

A Guide to Producing Farmer-to-Farmer Training Videos



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VIDEO TRAINING COURSE

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1. INTRODUCTION

This guide is produced to assist with the production of video programmes.

The guide will cover who the audience is, and what is the message. Consideration is given to what is the best method of communicating with them.

The importance of preparation and research will be stressed. A quick checklist of essential equipment is given and then guidance on how to organise the shooting is included.

The main emphasis is on the importance of organisation and preparation in planning, filming and post-filming. Logging and transcribing the material is described and organising editing. Finally the testing of the material and responding to the feedback is emphasised.

HOW DO WE LEARN?

- Seeing and Doing
- Listening
- Observation
- Reading and studying
- Instruction
- Talking
- Group activities
- Studying
- Experiment
- Experience
- Study tours

Video can involve, incorporate and stimulate all of the above ways of learning. When you are learning to make video programmes, there is one other important way of learning and that is by **MAKING MISTAKES**.

However it is important to *learn from your mistakes* and not to make the same mistake again!

2. WHY USE VIDEO?

1. For documentation and as a future resource (time shifting)
2. To give particular messages
3. To target particular groups of people or allow all groups to watch
4. It has wide acceptance and is popular to watch
5. It has high credibility for the viewers and can build trust
6. It can easily be duplicated and spread to other areas
7. It is cost effective
8. It can be translated into other languages
9. It is not necessary to be able to read to learn from video
10. It can provide motivation and encouragement:
Use interviews
 - with innovators to inspire (farmer peer trainers)
 - with subject specialists for particular knowledge
11. It is easy to learn from: the viewer both sees and hears information. This can be enhanced by providing practical exercises to do after watching the video.
12. It can stimulate new practices and demand for new support
13. It can be used to disseminate important information
14. The learning experience is the same every time
15. The same video can be used with many types of target audience, although you may to change the style of language in the voice over
16. It can be used to remind people of good practices before certain times of year
e.g. dipping, harvest, sowing
17. It can help farmers understand the 'why' behind new practices

BUT ALWAYS ASK YOURSELF

Is the subject matter VISUAL?

3. OPPORTUNITIES TO SHOW VIDEO PROGRAMMES

Before starting a video you must know how you plan to disseminate and use it, otherwise it will sit on a shelf and gather dust – this is both a waste of time and money. How the video is to be used also affects the style of video and what is included in the video.

Opportunities to use video include:

1. Open days : 50 people or more may be present
2. Group Meetings : e.g. Self-help groups; Micro-credit group; Farmer Field Schools
 - Large groups, numbers are usually 20 or more
 - Small groups may be up to 10
 - Meetings may be men or women only or combined
 - When is a suitable time for watching a video?
 - Are there opportunities for discussing and trying out the practices shown?
3. Mobile Cinemas / Village shows
4. Video shacks and video shops in villages and towns
5. Community gathering
6. Training day
7. Meetings of farmer organisation
8. National and local TV
9. Rural information centres and libraries
10. Mobile promotional vehicles and mobile libraries
11. Websites / internet – and now even on mobile phones
12. Agricultural Shows
13. Internal communication and meetings within an organisation
14. Head office reception area – use captions for key points but no sound
15. Through agro-dealers, veterinarians and local service providers
16. Schools and colleges - information for future agriculturalists
17. Markets
18. Tea shops
19. Religious centres
20. Long distance buses

21. Friends visiting the family
22. During marriage and other ceremonies
23. Exchange visits
24. Communication with partner organisations
25. Reporting back to donors / decision makers

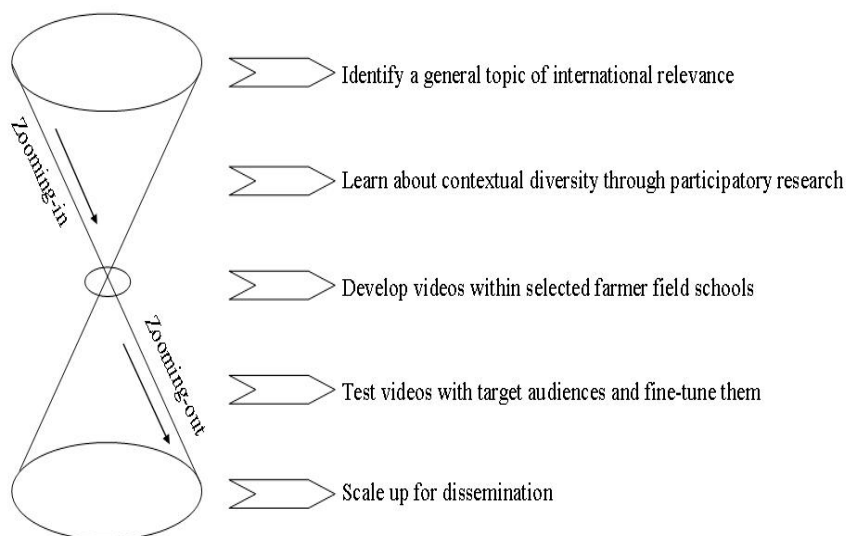
4. RESEARCH AND PREPARATION

70% of the success of a programme depends on good research and preparation.

70% of the time should be spent at this stage – BEFORE taking the camera out for filming.

- Aim first at sufficiently mastering the subject you want to cover
- By preparing and researching thoroughly the video footage can be collected more easily and the programme will have a clear structure.
- Sources of information include the following:
 - books, journals and magazines
 - database/internet research
 - talking to experts, including agro-input dealers and local service providers
 - talking to farmers (different ages, men and women)
 - phone interviews or email exchange with people in other countries
 - field visits
 - Farmer Field Schools
 - rural information centres
 - Government, NGO and private extension service workers
 - professional networks
 - video, radio and TV programmes
 - reports and reviews from organisations
- Prioritise the main points to be covered by following the Zooming-in, Zooming-out (ZIZO) approach.

5. ZOOMING-IN, ZOOMING-OUT (ZIZO)



ZIZO basically evolves around five key steps or better guiding principles (illustrated above), since they are not strictly in chronological order.

The first two principles especially may be reversed, or even integrated, depending on the situation. This method is not a blueprint. However well a video production is planned, part of the content will always change as it relies on interaction and feedback. Flexibility and eagerness to learn from farmers on the ground are key.

1) **Identify generic topic of international relevance**

Making a nice video documentary on a project is one thing, producing a video that appeals to a wide range of organizations and individuals to be watched and shown to farmers is another.

First of all the quality of the format and images matter, but even well-trained teams need to have an understanding of how to select priority topics to shape the content.

2) Learn about contextual diversity through participatory research

Is participatory research the only way to learn about contextual diversity? Certainly it is useful, especially if it is conducted at a regional scale. But it is not necessary to start from scratch all the time, and it is possible to learn about contextual diversity in other ways.

The past decades have seen a growth of farmer field schools (FFS) in Asia, Africa and Latin America. Their wealth of experiences and regional insights are a gold mine for the exploration of the development of farmer-to-farmer videos.

Deep and useful insights into local knowledge and contexts also exist in networks such as Digital Green in India, as well as networks such as *Prolinnova*, an NGO-initiated programme to build a global learning network to promote local innovation in ecologically oriented agriculture and natural resource management.

3) Develop videos within selected farmer field schools

Farmers themselves have limited spare time, so training farmers to develop their own video is more often used to bring out delicate community issues in the open rather than for developing training videos. The farmer-to-farmer training videos that we aim to develop, on the other hand, are to build capacities on a broader regional scale and hence require broader insights in terms of contextual diversity and learning needs.

Time invested in script research and engaging with researchers and field staff who are familiar with both the subject matter and the rural realities pays dividends. Staff that are or were involved in participatory processes with communities are obvious members of the video development team and play an important role before and during filming. Before and during filming, engage intensively with the farmers. Always be prepared to modify the video script further to accommodate any new insights.

4) Test videos in target audiences and fine tune them

Test the videos with sample target audiences, listen to their criticism and amend the videos to ensure they will be understood and accepted by as wide an audience as possible. Remember, barriers to cross-cultural

video-mediated learning are more of an institutional nature than a cultural one.

5) Scale-up (multiplication) for dissemination

Videos made according to the ZIZO approach will be locally appropriate and of international relevance. Wide dissemination will therefore be possible. By appealing to a broad range of organisations, others will be encouraged to produce local language versions that will enable further local dissemination and use of the videos.

6. ELEMENTS TO USE WITHIN A VIDEO

Some or all of the following may be used within the production of a video, which of these you use will depend on many factors.

- Video shots (images): different sizes, angles etc
- Set-up scenarios
- Photographs
- Interviews (need to be transcribed and translated)
- Voice over
- Interview translations
- Background sound
- Main captions: title, end credits, sections within the programme
- Interview captions
- Graphics
- Video effects (e.g. picture within picture)
- Music

7. WHO IS THE AUDIENCE?

This is the crucial starting point for developing any type of communication, whether video or written training material.

- Knowing who the audience will be, will have a big effect on the way you communicate. A different approach will have to be adopted if the audience is predominantly village women rather than university professors.
- Similarly, you must consider whether the audience is highly technical, such as veterinarians, or general, such as consumers in the city.
- These considerations will have an impact upon the style of communication, the design, the language used and the length of the material.
- Consideration should also be given to the age and gender mix of the audience plus their likely literacy level.
- With most audiences they will relate best to seeing people in a similar position to them. They will then have empathy with the people appearing in the programme.

- In most cases they will listen more to people are shown “doing things” rather than just talking about them.
- For most training programmes try to avoid an over emphasis on people in authority ‘talking down’ to the audience.
- If possible, test out the video on a sample group from the intended audience.
- This means that the effectiveness of the material can be assessed and changes made to improve the video for the target audience.
- The design will be influenced by the way the material will be used, whether accompanied by a trainer or for the trainee to view by him/herself.
- A decision will have to be made about practical exercises to accompany the video or if complementary written summary notes are needed.
- It is likely that if the material is used with a trainer it can be divided into a number of small sections, whereas if the trainee will view the material alone, or if it is to be shown to a general audience, it may be best to show the video in one section.
- The other consideration, which depends on the knowledge of the audience, is the amount of technical detail that is needed, and the way this is presented.
- For training it is normally best for the audience to have a limited number of clear ideas presented and illustrated.

8. WHAT IS THE AIM OR OBJECTIVE?

It is always very important to work out what is the aim or objective of the programme so that consideration is given to the best ways of communicating the information. Sometimes written material alone might be adequate, especially if it is well written. On other occasions the written material should be supplemented by photographs or illustrations. However, busy people may not have time to read through a report or other documents, so video can be a useful tool to bring

documents and reports ‘to life’. Most people will watch a short video rather than read a report.

For training, often the best way is to allow people to do the work themselves and learn by their mistakes, or to visit places where new techniques have been introduced. On many occasions though this will not be possible because of limited equipment, the wrong time of year etc.

In these circumstances a clear, easy to follow video can be a very useful tool. So decide on the aims, whether the video is to...

- Raise awareness
- Stimulate demand for support
- Provide information
- Illustrate new techniques
- Overcome barriers to the take-up of techniques
- Give a number of opinions
- Provide motivation
- To support existing material

9. WHAT IS THE CONTENT?

It is important that consideration is given at the beginning to the *main* content to be included in the programme. This should always be appropriate to the audience, based on insights gained of farmers’ learning needs and should either help to explain things in a clearer way or introduce new ideas. Insights into learning needs and local knowledge continue to build throughout the video development process, only if you keep an open mindset and are ready to listen to farmers.

Do not include too much in the programme.

As has been mentioned earlier, video is best for showing visual material, graphics and out of season techniques.

Highly complex technical calculations are probably best illustrated in written form alone.



10. THE PRODUCTION PROCESS

Initial Research / Baseline Survey

Script ideas

Research – desk research

– field research

First draft of script

Discuss with colleagues and end-users

RECCE Visits: Where can you film? Which farmers?

What new information can the farmers tell you

Redraft script (may be many times!)

Prepare for filming:

Write questions for interviews

Prepare Shot list

Shooting Schedule

Liaise with people you are filming with

FILMING

Input footage and logging

Select and transcribe interviews

Decide if you need other interviews or shots

Redraft script

Record voice over

First (rough) edit

Assessment of video with a *test audience*

...Now make further changes to script, pictures and programme

FINAL EDIT

(Add captions, music etc, make sure audio levels are correct)

Prepare any other material that you want to use with the video

(e.g. leaflets, experiment or practical skill)

Multiply and distribute programme



11. SCRIPTING

The main role of the preparation and research is to produce a workable draft script with a suggested order for the information once the programme is edited together.

With the draft script you can include the subject areas to be covered by the interviewees.

It is often easiest to write your initial drafts in ordinary paragraphs. Once you have a draft script, and before putting in the video descriptions, discuss the script with others who have some knowledge of the subject – for example, if the programme on dairy hygiene is intended for farmers, then it is sensible to meet with farmers who already practice good dairy hygiene. This will also allow you to find out who may be good as interviewees, as well as finding a good location and people to film with.

Remember to also discuss the script with subject specialists – either from your own organisation or another one.

It is very important that the script contains ACCURATE information.

Make any alterations to your script after these discussions.

Then transfer each sentence into the Audio section of the script format as shown below.

PROGRAMME TITLE

Draft:

Date:

<u>English</u>	<u>المسموعة</u>	<u>المرئية</u>	<u>اللقطة</u>
The words for the script go in here.			1
Questions for interviewees go in here and key points to be covered in the answers			2
			3

Then you can prepare put in the video descriptions.

Now prepare a list of shots for filming at each location.

Do's and Don'ts for Scriptwriting

1. First of all consider the target group;
2. Explore all potential sources of information, including knowledge of farmers and field workers;
3. Consider the final product and how the video will be watched;
4. Each video module has to stand on its own, without explicit reference to other modules;
5. Reflect and exchange on major content of script with staff of farmer field schools and the target group;
6. Exchange the script with subject matter specialists;
7. Make sure there are no factual errors;
8. Modify the script after having visited the field and conducted exploratory farmer interviews;
9. Simplify and reduce the words and phrases;
10. Practice, practice and practice, as one learns by doing.

Do's 😊	Don'ts ☹️
• Start by presenting the broader context	• Use difficult words
• Avoid complicated words	• Use acronyms
• Use short phrases	• Write in the third person
• Write for the spoken word	• Use names of organisations or projects
• Keep the subject interesting	• Use long lists
• Follow a logic sequence	• Introduce examples that are not feasible or do not inspire
• Invite the target group to test the ideas presented	• Introduce a lot of numbers and calculations
• Finalise the Audio column before putting in pictures in the Video column	• Put words between brackets

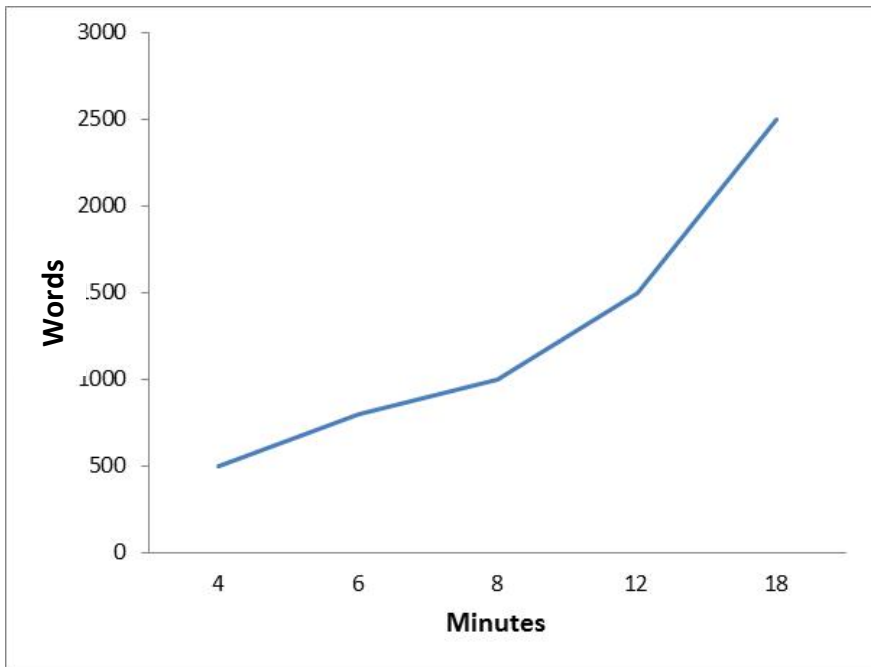
READ the script to your colleagues, and to farmers. Do the words 'flow' when they are spoken out loud?

In a video programme, the viewer cannot easily refer back to something they have heard,

so the programme must make sense as you hear the words.

Generally farmer training videos will be between 5 and 15 minutes.

To give you an idea of the length of a farmer-to-farmer training video, the following graph shows the relation between the number of words in the audio part of the script and the likely duration of the video.



The Three Sections of a Script

INTRODUCTION – tell the audience what you are going to tell them

THE MAIN BODY OF THE SCRIPT – tell them the information

CONCLUSION – tell them what you have told them

Practical tips on scripting

Draft script

- Make sure you use a template with 1½ or double spacing
 - for clarity
 - to allow space for notes in the field
 - to make it easier for recording the voice-over
- Avoid complicated words which the audience will not understand
- Make sure the words match the action to be filmed

Interviews

- Write down the interview questions
- Write down points to be covered by the interviewee, not all of the words

Think visually

- Where and how can you show the points in the script?
- In the video section, describe the shots you want to show to illustrate the audio

Decide how to film sequences

- A woman arriving to buy seed from someone could be filmed in one sequence BUT it would involve a lot of zooming and panning (not good) and would take up too much time
- It is much better to film it in a sequence. You might have to ask people to do things two or three times for you.

Shot 1. Wide Shot – woman 1 arrives to buy the seed from woman 2

Shot 2. New angle and tighter shot – woman 2 weighs seed

Shot 3. CU seed as being weighed

Shot 4. Over shoulder shot from woman 1 to woman 2 as seed being weighed

Shot 5. Mid shot as woman 1 pays woman 2

Shot 6. Close up of money exchanging hands

- Using different camera angles and sizes of shot makes the editing much easier, and results in a much better programme.
- Remember when somebody disappears off to the right out of a shot, they should appear in the next shot from the left (and if they exit to the left, they must next appear walking in from the right).

What skills need to be demonstrated?

- How will these skills be shown clearly to the viewer?
- Can the action be repeated?
- What items are needed for the filming?
- Follow the guidelines of shooting a sequence, wide shot, close ups and cutaways
- It is often good to film close ups of hands and close ups of faces showing concentration, this can help in editing

What are the key training points or video summary?

- Will these be covered in voice-over, in interview or with captions/graphics?
- Can you start a structured discussion after seeing the video?
- Can you set exercises for the viewer based upon observing the video?

Keep it simple!

Prepare a shooting script and schedule

- This helps to make sure that everybody knows what needs to be achieved.
- Visiting the locations before filming makes it possible to prepare a good shooting script.
- Lists can then be prepared of the information that will be required, which shots will be required for the video shooting, who will need to be interviewed and what subjects they should cover.
- A schedule should be designed in a similar way to the example on page 14, with the emphasis on doing as little travelling as possible on each filming day.
- When writing your shooting schedule, include breaks and allow time to travel between locations, **DON'T** make your schedule too tight.
- Make sure that the people involved in the filming at the location know what is expected from them – do they have to set anything up for the filming?
- Many interviewees are slightly nervous of being interviewed in front of a camera however confident they are in their normal work, so generally it is best to do the interview before filming the subject in action.
- This means that items mentioned in the interview that are relevant can be filmed afterwards.
- The alternative is to film an introductory interview, record the action and film an interview after the action to emphasise any particular training points.
- If many interviews are to be done with people from many locations, it may be cheaper to ask the interviewees to travel to one location rather than travel from location to location just to pick up one or two comments. The only exceptions to this should be when other filming has to take place at that location to illustrate certain key points.

***Remember the more visual and specific,
the more successful the programme***

Interviewing

- You only have one microphone, so make sure that the answers are clear.
- Consider whether the interviewee will respond best to a woman or a man asking the questions.
- It is the person being interviewed (the interviewee) who is important, not the interviewer.
- Eye contact between the interviewer and the person being interviewed is very important, so make sure you keep looking at the interviewee, nod to encourage them.
- Do not interrupt a farmer when he is giving answers that differ from what you were expecting or hoping to cover, but listen respectfully. Very likely you will learn other interesting aspects that could be included in your revised script.
- If the interviewee is very expressive with their hands, make sure the shot is wide enough to allow for this.
- If you want to vary the shot during the interview, *only* change the shot size during a question – keep the camera shot still during an answer.
- Always make sure you start on a mid-shot (MS) before going in for a tighter shot, for example, a mid-close up (MCU). Remember that you may need to put a caption over the person speaking, their name and/or subtitles, so don't make the shot too tight.
- Ask questions which will give a complete sentence in the answer, remember in the editing you will not use the questions.

For example, if you ask the question *"What is your favourite colour?"*
you want the answer to be *"My favourite colour is blue",*
you do **not** want the answer to be just *"Blue".*

The questions should therefore start with the words:

Who	}	These are OPEN questions they cannot be answered with only 'yes' or 'no'.
What	}	
Why	}	
Where	}	
When	}	
and How	}	

... you **can** also use the phrase, "Can you explain...."

You can combine questions to get a more complete answer,
for example: "Please tell me how you do X and why..."

- Write down the questions BEFORE you go to film the interview.
 - Ask yourself if the question will give you the answer you hope for.
 - Write down the key points you want to hear in the answers.
 - Make sure all the information is covered, but keep listening to the answer and if necessary ask for more details or clarification.
 - **Do not** talk at the same time as the interviewee.
 - If the interviewer gives more information than you have written down do not interrupt him/her
-
- Some interviewees may want to know the type of questions beforehand so that they can prepare, but **DO NOT** let the interviewee 'read' prepared answers, it will not look natural.
 - Avoid suggesting beforehand what you want the answer to be like, as it will give the interviewee the impression she/he has to recite what you said.
 - The eye level of the interviewee, interviewer and camera should all be the same.

- It is better if each interview has a different background, so they do not all look the same.
- Position the interviewee so they stand out from the background.
- Change the position of the interviewer so not all interviewees look in the same direction.
- Do not position the interviewee centrally in the frame, but to the right or left, giving them space 'to talk into'. Which side the interviewee is on also affects which side of the camera the interviewer stands. If the person being interviewed is on the left of frame, then the interviewer needs to be on the right hand side of the camera, and vice versa.

**IT IS ALWAYS BETTER TO HAVE ONE PERSON ASKING THE QUESTIONS
AND SOMEONE ELSE OPERATING THE CAMERA**

12. PLANNING FOR FILMING

The first priority is to formulate the shooting plan for each day's filming. This should include the travel arrangements, any accommodation, location directions - and meal arrangements!

A day out in the field can be very demanding. Make sure you bring along sufficient water for the entire crew.

Then there should be a list of all the shots required, any interviews and extra material required.

EXAMPLE SCHEDULE FOR DAY ONE:

Crew : Producer/Director, Camera Operator, Audio Technician, Interviewer

- 07.30 Meet at office and check equipment
- 07.45 Depart for location one
- 08.10 At milking parlour film last cows being milked
- 08.45 Go to field - film cows being led into field
- 09.15 Interview one - Farmer about the importance of controlling costs
- 09.30 Interview two - Dairy expert - about the ways of improving profitability
- 09.45 Film some of the new methods being introduced at the farm - back fencing etc.
- 10.30 Tea break
- 10.45 Depart for location two
- 11.15 Interview three - bank agricultural advisor, about medium and long term prospects in the milk industry
- 11.30 Show advisor arriving at farm, looking at enterprise, talking through the options with the farmer for improvement project
- 12.45 Lunch
- 13.30 Depart for location three
- 14.00 Film at supermarket to show dairy section, variety of produce, people selecting and going to checkout
- 15.00 Interview four - supermarket dairy buyer, about the type of milk that is in demand, the trends in the industry and the advantages of local supplies over imports.
- 15.20 Depart for office
- 16.00 Check material - make copy, check equipment, put batteries on charge

Preparation...is the key to successful filming and a successful video

- What is the information you want to tell or show ?
- What elements do you need to show or tell that story ?
For each assignment a shot list should be drawn up from the draft script or storyline. Remember that action is needed to make video and photography interesting.
- What interviews do you need ?
 - Subject specialists..... Farmers..... local politicians?
 - Remember to write down the questions and the key points you expect to hear in the answers.
 - You may need to help the interviewee by listening to the previous answer and asking for more information.
 - As your questions will not be heard it is important to make sure that the answers are in the form of statements - this will help in editing.
 - Make sure that you and the interviewee are not talking at the same time, you can encourage the interviewee by nodding but not by talking.
 - Make sure that you have filmed enough action to cover the main points in the interview.
- What other items do you need for the filming?
- What about the lighting ?
- What time of day will you be filming? If you are filming outside it is best to avoid filming in the middle of the day
- What about the acoustics ?
- Is the location where you are going to do the interviews very noisy
- What about the problems of filming at a...
 - Village ?
 - House ?
 - Field ?
 - Office ?
 - Market ?



13. VIDEO EQUIPMENT

- There are many types of equipment on the market, but without doubt the main priority should be to have a good tripod with a fluid head and a spirit level.
- If you are doing interviews, it is essential to have an additional microphone. The best to use is a small clip microphone, with an extra lead if necessary. *Ensure you have headphones with you.*
- It is important to make sure that camera batteries are charged and that you have batteries for the microphone. Do not leave the battery in the microphone.
- Make sure you have enough cards or videotapes for recording on.
- Prepare and use a checklist for the equipment.
- Always ensure the equipment is working *before* leaving for filming.
- Always remember to turn off the camera and microphone to save on battery power.
- Another useful item is an umbrella – it can be used to protect the camera from both the sun and the rain!
- When filming indoors it maybe that extra lighting is required, either from mains electricity or from battery power. If artificial light is used, or there is a mixture of artificial and natural light it is important that the white balance of the camera is checked (the camera should adjust automatically).

SAMPLE CHECKLIST OF EQUIPMENT

Camera (and hood)
Tripod (and remote zoom)
Tie clip microphone and batteries
Headphones
Main battery
Spare battery
Video cards or Videotapes
Camera bag

14. FILMING

- Before leaving for filming always check:
 - Videocards: do they need to be formatted?
 - Clipname: does this need to be changed?
 - Clip number: does this need to be reset?
 - Timecode: does this need to be reset?
 - Batteries: are they charged?
 - Camera: have the settings been altered? (e.g. gain, shutter speed)

ABCG0001

Clip Number

A number in automatic ascending order is assigned in the recording order.

The clip number can be reset in the menu.

* [Main Menu]→[Record Set]→[Clip Set]→[Reset Clip Number] (see Page 64)

Clip Name Prefix (any 4 alphanumeric characters)

- Always watch your battery level when filming – if in doubt change batteries.
- Remember, when you change battery, check that functions you have set, such as shutter speed, are set as you want them (see below).
- The aim is to film scenes according to the script and the shot list.
- Make sure the pictures illustrate what you are saying in the script.
- It is best to film the important sequences first before people get tired.
- On occasions it will be possible to obtain extra shots. Good producers and camera operators are always looking for attractive or unusual shots which will be useful in either this production or a future project, but don't forget your main objective for the filming.

- A number of tips can be given for camera operators about getting the best out of the equipment, but the main consideration should be **lighting and positioning**.
- Be careful of light reflecting off very bright surfaces (e.g. white shirts, flipchart sheets or even tin roofs) into the camera, especially at midday.

- If you are filming outside and the light is bright you will need to switch **Neutral Density ON**.

- ND appears on the screen BUT DOES NOT STAY ON.

- Always check at the start of filming if ND is switched on or not.

- It is easiest to use **Auto Iris** (Exposure), most of the times this will be perfectly good, but sometimes when you have a subject (perhaps an interviewee) that is in the shade it may be necessary to use **MANUAL** iris.

Reduces the amount of incident light to 1/10.
“ND” appears on the screen.



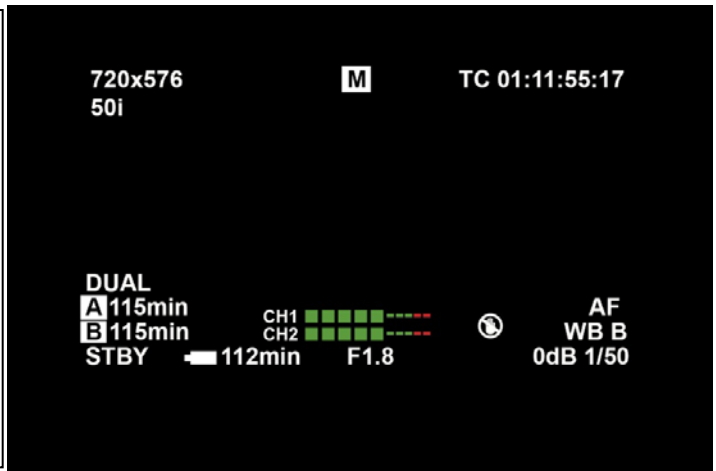
- After using Manual Iris, make sure you switch back to Auto Iris.
- Early morning and late afternoon light is particularly good for filming, not only do the pictures look better, but everyone is cooler and more relaxed.
- It is easiest to use **Auto Focus**, but for some shots where the point of focus is not the main part of the picture, you may need to use manual focus.
- When filming interviews it is best to use manual focus to ensure the interviewee is definitely in focus.
- When you are using a tripod, **Optical Image Stabiliser (OIS)** should be set to OFF - the hand symbol with a line through it appears in the viewfinder.
- If you use the camera off the tripod, switch on OIS – the hand symbol will disappear.

- **The gain switch** should be set to Low (0db) unless light levels are low, in which case there is the option to set the gain switch to Medium (+9db) or high (+10db).
- It is best if the shutter speed is set to 50, press the shutter speed button (near the OIS button) to switch shutter speed on, or to change it. Read the camera manual!

Typically the information in the viewfinder for the JVC HY-150 camera will look like this:

This indicates the type of file being recorded. In this case it is an AVI file at 720x576 50i

DUAL indicates you are recording on both cards simultaneously
The minutes indicate how much time is left on the cards.



0db indicates the **Gain setting** – in this case it is in the Low position
1/50 indicates the **shutter speed** has been set to 1/50 (correct for PAL filming)

The symbol with the line through it shows that **OIS** is OFF (correct when using a tripod).

F1.8 indicates that you are using **Manual Iris** – when you use **Auto Iris** there is no reading on the screen.

The **battery symbol** and minutes indicates the capacity left in the battery.
CH1/CH2 shows the audio recording level.

- If you do zoom, pan or tilt the camera always have at least **FIVE** seconds at the beginning and end of the shot where the camera is stable.
- Zoom-in makes the image bigger, zoom-out makes it smaller, pan left sees the image move left, pan right sees it move right, tilt up sees the image move up and with tilt down it moves down.

Remember:
WHAT YOU SEE IN THE VIEWFINDER
IS WHAT YOU RECORD!

REMEMBER

- Wherever possible the camera should be kept still and the action should happen within the frame of the shot.
- Rather than continually move the camera or continually zoom-in and out, it is better to ask for some action to be repeated so that there can be a wide shot and a close-up of the same material, preferably from different angles. This will make editing easier and create a better programme.

Using microphones

- When using the external camera microphone, the Audio Input needs to be switched to MIC+48v as the microphone takes power from the camera to work.
- This microphone should be plugged in to CH1.
- CH2 INPUT should be set to INPUT 1 so that the sound is recorded on both channels.
- AUDIO SELECT should be on AUTO for automatic recording level.
- When interviewing someone, use **the clip microphone**.
- Move the camera mic to Channel 2.
- Plug the clip mic into Channel 1 using the adapters.
- SWITCH THE AUDIO INPUT TO MIC as the clip microphone has a battery in it.
- Switch the microphone on!

- With the JVC HY-150 recording an interview on AUTO does produce very acceptable sound. With the majority of cameras it is essential to switch to MANUAL recording for interviews.
- If you do set the audio select to MANUAL then you must set the AUDIO LEVEL.
- Remember the interviewee make get louder or softer during the interview, you may need to alter the sound level.
- Do not let the sound distort, this **cannot** be corrected in editing.
- **ALWAYS use headphones** to be certain you are recording the interviewee, the sound is not distorting and that the battery in the microphone is not flat and needs replacing.
- Ask if the interviewee prefers to stand or sit during the interview.
- Think about what is in the background. A nice background setting will make it more enjoyable to watch the person speak on the video afterwards.
- Ensure the interviewee and background are either both in the shade or in the sun. Putting the interviewee in the shade against a bright background does not work.
- **When the interview is finished, switch the MICROPHONE back to the camera microphone.**
- **You must switch to MIC+48v for the external microphone to work.**
- In **interviews** it is normally the opinion and/or experience of the interviewee which is being explored. It is not normally necessary for interviewees to give a large number of statistics. If necessary, these are best covered with graphics and voice-over later.
- It is important that interviewees are relaxed and friendly.
- They should always look at the interviewer and not at the camera.
- Try to keep the number of people standing around to a minimum and also keep any other distractions to a minimum.
- The questions are not used in the editing, they should be **open questions**: Who, what, why, when, where and how
- The answers should be complete sentences, this will make editing easier.

- It is important that the answers are listened to carefully as it is often necessary to ask for more explanation from the interviewee.
- It is the producer's job to make sure that there are enough cut-away shots to illustrate what the interviewee is saying.
- It is very important that the name and official title/status of the interviewee is collected together with contact details. This is so that name captions can be prepared or that a 'thank you' caption at the end of the programme is correct.

How to cope with interviews that need translating during filming

- Where answers (and questions) have to be translated during the interviews, remember that this will take extra time.
- One technique is have a small audio recorder with the person translating, so that either just the translator or both interviewee and translator can be recorded. This audio recording can then be used for transcribing.
- Many mobile phones now have this recording facility
- Another option with the JVC HY-150 camera is to record the clip microphone on one channel and also use the external microphone on the other channel.
- For this recording CH2 INPUT MUST be set to INPUT 2
- Whichever channel the clip microphone is on, the AUDIO INPUT must be switched to MIC.

15. LOGGING SHOTS

- Transfer or capture the footage into the editing computer (see editing manual).
- After capture go to the METALOGGING layout, each shot should have a full description, plus comments on the quality of the shot.
- Any shots which are unsuitable should also be marked. It is useful for the producer and camera operator to look at the unsuitable shots and to learn how the problems could have been overcome.

INTERVIEW TRANSCRIPTS

- For interviews it is important that an **accurate** written transcript of the answers is completed. A transcription can be done from the interview clip on the computer - or by exporting an file of the interview (see editing manual) and having a colleague compile the transcript.
- From the transcript, it is quite easy to select the most appropriate parts of an interview and *insert this into the draft script*. Even when the words spoken by an interviewee are not appropriate for the video programme, sometimes the information can be included in voice-over form, or it may be useful for another programme or for reports or websites.
- When an interviewee is talking in a language other than the language of the programme it is important that the interview clips are selected so they make sense in the persons own language. Then the selected clips can be translated into the language of the programme.

Remember to review your script after logging and transcribing....

*Do you need to alter the script?
Do you need any extra shots?*

15. SELECTING MATERIAL

16. Only steady good shots should be included in programme.
17. If you do good quality filming it will make editing easier and faster – this saves you time and money.
18. Avoid using shots that have been over-exposed and appear 'burnt-out'.
19. If necessary stills or freeze frames can be included if they make the information clearer to the viewer / trainee.
20. Wherever possible, use relevant cut-away shots during interviews to keep the programme moving and to avoid the impression that the video is made up of 'talking heads'.
21. Cut-away shots are essential if there are edits in the interview clips.

16. ROUGH or FIRST EDITING

- A rough edit is completed to show what the video will look like.
- The pictures should be selected to illustrate the script and interviews.
- When more than one section of an interview is used, it is conventional to 'cutaway' to another relevant picture so that the image on screen does not 'jump'.
- Elements that are needed **BEFORE you can start editing** are:
 - The voice recording for the script sections
 - Selected sections of interview clips
 - Voice translation recording if necessary for the interview clips

Assemble these elements onto the timeline so that you have the basic structure of the programme. You may need to shorten the interview clips or adjust the script if the programme is too long.

- When making a **voice recording**, ideally record the voice in a sound studio, but if this is not available:

- try to find somewhere fairly quiet
 - always record from battery power (if on mains you may hear a buzzing sound)
 - get the person to read the script so they are speaking across the microphone rather than down into the microphone (in other words do not let them look down when reading the script)
 - try to ‘lift’ the words from the page
- At this stage the rough edit does not have to include graphics, captions and music, although if you have time it is useful to put them in.
 - The advantage of doing a rough edit is that changes can be made to improve the programme – this may even mean carrying out some more filming.

16. REVIEW OF ROUGH EDIT

- Communication is a two way process, something the best communicators and trainers are well aware of, but it is something which is often overlooked by media producers.
- The key to making sure that the material is suitable to the target audience is to try it out on a *sample group*. For farmer-to-farmer training programmes this should include an evaluation exercise with men and women farmers and the results should be carefully analysed.
- Find out what the group responded to in the video – what information did they find useful? Do they need further information or clarification of some points?
- Did the audience learn from the video?
- Is the audience motivated to try the new technique that is shown?
- Do not be disappointed if there are some adverse comments, in fact it is good to know if there is anything which the group (women and/or men) does not like in the video. The most important thing is that the final programme is as good as possible.

- If there are points which are unclear or which need more explanation, they should be included in amendments to the video.

17. FINAL EDITING

- Before the final edit starts any changes to the voice must be recorded and any new shots must be filmed.
- Although many special effects may be available at the final-edit stage it is best to avoid their use as they tend to take a lot of time to set up and can be confusing for the viewer. Keep the effects simple – usually dissolves are sufficient.
- At the final edit stage add in any captions and put music on some of the sequences if needed. Music is NOT necessary throughout the programme, it is better to have good background sound.
- Play the video through, listen to the audio on HEADPHONES and make any necessary adjustments to sound levels.
- Once you have completed the final edit, the programme can be exported using ADOBE MEDIA ENCODER.
- You can also record it onto a **master videotape**, even if the programme is being distributed on CD or DVD.

18. COMPILING ACCOMPANYING MATERIAL

- The style of any accompanying material can vary depending upon the audience. Sometimes it will need to be in the form of practical exercises, based upon what is shown in the video, on other occasions a small reminder card of the main points may be more appropriate, or there may be an accompanying leaflet or short report
- It is very important that the language and phrases used in the written material are in the same style as the video.
- With written material it is possible to give more detail than the video, especially with statistics, lists of useful contact numbers and addresses etc. The written material should contain references to the video, so that it forms part of a complete package.

APPENDICES

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Appendix C:	Tips on using Digital Video equipment	Page 39
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APPENDIX A : TIPS ON PLANNING VIDEOS

Audience

- Who are they ?
- How will they understand the subject ?

Purpose

- What do the audience...
 need to know ?
 need to do ?
 need to feel ?
- What are the knowledge gaps ?
- What are the barriers to carrying out new practices ?

Time

- How long should the programme be ?
- When should it be filmed ?

Scripting

- What must I say ?
- What could I say ?
- What should I say ?

Type of Images

- Is there movement ?
- Can I obtain the shots ?
- Who can I speak to ?

Other material

- What other material will the audience need ?

Planning Visit

- Can I visit the locations to help plan the filming and the draft script ?

Post-filming

- Always thank the people involved – you probably will want to go back some time

APPENDIX B :

Do's and Don'ts for Interviews

1. **Interviews** normally explore the opinion and/or experience of the interviewee.
2. Make sure that interviewees are relaxed.
3. Choose a good background behind the interviewee (no major distractions; different colour from the colour of the interviewee's clothes).
4. Try to keep the number of people standing around to a minimum and also keep any other distractions to a minimum.
5. The questions are not used in the editing, they should be open questions: **who, what, why, when, where and how.**
6. The answers should be complete sentences, this will make editing easier.
7. It is important that the answers are listened to carefully as it is often necessary to ask for more explanation from the interviewee.
8. It is the producer's job to make sure that there are enough cut-away shots to illustrate what the interviewee is saying.
9. It is very important that the name and official title/status of the interviewee is collected together with contact details. This is so that name captions can be prepared or that a 'thank you' caption at the end of the programme is correct.

Do's ☺	Don'ts ☹
• Plan your questions before the interview	• Record interviews in the middle of the day if it is sunny
• Ensure the microphone works BEFORE you go to film	• Don't forget the microphone and extra batteries
• Use OPEN questions	• Use CLOSED questions
• Put the microphone recording to MANUAL and check your sound level	• Don't record interviews without listening on headphones
• Ask the interviewee to talk and respond only to the interviewer	• Don't let the sound level distort during the interview – it cannot be corrected later
• Frame the interviewee to allow for 'breathing space'	• Don't talk at the same time as the interviewee
• Position the camera on the same eye-line as the interviewee and interviewer	• Don't let the interviewee 'read' answers

**IT IS ALWAYS BETTER TO HAVE ONE PERSON ASKING THE QUESTIONS
AND SOMEONE ELSE OPERATING THE CAMERA**

How to cope with interviews that need translating during filming

- Where answers (and questions) have to be translated during the interviews, remember that this will take extra time.
- One option is to have a small audio recorder with the person translating, so that either just the translator or both interviewee and translator can be recorded.
- This audio recording can then be used for transcribing. Many mobile phones now have this recording facility.
- Another option with the JVC HY-150 camera is to record the clip microphone on one channel and also use the external microphone on the other channel.
- For this recording CH2 INPUT MUST be set to INPUT 2.
- The channel the clip microphone is on, the AUDIO INPUT must be switched to MIC.

APPENDIX C : TIPS ON USING DIGITAL VIDEO EQUIPMENT

Digital cameras, although small, offer better quality than cameras currently used on some local TV stations, but the quality of the material recorded also rests in your hands.

Read the manual and get to know the camera!

A checklist is vital, the essential items are:

1. camera	2. batteries
3. tapes	4. interview microphone (and batteries)
5. tripod	6. headphones

If you want to do interviews you will need to use the clip microphone, try to hide the cable.

Remember to switch to MANUAL audio mode (although with the JVC HY-150 camera it is possible to have the audio on AUTO).

Don't forget the headphones – to ensure you are recording sound!

Try to always keep batteries charged and everything together in the camera bag.

And now for action

- load the battery
- turn on the camera
- remember to allow some seconds recording before the action you want to film, and also some seconds at the end

Always use the tripod for best results

- Tripods give stability and an easy way to know that the picture is level by using the 'bubble' indicator (the spirit level).
- There is a 'plate' which attaches to the camera and allows the camera to be quickly attached and detached from the tripod.
- Remember to **save battery** power by turning off the camera if you are not using the camera for a while and closing the LCD screen when possible.
- In the viewfinder you can see how many minutes of battery life is left.
- **Make sure all batteries are charged!**

APPENDIX D : THE MAIN RULES OF FILMING

- Action shots: get in a good position and let the action happen in front of the lens. You **do not** want to be moving the camera all the time or to keep zooming in and out, it will not make a good programme.
- If necessary, ask the person to repeat the action so that you can get other shots from different angles: Close ups (CU), Mid shots (MS), Long shots (LS), Low angle (L/A), High angle (H/A) or over shoulder (O/S).
- If you do zoom or pan, have a reason for doing it. **DO NOT** let the camera aimlessly 'wander' around a scene.
- General shots: these are shots that can be used during the introduction and summary, they are not the actual 'programme' shots, but they will help to make the video enjoyable as well as instructive.
- Make best use of the available light and keep your back to the light source wherever possible but watch out for your own shadow getting into shot! Ensure the white balance is correct for each new filming situation (this should happen automatically).
- Use autofocus for most filming, but it is best to use manual focus when doing interviews.
- When interviewing, make sure the interviewee is not looking directly at the lens, and allow some 'breathing space' on the side of the frame to which the person is facing.
- The interviewer must check with the cameraman before starting the interview.
- As a general rule keep the eyes in the top third of the frame as this makes the picture more balanced.
- Always check what is in the background of the picture.
- Listen for sound in the background, stop people talking or using mobile phones when filming – ask them politely to be quiet!
- Remember if someone or something exits right of frame, in the next shot they or it must enter left. If exit right, then enter left.
- The cameraman dictates when action starts and stops, to ensure the camera is recording before the action happens.
- For cutaway shots, if there is the time you may need to ask the person to do an action 2 or 3 times so that you can get different angles, but always be aware that people may have busy schedules.
- The main rules for cutaway shots are to try and get a wide shot, close up and a face shot or descriptive shot.

- Everyone in the crew must be checking for continuity and that things are said and done correctly.
- **DO NOT** leave the camera on the tripod unattended.
- **Read the instruction booklet** of the camera for more information on how the camera works!

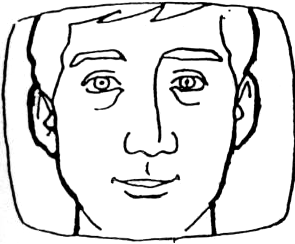
Do's and Don'ts for Filming

1. The cameraman dictates when action starts and stops, to ensure the camera is recording before the action happens.
2. For cutaway shots, if there is the time you may need to ask the farmer or other person to do an action 2 or 3 times so that you can get different angles, but always be aware that people may have busy schedules.
3. The main rules for cutaway shots are to try and get a wide shot, close up and a face shot or descriptive shot.
4. Everyone in the crew must be checking for continuity and that things are said and done correctly.
5. **DO NOT** leave the camera on the tripod unattended.
6. Listen for sound in the background, stop people talking or using mobile phones when filming – ask them politely to be quiet!
7. Be careful of light reflecting off very bright surfaces (e.g. white shirts, flipchart sheets or even tin roofs) into the camera, especially at midday.
8. What you see in the viewfinder is what you record!
9. Prepare your shot list before filming to make sure you get all the shots you need.
10. Practice, practice, practice... you learn and become confident by using the equipment, the camera is your friend, do not be afraid of it!

Do's ☺	Don'ts ☹
• Check the equipment is working BEFORE you leave	• Don't forget to take the equipment... who is responsible?
• Use a tripod!	• Don't forget to charge the batteries
• Film the action from different positions with different shot sizes	• Do not wander aimlessly with the camera
• Explain beforehand why an action will need to be repeated	• Don't just take one shot of an action
• Frame the pictures remembering the rule of thirds	• Try and avoid filming in the middle of the day, the pictures will appear washed out
• Let the action happen in front of the camera	• Start filming a sequence if the tape is nearly finished
• Label the tapes – and keep them safe	• Don't forget to put the tape in 'safe mode' after filming

Remember... If it is sunny, the best time for filming is
Early morning and late afternoon

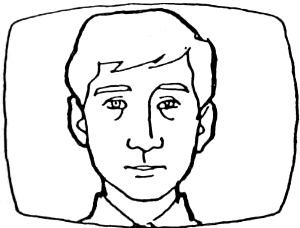
The Grammar of Video
NAMES OF SHOTS



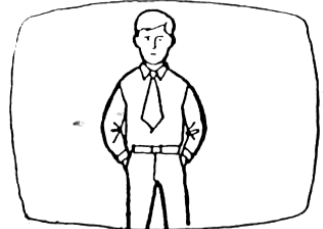
BIG CLOSE-UP
BCU



MID-SHOT
MS



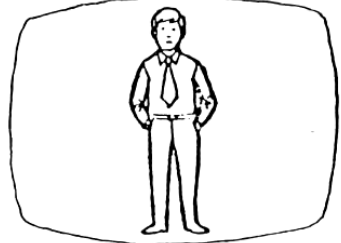
CLOSE-UP
CU



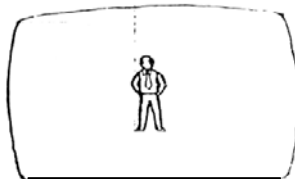
MEDIUM LONG
SHOT
MLS



MEDIUM CLOSE-UP
MCU

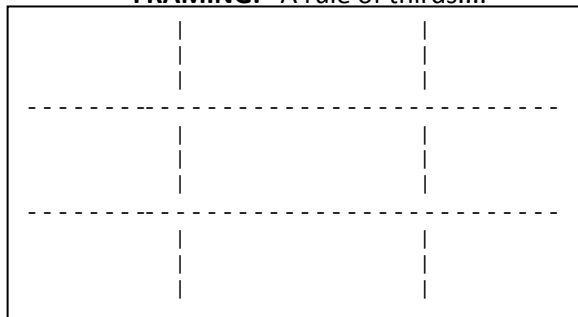


VERY LONG SHOT
VLS General View **GV**



LONG SHOT
LS

FRAMING: A rule of thirds....



WRONG



WRONG



RIGHT



RIGHT

Always leave a space in the direction in which
the interviewee is looking

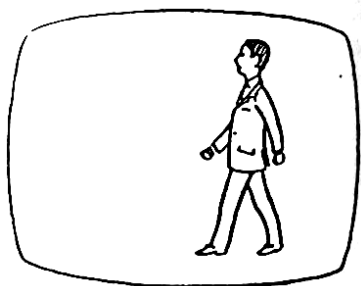


Like this

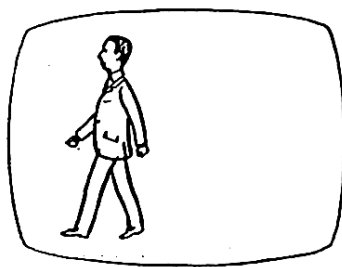


Not like this

Always leave a little space ahead of walking figure

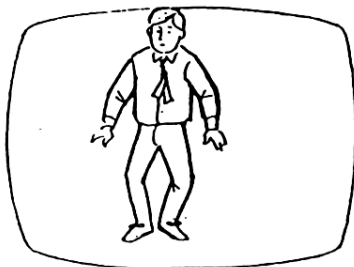
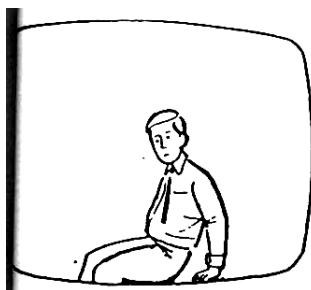


Like this



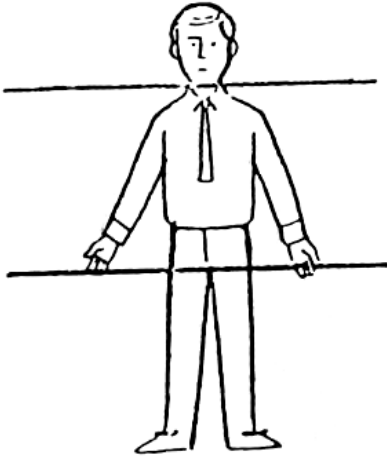
Not Like this

Never allow a subject to become involved with the edge of the frame

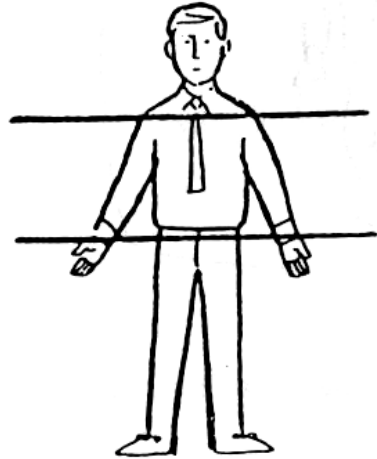


Unless you are doing it for a comic effect!

Do not allow the frame to cut a subject at the neck
- or any other natural junction.

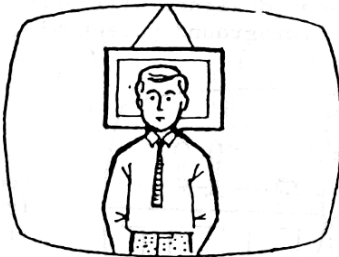


The effect may be comic

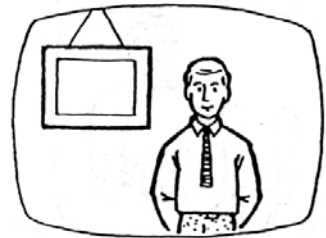


Better to cut between
the natural junctions

ALWAYS BE AWARE OF THE BACKGROUND!



This is bad composition



This is better

APPENDIX E :

The Editing Process: PremierePro CS6 with non-tape AVI files

Transfer footage into the computer and Premiere	Remove the SD card from the camera and insert into the card reader of the computer
	Create a folder in your PROJECT FOOTAGE folder for that days filming, copy the files into that folder.
	It is good practice for files from each day (or half day) to be copied into a separate folders
	Ensure you make a copy of this folder on an external drive
	Open your Premiere project, go to the metallogging workspace layout
	In your Project window select the footage bin
	In your Media Browser window find the folder with the video files you have transferred, select this folder, right click and select import
Log the clips	Put descriptions for each shot - ensure you write in the description column and that you are not accidentally changing the filename
	Be critical of what has been filmed... how can you improve?
	Delete shots which are of no use at all, do not delete something that COULD be used.
	Then create sub bins and put groups of relevant shots in these bins, this will make editing faster.
Select Interview answers	Create a sequence for each person interviewed
	Put on the sequence all the answers the person gave
	If necessary increase the volume of the interview (use either the yellow line to alter for a clip or the audio mixer to alter a whole track)
	Apply the video effect Video – Timecode
	In the Effects Window (beside the source viewer) check the timecode is from media and change the TIMEDISPLAY to 25 , increase the size
	Apply the effect to each clip. You can use COPY (the clip which has had the effect applied) and PASTE ATTRIBUTES (on the other clips).
	If the line above the sequence is RED , render the effect.
	Export each interview sequence in a suitable format

	Transcribe each interview (word for word) – and translate if necessary
	From a duplicate of the interview sequence, select the sections of interview you want to use in your programme
Record and transfer the Voice Over	Create a sequence for your main edit
	Place the voice over on Audio Track 3
	Space the voice as necessary
Insert Interviews	If the interview clips have been selected place these now in position on the sequence on tracks: Video 1 and Audio 1
Now you can start editing!	Place your pictures and sound on: Video 2 and Audio 2
	Use Video 3 for captions
	Most of the time make sure you are using the Selection Tool (Key V) -the mouse appears as a white arrow
	Ensure the correct tracks are selected before using Overwrite
	You can raise or lower the sound level on a complete audio track using the audio mixer

Do's and Don'ts for Editing

Do's 😊	Don'ts ☹️
<ul style="list-style-type: none"> • Create a folder for each camera card you are transferring and create a unique bin in Premiere for each card 	<ul style="list-style-type: none"> • Don't forget to create and select the correct BIN for logging your clips during transfer and the correct FOLDER for the video and audio files to be recorded into.
<ul style="list-style-type: none"> • Write a description for each shot that you can use 	<ul style="list-style-type: none"> • Don't have a pan or zoom followed by another pan or zoom, it does not make a good programme
<ul style="list-style-type: none"> • Always check a clip before deleting, in case you have forgotten to describe a good clip 	<ul style="list-style-type: none"> • Don't rush when you are deleting unusable clips from the bins, or you will make mistakes.
<ul style="list-style-type: none"> • At the end of an editing session, copy and paste the project file into your Premiere Editing Backup folder. 	

MOVING AROUND THE FOOTAGE or SEQUENCE

- To move or scroll along the footage use the **yellow scroller**, in your sequence the yellow scroller is attached to the red line.
- The **space bar** will start and stop the footage.
- **Key L** will play footage forward, **Key J** will play footage backwards, **Key K** will stop.
- Using **Key L twice** will play the footage forward at a faster speed.
- Using **Key J twice** will play the footage backward at a faster speed.

V4				Captions
V3			Background pictures	
V2		Background pictures		
V1	Interview pictures			
A1	Interview sound			
A2		Background sound		
A3			Voice Over 1	
A4				Voice Over 2

ON THE SEQUENCE

- There are always **3 video tracks** and **3 stereo audio tracks**, more can always be added.
- Use the + and – keys or the grey bar on the bottom of the sequence to expand and reduce the sequence size.
- The yellow timecode numbers on the top left of the sequence indicate the exact position of the yellow scroller.

OTHER USEFUL KEYS

- **Key I** will set an **INPOINT**
- **Key O** will set an **OUTPOINT**
- **CTRL + K** will **cut a clip** on the sequence on any tracks that are selected at the position of the red line

Practice, practice and practice, as you learn editing by doing

This document has been made possible by collaboration between

