choose two ways: open a special page and send invitations to people to like your page. After that you can regularly update them with new information and your posts.

If your information doesn't have a regular and systematic character, it is better to find thematic groups and post information there.

There are three types of groups on Facebook:

- 1** Public (the group is open and anyone can read the content posted there). Any interested person can join it.
- 2** Closed – the group as well as its group members can be found in the search system. One can join it by sending friendship request or by invitation of a member. Once the request is authorized, the user becomes a member of the group and can join the discussion.
- 3** Secret – the group is not visible in the search system and respectively, it is impossible to send a friendship request. A new member can be added or invited only by a current member or an administrator.

All three groups fall in the sphere of our interest, especially public and closed groups. Users mainly join these groups because they are interested in the main topic. For instance, there can be a public group of camping fans. Members share routes, sell and buy camping equipment, provide helpful tips and suggestions. Closed groups are mainly professional, like an IT managers' group or PR managers' group. New members are added by current members. For our video, which concerns ecological problems, we may need to find groups with similar content and post our link there.

It is important not to spam these groups and not to use them solely for video distribution. Read the comments, ask questions, interact and share views. The members will help you share the video if they get interested in your topic

CHAPTER SUMMARY:

In this chapter we talked about the particular steps needed for planning and implementation of the distribution strategy. We have also discussed the main distribution and video sharing platforms with their strengths and weaknesses.



One of the most important phases of video advocacy is to thoroughly plan where you will share your video and then to effectively implement the plan.



Before sharing the video, it is worth spending some time on strategy planning. The strategy planning consists of several steps: defining the target audience, defining the distribution platforms, budgeting of distribution efforts, implementation, changing the plan if needed and finally, evaluation of the distribution strategy.



There are traditional and non-traditional ways for video distribution – making copies and distributing, arranging private screenings or TV screenings. Internet and social media are the latest trends in the field of video sharing.



Each method of video sharing has its strengths and weaknesses. Therefore, it is important to determine everything in advance and then plan the objective accordingly.










Video sharing in social media is the cheapest way to cover a large segment of viewers. Social media consists of a number of components: blogs, microblogging, social networks, Wiki services, social bookmarks, news services, photo and video file sharing services, Livestream and forums.

EXERCISE:

1. If you followed this manual and completed each chapter or task, by now you should have your advocacy video ready.

Here's the task for this exercise: Since you now know traditional and non-traditional media sources, it is time to assess the strengths and weaknesses of each method of video sharing and decide which way will be optimal for your video in consideration of available resources.

ONLINE BROADCASTING

-  VIDEO STREAMING
-  LIVE STREAMING – LIVE VIDEO PLATFORM
-  LIVESTREAM IN GEORGIA
-  HOW TO DO LIVE STREAMING OVER THE INTERNET
-  TECHNICAL SUGGESTIONS
-  CHAPTER SUMMARY
-  EXERCISE



CHAPTER V

ONLINE BROADCASTING

In this chapter, we will discuss how to create and manage internet television and provide live streaming examples. In the same chapter, you will find technical suggestions about how to lead online live broadcasting with the help of relevant applications.



In the early days of online videos, one had to download the video to watch it on the computer. The first Georgian portals worked by that principle.

VIDEO STREAMING

Modern technologies have changed many things, particularly how we present, what stories we tell to each other, and this has become so organic and natural that it is hard to guess what has really changed in our daily lives. In the past, people used to share information verbally, i.e. they told stories with words. If we look back to the history of humankind, this form of communication was irreplaceable for many centuries. Sometimes the story was told by pictures. At later times, people started telling stories by letters. The addressee used imagination to enrich the story in his conscience and create a subjective picture of what had happened. Today the story can be told by a moving image – a video and the viewer doesn't need imagination to complete the picture and perceive the story, everything is so clear. This tool of storytelling was only applied in cinematography until television was created. Since the early days of television, storytelling has become an inevitable part of our daily life.

Today anyone can shoot a video as long as s/he has a digital camera, mobile telephone, or webcam. Video distribution is not a problem either. There are numerous internet applications to share our video stories with the rest of the world.

Online videos are very popular and attract millions of viewers, the reason being, it is very easy to watch a video on the computer or even a mobile phone as long as you have high-speed internet. However, this was not always the case.

In the early days of online videos, you had to download the video from the internet into your computer to be able to watch it. The first Georgian video portals worked by this very principle. However, technologies have developed, internet speed is higher, and it is possible to watch videos online without any downloading. One of the first services in the Georgian reality was the web-site www.avoe.ge. The users had to download movies or other files to their computers and then watch it. Later, users who had good internet connection were able to watch videos online through a live streaming application but this was not easy at the beginning.

The technology which is unique for such online services as YouTube is called video streaming. It allows watching video files uploaded on YouTube online. You have probably noticed how the grey line at the bottom of the video image fills in. It indicates the length of video the user has loaded in his computer from the internet. Video streaming allows the user to watch the video on line without downloading. If the internet connection is low, the video streaming service will maintain online broadcasting at the expense of worsening the quality of the video image. Poor quality means transferring less data. Thus, even though the speed is low, online broadcasting doesn't stop and the quality drops down.

Many Georgian online services (e.g. myvideo.ge) apply video streaming technology similar to YouTube. The users of this online service simply choose their favourite TV channel and watch it without even realizing that the video is downloading in the computer.

Imovies.ge works by the same principle allowing the user to watch movies online without any downloading.

VIDEO STREAMING

Video streaming technology is an irreplaceable function for such online services as YouTube. It allows users to watch videos uploaded on YouTube online. You have probably noticed how the grey line at the bottom of the video image fills in. It indicates how many videos the user has loaded in his computer from internet. Video streaming allows the user to watch the video in line with downloading.



LIVE STREAMING – LIVE VIDEO PLATFORM

We all remember how interesting events were developing in front of us. All of us have watched live on TV or online events of global importance, e.g. speeches of top politicians, sport competitions, protest actions or natural calamities.

In the past, only high-budget televisions could afford live broadcasting because they could pay for the broadcasting equipment and technologies. The internet has changed the picture tremendously. With the help of live streaming, most of the televisions and radio stations allow their audience not only listen to but also watch radio programs. E.g. Radio Palitra (<http://www.palitravt.ge>), it is broadcasting only on the radio frequency but its audience can watch the radio program. Radio Palitra doesn't have a television frequency, so its programs are broadcasted only through internet and radio. Its page is called "palitravt". Due to usage of Livestream, it is hard to say whether it is a radio or a television.

LIVESTREAM

Livestream is a technology that allows users to broadcast videos live over the internet.

Today, PR departments of various organizations or politicians do the same job what media did in the past. The web-sites of different organizations and the media channels they have registered offer same function as media services.

For example, US President’s office actively uses online video streaming. White House has its own channel on YouTube where video messages and official position of the US President on this or that issue are uploaded (www.youtube.com/user/whitehouse). On the President’s official web-site (www.whitehouse.gov/live) you can even watch official speeches of the US President or some other top official.

Press offices of top politicians are not the only ones using online broadcast. In 2013, events taking place in Taksim Meydanı, Turkey were broadcast live over the internet by many activists. They used everything to share their stories and videos: Twitter, blogs, Facebook and live broadcasting. Many people recorded videos and shared in the internet. Demonstrators’ active use of the internet irritated the Prime-Minister of Turkey and in his speeches; he often talked about social networks as one of the threats to state safety. Turkish demonstrators were not the first who used live streaming to cover ongoing events. Recently, any activity of the population is accompanied by live internet broadcasting.

Today, PR departments of various organizations or politicians do the same job that media did in the past. The web-sites of different organizations and the media channels they have registered offer the same function as media services.

▼ Street demonstration in Turkey, Taksim Square, 2013



EMBED CODE

EMBED code allows the video to be embedded on your desirable web-site, blog, or personal wall in social network sites. You will understand how EMBED technology works better if you recall how YouTube videos are directly embedded on Facebook walls without giving a link to YouTube.

Technology that allows us to watch or broadcast events live over the internet is called live streaming. In case of video streaming, the user watches the video on his/her computer while data are transmitted over a computer network. Live streaming allows people to watch video while data are being transmitted to the internet and video signals are received so the video becomes available before it is even recorded in the internet.

Let's think about live broadcasting and how it can change people. For example, there is illegal logging taking place around your village. Most probably, the permit was given by local government justifying it as a necessity to build a new building or a new motorway. The process has already taken a start and due to the lack of time, only a small-scale protest action can be organized to resist the logging. You need to mobilize a big number of people to the protest action, enough to make the official structures issue an order and stop logging until negotiations are finished. As you see, bringing a huge number of people is critical for your efforts to be productive.

A few years ago, it would have been impossible to spread information or lead discussions about illegal logging without the involvement of journalists. But relying on journalists may create critical delays; it takes time to contact and interest the media, call for their action, prepare a TV topic and then show it to the wider audience. Today news can be shared through many channels, the most efficient being live streaming, i.e. live broadcasting in the internet.

Let's imagine that you are holding a small demonstration together with your friends who are broadcasting the logging process live over the internet. The video shows how big multi-year trees are lying on the ground and how the branches and the leaves are scattered around. With EMBED technology, your online broadcasting may spread like a virus. Facebook users will share it with their friends, blogs will "embed" it onto their pages. Public activity will probably attract the media's attention to illegal logging.

Live streaming allows video broadcasting to be embedded on any web-site or personal wall of a Facebook user by using the EMBED code. EMBED code differs from the link. EMBED code allows the video to be embedded on your



desirable web-site. You will understand how EMBED technology works better if you recall how YouTube videos are directly embedded on Facebook walls without giving a link of the YouTube.

Embedding of video information is the fastest method for its distribution. Various media channels may also embed, build-in your online broadcasting on their online resources.

Turkey developments were covered this way. Many media sources that could not afford sending reporters to Turkey used Livestream and embedded Livestream in their online resources or even on TV.

Discussion and further development of news in social media is one thing, but public activity is another. Society plays a very important role in finding solutions to problems through so called Crowdsourcing (it is called “back-channel”, i.e. real-time online conversation). Crowdsourcing is the practice

Live broadcast offers incredible benefits. It is a great way to join a public dialogue and share your message about any issue such as protection of cultural heritage, launch of democratic political process or some cultural events.

of obtaining needed services, ideas, or content by soliciting contributions from a large group of people and sharing information with stakeholders. They work together to find a solution that is acceptable to all. Hence, an effect caused by live broadcast is complemented by the dialogue started on the other side of the screen, overall resulting in joint positive efforts and solution to problems.

The aforementioned may force the responsible agency to change their decisions and find better solutions in consideration of citizens' demands.

For example, they can offer a less harmful route for road building as an alternative.

This is only one example of the power live online broadcasting may have. Members of many humanitarian missions have used live broadcast from different parts of the world to inform about natural catastrophes from the very first minute.

Another interesting area where live online broadcast and especially mobile broadcasting can be irreplaceable is medicine. If you have internet and a relevant application on your mobile phone, you can go online and get a qualified medical assistance/consultation remotely.

Live broadcast offers incredible benefits.

It is a great way to join a public dialogue and share your message about any issue such as cultural heritage protection, the launch of a democratic political process, or cultural events.

LIVESTREAM IN GEORGIA

Active interaction is what makes new media different from traditional media. If someone wants to comment on an article in the newspaper or magazine, s/he has to send a letter to or call the editor's office. No one can tell you if the letter has reached its addressee or not. In the case of television

or radio, it is slightly easier, because if you call a live program, your voice may reach TV spectators or radio listeners, but they will not be able to add their comments to yours. New media provides full interaction. You comment, positive or negative, becomes an inseparable part of the media product. Others will leave their comments too. There are often cases when the author of the comment responds to a social media post, and all this results in a big discussion.

Respectively, if we add interaction to live streaming, we will get a very powerful tool. Can you believe that? You have live broadcasting over the internet and the users can express their ideas and have a conversation with you.

This was the format that PH International chose for the series of online conferences held within the framework of the Applied Civic Education and Teachers' Training Project. The conference audience consisted of upper-class pupils of various schools nationwide. One of these conferences had an honored guest, Mr. Dell Harnish, a professor of Lincoln University, Nebraska. For the online conference, he went to the Multimedia Education Center together with upper class pupils from Tbilisi schools but the majority of the audience participated from regions by going online.

▼ Online conference organized by PH International. Guest speaker: Professor Dell Harnish.



Livestream.com, an online service that offers live broadcast over the internet, is very convenient because of its great function to record whatever was broadcasted live online. Respectively, any interested person who was unable to watch it online can go back and watch it later.

The American guest's speech was transmitted through a live streaming service and upper class pupils from regions could watch not only the online conference but could get involved in the interactive dialogue.

They were as active as their peers from Tbilisi and asked questions to Professor Harnish through internet.

Livestream.com, the online service used by PH International for live broadcasting of the online conference, has a particularly userfriendly function. After Livestream is finished, you can record whatever you broadcasted live. In addition, your play session will be automatically recorded and archived so that you can make it available for playback long after your session has ended. Please keep in mind that unlike YouTube, Livestream will save video content recorded by the owners of free account only for certain period of time.

Free accounts and also flat-rate account packages are offered through livestream.com. Obviously, users who pay for certain costs get more functions. For instance, one of the restrictions of the free account is a limited number of viewers (watching simultaneously) however, a free account is absolutely enough to provide live broadcasting.




Online broadcasting services are used by Georgian television channels too. In 2012, TV channel 9 had restricted broadcasting in Georgia. Cable televisions refused to receive the signal of channel 9. So channel 9 had to use a Livestream account (chargeable) that allowed thousands of spectators to watch the channel live online. The TV signal was transmitted through the internet and provided Livestream broadcasting of Channel 9 over the world.

Live online broadcast is widely used by politicians over the world and in Georgia too. One of the high level politicians in Georgia who started using live streaming was Gigi Ugulava, Tbilisi Mayor. On June 9, 2011, Mayor Ugulava held an online conference with internet users via Livestream. Internet users had an opportunity to ask questions online through the livestream.com application embedded on the mayor's Facebook page.

Livestream is a very flexible tool for civil activists. One of the examples of on-line broadcasting channel is Nakadi, widely used by non-governmental organizations (www.livestream.com/nakadi) in Georgia.



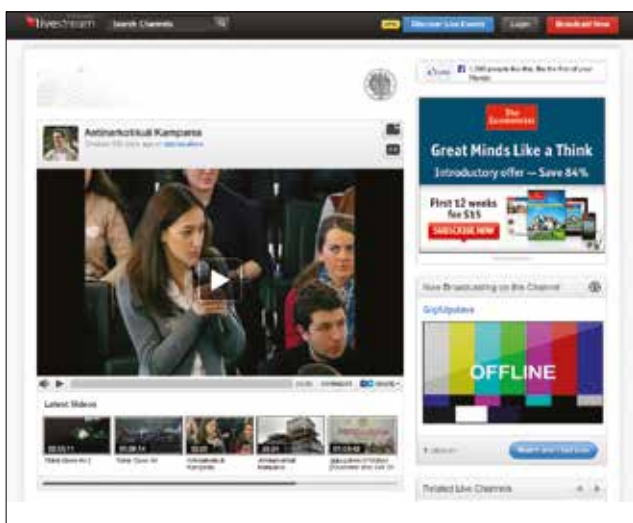
Nakadi Livestream channel has the following objectives (as written on the web-site):

-  Ensure unlimited live broadcast of activities of civil society and NGOs in Georgia
-  Introduce and promote new informational communication technologies
-  Create opportunities for interested organizations and people for finding and spreading information. Broadcasting and signals can be received any place that is connected to internet.

If you visit Livestream channel of Nakadi, you will find many interesting videos about ongoing processes in Georgia. The video archive is arranged by topics, therefore it is very easy to use. The archive is regularly updated.

1	Republican Party	www.livestream.com/republicans100	126,421
2	Gigi Ugulava	www.livestream.com/gigiugulava	66,783
3	Mikheil Saakashvili	www.livestream.com/saakashvilimikheil	28,640
4	Free Democrats	www.livestream.com/freetvgeorgia	7,568

As you can see from this example, Livestream can be used by anyone who has internet and some equipment to upload video to the internet.





HOW TO DO LIVE STREAMING OVER THE INTERNET

1 To provide live streaming through the internet, you need one of the following devices connected to internet:



a. Smartphone



b. Tablet



c. Laptop



d. PC

2 Almost all smartphones have built-in cameras, but not all tablets have a video recording function and device. Therefore, check your equipment and make sure it has a video camera.

Bambuser – service that allows live broadcast through mobile phones and computers. For mobile phones, it has a special on-line application.

3 If you want to provide online broadcasting with a portable device, you will need to download a special application. Check that the live streaming service you chose has a mobile application for live broadcasting. If you are a PC or laptop user, you have a choice either to download special software to the computer and use it for sending video signals to the internet or use an online service, i.e. visit the LiveStream web-site and provide a live broadcast directly from it without downloading any program.

4 As we have already mentioned, mobile devices (smartphone, tablet) have a built in camera. The majority of laptops have an integrated webcam that will allow you to manage LiveStream. For a PC, you will need a video camera or webcam. If you are unhappy with the quality of the laptop webcam, you can connect a camcorder to the laptop.

5 Once you resolve the issue of a video recorder (either your computer has a video camera or you connected it externally), it is time to go online. For mobile phones, you can use the internet service of some of the mobile operators.

6 Open the internet page or activate the program/application that will provide LiveStream. Make sure that the signal of your video is seen in the window of the relevant application or online service. Applications for mobile devices, similar to online services, allow the user to regulate the sound balance and ensure distinct image.

7 Click on Record. Normally, the Record button is red. Recording will provide transmission of video signals and LiveStream.

8 If you have followed all steps, your video signals should already be available for internet users. You can ask your friends to share your live stream in the internet or use EMBED code to embed Livestream in their own online resources.

TECHNICAL SUGGESTIONS

Below you will find online services that will help you ensure smooth live broadcasting from your computer or mobile telephone:



Ustream – Partner of online broadcasting of 2008-2009 events (burial of Michael Jackson, Obama’s inauguration). Today, after being integrated with Twitter and Facebook, Ustream will be the best choice if you want to broadcast news about your event online. The application is compatible with recording devices which is very important for IT support of the live stream.



Qik –the leading mobile video sharing service that is linked to Facebook and Twitter and allows users to easily record and share the video.



CamStudio – Slightly different application among the applications that offer recording a video in the live streaming process. It is a free, open resource that allows users to record anything they want to share.



Coveritlive – It is a web-based service for blogging events. It allows easy and quick uploading of video content and media integration. By using Coveritlive with Ustream and Qik, you will ensure your perfect live broadcast over internet.



LiveStream – the biggest competitor of Ustream. Livestream has become extremely popular because of its new function Twitcam that allows users to broadcast Twitter content. Similar to Ustream, LiveStream covers various interesting events, e.g. Wedding of Prince William was broadcasted through live stream.



Flixwagon – an alternative to mobile live stream. It allows direct uploading capacity to YouTube.



Oovoo – differs from many of the above-listed services because its functions are more similar to Skype than video online broadcast. It has video “chat room” and allows you to create a room for your event. You will get a special code and insert it on your blog or web-site and then share the code with your target audience.



My Video – Georgian online service offering different services to the audience including live broadcast. My video has android and iOS applications for watching live broadcast in mobile phones and tablets.

CHAPTER SUMMARY:

In the fifth chapter, we discussed examples of internet television and live streaming, how they were created and managed. We also received technical suggestions about how to provide live broadcasting by using relevant applications.



In older days, only cinematographers could tell the story through moving images. Later television started using this tool too.



Today, the story can be told through moving images through video and any internet user can do it, because video making and sharing it over internet have become very easy.



Initially, one had to download the video to watch it in the computer.



Video streaming allows users to watch the video while downloading it.



Livestream offers live broadcast of the video over the internet. In this case, video signals are transmitted to the internet in line with recording. Once the video signals finish recording, the video is already available for many people through Livestream service.



Today, PR offices of some organizations and politicians do the same job that media used to do in the past. However, they are not the only clients of Livestream.



Civil activists and ordinary internet users often use live stream to spread news about some problem. Today, anyone can do the job that was regarded as a job solely for journalists.



Livestream is a helpful tool to join some dialogue and share your message, no matter what the topic is about. It can be about protection of cultural heritage, launch of a democratic political process, or some other cultural event.



Interaction is the main distinguishing feature between traditional media and new media. If we add interaction to the livestream, we will get a very powerful instrument. Your audience will have an opportunity to join the dialogue or express their ideas while you are broadcasting live over the internet



One of the online services offering video online broadcast is Livestream.com that allows the recording of what was broadcasted online (after the live stream is finished).



There are different online services offering livestream service, such as: Ustream, Qik, CamStudio, Coveritlive, Livestream, Flixwagon, Oovoo, My Video, Bambuser.

EXERCISE

In the previous chapters, you learned how to choose shots and lighting for video shooting ad, we have reviewed steps for live streaming. Now it is time to go through detailed instruction on using another particular service.

Bambuser – service that allows live broadcast through mobile phones and computers. For mobile phones, it has a special online application. For the purposes of this manual, let's imagine you are using a portable computer to broadcast live. It has a built-in webcam and you don't need any camera or special mobile application. Video signals will be fixed by the webcam and live broadcast will be provided through an online application.

- ▶ First of all, you need to sign up for Bambuser. Visit the web-site www.bambuser.com and click on Sign Up. A registration form for online broadcasting will open in the computer. You can use your Facebook account to sign up and avoid entering your data; your data will automatically enter from your Facebook or you can enter your data manually.

- ▶ After finishing the registration process, the Bambuser will send you an e-mail with an activation link (to the e-mail account you indicated). Check your inbox and activate the link.
- ▶ After activating your account, go back to <http://bambuser.com> and open Log In. You will see a window for logging into the system. Enter your username and password. If you signed up through Facebook, click on Facebook icon.
- ▶ You are on your personal page from where you can manage your live broadcast and videos recorded during the live streaming process. To start live broadcast, you need to click on – Go live with your webcam. You will see a new window where you need to click the red button (before starting the live broadcast, you can choose some operations).
- ▶ If the “Public” button is activated in the menu “List As”, your video will be available to any internet user. Bambuser allows you to share the video only with your Bambuser users.
- ▶ If the button “Yes” is activated in the menu Save on Server, your video is not only broadcasted live online, but it is also being recorded on the Bambuser server. In this way, users can watch your content whenever they want.
- ▶ After the live broadcast is finished, click on the relevant button again.



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