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Abstract	We can remember 20% of what we hear, 30% of what we see, but we can remember 70% what we can see and hear. Knowing how to effectively and creatively use moving-images, as a means of communication, can be a powerful empowering tool. Participatory Video is a set of techniques to involve a group or community in shaping and creating their own films. Production experts working with NGOs have been going to rural communities (for eg India, Africa) to equip communities with the knowledge of video production. This process is however limited by the need for face-to-face interaction between an expert and participants. This research proposes to use ICT tools to remotely connect with the participants to empower them through participatory video process thus effectively bridging the distance between expert and the participants. The sessions can also be scheduled according to the needs of the participants and the expert can spend a longer time (remotely) with them. Experiments done in this research using this methodology of participatory video instruction has yielded results which indicate that this methodology can succeed under certain conditions. Through the use of ICT tools and a well-designed program, we can now put the power of moving images in the hands of many more communities around the world.
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Master's Thesis

PV FOR ALL

A Methodology to Equip a Community with Participatory Video Skills Using ICT Tools

by

Veeramani Krishnan

Submitted to the Graduate School of Media Design
in partial fulfillment of the requirements for the degree of

MASTER OF MEDIA DESIGN

at the

KEIO UNIVERSITY

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KEIO UNIVERSITY

July 2012

Certified by . . . .
Professor. Keiko Okawa
Professor, Graduate School of Media Design
Thesis Supervisor

Certified by . . . .
Professor Ohta Naohisa
Professor, Graduate School of Media Design
Thesis Co-Supervisor

Accepted by . . . .
Professor Masa Inakage
Professor and Dean, Graduate School of Media Design

PV FOR ALL

A Methodology to Equip a Community with Participatory Video Skills Using ICT Tools

by

Veeramani Krishnan

Submitted to the Graduate School of Media Design
on August 3, 2012, in partial fulfillment of the
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Master of Media Design

Abstract

We can remember 20% of what we hear, 30% of what we see, but we can remember 70% what we can see and hear. Knowing how to effectively and creatively use moving-images, as a means of communication, can be a powerful empowering tool.

Participatory Video is a set of techniques to involve a group or community in shaping and creating their own films. Production experts working with NGOs have been going to rural communities (for eg India, Africa) to equip communities with the knowledge of video production. This process is however limited by the need for face-to-face interaction between an expert and participants.

This research proposes to use ICT tools to remotely connect with the participants to empower them through participatory video process thus effectively bridging the distance between expert and the participants. The sessions can also be scheduled according to the needs of the participants and the expert can spend a longer time (remotely) with them.

Experiments done in this research using this methodology of participatory video instruction has yielded results which indicate that this methodology can succeed under certain conditions.

Through the use of ICT tools and a well-designed program, we can now put the power of moving images in the hands of many more communities around the world.

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Acknowledgements

"Love what you do or do what you love."

I was lucky. This research is a labor of love. It all started with my voluntary stint with a NGO in India. I was able to help the rural women in a village in a small way by facilitating the process of empowering them with the knowledge to break out of their circumstances through the power of video. It has let me on a path to extend that empowerment to many others through this project.

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I may not have been the best son and I may have given you grief on many occasions, but your love has never waivered. This is dedicated to you.

Chapter 1

Introduction

1.1 Overview

A study by the World institute for Development Research at United Nations University reports that the richest 10% of adults accounted for 85% of the world total wealth. About 1.7 billion people are estimated to be living in absolute poverty today [1]. 18 million people a year or 50 000 people per day die due to poverty related causes [6].

The distribution of resources in this world is clearly lopsided. This phenomenon filters down to the micro level where one community is deprived over others in the same neighbourhood. This state of affairs is often coupled with discrimination, oppression, health issues and basic denial of human rights.

The key to the reversal of this imbalance lies among other things with education. But access to education is also a limiting factor for children in developing or 3rd world countries. Such options are severely limited or non-existent for adults. Without the ability to read or write, access to information for the disadvantaged is restricted, contributing further to the vicious cycle.

Visual medium then becomes a key tool to reach out to this section of the community. The power of video is undeniable. Research has shown that we can only remember 20% of what we hear, 30% of what we see, but we can remember 70% of what we can see and hear [9].

If the disadvantaged can have access to visual materials, this could level the playing field. But again, who creates these materials and how is the content determined. The rich and powerful can easily control the information flow and the noble intention to eradicate discrimination is undermined.

The best strategy is to allow the communities or individuals to make their own films. If they can be empowered to tell their own stories to share with their community, this would ideally be a powerful agent to bring the disadvantaged community out of their current situation.

This is the concept of participatory video and this research proposes a method to get as many people trained in the process of making video through a participatory process. Through this methodology, the balance can be tipped even if it is a tiny shift, in favor of the disadvantaged, disenfranchised and the needy of this world.

The current implementation of empowering people with participatory skills involves bringing in an expert to the community to facilitate their learning. But this is a major bottleneck in getting as many people trained in PV as possible.

This research proposes an online remote participatory video empowering process using low bandwidth internet connection to reach communities across the world. This is the concept behind PV4ALL (participatory video for all).

1.2 The Journey

The inspiration to empower people with participatory video skills came from the author's involvement with voluntary projects in India. In 2005, the author was sent by The Singapore International foundation as a volunteer to India. The mission was to work with an NGO called IT for Change [1] (henceforth referred to as ITFC), which was headquartered in Bangalore, Karnataka.

The NGO - ITFC, organised women in villages into societies, build community houses for them and empowered them with the appropriate information and knowledge to better their life. Through this process, it is hoped that the family, the community and eventually the society at large would benefit.

India is still primarily a patriarchal society where women are still treated as 2nd class citizens [12]. They are sometimes even denied basic rights. ITFC's mission is to educate women to make them aware of their rights in many aspects for eg rights to inheritance, rights to government schemes, right to redress from violence, right to heath schemes etc.

But as most of the women were not educated, the means to empower them with the appropriate information was limited. Visual medium, primarily videos were found to be the best way of getting information across to these women. The women were thrilled to watch videos, especially of those, which featured other village women of their own kind. They absorbed the material and even talked about it among their peers. Video screenings were a festive affair with almost always-full attendance. Video was thus an effective means to disseminate information in a way that the women understood and were able to use that information to make positive changes in their lives.

Besides being engaging, videos were also easy to distribute across the vast distances between villages. But there was a problem, the amount of video material was limited. Thus ITFC decided to produce their own video materials. The author was brought in to help set up the video production unit. It was a challenging assignment, which also gave the author an insight into training people with limited technical knowledge.

But the videos were always produced by the staff from the NGO in consultation with the women from the village. While great effort was taken to ensure thorough research and consultation, the concept and final editorial decision was handled only by the NGO staff.

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[1]IT for Change - http://www.itforchange.net/

But this way of producing films for the women is not sustainable in the long run. It may not always be what the community desires as well. A more appropriate solution to the creation of content for the desired target group is via the Participatory Video process.

1.3 Participatory Video

Participatory video is a group-based activity that develops participants' abilities by involving them in using video equipment creatively, to record themselves and the world around them and produce their own videos.

Video can be a powerful tool for stimulating self-expression and interaction in group development work. Used in a participatory way, video encourages people to examine the world around them, raising awareness of their situation and helping them to become more actively involved in the decisions that affect their lives[7].

Participatory video can thus be a great communication tool for participants to make changes not only to their lives but to the lives of people around them as well. The process is also a way to build confidence in individuals to rise above difficulties to face live with a positive spirit.

Participatory video is predominantly used with those disadvantaged by physical, attitudinal, educational, social or economic reasons, who would not usually express themselves through video, or attend a training course[7].

Empowering people with participatory video skills is a way to shift the odds in favor of people, communities and societies who have been handed the short end of the stick in life.

1.4 Participatory Video for All

Currently the process of empowerment of people with participatory video skills involves bringing an expert to the location to spend time with the participants over a fixed period of time. While hands on face to face interaction is a major advantage of this system there are few drawbacks.

1. Sometimes there is cost involved in bringing down and hosting the expert.
2. Participants who are working and getting paid on a daily basis need to give up their pay in order to attend the workshop.
3. Once the workshop ends, follow-up sessions are not possible as the access to the expert is not available.

Increasing the number of such workshop sessions to cover many communities is also constrained by the design of the program. Thus the option to make this program widely available to many participants has severe limitations.

A redesign of the program is required. The author got the inspiration for the re-design from another journey that he undertook in 2006.

This time the author went to Madurai, Tamil Nadu (India) to document the ICT efforts of another NGO called DHAN foundation[2]. Here the NGO had built central community houses for the people in the village, put in a Personal Computer (PC) and got an internet connection. The women were trained to use the computer and they were essentially connected to the rest of the world through the internet connection.

As part of the services offered by the NGO, women from the village gather regularly in the community house to have a remote video conferencing session with specialist doctors from the city. The women were comfortably conversing with the doctor who was miles away, sharing their health issues and taking note of the medical advice dished out.

Figure 1.1: Village women video conferencing with doctor in city

The author was impressed with the way the women were comfortably embracing the video conferencing technology. The use of the low bandwidth connection to establish a fairly good audio video communication was also noted by the author.

This experience gave impetus to the proposal of using remote communication technology to empower people with Participatory Video skills. The proposed design caters for low bandwidth video conferencing and a specially designed workshop to suit remote instruction of a practical subject. Through this method, a major bottleneck in getting as many communities empowered with participatory video skills can be effectively remedied.

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[2]DHAN Foundation - http://www.dhan.org/

Chapter 2

Background

2.1 Video

As the digital video capture technology matures, the cost of investing in such equipment has come down tremendously. It has placed the camera in the hands of ordinary people like the hobbyist, children, the under privileged and the less well off. It has also resulted in the diversity of the use of video cameras.

The rise in popularity of the visual medium has been compounded by the internet where video content is experiencing exponential growth.

The use of video can be divided into four main areas
1. Use of video in broadcasting
2. Use of video as a domestic recording medium
3. Use of video as a creative production medium
4. Use of video as a social and creative tool.

The use of video for the purposes of social action and education was recognized early on by community workers and educationalist. It was picked up as a tool for education and community action and creating opportunities for under-represented groups to express their point of view[7]. But there were many approaches and widely differing opinion on the processes used in such circumstances. They fall roughly into the following six areas.

2.1.1 Production for the community

The production is undertaken by video production units. The units are set up to produce films that are not mainstream and issues that do not get mass media coverage. But more often, the unit operated within a traditional television production model [7]. The production team made the program for the community without much consultation and did not teach the production skills to the people concerned.

2.1.2 Provision of training and facilities

The aim was to give more access to video production by providing affordable and accessible training courses. Through this process, the trained personnel were expected to make their own programs. Although the target group would be the less privileged or under-represented community, usually the more articulate and confident members dominated the course.

2.1.3 Exhibition and Distribution

The programs were distributed to community and educational groups. They were shown to an audience by a group leader who gathered the group together specially for the viewing session. Often these materials were used to start discussions and stimulate

participation by the audience. Some of these programs were also shown on local cable networks which created more reach.

2.1.4   Media Education

This activity taught about media in general and television in particular. Often this was done by deconstructing programs into its components and understanding how the message was put across. Participants increased their understanding of the media and gained experience in constructing their own communication.

2.1.5   Use of video in feedback

This is a result of the capability of recording devices to playback immediately. An activity is recorded and the participants can learn from watching the recording. Mostly this method was used to train teachers, group leaders etc. It was also used to document social processes for research. It was used to provide behavioral, role playing and communication skills feedback in social work and therapy, where it helped people to change through a process of self-analysis [7].

2.1.6   Participatory video

Participatory video work utilized video as a social and community based tool for individual and group development. Used in this way, video can be a powerful aid in the cultivation and realization of peoples abilities and potential [7].

It was a group based activity that revolves around the needs of the participants. Video is used to develop their confidence and self esteem, to encourage them to express themselves creatively, to develop a critical awareness and to provide a means for them to communicate with others. It was used primarily with those who are disadvantaged by physical, education, social or economic reasons, who would not usually express themselves through video, or attend a training course. Active participation was an essential component. Group members operated the equipment for themselves, and a primary objective is the development of their control over their own work.

These different areas seek to leverage on the power of video as a social and educational tool. Although there could be some overlap, each work has unique objectives. Thus the emphasis on focus, goals and outcomes vary.

The author has chosen to focus on participatory video.

2.2   Participatory Video - History

Major objective of participatory development and communication would be to empower people to shape their own destiny [11].

The first recorded use of participatory video was a project undertaken by the National Film Board of Canada's Challenge for Change program involving Fogo Islanders In Newfoundland. In the late 1960s a community development worker Donald Snowden invited a film maker, Colin Low to produce a series of films on poverty involving the isolated fishing communities of Fogo Island. He shot the footage on video, then showed them

to the participants and invited feedback throughout the production process allowing for community involvement and empowerment. This was the start of the process of consultation and participation in producing a film. 28 short films were produced in this manner. Each was 10 minutes in length and consisted of a single interview or event and was representative of the wider community view [2].

On watching each other's films, the communities on various parts of the island realized that they were having the same problems. They then got together to solve the problems affecting them.

The films were also shown to politicians who were living very far away. They got a sense of the problems afflicting the community and were able to help them in the appropriate way.

The production process created several precedents:
1. The immediacy of video created a feedback loop
2. The process of production invited community participation and ownership
3. The dialogue aspects of video, connected communities to decision makers and with other communities
4. The central role of the field worker replaced the producer during the production process

However cost of production and postproduction was still too high for this process to take off. The 1990s saw a revival in the use of video as newer, smaller and cheaper handycams became available. Video has become a favourite medium in the field for many reasons. The digitisation of the technology has led to smaller and lighter models of video cameras which, when used with an external microphone, has given the single video producer an ability to gather high quality images and sound in the field. A handycam, coupled with a laptop and appropriate editing software, offers the possibility of not only shooting, but editing, publishing and distributing in the field [4]. This ease of production has assisted videos revival as a tool for activism. Video also accords the producers and participants an ability to review their work instantly, which has made it ideal for empowerment and therapy work.

2.3 Participatory Video - Overview

The fundamental aim of Participatory Video is to encourage individual and group development. While the works produced during the course of the process is important, the positive change that it brings to the participants is the most important outcome.

Participatory video can have many benefits.
1. It is a potent tool for group empowerment.
2. It develops communication within and between groups
3. It develops confidence in working together
4. It is a means of expression
5. It reinforces the believe that everyone has something worth saying
6. It is a catalyst for interaction and co-operation
7. It stimulates discussions about issues and ideas
8. It increases participants awareness of their situation

As the participants' self-assurance grows, and they form opinions, video provides a means for them to communicate their views to a wider audience. Working co-operatively together to make a film, group members make decisions, plan and are in charge of their own means of communication. Through this process they develop recognition of their capacity to achieve results, and this can be the first step towards self-help in other areas.

There are eight major elements in participatory video [7]
1. Participation
2. Individual development
3. Communication
4. Community Building
5. Critical awareness and consciousness raising
6. Self-advocacy and representation
7. Capacity development and self reliance
8. Empowerment

Participatory video thus provides a means for participants to define the issues that are important to them, give them ownership of the work right from the start.

People use their newly found confidence and awareness of themselves and their surroundings, in a greater ability to make decisions in other areas of their lives [7]

Participatory video not only raises awareness, it can also enable the group to take action by providing the means for them to represent their viewpoint to a chosen audience and to produce a film about their concerns.

A primary goal of participatory video work is to develop participants' self-determination and give them skills to take responsibility for the decisions affecting them.

Main characteristic of Participatory Video
1. It is a tool for development work
2. Is active rather than passive
3. Is group-based, promoting co-operative working
4. Is grounded in participants' experience and revolves around their needs and ideas
5. Stimulates creative expression
6. Develops confidence and self esteem
7. Generates interaction and discussion
8. Builds group identity and cohesion
9. Increases awareness and critical enquiry
10. Provides a means to communicate with others
11. Cultivates participants' capabilities and potential
12. Develops planning and decision-making skills
13. Transfers control and responsibility to participants
14. Encourages self-determination of goals
15. Facilitates empowerment

2.4 Participatory Video - Case Study and Benefits

Participative video has been around since the 70s. There are many cases of successful implementation of Participative Video around the world. Here are two examples to illustrate the process of empowering a community and the results of that empowerment.

2.4.1 CASE STUDY 1

Gramin Stree Samasya: Rural womens problems [11] video produced by women from villages in Maharashtra, Pune, India depicting the problems that women were facing in their village and the solutions to these problems.

A research done in 1985 went about training women in video production skills and got them to discuss the problems that they were having in a participatory manner where issues were thrown up and much time and effort was spent to thrash them out in the open. Each member of the team participated in the discussion and gave input.

Finally the topics for the film were narrowed down to the following after extensive discussion between the women facilitated by the researcher.
1. Education of girl children in the village
2. The problem of fuel for cooking
3. The problem of Children's health
4. The problem of drinking
5. The problem of Dowry

The research team then spent several weeks training the women to use the equipment. They stationed the trainer in the village for long periods as the women could not all gather at the same time and the trainer worked with whoever was free.

The women went out to shoot the visuals and all the visuals were played back to them to suggest modifications and to do additional shoots. The women discussed editing and sat with the editor to make decisions as the editing progressed. The final 15 minutes edited version was finished with the womens choice of shot sequences, music and story structure. Often the women would take time to argue before coming to some consensus on various aspects of the film.

The video consisted of scenes of the village depicting the problem, interviews of affected women and viewpoints from other women. The film was first shown to a test group and minor changes were done, based on feedback before being shown to the rest of the community and other villages.

The women producers were very excited to show the video and the audience showed happy, enthusiastic responses. A long discussion with the audience often followed the screening.

Some of the solutions to the problems helped to spread awareness and in particular some positive changes happened as some villages managed to rid themselves of the liquor stores. The women involved in the project gained confidence and a voice. The whole process also helped to empower the women. Participatory video in the hands of

the village women had given them a means to articulate, define and communicate the issues that were bothering them.

2.4.2   CASE STUDY 2

Magic Roots project Ocana, Columbia, South America (Ricardo Gomez)

It all started with a workshop in 1990 called Races Mgicas or Magic Roots for children between the age of 9 - 12 years old. Participatory video was used as a means of strengthening group interaction and self and social awareness.

More than 20 short stories and documentaries were produced by the children on local history and their heritage in the course of this project. It gave them a sense of belonging and identity with their collective roots.

The experience was more than just making films. The group became more united and had an improved sense of self-esteem. They also went on to train younger children in their communities on the participatory use of video and sharing their experiences by participating in children's media events in other regions of the country.

The children after going through the participatory video empowerment process exhibited the following characteristics.
1. Being part of and belonging to the world.
2. Being different at the same time related to their group mates
3. Knowing their history and learning about other countries
4. Constructing a sense of citizenship in their particular society and in our whole planet
5. Living a life with high regard for tolerance, multiplicity, difference and pluralism.

Participatory video had made a lasting change in the children making them more responsible, aware and confident individuals who also appreciated group work, their community and the society that they lived in.

2.5   Participatory Video - Current Implementation strategy

Participatory video implementation has mainly been driven by organisations that work with the community or groups that they have identified to provide assistance in some way or other. More often they are Non Government Organisations or Government aid organisations. Their primary motivation is to bring about a positive change in their beneficiaries' life.

When it comes to the implementation of participatory video, organisations follow these methods.

1. Use in house experts who have the technical knowledge of video production to teach the community and facilitate the session on their own
2. Use external experts for the technical aspect of the workshop while facilitating the session themselves

3. Use external organisations who have expertise in the field of participatory video to run the complete workshop

Some examples of organisations that specialise in participatory video workshop are
1. Video Volunteers[1]
2. Insight Share[2]
3. Real time[3]

The organiser selects the participants usually through an internal selection process based on the final objectives or outcomes. More often, they consult the participatory video experts (at least for the 2nd and 3rd method above) in order to have the right balance of participants. They bring the participants together, arrange for the equipment and other logistics including taking care of the needs of the expert or workshop organiser - if it is not the same organisation.

The participants are sometimes put up in one location for the period of the training. This is to allow for the training to proceed smoothly especially if the trainer is not a local or if the participants are geographically dispersed.

If the participants are not all able to come together at the same time, a in house trainer option is most often used with the trainer stationed permanently in a location near to the village in order to conduct the technical session with as many participants available at any one moment. Thus the speed with each participant or group is trained could vary. This is a long process with intermediate sessions with all participants to cover aspects of collaboration and participation in discussion and to come up with group consensus.

Where the experts are outsourced, follow-up sessions are difficult to organise and the organising body forgoes follow-up training or conducts trainings of their own.

This has been the model of empowering communities with participatory video since the inception of this method. This research focuses on scenario 2 & 3, where external expertise is brought in for the purpose of empowering participants with participatory video skills.

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[1]Video Volunteers - http://www.videovolunteers.org/
[2]Insight Share - http://www.insightshare.org/
[3]Real time - http://www.real-time.org.uk/project.html?ID=22

Chapter 3

Proposed Solution

3.1 Limitations of Current Model

Figure 3.1: Current participatory implementation model

In the current model, there are 3 main components
1. The organiser – in most of the cases, is an NGO
2. The participants
3. The expert who conducts the workshop

NOTE: This scenario only deals with the situation where the organiser (NGO) and the expert (or expert team) are two different entities.

The organisation of a workshop follows this typical scheme.
1. NGO selects the participants
2. An expert (or organisation) is identified to conduct the workshop
3. A schedule is worked out for the workshop
4. The premises are booked
5. Food and accommodation for the expert (and team) is arranged
6. Sometimes the participants are also put up in one central location if the commuting distance between their home and workshop location is too far
7. Workshop is conducted over the decided period
8. Expert (and team) leave the location at the end of the workshop

While this has been a successful formula for the training of participants over many years, there are some drawbacks.

There is expense incurred in bringing in the expert, hosting them and taking care of their daily needs. Sometimes the experts may even come from overseas, which dramatically increases the cost of running the workshop. There is also cost involved when there is a need to house the participants in one location as well.

The target communities are mostly from third world countries where more often, people are paid on a daily basis. For example farm hands are paid on a daily basis in many rural parts of India. Thus, when participants have to spend 1 or 2 weeks at the workshop, they lose out on the potential income. Many NGOs have to compensate the participants for the lost of income in order to entice them to join the workshop.

After the intense session in the workshop, when the expert leaves the location, there is very little chance of follow up sessions. Very often, the NGO personnel take on the responsibility of following up, which in some cases may not be ideal.

As the number of experts or organisations, which have the expertise to conduct participatory video workshop, is also limited, reaching out to many participants is also impossible. Thus the rate at which participatory video can be spread is limited by this process.

Although there have been many successful cases of participatory video workshops, the system of implementation has largely remained the same for many years.

3.2   The inspiration

The author was involved in a documentary[1] shoot in the year 2006 in India. As part of the shoot, the author when to the city of Madurai, Tamil Nadu - India. He was tasked to document the ICT efforts by a NGO called DHAN Foundation[2].

The foundation, which has been active for many years, had a program called THAGAVALAGAM - Village information Centers[3]. As part of this program, the foundation built or sourced for a community house to set up an information center. This center was quipped with a personal computer, printer and a phone. The PC was also connected to a low bandwidth internet connection.

Women were trained to run these centers and it was a focal point for the community to gather to learn about computers and have access to printing, faxing, emailing among other services.

To further enhance the use of the PC and internet connection, DHAN foundation also developed a video conferencing software which catered to the low bandwidth setup. They then tied up with specialist doctors in the main city (Madurai) to offer medical consultation with the villagers through video conferencing. This was very well embraced by the community. It saved a lot of time in commuting and the villagers also got some

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[1] I am Computer AKKA - http://vimeo.com/20589359
[2] DHAN Foundation - http://www.dhan.org/aboutdhan/index.php
[3] THAGAVALAGAM - http://www.dhan.org/centres/cdc/cm.php

exclusive contact time with the specialist doctor. For minor ailments, there was an on hand local pharmacist to take note of the medication prescribed by the doctor.

Figure 3.2: Village women video conferencing with doctor in city

The video conferencing system was also used by farmers who would regularly send their soil sample to the city for analysis and get advice from the soil expert on the kind of fertilisers to use on their farmland. In this way, they avoided the long commute, which would take them away from their work.

Figure 3.3: Farmers video conferencing with soil expert in city

The author noted how the rural villagers had embraced the video conferencing technology to converse comfortably with experts who were miles away. This inspired the author to consider conducting participatory video workshops using remote video conferencing tools or ICT.

3.3   The proposed model

The model proposed is as follows.

Figure 3.4: Proposed model

The pre-requisite from the participant site is a Personal Computer (or any computing device) and internet connection with the appropriate video conferencing tools.

The NGO or the organiser is still a key partner in this model. They identify the participants for the workshop, engage the expert, provide the relevant IT support and form the vital link on ground between the expert and the participants.

The key idea is to remove the need for a physical instructor to be present for the duration of the workshop. The expert conducts the whole workshop remotely. There are clear benefits to this way of participatory video empowerment.

1. The expert can be sourced from anywhere in the world as long as the person or organisation has access to remote connection tools. There is also a greater option to engage an expert who can speak the participants' language. This would definitely enhance the engagement between the facilitator and the participants.

2. Cost of bringing in and hosting the expert is non-existent.

3. Workshop timing can be worked around the schedule of the participants and expert. This can help to avoid participants (and in some cases if the expert is employed fulltime elsewhere) having to forgo their jobs and the associated income. The workshop can even be spaced out over a longer period of time to accommodate everyone.

4. There can also be follow-up sessions after the main run of the workshop to further enhance the learning.

5. Concurrently, the expert could hold workshop with other communities as long as the schedule does not clash.

By using this methodology the following issues are addressed

1. Cost
2. Loss of income
3. Restrictive schedule
4. Lack of follow up
5. Low rate of workshop possibilities

By addressing these problems, the rate at which communities can be empowered with participatory video skills can be dramatically increased.

Chapter 4

Challenges of the proposed model

There are four main areas that needs to be addressed in the proposed model

1. Technology to bridge the expert and the participants
2. Remote Interaction and Content Design
3. Tackling environmental or ground issues
4. Keeping it participatory

4.1 Technology

The methodology calls for both the participants and the expert site to have an internet connection although a slow or low bandwidth connection is sufficient. Thus internet penetration within the target communities of this program has a direct bearing on the viability of this methodology.

4.1.1 Internet penetration

Internet connection is a key requirement of this model. The communities that can be empowered using this methodology need to be connected to the internet. While the developed nations have a clear head start in the adoption of internet with the relevant infrastructure already in place, many developing nations are closely trailing them with heavy investment in their own internet infrastructure. For example in India, it is predicted that there will be 212 million fixed internet users in 2016 (excluding mobile), up from 85 million in 2011[10].

While much of this infrastructure is found in the urban areas like the cities, there has been concerted effort to bring internet to the rural population as well. One of the ways this has been done is through the concept of telecenters.

A telecentre is a public place where people can access computers, the Internet, and other digital technologies that enable them to gather information, create, learn, and communicate with others while they develop essential digital skills[13].

Many of these telecentres now provide an internet connection. Telecentre model can be quite varied with different stakeholders and viability models. Here are some of the existing telecentre models.
1. NGO supported telecenters
2. Government supported telecentres
3. Private telecentres along the lines of cybercafe
4. Public telecenters in institutions like library and schools

It is estimated that there are more than 300,000 citizen-centric telecenters in India including 180,000 cybercafes[5]. The telecenter model has also been adopted in other countries like Africa, Bangladesh, Sri Lanka, Brazil, Malaysia and many other developing countries.

Thus the means to reach rural communities in developing nations using internet is becoming a real possibility, paving the way for the proposed methodology to be used to empower far flung communities in participatory video skills.

4.1.2 Video conferencing tools

Besides the infrastructure, the video conferencing tools are the other key component. Video conferencing software technology has matured over the years with commercial offering like SKYPE (free version) gaining popularity. Besides SKYPE, popular messenger tools(IM) from Yahoo and Microsoft also have video conferencing capabilities built into it. The bandwidth requirements for video conferencing tools like this have also progressively reduced with improvements in technology.

Call type	Minimum download / upload speed	Recommended download / upload speed
Calling	30kbps / 30kbps	100kbps / 100kbps
Video calling / Screen sharing	128kbps / 128kbps	300kbps / 300kbps
Video calling (high-quality)	400kbps / 400kbps	500kbps / 500kbps

Figure 4.1: SKYPE bandwidth needs[8]

In cases where even SKYPE may not be an option, there are also many customized video conferencing tools that have been developed primarily for low bandwidth situations.

One such software package is called VIC [1](Video conferencing tool) and RAT [2](Robust Audio Tool) . These are multiplatform open source tools developed by the Network Research Group at the Lawrence Berkeley National Laboratory in collaboration with the University of California, Berkeley.

A LINUX based version of this software called DOCODEMO (developed by Keio University) can fit into a thumb drive together with the LINUX OS. Thus there is no installation required and it can be booted off the thumb drive without even needing any other operating system. With such video conferencing tools on both ends (participants and the expert), low bandwidth situations can easily be managed to have a satisfactory connection for the purpose of running the workshop.

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[1]VIC video conferencing tool - http://ee.lbl.gov/vic/
[2]RAT audio conferencing tool - http://www-mice.cs.ucl.ac.uk/multimedia/software/rat/

There are also instances where some high-end video conferencing systems like POLY-COM [3] are available. This situations may be rare in developing nations but universities and educational institutions may have such facilities and community tie-ups are a possibility.

4.1.3   Other equipment needed

Just with the face-to-face methodology, the following standard production equipment is also required.

Equipment for video production
1. Video Camera
2. Tripod
3. Appropriate batteries, charger units and cables
4. Hand held Microphone
5. Headphones
6. Playback monitor/TV (big enough for the class to see) with sound (or separate speakers if necessary)

4.1.4   Customised solution

The key to the success of this methodology is the flexibility, which must be inherently build into the system to cater to the infrastructure available to connect the participants to the facilitator (or expert). There are thus, many scenarios that need to be taken into account when designing the communication topology.

But there is a minimum requirement in order to conduct the workshop satisfactorily. In this minimum setup, at least one video feed from each end is required. A more favorable setup would be a two video feed model. The purposes of the two video feeds are as follows.

1. One video feed will show a wide-angle view of all the participants in the workshop. This is to ensure that the facilitator (at the remote end) is able to see how the workshop participants are working with each other, responding to the session and to also understand the group dynamics of the session.

2. The other video feed shows the output of the production camera. This is to allow the facilitator (at the remote end) to see exactly what the participants are shooting. This allows for the facilitator to give comments immediately or take notes and provide comments during the feedback session.

4.1.5   Ideal Setup

In the following scenario (Figure 4.2) two SKYPE/IM sessions have been initiated between the participant and the facilitator. Thus the facilitator can see all the participants and the output of the production camera at the same time. The participants can see and hear the facilitator as well as the output of the production camera (on location).

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[3]POLYCOM - http://www.polycom.asia/solutions/industry/education/index.html

The following equipment hardware and software is required.

FACILITATOR SITE
1. 2 PC units (at least one with web cam)
2. SKYPE or IM software enabled on both PCs.

PARTCIPANT/REMOTE SITE
1. Production equipment
2. 2 PC units with video capture cards
3. WEB camera showing a wide angle shot of the participants
4. Output of Production Camera to be patched into one of the PC video capture card.
5. SKYPE/IM session on both the PC
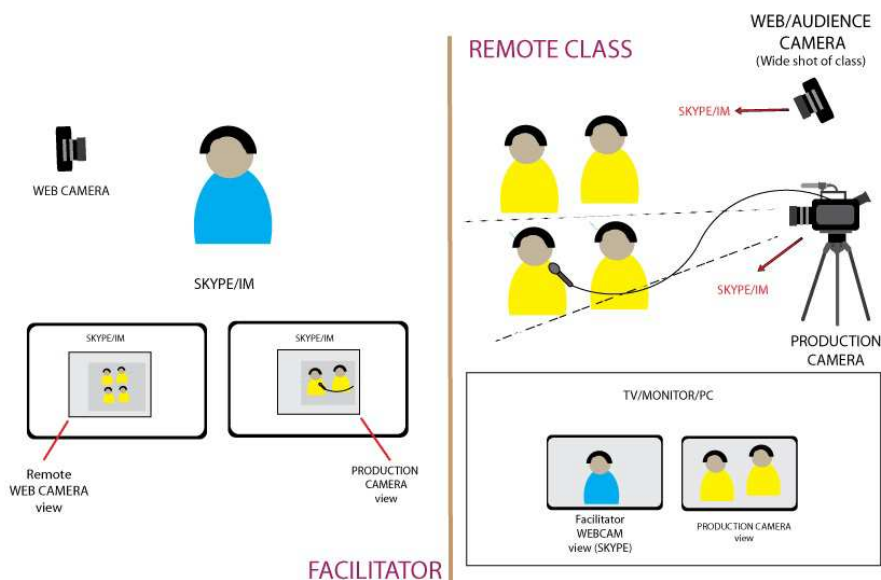6. TV/Monitor to show the output of the production camera

Figure 4.2: Ideal video conferencing setup with 2 Skype sessions

4.1.6   Minimum Setup

In the following scenario, the webcam connected to the SKYPE/IM session at the participant/remote location needs to show the participants and swing around to show the output of the production camera by shooting the TV monitor. At one time, only one of the view is possible. This is a minimum setup necessary to conduct the class. It should be noted that there is a need for someone to man the camera to pan between the participants and the TV monitor.

Alternatively, if a separate video capture card is available, the production camera can double up as the audience camera. Thus when the camera is used for production, the facilitator will be able to see the output of the camera and when it is not used for production, it can be used to show a wide-angle shot of the participants.

FACILITATOR SITE
1. 1 PC unit with web camera
2. SKYPE or IM software enabled.

PARTCIPANT/REMOTE SITE
1. Production equipment
2. 1 PC unit with web camera (or video capture device)
3. WEB camera showing a wide angle shot of the participants and the TV monitor when the video from production camera is played back
4. SKYPE/IM session on PC
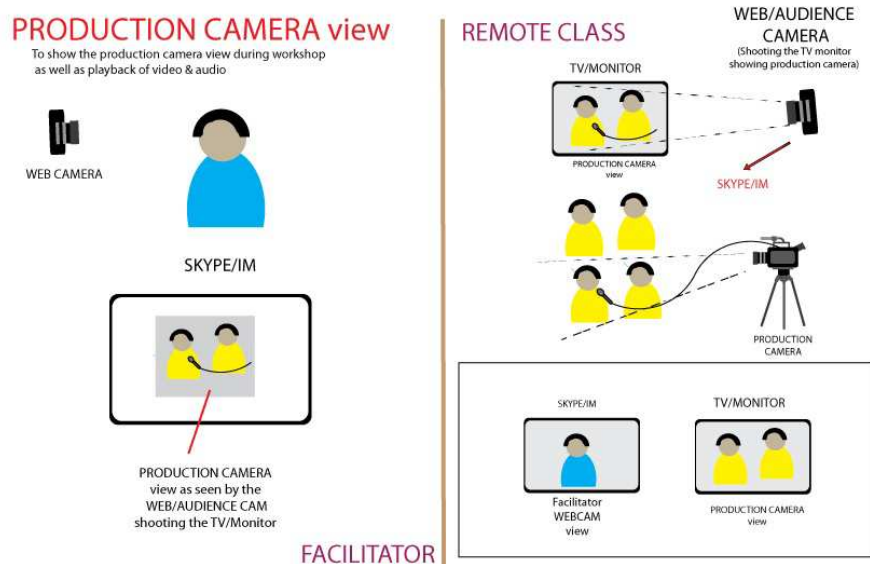5. TV/Monitor to show the output of the production camera

Figure 4.3: Minimum video conferencing setup with 1 Skype session

Other scenarios can be found in the Appendix section.

4.2 Remote interaction and Content Design

One of the main challenges in teaching a practical subject remotely is to overcome the lack of interaction. When teaching a practical subject one would ideally need to guide the students through hands on demonstrations. The operation of equipment or machinery especially is best taught by example - the instructor first demonstrates and then the participants practice on their own.

This is not possible with a remote operation. The problem is further compounded by the fact that the project targets communities who are mostly illiterate or at least not technologically savvy. There is also an additional need to balance any solution against

cost implications.

Research on remote communication for distance-based learning indicates that, there is a need to engage the participants by more than just a video feed. Kuzuoka, H. and Greenberg, S. (1998)[3] suggested that some sort of surrogates that respond to the actions of participants on the other end could create awareness about the people they represent. By responding to physical actions of the people they represent, the surrogate creates a sense of awareness on the other end of the communication chain. Suggested surrogates included a mechanical dragonfly which starts flapping its wings when its appointed representative speaks. A toy figurine that turns to look at the participant when its representative speaks were some of the other examples of surrogates.

These were essentially spatial cues to enhance the video conferencing session. The paper Can the GestureCam be a Surrogate? by Hideaki Kuzuka[4], proposes a system which addresses issues of pointing at a object in a remote site. The researcher wanted to solve the problem of gesturing within a shared space to overcome the barrier presented by the monitors. He made a devise (gesture cam), with a camera and a pointer, which can be controlled remotely. Thus an instructor can pan the camera and point at various objects using this device. This triggers the exact movements on a similar device in the remote site creating a sense of awareness and the participants can also be directed towards specific parts of the space. A touch screen enabled display monitor also allowed for annotations by the instructor, adding another dimension of communication with the distant participants.

While, some of the techniques proposed above could certainly enhance the communication in the methodology proposed in this research, cost is a key consideration in the implementation. Until the cost of implementing such ideas comes down, this is not a practical solution.

A more analogue approach is used in the proposed methodology.

4.2.1   Working with the equipment

The model of the video camera and associated equipment is requested beforehand. The operation of the camera is then studied and if necessary, diagrams and slides to explain the operation is prepared beforehand. Thus during the workshop, any problems associated with the use of the equipment is tackled using slides and even pre-recorded demos which are given to the participating site before hand and used when necessary. But the workshop relies more on peer learning and by getting one person familiar with the operation, that person then goes on to teach the next person. This is a much more viable solution and it also goes with the notion of participatory learning as well.

4.2.2   Co-facilitation

One of the key components of this project is a co-facilitation model. Here a person from the participant site is coopted as an on ground facilitator. He or she could be from the NGO who is organising the workshop or a more educated participant from the group. This person is given instructions before hand on the operations of the camera and given a specific role during the workshop session. He or She could for example be the first to use the equipment thus effectively demonstrating the operation of the equipment. But

care is taken to ensure that this person is seen as a participant rather than a facilitator. This would ensure that the rest of the participants feel at ease and include him or her in all the activities.

This would also allow for some motivated individuals to become trainers to conduct workshops of their own or do follow-up sessions after the main one is over.

4.2.3   Content customisation for remote connectivity

This is one of the key considerations for the design of the workshop. The participants are put at the center of the training. Lessons are designed like games with everyone taking on every role required. There is ample opportunity to go through the activity, playback the recorded material and provide feedback to each other. The goal of the activity is clear with tips, suggestions, materials required, time needed for the activity and even the role played by the co-facilitator is clearly spelled out. The facilitator is also included in most of the activities to make the participants feel as if he or she is also part of the workshop.

A sample exercise can be seen in Figure 4.4. The complete collection of workshop resource is included in the APPENDIX.

Figure 4.4: Sample workshop session

4.2.4   Content customisation for participants

This is a critical component of the proposed methodology. Before the start of the workshop, a questionnaire is to be filled up by the participants to access their understanding of production knowledge and equipment. Their motivation and goal is also accessed in this questionnaire.

A collation of all workshop activities has been put together as resource material. Based on the responses from the participants, different permutations of the activities can be

lined up to fit their needs. Thus each workshop could be in itself unique. This would ensure that the pace, the content and the final goals are all in line with the needs of the participants.

4.3 Ground Situation

As the facilitator or expert could be far removed from the participants' site, the NGO or organising body is still a critical part of the proposed methodology. From organising the participants, getting the resources and co-facilitating the session, the NGO is heavily involved in the process. They are also in the best position to solve issues on the ground like problems with connectivity or even electricity supply in some cases. The NGO is also in the best position to promote the films after the workshop is done and work with the participants to use the new found skills to make a positive impact. Thus the NGO is a key stakeholder in the proposed methodology.

Figure 4.5: The importance of the NGO in the proposed model

4.4 Keeping it Participatory

While there are challenges to conducting a workshop of this nature remotely, the methodology has been carefully designed to keep the principles of participatory video intact. The activities are all centered around the participants with the facilitator (as the name suggests) facilitating the session. Story ideas, content, editorial decision is left to the participants to decide and consensus building is encouraged through persuasive arguments. Care is taken to ensure that no one (or group) overwhelms the team and each one is given an opportunity to voice their thoughts, use the equipment and play the different roles. The co facilitator is a key player in this context to manage the dynamics of the team on the ground with input from the facilitator or expert.

This is how the proposed methodology has tackled the challenges to conducting a participatory video workshop remotely.

Chapter 5

Experiment 1: AGORASIA

The event AGORASIA[1] was organised by the project team - Global Education from Keio University in March 2012. This event was supported by UNESCO and it was done in partnership with the School of Internet (SOI)[2].

Figure 5.1: AGORASIA organized by SOI

SOI is a partnership between 27 universities and Research Institutes in 13 countries across Asia. Utilising a combination of satellite and traditional infrastructure to provide internet connection, SOI attempts to provide high quality education to the partners. AGORASIA is one of the many programs offered on SOI.

In this program, the students were made aware of the scarcity of energy resources in the world, the impact of the abuse of natural resources on the environment and the future of sustainable energy. The participants were high school student between the age of 14 - 17 from Japan, Myanmar and Korea.

As an output of the session, the students were expected to form teams and produce a video entitled 'Sustainable Energy For All - What you and I can do about it!'. The author was tasked to facilitate a session to get students to come up with a strong message and understand the process of telling an engaging story.

5.1 Design

The program was run from Keio University in Japan. The students from Myanmar and Korea connected remotely to the center in Japan. The Japanese students were physically present in the classroom with the author.

The connection from Korea was via the video conferencing system POLYCOM. This provided a HD (High Definition) video signal with option for zoom control to see students up close if necessary.

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[1]AGORASIA - http://connectivity.connect-asia.org/2012/02/1222/agorasia-youth-2012/
[2]SOI - http://www.soi.asia/

The connection from Myanmar was achieved via the video conferencing tool DOCODEMO, which is based on the VIC and RAT system discussed in Pg18, Section4.1.2. The clarity of the video was of Standard Definition (SD) or lower. The camera was static most of the time.

The session was conducted from Japan in English by the author. The duration of the workshop was approximately 2 hours.

Figure 5.2: Students from Japan(seated), Korea and Myanmar(connected remotely) at AGORASIA

The author chose to break down the workshop session into the following topics.
1. Coming up with a message
2. Target audience
3. Engaging story telling

The plan was to engage the students by getting them to articulate about their favourite movies, break down a typical movie into its sub parts and list down what was engaging about the movie.

The students would then pick a topic for a film (from a set of topics) as an exercise and come up with the message, the target audience and explain how it would be engaging. The students were expected to work in teams in this workshop.

Teams would then present their ideas and be able to ask each other questions.

5.2 Implementation

There was a lot to be covered in the short time frame. The author had to engage the students, have some interaction with them, get the students to interact with each other and still accomplish the mission at hand.

The author sought to engage the students first by talking about their favourite films and then the message in the films. Then the author went on to ask why the film was engaging.

The author moved from one site to another in order to keep everyone engaged. As an exercise, each site was asked to pick a film topic and break the film idea into a message, the target audience and answer why it would be engaging. The students worked in teams of 2 - 8 each to discuss their ideas. They then presented their message and other teams were tasked to ask questions.

5.3   Outcome

Engaging the students took a bit of time, as there were 3 sites with the Myanmar site having almost 15 students. Consensus to come up with one film or genre of film to discuss was also challenging. The students who come from different countries obviously had exposure to different type of films. But all the students finally chose the action genre as their all time favourite. The author then tried to get the students to understand why action films are appealing and break down the story structure to understand what made it engaging. Students found it difficult to see beyond the action in the movie to break it down into the basic story telling structure. The author struggled to explain how most movies have a similar structure of a beginning where the problem is setup, a middle where the protagonist struggles to solve the problem and an ending where usually the good triumphs over the evil.

The author tried to get students to articulate the message and understand engaging story telling. But students found this difficult to understand. The exercise, which required students to pick a topic and come up with the message, had mixed results. Some of the students had a strong message and were able to make a convincing pitch while other student's message was rather weak.

5.4   Results and Evaluation

The aim of the author was to
1. Engage the students
2. Make the session interactive
3. Empower the students with the know how on how to tell an engaging story with a strong personal message

The success of the session was limited and this can be attributed to the following reasons.

5.4.1   Language

The language abilities of the students varied drastically. The students from Japan especially were quite hesitant to speak in English. Their understanding of the session was also questionable for this reason. The Myanmar students had a very strong accent and it was not possible to understand them clearly. The author had to ask them to repeat many times to understand what they were trying to say.

5.4.2   Pitch of the workshop

The author now realizes that the workshop could have been pitched at a level slightly too high for the students. At times, it felt as if it was difficult for the students to understand the content. This was quite evident when students could not answer the questions raised by the author. A lack of basic grounding of the subject matter could

possibly be the reason for this. The workshop should have covered more basic ideas first.

5.4.3 Audio/Video Connection

The Korean site was connected using the POLYCOM which offered HD quality video and zoom control. Thus the student from Korea could be clearly identified when he or she spoke. On the other hand the Myanmar site was using the DOCODEMO setup. The main problem with this setup was the lack of close-up on the student who was speaking. The camera was mostly on a wide shot and sometimes the students who were speaking were blocked by others in from of them. Thus the author could not directly identify the student who spoke up and thus not able to engage with the student. The audio was also not clear at times.

5.5 Learning summary

This session was a good learning experience for the author. It surfaced a few elements of E-learning, which has to be taken into consideration in designing the methodology proposed for empowering communities with participatory video skills.

The language barrier is something that has to be overcome in order for the participants to feel comfortable with the facilitator. When either party has difficulty in communicating, the success of the program will be limited. Thus, speaking the participants language is crucial in order to reach out to them over the video communication barrier.

It is also important to access the capability of the participants to know their base knowledge and tweak the program appropriately to suit their needs. In this case the program was a bit too difficult for the students to grasp, as their prior knowledge was insufficient.

There must be enough time given for engagement and interaction so as to build a bond between the facilitator and the participants. Without this foundation, it would be even more difficult to get the students to be engaged in the program.

The number of participants needs to be also limited to ensure that every participant gets a chance to be involved in the workshop. When there are too many participants, the participatory nature of the workshop is bound to be compromised.

The fidelity of the audio video connection must be sufficient for either party to see the person 's image and audio fairly clearly. This would help the students and the facilitator to see the body language of each other which would help in the engagement process.

Chapter 6

Experiment 2: Orchid Park Secondary School

In February 2012, an opportunity to field test the methodology came up when a friend who was working as a teacher in Singapore, identified the need for students in his school - Orchid Park Secondary School[1], to go for video production training. The students were part of the MEDIATECH team, an extra curricular activity for the students in charge of the video coverage of school events. The students were also keen in producing films of their own.

The author who was in Japan, proposed using the methodology he had designed to conduct workshops for these students. With the blessing of the school principle, a six-session workshop was successfully completed over a period of about 2 months.

This session proved to be a valuable exercise to test the methodology and collect data on the outcome.

6.1   Design

The first step in the design process was to identify the needs and the skill level of the students. In order to do this, the author designed a questionnaire (Figure 6.1) (see final results in appendix). The questionnaire also identified the students' aim or goal in joining this workshop

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[1]Orchid Park Secondary School - http://www.orchidparksec.moe.edu.sg/

Figure 6.1: Pre-workshop survey sample for students

The teacher in charge of the students was also asked to complete a questionnaire to ascertain the expectations from the school's (or organisation) point of view. (The questionnaire is included in the appendix)

Next, a list with the minimum production equipment required (together with the other requirements) for the workshop session was forwarded to the school.

General Requirements

- Participating students must be
  - Conversant in spoken English
  - Little or no video production experience
  - Willing to work in groups
  - Willing to appear in front of the camera

- Students need to form a groups with a minimum of 4 to a maximum of 12 students in a class

- Interested students need to fill up a questionnaire.

Technical Requirements

Equipment for video production
- Video Camera
- Tripod
- Appropriate batteries, charger units & cables
- Hand held Microphone
- Headphones
- Playback monitor/TV (big enough for the class to see) with sound (or separate speakers if necessary)

Equipment for remote connection

VIDEO CONFERENCING SYSTEM (one or a combination of the following)
- POLYCOM
- SKYPE/INSTANT MESSENGER (Popular video conferencing/Messaging (IM) software)
- DOCODEMO - VIC/RAT (Specialised linux based video conferencing tool developed by KEIO University for low bandwidth application)

EQUIPMENT
- Webcam/Audience camera to provide a wide angle shot of the whole class – to observe how the students are performing
- Audience mic (optional)
- Output of production video camera (Audio & Video) to be patched as an input to video conferencing system for the facilitator to see & hear (including playback of clips).

Classroom
- A reasonable size empty classroom with chairs that can be moved around easily to make more space in the class
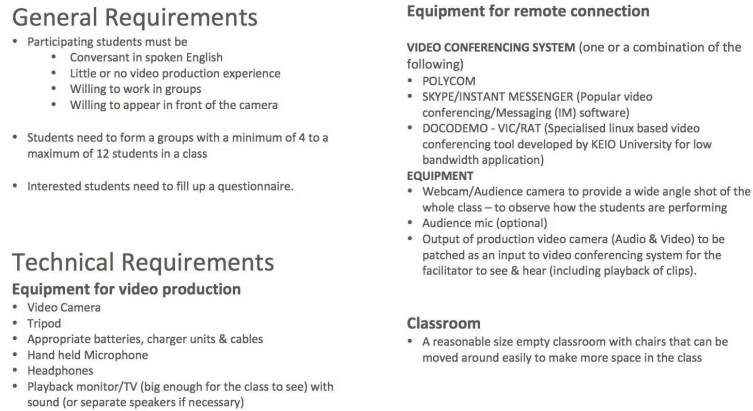
Figure 6.2: Requirements for the workshop

The school had to respond with the availability of the equipment and the model number of the camera so that the author could research on the operation of the camera and prepare relevant notes and slides for the students' hands on session with the camera.

Next the video conferencing infrastructure had to be determined and prepared beforehand. The infrastructure available also had an impact on the delivery of the lesson. Thus the workshop session had to be worked around the available connection setup.

The author proposed a few setups (see Appendix for the all the setup) for the school to consider, based on the infrastructure available. Finally, after some deliberation, the setup with two SKYPE (or IM) sessions to connect with the school was chosen.

1. One SKYPE session running on a regular PC or laptop with a built in or add on web cam to show the wide shot of the students.
2. The second SKYPE session running on a regular PC or laptop with the video and audio input from the production camera. This would allow the author to view the output of the video from the production camera when it is being used and the playback of the recorded media. This view was also a back up to the other SKYPE session (and vice versa) in case the connection dropped.

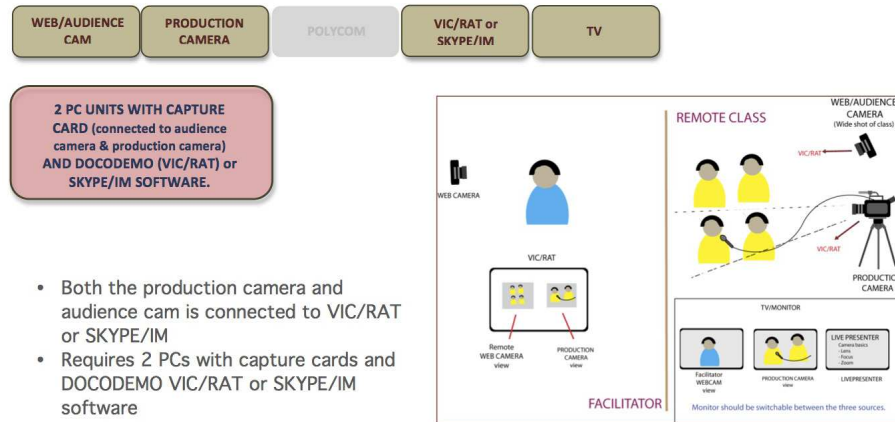The configuration of the connection is highlighted in FIGURE 6.3.

Figure 6.3: Video conferencing setup for the workshop

The production camera, which the school had, could not however connect to the PC (or laptop) as the camera only had the regular analog composite audio-video outputs. A device, which could convert this signal to a digital one, was required. The author purchased the following device (Figure 6.4) to achieve the desired effect.

Figure 6.4: Hauppage composite video to USB AV capture kit

A technical trial run was arranged to ensure that all systems were working according to plan. Two SKYPE sessions were initiated and the technical run was successfully completed.

The author, based on the answers given by the students, went on to prepare a 5 - 6 session course. Here it much be noted that earlier the author had proposed a 10 session course which was more comprehensive and had better pacing. But this was rejected due to time constraints. As the students already had some experience in video production, it was necessary to tweak the course to make it more challenging for them. The students were also more technologically savvy, thus there was less need to spend time to get familiar with the technology. The course outline is included in the appendix.

6.2 Implementation

After the trial run, the session kicked off on Feb 10th 2012.

6.2.1 Session 1

The first session started off well with both SKYPE connections connecting without any issues. The main idea of this session was to get familiar with each other and for the facilitator to engage the students. This was also an opportunity to get hands on practice with the camera. The author chose to interact with the students by having them shoot each other and the facilitator (the author) and ask each person to introduce himself or herself on camera. The clips were then played back and the students also got to understand camera composition.

The author had also prepared some slides for students to better understand the subject matter.
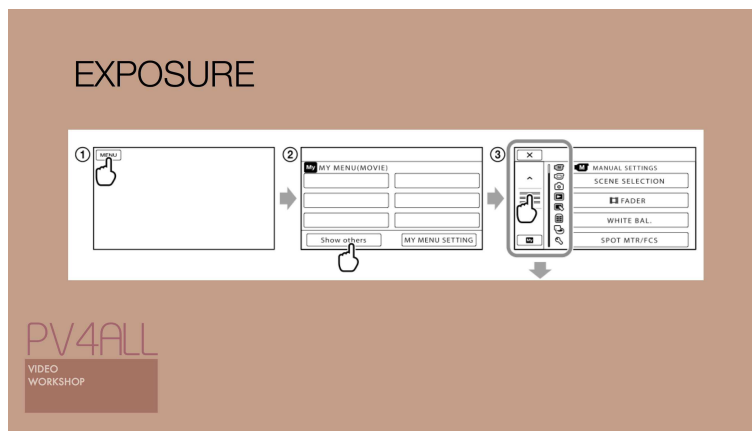
Figure 6.5: Slide on how to manually adjust expire setting on camera

6.2.2 Session 2 - 4

The following sessions started with a short recap of the earlier session and went on to build the students capacity in video production using games and projects as the key tools. Students had by then warmed up and were very comfortable interacting with the facilitator using the SKYPE video conferencing system.

The author also created a FACEBOOK site PV4ALL [2] where he uploaded all the slides for the lesson. The facebook site also contained links to resources and allowed students to post comments and link their material to the site. Students were also encouraged to upload their clips to YOUTUBE and provide a link to the FACEBOOK page.

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[2]PV4ALL - http://www.facebook.com/pages/Pv4all/

Figure 6.6: Workshop session with Orchid Secondary School using 2 concurrent Skype connections

6.2.3   Session 5 - 6

As the students were busy with their schoolwork, they had a difficult time to complete the assignments given by the facilitator. The author had prepared the session to review the materials but as the students could not complete the work, the session had to be changed or the students were given time to produce their work during the workshop session.

Some of the students were also not able to attend the workshop.

6.3   Outcome

The session started off well, with the two concurrent SKYPE connection proving to be a success. Students were also quite engaged and keen to learn. They were also not afraid of the relatively new way of interacting with the facilitator. The workshop plan was also quite well designed with more emphasis on hands on practice with assignments to enhance the skills learnt.

The time with the students was however limited. Originally the author had proposed a 10-session program but it had to be cut down to a 5 or 6 session workshop. The students although keen to participate had other commitments, which prevented them from being fully engaged.

The students did manage to learn how to shoot, compose their shots and plan a storyboard. One student managed to complete the PERSONAL ADVERTISEMENT assignment. In this assignment, the students were asked to sell themselves to a potential employer by making a dynamic video clip of themselves.

6.4   Results and Evaluation

The aim of the author was to
1. Completely use the video conferencing system to interact with the students
2. Design a workshop that suits remote teaching of a practical subject
3. Get students engaged and involved in the workshop activities
4. Ensure everyone takes on every role in a production and contributes equally

5. Keep the lesson participatory

6.4.1 Infrastructure

The infrastructure to support the remote session was excellent. A readily available commercial tool like SKYPE served the purpose very well. The use of 2 concurrent connections was also helpful to mitigate the possibilities of connection loss during the session. The ability to look at what the participants were shooting and another camera to see how the team was working, allowed the facilitator to take note of how the members used the equipment and observe their working style. The facilitator was then able to give tips and ask appropriate questions to get the students to understand where they could have improved.

6.4.2 Workshop design

The design of the workshop was done with the intention to make it fun and have the students learn by doing. So, the session was filled mostly with games and activities. These were designed to help students to learn video production in a fun way. The activities were also designed such that everyone took turns at the various roles. This prevented any one person from dominating one role or hording the equipment. The author also participated in the activity, where possible, by having the students shoot the SKYPE window. This allowed for greater bonding between facilitator and participants. Overall, the design of the workshop session suited the remote teaching. One of the constraints was the technical aspect of the workshop. Getting students to understand the operations of the camera was a challenge. While slides were useful, students still found it a challenge to understand some of the operations.

6.4.3 Participatory

The lack of time meant that some of the lesson plan had to be changed dynamically based on the response from the students. The author felt that some lessons had to be rushed because of the lack of time. More buffer time has to be built into the workshop plan to ensure that participants are not overwhelmed and have time to reflect, feedback and absorb the lesson. The lack of time also may have had an impact on trying to keep the session participatory. Enough time could not be allocated for discussion among the participants. During the final discussion to come up with an idea for a group project, students were given time to think about the topic during the break in between 2 sessions which was usually 1 or 2 weeks apart. But the students still could not come up any ideas. Thus the facilitator had to steer the students towards the idea of coming up with a recruitment video for MEDIATECH - their extra curricular activity. While all the students agreed with the idea, they could still not complete the assignment.

6.5 Constraints

There were several constraints in this workshop

1. Only a limited number of students 4 in this case, signed up for the workshop. For a workshop of this nature, a desired number would be 6 - 10 participants. This would help with the formation of a production team and for the generation of ideas. Some of the activities also requires participants to pair up and at least 3 teams (6 participants) would be advisable.

2. The number of sessions that the students could attend was limited to 5 or 6. The author suggested a 10-session workshop. This would allow for more activities to build the basics and for the students to interact and come up with ideas and to keep the session more participatory.

3. A co-facilitator technique could not be employed, as the teacher in charge of the students was too busy to join the workshop session. The co-facilitator could also be a useful link offline(after the workshop) to work with the students in their assignment. The co-facilitator could also train other students after having seen and been involved in one workshop series.

4. A dedicated space was also not available. This would have prevented any distraction and allowed students to be more vocal and articulate their feelings better. While this was not a major constraint, it was nevertheless a concern.

5. Lack of stake in the workshop. Although students volunteered for the workshop, they did not have a stake in the final outcome. There was no obligation either personally or as a school to commit to the deliverables. The school had also handed over (more or less) the responsibility of the outcome of the workshop to the facilitator. Students were also too busy with the daily school curriculum to meet up to finish the project on their own. The students however were very focused during the workshop itself. One of the more motivated student managed to complete the PERSONAL ADVERTISEMENT assignment [3].

6.6 Summary of Results

A qualitative analysis of the project was carried out through a pre and post workshop survey with the students and the organisor (the school). There was also a live question and answer session conducted by the author with the students in Singapore.

Students were pleasantly surprised that a workshop could be conducted through video conferencing with the facilitator and the participants in different countries. This was the first time for all the students to be involved in a remote learning project. While, they acknowledged that the occasional disruption in connection was annoying, it was not totally disruptive. They were quite neutral in their comparison of a regular classroom with the remote workshop session like this one, with both being ranked equally. They however felt that it was a little bit difficult to interact with the instructor through the skype citing mostly the connectivity issues as the main barrier to effective communication.

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[3]Video project by student - http://www.youtube.com/watch?v=Ky3zGP6eP7Q

The students on average indicated that the workshop fulfilled their expectations. All of them felt that they have become slightly more confident in video production after the workshop. Learning how to use the camera, storyboarding and shot compositions were some of the specific learning indicated by the students. The students however felt that the instructions to show how to use the camera were not adequate. One of the student suggested using a tool that can share the computer screen with others called TEAM VIEWER as a useful tool especially for lessons on editing.

Most of the students felt that 5 lessons were not adequate and suggested increasing it up to 8 lessons. All the students felt that they could not work as a team to complete the final project although it was a good way to use the skills learnt in the workshop. Many cited a lack of time as one of the reasons for not being able to complete the project. The project was also deemed to be not interesting enough.

The organiser indicated the need for constant technical support on the participants' site to ensure the session continued without disruption. In case of disruption, the organiser felt that another means to contact the students may be necessary - like an email address. He also felt that if an identical set of production equipment were available at the facilitator site, it would make the demonstration of the operation of the equipment easier. The organiser also felt that the workshop managed to achieve most of the goals set out in the beginning. He felt that a workshop using a remote connection was an alternative to the normal face to face classroom style. He was keen to organise more of this type of workshop if students from the school were keen.

Chapter 7

Conclusion

In comparison to the first experiment (chapter 5) AGORASIA, the experiment with the students from Orchid Park Secondary School in Singapore was different in the following ways.

1. Language was not an issue as the students from Orchid Park Secondary School were fairly conversant in English. Thus the facilitator and the students could communicate without any language issues.
2. Although there were fewer students than ideal for a workshop of this nature, the smaller number allowed for better interaction between the facilitator and participants.
3. The workshop was pitched at the right level as a pre-survey was done and the needs of the students were identified and an appropriate program was designed for them.
4. The concurrent connection with 2 video-conferencing feed allowed for better interaction and allowed for the session to continue without major disruptions even if one of the connections dropped off for a while.
5. The flexibility in the schedule allowed for both the facilitator and the participants to mutually decide on the date and time for the lessons.

Through the findings from the two workshops, the following areas have been identified as necessary elements for the successful delivery of workshops in the future.

1. A co-facilitator is a key element of this methodology. This co-facilitator who can be a participant (who is more technically savvy) or a member of the organising team, has to work with the facilitator on the ground. He or she would be able to start the activities and be able to demonstrate the use of the equipment (having been trained or briefed before the start of the workshop) by starting off as the first person to do the activities. This person can also see to the continuity of the program during the break in-between workshops. This is important to overcome the challenge especially with using the equipment.

2. Speaking the same language is important especially in the context of conducting a remote session, as it is a vital communication tool to bridge the spatial separation. Thus, getting an expert who can speak the language of the participants will greatly improve the success of this methodology.

3. A view of the participants and the production camera view at the same time is highly recommended. Seeing the participants and the production camera view at the same time allows the facilitator to better address the needs of the participants. Since there are 2 video feeds, a redundancy is also built in to cater to occasional connection issues.

4. Technology, which allows for live annotations on the screen, which can be seen on the participants end, could enhance the workshop. The facilitator could thus bring atten-

tion to some aspects of the participants' site (based on the video feed) to help with the explanation. This has to be offset against any cost increase, which would work against the spread of this methodology.

5. All the parties involved, the participants, the organiser and the facilitator must have a stake in the program. The organiser must take an active role to ensure the participants stay committed and complete the workshop. The participants themselves should feel a sense of responsibility to see through the program. If the stakeholders are not committed, the success of the program will be limited.

6. Enough time must be given for the lessons to be effective as well as to keep the lessons participatory in nature. Thus decisions on projects and the way to deal with the story will rest entirely on the shoulders of the participants. This would then create a sense of ownership, which would in turn ensure projects are completed.

The author firmly believes in the power of video. It can, in the hands of the right people be used to make a change in their own life as well as the life of the people around them. But it is not merely giving a camera to the people but training them to use it to tell their own stories - the participatory way. The current method of bringing an expert to these communities to train them in participatory video skills had served this purpose for a long time. But now, it is time to re-examine the way participatory video is spread. The time has come to tap on the internet infrastructure, however limited it may be, to expand the reach of this valuable empowerment tool.

The author studied how participatory video could be taught remotely. He designed the workshop plan and the connection scenarios needed to implement this methodology. He conducted 2 experiments to verify the success of the methodology. He has learnt from each experiment to tweak the methodology and improve it for subsequent implementation. The author successfully ran a remote workshop session with students from a school in Singapore by remotely connecting to them from Japan. He is now in the initial stages of preparing to implement this methodology with a NGO In India. This would truly be an ideal test case for future implementations. He is also gathering resources, materials pertaining to his methodology and sharing the results of his implementation with the community at large through a web portal.

Using ICT tools, with the right workshop design catering to the specific needs of the participants, the author feels that participatory video can be spread to far flung communities to put this power of empowerment in the hands of as many people as possible.

Chapter 8

Future Work

Having gone through the process of conducting two experiments to verify the proposed methodology, the author has now begun on the next phase of his journey.

8.1 Workshop with DHAN

DHAN foundation is a NGO in India, which has been setting up tele-centers called THAGAVALAGAM (information Centers) in the state of Tamil Nadu. These centers which are equipped with a PC and an internet connection are used for IT education and IT centric activities within the community around the center. Their aim is to close the digital divide between the people in India as well as to bring the government services (through eservices provided by government department) closer to the rural community.

Figure 8.1: DHAN Foundation

The author approached DHAN foundation[1] to use his methodology to conduct participatory video workshops remotely, leveraging on the infrastructure that is already available through the Thagavalagam centers. After considering the proposal, DHAN has agreed to pilot the project in one of their centers in Madurai. The proposal has set out the equipment needed both for video conferencing and video production together with a brief outline of the proposed course. As the current summer conditions in India is causing a lot of brown outs in many parts of India, a suitable timing is being worked out to start the workshop.

8.2 Use of Technology

While high end, cutting edge technology may not be suitable for this initiative as cost factor would be an issue, there is still scope to apply technology to enhance the process. There are currently many advances in low cost connection technology that can, in the future, improve the connectivity. Current research to use technology like annotations on

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[1]DHAN foundation - http://www.dhan.org/aboutdhan/index.php

the screen, remote pointing and gesture cam system[4] can enhance the methodology. As these research matures and the technology cost becomes more reasonable, this can be incorporated into the methodology in the long run.

In due course, a kit consisting of devices and tools necessary for the workshop could also be put together which can be shipped to the participant site to be used for the workshop session. This can also defray the cost of running the workshop for the participating site.

8.3 PV4ALL

The author has aspirations to start a social enterprise with the intention to spread participatory video to as many people in the world as possible using the proposed methodology. This enterprise called PV4ALL will start with trying to reach out to NGOs or social groups that are already working on the ground to improve the live of the disadvantaged and disenfranchised communities around the world. There is a temporary website[2], which helps to explain the work of the author and serves as an online link. Efforts are in progress to come up with a permanent portal to publicise and share the experience of the author's work and to get like-minded people to join as partners either to train participants or to further this cause.

Figure 8.2: PV4ALL logo

[2]PV4ALL temporary website - http://pvtwopointzero.wix.com/welcome
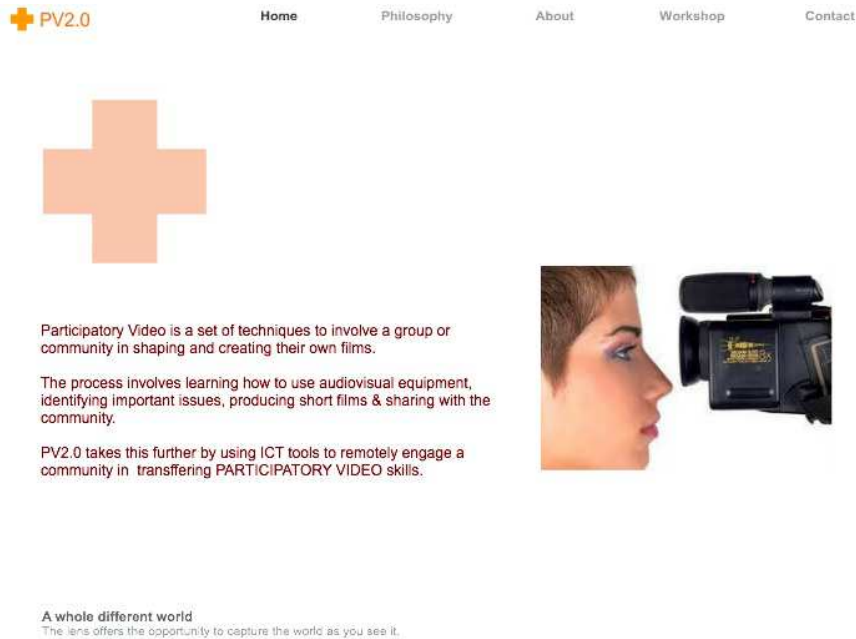
Figure 8.3: Website page from PV4ALL temporary website

8.4 PV4ALL guide book

From the experience of designing and running 2 workshops, the author is now able to collate the material into a guidebook (which is a work in progress), to be shared with the community. This will also serve as a trigger for discussion by others who are involved in this area of work or have domain knowledge on participatory video to further contribute to this body of knowledge. The author does not see this as an end but as an on going exercise to cater to the ever-changing technological and social landscape ahead.

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Appendix A

Appendix

A.1 Scenarios

PV4ALL
VIDEO
WORKSHOP

General Requirements
- Participating students must be
  - Conversant in spoken English
  - Little or no video production experience
  - Willing to work in groups
  - Willing to appear in front of the camera

- Students need to form a groups with a minimum of 4 to a maximum of 12 students in a class

- Interested students need to fill up a questionnaire.

Technical Requirements
Equipment for video production
- Video Camera
- Tripod
- Appropriate batteries, charger units & cables
- Hand held Microphone
- Headphones
- Playback monitor/TV (big enough for the class to see) with sound (or separate speakers if necessary)

Equipment for remote connection

VIDEO CONFERENCING SYSTEM (one or a combination of the following)
- POLYCOM
- SKYPE/INSTANT MESSENGER (Popular video conferencing/Messaging (IM) software)
- DOCODEMO - VIC/RAT (Specialised linux based video conferencing tool developed by KEIO University for low bandwidth application)
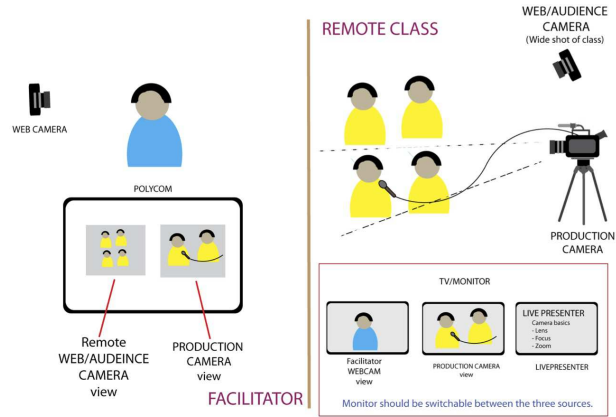
EQUIPMENT
- Webcam/Audience camera to provide a wide angle shot of the whole class – to observe how the students are performing
- Audience mic (optional)
- Output of production video camera (Audio & Video) to be patched as an input to video conferencing system for the facilitator to see & hear (including playback of clips).

Classroom
- A reasonable size empty classroom with chairs that can be moved around easily to make more space in the class
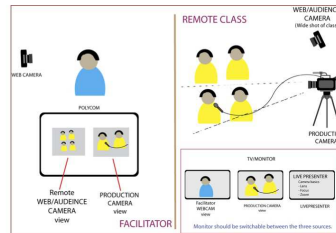
SETUP (POLYCOM)

SETUP 1

- Production camera & audience camera shots are transmitted via POLYCOM.
- Production camera has both audio & video patched to POLYCOM, which also facilitates playback of video with audio.
- Playback audio can also be relayed using the audience mic/POLYCOM mic* held close to the TV speakers (or standalone speakers)

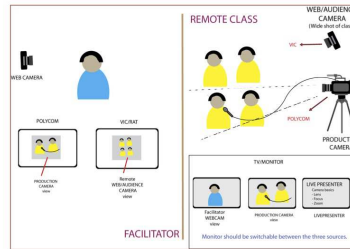*The TV speaker (or standalone speaker) must be muted during recording to avoid audio feedback issues.

SETUP 2

- Production camera's video & audio output is patched to POLYCOM
- Audience camera is sent via VIC or SKYPE/IM
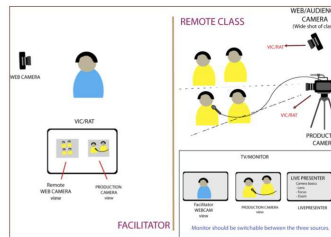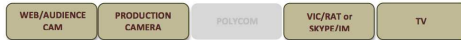- Audience sound can also be sent via RAT or SKYPE/IM

SETUP 3

- Both the production camera and audience cam is connected to VIC/RAT or SKYPE/IM
- Requires 2 PCs with capture cards and DOCODEMO VIC/RAT or SKYPE/IM software

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SETUP 4

| WEB/AUDIENCE CAM | PRODUCTION CAMERA | POLYCOM | VIC/RAT or SKYPE/IM | TV |

PC WITH CAPTURE CARD
(connected to audience camera)
AND DOCODEMO (VIC/RAT) or SKYPE/IM SOFTWARE

- Audience cam & audience mic is connected to VIC/RAT or SKYPE/IM
- Production camera audio/video is connected to the TV
- Production camera view & playback is shown by shooting the TV with the audience camera

A.2 Workshop plan

PV4ALL VIDEO WORKSHOP
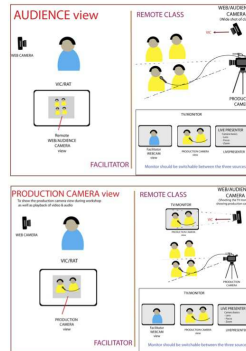
1. Familiarisation – through video
   a. Ice breaker
   b. Ground rules
   c. Operating the camera
   d. Appearing in front of camera

ACTIVITIES
* Name game
* Questions in a row
* Chat Show
* Disappearing game

DURATION	ACTIVITY	VALUE / LEARNING	ACTIVITY NOTES	FACILITATOR NOTES
30 min	Setup the camera powered by AC if possible. Do not connect the camera to the monitor yet. Make sure the tape or recording media is inside. **Ice Breaker games** **Name game** • Arrange the chairs in a semi-circle • Brief one person on how to handle the camera • Ask everyone to say their name and one quick thing about themselves • Eg What they are wearing, what they had for breakfast, what they like etc • Everyone sits in a semi-circle • Pass the mic to the last person in the row • The facilitator can go first (get the camera person to point at the monitor and someone can hold the mic close to the speaker) • Camera points at the last person – MCU/a shot of only that person • Operator keep the tripod loose to be able to pan from one person to another • Next person than says about himself/herself and	• **Specific task** – The memory element distracts them from the camera's presence • **Self Expression** • **Appearing on video** • **Group Development** – They learn each other's names & something about themselves. Develops group trust • **Equipment operation** – One person learns about camera and the rest about the mic	• The idea is not to memorise • Members of the team can jump in to help out when someone gets stuck • May need to instruct the person handling the camera first with clear instructions before the start of the game **VARIATIONS** • Drop the memory element of the game. Can repeat the exercise, saying something about themselves and then introducing the memory aspect. • Say something specific about themselves – eg fav food, hobby etc.	**WORKER** • Teach one person, how to use the camera – pan, tilt, balance the camera, focus & the type of shot to take • Join the rest of the group in the games • Shoot the first interview, with the facilitator on cam • Set the audio level • During the post discussion, point the production camera at the person talking & ensure they have the mic **FACILITATOR** • Take note of who is operating the camera/production roles – to ensure

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PV4ALL VIDEO WORKSHOP

	says the name of all the person before him/her and what they said about themselves • At the end, the operator is filmed by the first person from the team **POST** • The whole clip is played back • Discuss how the members felt about seeing themselves on camera			everyone takes turn to play all the roles • Shot sizes – breakdown into simple terms **SLIDE** **TECHNICAL BYTES** • **Framing** • **Focus** • **Pan & Tilt** • **Leveling the camera** • **Shots** ▪ MCU • **Controlling sound on the camera**
10min	**Ground Rules** • Everyone takes turn to operate the camera • Everyone appears on video • Everyone takes turns at all roles • All video should be played back • Other people should not be videoed without permission • Video recorded will be used for the thesis purpose only and will not be shown to others who are not connected to the group or the experiment.			**SLIDE** Ground rules **WORKER** • Send the slides to worker to flash in class – just in case LIVEPRESENTER does not work
20min	**Questions in a row** • Ask the camera operator to teach another person to operate the camera. • Everyone sits in a semi-circle	• **Communication** - Get to know a bit more about each other • **Appearing on video** • **Confidence & self – worth –**	• Can get 2 people to appear in the shot • Show how to point the hand mic back & forth to pick up	**WORKER** • Show how to use the mic in an interview situation

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PV4ALL VIDEO WORKSHOP

	• Each person ask a question about the person next to them • The next person answers the question and then asks a question about the next person & so on. • When it is the last person, the original camera operator takes over and lets the new operator play the game. • The facilitator can also be included at the beginning or at the end. **POST** Playback the video Ask of the group found asking questions difficult? Ask about planning – how that helps?	Confidence builds up • **Equipment use –** one more person learns how to use the camera	sound • Support people who are stuck with questions if necessary (ask the rest of the members to help out) • Sometimes the team members ask the same question but this is all right. They will get better as they get more familiar. **VARIATION** • Use at the start of subsequent sessions • Employ to practise question asking skills – to ask & answer questions. • To find out what everyone thinks • Initiate discussion on a particular subject or issue	**SLIDE** **TECHNICAL BYTES** • **Shots** ▪ 2 Shot • **Using a mic** in an interview situation
45min	**Chat show** • Divide the participants into groups of 3 • Brief one team about the role as technical crew - flash the slide • Each group picks a topic and plans one or two questions to ask. • Give a time (5 – 10mins) to make sure the team discussion does not get stretched. Each chat show is recorded one after another. • The first group to perform decides where to sit. • Another group – technical crew sets up the	• **Group development –** This exercise provides opportunity to work on their own in smaller groups • **Communication -** Teams discuss ideas within their smaller group based on their interests • **Individual expression –** More freedom in expression • **Planning –** Group members	• Group members get to know each other a little more • Check if the teams understand what to do and leave them to work which shows that you are confident • Check on group after a while • Facilitate the process for groups, which have difficulty. Check on team, which seem to have difficulty in progressing	**WORKER** Help the technical crew to set up the shot Explain the duties of the crew as briefly as possible **SLIDE** • **What constitutes a**

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PV4ALL VIDEO WORKSHOP

	equipment operating the camera, monitoring sound and counting in.
	• The remaining play audience
	• Swapping continues until each group has performed and operated the equipment
	
	POST
	• Rewind the tape and watch the chat shows
	• Ask members what are ways to improve the recording
	• Ask about the experience as the crew – what was difficult, how to improve etc
	• Give tips without putting down anyone
	• Talk about what has been done well
		plan before recording	and ask for a report.
			• Be flexible with the time if necessary
			• The planning and recording process is more important than the questions.
			• Restrict each group to 2 or 3 questions
			• Intervene if the group takes too long
			• Get audience to clap – to create atmosphere
			• Record 5s of black before and after each chat show
			
			• Working in small groups allows for everyone to participate
			• Use to find out interests or concerns – explore participants motivations
			• Use to explore an issue or idea
			• Develop group identity & cohesion
				technical crew
				    • Camera operator
				    • Sound recordist – monitoring & controlling sound on the camera
				    • Floor manager/Director
				• **Shots**
				    • 2 shot
				
				NOTE
				Take note of ideas or topics discussed – for future reference

30min	**Disappearing Game** Choose a operator & floor manager The camera operator sets up a wide shot – students sitting in a line Tripod is locked Record 3-4 s One person leaves the scene Everyone stays in the same position – coordinated by	• **Fun** – Creates a great sense of group achievement • **Motivation & co-operation** – Importance of floor manager to control the talents • **Setting up shots** – introduces the process of deciding on a	• Do not take too long to explain the game – just do it • Be directive • Make sure there is no movement of the camera – switch off and on the camera carefully	**WORKER** • Be very directive in this game to manage the whole shoot **SLIDE** • Specific instructions for

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PV4ALL VIDEO WORKSHOP

	the floor manager After everyone leaves, 1 person comes back at a time & recorded Playback to see how people disappear and appear	shot, setting it up, and then recording it • **Putting shots together** – Recording one shot after another to make a movie • **Sense of time** – Sequence is short but it takes time to record – illustrates how long video takes to produce • **Equipment usage**	• Perhaps can repeat the game as the participants will now understand it better • The floor manager plays an important role to make sure everyone is ready and counts down the recording – giving time for the recording lag • Use a prop which moves from people to people or around the room • Move the group around the room • Play Simon says – where everyone does one action in each shot • Represent Emotions • Transform people – swap people's position • Create a story – make each shot follow on from the next • Change only one element in the shot for best results,	the game **TECHNICAL BYTES** • **Shots** ▪ WS/LS ▪ MS ▪ CU • **Crew** - Camera operator, floor manager/Director
10min	**Questions & Feedback** **Arrangements for following workshop**			• **Shots** • **Technical bytes** • **Roles in a production team** • **How to play the disappearing game differently**

5

PV4ALL VIDEO WORKSHOP

<table>
<tr><td></td><td style="border:1px solid red">ACTIVITIES
• Statements in a Round
• Heads, Hands, Feet
• Commentary Game
• Pop Promo</td></tr>
</table>

2. New Skills
  a. Getting more comfortable in front & behind camera
  b. Introduction to sound – the difference it makes

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES
15min	**Statements in a Round** • Throw up a topic & let everyone think of a statement to make for 5 min. • All sitting in a row • Camera operator lines a mid shot of the person at the end who is holding a mic • Tripod is loose to move freely • Each person makes a statement until the last person including facilitator • Playback the tape after that	• Everyone contributes – Can be used to start or end sessions, to develop new ideas and to evaluate experiences • Self expression and validation – Each person's statement is equally valued • Group Development – Respect for each other's opinions • Group Solidarity – mutual trust and group identity is developed • Record of Ideas • Familiarization – with the equipment	• If someone has nothing to say – they can report that on camera • The facilitator should also take part • This exercise is focused on individual expression rather than technical standard • Floor manager can count in from the chair • Get the operator to also make a statement	Bring up topics relevant to the team Idea generation for current or future workshops Take note of the ideas for future reference TOPIC SUGGESTIONS - What makes a great film - What are the type of films that I can do in my school - What is my dream job and what I can do to achieve that?
20min	**Heads, Hands, Feet** • Break into groups of 3 • Each group takes turn to compose the shot, organizing the other members to get the appropriate shot • Define a frame – pan & then zoom in on an area & tighten the tripod • Ask the participants to place a no of parts in the frame	**Frame awareness** - The space defined by the camera with respect to the environment **Co-operation** **Movement** - generate activity if the group have been still for some time **Camera operation**	• Clear the room • Facilitator can present a picture taken earlier with some objects to show an example • Each group needs to think of one picture/frame • Facilitator starts by calling out the first shot or the last	**WORKER** • Also part of a team • Can be the first team to come up with the contents of the frame **Come up with some suggestions if it is lacking** • 3 feet • 12 fingers

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PV4ALL VIDEO WORKSHOP

			team calls out the shot	• 5 hands
	– eg 'can I have 3 feet in the picture?'		• Subsequently the team	• 3 heads
	• Members have to achieve that and only what is asked for and completely fill the frame with the object(s).		which were the crew calls out the shot	• Or based on what is found in the room
	• Each turn – new person can operate the camera		• Use the monitor for the group to see what they are	• One wheel
	• Each turn the camera is repositioned		doing	• 3 chairs
	• Possible requests – 2 heads, one wheel, twelve fingers		• Point out what is happening to encourage participants to	
	• After a few rounds, get the operator to play with the camera position (angles) to get the required results		use it for feedback	
			• Get people to explore the effect of distance by moving closer if they need to be bigger	
			• Using monitor can be confusing as people expect it to be a mirror but it isn't	
			• Help participants to understand which way they need to move in relation to the screen image	
			• Ensure everyone that everyone swaps around	
			• Not necessary to record but can use it like the disappearing game	
			VARIATIONS	
			• Request items from the room	
			• Explore the edge of the frame – ask members to hold up the roof (top frame), lean	

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			against the frame (the side frame) or to line up items such as chairs so that they are just in shot	
30min	**Commentary Game**	• Creative self expression	• Ensure the camera is not zoomed in too much incase the action is missed	**WORKER**
	• Each person thinks of an activity to mime	• Communication – using the mic to communicate as well as non-verbal communication		• Set up the shot/location of the monitor vs the action so that the person miming cannot hear the commentator
	• A commentator, watched the monitor with the back to the action	• Social Development		
	• The person doing the activity should ideally not be able to hear the commentary	• Technical skills		• Joins in the game as well
	• Recording starts, the performer mimes the activity and the commentator explains the action.			
	• Everyone swaps around			
	• Game continues until everyone has mimed, operated the camera and spoken			
	• The recording is played back & the commentary compared			
20min	This game can only be played on cameras that can do audio dubbing or if the TA/worker can help to edit the clips together. Or play the clip form computer and shoot the monitor using the camera while playing music from some other source.	• Technical skills – learn how to audio dub	• Practice with the camera before doing the exercise with the group	**TO PLAY THIS GAME**
		• Team work	• Floor manager role is critical as it involves a lot of coordination	• Get the worker to combine the clips from the disappearing game into one clip
	Pop Promo	• Program making – The concept of using separate sound after the visuals are recorded		• Play the clip from a laptop to the monitor
	• Use the images from the Disappearing game	• Motivation - Groups frequently want to repeat the exercise recording new set of visual with another piece of music	• Set up sound levels before recording	• Use the production camera to frame the monitor
	• One person sets the video recorder in audio dub more paused on the black part of the tape (at the start)		• Turn down monitor sound so that there is no feedback	• The team comes up with the appropriate music and the rest of the game
	• Another prepares to play a music track		• Ask the group to be quiet	
	• Someone hold the mic close to the speakers	• Music choice – how people	• Do not worry about choosing	
	• Another person adjust the audio on the camera			

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	• When everything is set, the floor manager counts in • When the music is heard the video operator starts the audio dub • The video recorder is paused at the end of the visuals	have preference and how it links to the picture	the appropriate music – the process is more important • Be careful of copyright issues	is the same
20min	**I Spy** Practices selecting potential shots, and framing in response to direction • Ask who wants to be director • The director then chooses a shot of something in the room • They tell the group whether they want a close-up, mid-shot or long shot • They give a clue to the object eg 'I spy with my close-up eye something blue' • The clue should be something that can be seen, such as color, texture, size, shape or even function • The camera operator searches with the camera • The director tells them when they are warmer (nearer), or colder (further away). • The other members ask the director questions about the object eg 'Is it long? Is it used to write?' The director can only say yes or no. • When the camera operator finds the object, they frame an appropriate sized shot. • The director ends the game when they are satisfied, & everyone swaps round	• **Camera control** – the camera operator has to frame the shot according to the director's specs – developing more control of the camera • **Close observation** – The participants look at the environment carefully, seeing details that they would normally miss • **Decision making** - To decide on one shot at a time • **Being in control** – Each director controls the action for the shot • **Questions** – group members practice formulating questions	• Emphasise to the director to be specific about the shot and the clue relates to the object chosen • Make sure the questions are asked one at a time • Camera operator should stop moving and consider the answer given before searching again • When searching ensure the camera is not zoomed right in as it is impossible to make out what is in the picture • Not necessary to record but a few seconds of each shot can be recorded for future reference	**SLIDE** **Specific instructions for the game** • Director need to be specific • Clue must relate to the object • Members ask question one at a time
10min	**Questions & Feedback** **Arrangements for following workshop**			• **Frame** – including & excluding things • **Tricking the audience** • **Giving directions** • **Shot sizes**

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3. Visual story telling
    a. Shooting exercise within the workshop space
    b. Using the camera frame to tell a story

ACTIVITIES
• Questions in a Row
• Shot by shot drama
• Shot by shot documentary

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES
20min	**Questions in a row** • Someone who has not operated the camera takes control • Everyone sits in a semi-circle • Each person ask a question about the person next to them • The next person answers the question and then asks a question about the next person & so on. • When it is the last person, the original camera operator takes over and lets the new operator play the game. • The facilitator can also be included at the beginning or at the end. **POST** Playback the video Ask if the group found asking questions difficult? Ask about planning – how that helps?	• **Communication** - Get to know a bit more about each other • **Appearing on video** • **Confidence & self – worth** – Confidence builds up • **Equipment use** – one more person learns how to use the camera	• Can get 2 people to appear in the shot • Show how to point the hand mic back & forth to pick up sound • Support people who are stuck with questions if necessary (ask the rest of the members to help out) • Sometimes the team members ask the same question but this is all right. They will get better as they get more familiar. **VARIATION** • Use at the start of subsequent sessions • Employ to practise question asking skills – to ask & answer questions. • To find out what everyone thinks • Initiate discussion on a particular subject or issue	• Explore a theme if possible • Ask everyone to think about 3 questions to ask the other person. **POSSIBLE THEMES** - Get to know more about the person - What kind of stories you want to shoot? - What you need to work on to improve your production? - What is story that you want to capture in your film?

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10min	**Camera control** • Get students to understand about • Manual Focus • Exposure			**SLIDE** - **Focus** - **Exposure**
45 – 90mins	**Shot by Shot Drama** • Explain that the group is going to make a story on video • Ask them what happens first or supply the first shot – one which can generate the potential for something to happen is a gd starting point eg – a telephone ring, a door opening, feet walking towards the camera • 5s of black followed by the shot • Then ask what happens next • The person who makes the suggestion takes over as director • Everyone swaps production role • It concludes when everyone has contributed to the story & directed • Watch the tape	**Exploration** – learn video grammar and increase their understanding of the medium **Group Achievement** – instead of having one scriptwriter, the story is devised collaboratively. **Drama on video** – To tell a story visually is an engaging way.	• It is extremely difficult to sit down and formulate a video storyline and usually this produces complicated plotline. This produces a drama appropriately without looking like a recording of a staged drama. • For the 1st time, do the exercise indoors so it can be completed in the available time • Be directive initially to stop one or two people from dominating and to keep process moving • Keep the sequence snappy • **Stick to one piece of action per shot** • **Restrict person in shot to one sentence or one gesture** • Ban zooming and panning • Avoid a jump in continuity by changing camera angle, point of view or locations between shots • Improvise – eg a crowd with	**EXPLORE** - only CU shots **POSSIBLE SCENARIOS** - Someone is tip toeing across the room… - A phone/wallet lies unattended -

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			3ppl etc. • Get the last dir to conclude or ask the group for conclusion **Variations** • **Faces & Hands** – restrict each shot to facial expression or a close-up of hands or feet, to encourage the group to work in close-up • **Location drama** – shoot a drama outside • **Represent the real world** – recreate a daily activity shot by shot eg – making tea, buying a drink etc • **Audio dub sound** – over dub sound effects, music or commentary later	
45 – 90min	**Shot by shot Documentary** • Tell the group they are going to video outside – ask them where they want to start • Tell them each shot must have a presenter saying something • Ban zooming and panning • The first person to make a suggestion becomes the director for the first shot • Each person is given a role • Director leads the group to location, decides on the shot and outlines what the presenter should say • The shot is recorded	• Motivation – with the equipment is exciting • Exploration – of the environment and their situation with the equipment, developing awareness • Team Building – cooperation, working as a crew, co-coordinating recording etc.	**Possible roles** • Director • Presenter • Camera operator • Sound operator • VTR operator • Monitor operator • Floor manager • Gaffer/Lighting operator • Ensure that participants with	• Do this exercise as homework or shoot assignment • **Allocate time in next workshop to review the playback** • For workshop 4,5 or 6 • Provide a theme if necessary • Each scene – determine what are the roles

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• Ask who wants to go next – this person becomes the new director • Everyone else swaps production roles. • Move to the next location and the shot is set up and recorded • The process continues until all the members have directed. • Return to the class & replay the visuals	• Decision Making and control – each one directs one shot so responsibility is shared. • Video Production – putting together a sequence of shots increase their skill level • Documentary program making – The group makes a documentary without planning – this means that next time they can prepare with some undestanding. • Collective achievement	lots of ideas do not dominate • Can play **statement in a row** to get every member to come up with an idea for a shot • Some may have difficulty in deciding so ask them if they want to go left or right or choose to point cameras in opposite directions. • A presenter appears in each shot • Limit the time or distance between locations for shots to keep the exercise within the time allotted • Ban zooming and panning • To save battery do not play back the tape on location	needed • Must be 1 take per director/scene. Recommended to practice before going for recording. Absolutely no extra takes. **SLIDE** **Specific instructions for the game** • No zoom/pan • 1 take only • Presenter on cam or behind camera • Last team/director to conclude the whole documentary
		Variations • Looking at the environment – Produce a program about the surrounding. Introduce the exercise by saying 'Today we are going to make a program about... Where shall we go/What shall we say to start the program?" Each member of the group thinks of something to show. • Exploring a theme – Make a	**POSSIBLE IDEAS** • Do a documentary to promote your AV unit? • How to operate a camera? • Buying a can of drink

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		a documentary about childcare provision. Ideas can be generated by brainstorming or from interest expressed earlier • Voice over – get the presenter to speak from behind the camera instead of appearing in the shot • Greater program structure – generate introductory and concluding shots, 'Who has an idea for the introduction to the program?... This is the last show so how can we conclude the program?'	
		• Increased preparation – Find out what everyone wants to record before setting out. • **Opinions – It is easier to describe surroundings than express opinions. Create a shot by shot docu on a place or a subject showing something the members like or dislike. Ask them to express their feelings on cam.** • Negative & positive versions – Pick an issue and record two shot-by-shot programs, one supporting and one	**Possible scenario for university students – a tour around the university with commentary**

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			against the subject. • Audio–dub commentary – Record visuals and background sound only, and audio dub a commentary on returning to base. • Interviews – can bring the program to life but restrict the no of question to about two.	
10min	**Questions & Feedback** **Arrangements for following workshop**			• **Jump cuts** • **Story telling – what makes a story interesting** • **ASSIGNMENT – shoot the documentary**

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4. Presenting information
    a.   How to present information on video
    b.   Communicating ideas

ACTIVITIES
• Edited questions
• Video Whispers
• News item (with interviews)

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES
15min	**Review the film**	• From planning to execution. • Shots, sound – production quality		
20min	**Edited questions** • To produce an edited video on tape • Camera operator lines up a mid-shot of a first interviewer facing the camera • Recording starts, they ask a question and the camera is switched off • The camera operator sits in front of the camera & the interviewer operates the camera • Everyone swaps & the process is repeated until the entire group has asked or answered a question • Playback the tape.	• Putting shots together – Practice recording shots one by one. The group becomes familiar with stop go nature of creating a video sequences. • Interviewing techniques – The subject faces the camera directly – a common interview setup. Addressing an unseen viewer emphasixes the concept of the audience • Points of view – produces interaction between various perspectives • End product –switching the camera off between the question and answer gives participants time to plan a	• Asking the question to the camera helps the subject face the cam when answering • The person answering can be confused about why they cannot answer straight away. They may need to be reminded of the question. Make sure they are ready with their reply before the camera is cued in • Reposition chair or use a neutral background • Get the floor manager to cue or ask them to count in their head once the camera starts recording • After play back – discuss the technique. Talk about the	

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		reply. If the questions are well themed, the end product is an edited interview, concisely exploring a topic	pace of recording vs the final product. • Facilitator asks a question & answers a question as well (perhaps at the beginning & at the end) **Variations** **Question & answer** – get all the members to both ask a question & answer a question **End-product** – Record back and forth between two people or more to produce an edited interview on a theme as part of a program, **End Product** – Instead of looking at cam, looking to the left or right of cam and record question and answer and see how that works	
40 min	**News items (with interviews)** Divide participants into smaller groups. Each group chooses something that has happened to present as news item. They decide what to say and how to represent their story The piece can be recorded in the style of a news interview, or be more discussion based It can be dramatized or related straight to camera All the news items are combined in one program by recording links with a newscaster before and after each group Watch the playback	**Representation group** – members choose a story to tell and decide hoe to portray it **Ordering of experience** – Participants make sense of their story through relaying it to an audience **Critical awareness** – better understanding of the video medium		**SLIDE** **The different ways to present news** • Interview • Discussion • Reporting from location **Get the members to suggest ideas for the news item including the different styles.**

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	Discuss how the diff style of presentation affect it's impact			
10min	**Questions & Feedback** **Arrangements for following workshop**			• **Putting a program together** • **Using/Abusing the medium – the manipulation of the image**

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5. Communicating Values

   a. Gaining confidence to state opinions on cam
   b. Expressing oneself
   c. Shooting drama

ACTIVITIES
- Statements in a Round (Dislikes & likes)
- Personal advertisement
- Video comic strip

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES
10min	**Statements in a row (Dislike & likes)** • Everyone sits in a row • The cam operator lines up a mid shot of the person at one end of the row, holding a mic • Start recording • The person makes a statement on the subject – what he likes and dislikes about the subject – 'I like…' followed by 'I dislike…' • Pan to the next person & repeat until everyone is covered • Playback the tape	• **Everyone contributes** • **Self expression & validation** • **Group development** – learn to listen & respect each other's opinions • **Group solidarity** • **Record of ideas** - for future reference • **Familiarization** – using and appearing in front of the camera	• If someone has nothing to say – they can report that on camera • Facilitator also takes part • The focus is on individual expression, the development of ideas & group awareness than technical standards • Include the camera operator at the end	
50min	**Personal advertisement** • Divide into pairs • People script a short advertisement for themselves. • The ad can be themed, covering their attributes for a specific function, for example as a friend, as a group participant, as a parent, or for a particular job • Everyone decides how they want to present themselves – the nature of the shot, style of advertisement etc • During preparation partners support each other & suggest positive qualities to include	• **Self worth** • **Self advocacy** – members represent themselves on video • **Nature of the medium** – The group explore the effect of camera angles and shot sizes & pick an appropriate style • **Planning** – Each member prepares and scripts their presentation	• Help the group plan – making sure they consider camera angles and backdrops	

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	• Each ad is recorded one after another – swapping technical roles.			

40min	**Video comic strip**
	
	Translates story ideas into component scenes.
	
	• Divide participants into groups of three or four
	• Each group devises a simple scenario, for example people stuck in a lift. They represent the story in three frozen scenes: an introduction setting the scene, the middle showing what happens, and the conclusion presenting the outcome
	• Each group's story is recorded one shot after the other – like a comic strip
		• **Creativity** - drama skills are developed through devising and presenting a story visually
		• **Group Development**
		• **Program-making skills** – The game encourages participants to break down their ideas into component parts, giving a better understanding of drama on video
			• Eg of shots
			  ▪ Shot 1 – People standing in a lift
			  ▪ Shot 2 – All looking concerned as if the lift has stopped between floors
			  ▪ Shot 3 – People sitting in lift waiting for rescue
			• Initially ideas may get too complicated.
			• Restrict each group to three or four shots
			• Ensure that the scenario is not elaborate
			• Get the camera operator to tighten the tripod fully – to avoid movement
			• Remind the group to remain absolutely still during recording
				SLIDE
				Representing the scene
				• Intro/setting the scene
				• Middle
				• Conclusion
				• Eg – Lift breakdown, Earthquake
				
				• **Possibility to get the members to shoot the scene that the groups have come up with as an assignment**
				• **From storyboard to actual visual**
				• **Working as a team**
				
				MATERIALS NEEDED
				- Paper & writing materials or white board

10min	**Questions & Feedback** **Arrangements for following workshop**			

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6. Drama & Storyboarding

a. Reinforcing concept of drama production
b. Use of storyboard to aid planning process

ACTIVITIES
- Object Mime
- Shot by Shot Drama II

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES

20min	**Heads, Hands, Feet**
	
	- Break into groups of 3
	- Each group takes turn to compose the shot, organizing the other members to get the appropriate shot
	- Define a frame – pan & then zoom in on an area & tighten the tripod
	- Ask the participants to place a no of parts in the frame – eg 'can I have 3 feet in the picture?'
	- Members have to achieve that and only what is asked for and completely fill the frame with the object(s).
	- Each turn – new person can operate the camera
	- Each turn the camera is repositioned
	- Possible requests – 2 heads, one wheel, twelve fingers
	- After a few rounds, get the operator to play with the camera position (angles) to get the required results
		Frame awareness - The space defined by the camera with respect to the environment
		Co-operation
		Movement - generate activity if the group have been still for some time
		Camera operation
			- Clear the room
			- Facilitator can present a picture taken earlier with some objects to show an example
			- Each group needs to think of one picture/frame
			- Facilitator starts by calling out the first shot or the last team calls out the shot
			- Subsequently the team which were the crew calls out the shot
			- Use the monitor for the group to see what they are doing
			- Point out what is happening to encourage participants to use it for feedback
			- Get people to explore the effect of distance by moving closer if they need to be bigger
			- Using monitor can be confusing as people expect it
				WORKER
				- Also part of a team
				- Can be the first team to come up with the contents of the frame
				
				Come up with some suggestions if it is lacking
				  - 3 feet
				  - 12 fingers
				  - 5 hands
				  - 3 heads
				- Or based on what is found in the room
				  - One wheel
				  - 3 chairs

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			to be a mirror but it isn't - Help participants to understand which way they need to move in relation to the screen image - Ensure everyone that everyone swaps around - Not necessary to record but can use it like the disappearing game **VARIATIONS** - Request items from the room - Explore the edge of the frame – ask members to hold up the roof (top frame), lean against the frame (the side frame) or to line up items such as chairs so that they are just in shot	
15 min	**Object Mime** Develops non-verbal self expression - Prepare a variety of unusual objects - Participants in a row with the first person holding one of the objects - The person mimes a use for the object & then hands it on - The next person mimes a second use and so on until the end of the line - Roles are swapped and the game is repeated with the	- **Warm up** – alternative ice-breakers - **Self expression** - **Trust & confidence –** through trying something new, participants gain confidence & develop trust in one another	- Leave time to acknowledge any embarrassment - Help participants to prepare before recording starts. Prompt by asking what they like doing or how they feel - The purpose is to build confidence & develop group support – not to put anyone on the spot	**MATERIALS NEEDED** - Any unusual objects - Eg – USB cable, chair, fork, mug, can,

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	second object • After a few rounds, play back the recording			
45 – 90mins	**Shot by Shot Drama** • Explain that the group is going to make a story on video • Ask them what happens first or supply the first shot – one which can generate the potential for something to happen is a gd starting point eg – a telephone ring, a door opening, feet walking towards the camera • 5s of black followed by the shot • Then ask what happens next • The person who makes the suggestion takes over as director • Everyone swaps production role • It concludes when everyone has contributed to the story & directed • Watch the tape	**Exploration** – learn video grammar and increase their understanding of the medium **Group Achievement** – instead of having one scriptwriter, the story is devised collaboratively. **Drama on video** – To tell a story visually is an engaging way.	• It is extremely difficult to sit down and formulate a video storyline and usually this produces complicated plotline. This produces a drama appropriately without looking like a recording of a staged drama. • For the 1st time, do the exercise indoors so it can be completed in the available time • Be directive initially to stop one or two people from dominating and to keep process moving • Keep the sequence snappy • Stick to one piece of action per shot • Restrict person in shot to one sentence or one gesture • Ban zooming and panning • Avoid a jump in continuity by changing camera angle, point of view or locations between shots • Improvise – eg a crowd with 3ppl etc.	• Consider a mini project planning according to the needs of the members • Change to shot by shot documentary if necessary • Get the class to come up with ideas • Work in smaller groups to come up with storyboard like – **VIDEO COMIC STRIP**

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			• Get the last dir to conclude or ask the group for conclusion **Variations** • **Faces & Hands** – restrict each shot to facial expression or a close-up of hands or feet, to encourage the group to work in close-up • **Location drama** – shoot a drama outside • **Represent the real world** – recreate a daily activity shot by shot eg – making tea, buying a drink etc • **Audio dub sound** – over dub sound effects, music or commentary later	Ask the team to plan for a documentary based on a scenario like this
10min	**Questions & Feedback** **Arrangements for following workshop**			Come up with ideas for a project based on the following theme – **COME UP WITH AN APPROPRIATE THEME** Come with a 5 visual storyboard

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7. (&8) Outdoor shoot
a. Putting into practice
b. Working as a team
c. Using the storyboard
d. Managing the production

ACTIVITIES
- Questions in a row (in groups)

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES
	Storyboard presentation & Production planning • Use the time to look at the storyboard and the production planning • Get students to share and get feedback from the rest of the team • How to prepare for on location shoot	•		

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ACTIVITIES
- Questions in a row
- View materials, discuss progress made, select material for screening
- Progressive Discussion (about what to do next)

9. Conclusion & feedback
e. Review project
f. Discussion on after workshop activity

DURATION	ACTIVITY	VALUE / LEARNING	NOTES	FACILITATOR NOTES
20min	**Questions in a row** • Ask the camera operator to teach another person to operate the camera. • Everyone sits in a semi-circle • Each person ask a question about the person next to them • The next person answers the question and then asks a question about the next person & so on. • When it is the last person, the original camera operator takes over and lets the new operator play the game. • The facilitator can also be included at the beginning or at the end. **POST** Playback the video Ask of the group found asking questions difficult? Ask about planning – how that helps?	• **Communication -** Get to know a bit more about each other • **Appearing on video** • **Confidence & self – worth –** Confidence builds up • **Equipment use** – one more person learns how to use the camera	• Can get 2 people to appear in the shot • Show how to point the hand mic back & forth to pick up sound • Support people who are stuck with questions if necessary (ask the rest of the members to help out) • Sometimes the team members ask the same question but this is all right. They will get better as they get more familiar. **VARIATION** • Use at the start of subsequent sessions • Employ to practise question asking skills – to ask & answer questions. • To find out what everyone thinks • Initiate discussion on a	The theme could be • What they learnt in the shoot • The problems encountered & solution • What they learned about themselves during the process – positive & negative

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			particular subject or issue	
30 min	**Film screening and discussion**			
30 min	**Progressive Discussion** • If they want to carry on with video, further plans can be discussed • Arrange for screening if the members wish to		• Screening brings other people that have been involved • Generates a send of accomplishment and completion • Participants and people outside the group might require copies of the workshop material • Record of the group with photographs can evoke strong memories	

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Floor manager – essential key terms
Initially teaching students to operate the camera

Shot size – recap/homework
Technical areas
- White balance
- Exposure
- Focus

Roles

QUESTIONS IN A CIRCLE
Chairs are set in a large circle
Camera in front of one of the chair – set to record two people sitting in a pair opposite side of circle
One of the two ppl ask a question, to which the other person replies
Entire group then moves one place – new operator, new interviewer & the person who asked the last question replies

STORY CONSEQUENCES
Create a group story

A.3 Pre Workshop Survey - Students

A.3.1 Questionnaire

Production Workshop Survey

This workshop is for people with no experience or very little experience in video production. It is a very basic introduction to video production which will allow you to get comfortable with the equipment, be confident in front of the camera & take an idea and produce a film. These are the basic requirements

- Conversant in spoken English
- Little or no video production experience
- Willing to work in groups
- Willing to appear in front of the camera

* Required

Name *

Age *

Nationality *

School (If you are not a student please state what you are currently doing) *

Contact email address *

How did you know about this production workshop? *
For eg - It was announced as part of ASIA WORKSHOP series
○ Announced by the school
○ Saw it on a website
○ Other:

How would you describe your level of english proficiency? *
○ Can understand only
○ Can understand well & converse well
○ Can understand well & converse moderately
○ Cannot understand nor converse

Have you ever taken any ELEARNING or online course? If yes - please state details of the course. *
Name of course? When did you take it? how long was the course? What is the course about ...

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○ Other:

How would you describe your level of english proficiency? ***

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○ Can understand well & converse well

○ Can understand well & converse moderately

○ Cannot understand nor converse

Have you ever taken any ELEARNING or online course? If yes - please state details of the course. ***
Name of course? When did you take it? how long was the course? What is the course about ...

How would you describe yourself? *
Eg Outgoing, confident, quiet, team player etc...
☐ Outgoing
☐ Confident
☐ Quiet
☐ Team player
☐ Shy
☐ Like to work on my own

How do you feel when you have to be in front of the camera? *
Eg Shy, comfortable, i am ok, nervous etc...
☐ Shy
☐ Ok
☐ Very comfortable
☐ Nervous
☐ Hate it
☐ Other: [   ]

What do you like about films? Why? *
Eg - the story, acting, the visuals, the music etc...
☐ The story
☐ The message
☐ The visuals/cinematpgraphy
☐ The music
☐ The effects
☐ The actors
☐ The editing
☐ Other: [   ]

Is this course (video production) beneficial to you? How? *

[ ]

Once you know video production, what kind of films do you want to make? *
Eg - about my dog, drama, social documentary on problems in Japan etc...

[ ]

Are you familiar with video production techniques? if yes - briefly state what you know and which part of production you are familiar with. *
• Eg There are 3 stages to production, i know how to edit, i know hoe to shoot

[ ]

Have you ever used a video camera before? If yes - what type of camera & for what purpose? *
• Eg HD camera (model no if possible) for the shoot of a birthday party...

[ ]

Have you ever edited a video before? If yes - what software did you use to edit? *
• Eg Premiere, IMOVIE ...

[ ]

Do you have any editing software on your laptop or PC? If yes - what is the software? *
• Eg Premiere, IMOVIE ...

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A.3.2 Results

	CHEA SOVANREACH	Teo Jun Rong	Gui Rui Yan	Muhammad Syakir
How would you describe your level of english proficiency?	Can understand well & converse moderately	Can understand well & converse well	Can understand well & converse moderately	Can understand well & converse well
Have you ever used a video camera before? If yes - what type of camera & for what purpose?	Yes, I have. I used to shoot a video using a Cassette Video Camera and it was in some occasional or parties.	Yes. Filming, taking pictures from a holiday Camera used have different models	no.	YES! HDSLR. Sony A33 and Canon 600D.Sony for my own videos. www.youtube.com/smediaprod and http://vimeo.com/user9937137.
Do you have any editing software on your laptop or PC? If yes - what is the software?	No , I do not.	Yes. Sony Vegas	none	Sony vegas pro 10 Adobe After Effects CS4
How would you describe yourself?	Outgoing, Confident, Quiet, Like to work on my own	Confident, Team player	Quiet, Shy	Like to work on my own
Have you ever taken any ELEARNING or online course? If yes - please state details of the course.	No , I have not !	No	Internet learning for school subjects.	No
School (If you are not a student please state what you are currently doing)	Orchid Park Secondary School	Orchid Park Secondary School	Orchid Park Secondary School	OPSS
How did you know about this production workshop?	CCA teacher in charge	Announced by the school	Announced by the school	Announced by the school
Have you ever edited a video before? If yes - what software did you use to edit?	No , I have not !	Yes. Sony Vegas	Windows Movie Maker(simple)	Yes, Sony Vegas pro 10 and after effects CS4
How do you feel when you have to be in front of the camera?	Shy, Ok, Nervous	Ok	Shy, Nervous	Ok

What do you like about films? Why?	The story, The message, The visuals/cinematpgraphy, The music	The story, The message, The visuals/cinematpgraphy, The music, The effects, The editing	The story, The visuals/cinematpgraphy, The music, The effects, The editing	The visuals/cinematpgraphy, The editing
Are you familiar with video production techniques? if yes - briefly state what you know and which part of production you are familiar with.	No , I am not.	I'm not really familiar with the production techniques	just the basics like the shooting and editing processes	Yes.pre production,production,post production and distribution.I know how to edit and some simple effects using after effects.
Is this course (video production) beneficial to you? How?	Yes , it is ! I hope to learn how to edit and make a good video.	Yes. It can improve my video production technique on filming	Yes.	Yes, i am going to learn and apply the skills in my own video.
Once you know video production, what kind of films do you want to make?	I want to make a film about a student who leaves his home town and comes to study abroad alone ! This film will cover what difficulties he have been through and how he copes with the new environment. Beside that , I also would like to make a film related to drama and comedy.	drama, action, documentary. Almost anything under the sun really.	just some random films	I would like to make music videos and Drama.But mostly dramas.

A.4 Post Workshop Survey - Students

A.4.1 Questionnaire

PV4ALL - Post workshop survey - Orchid Park Secondary School

Thank you for taking the workshop. I need your feedback to improve the way i deliver this workshop again. I hope to hear your honest opinion. Your feedback will be kept strictly confidential.
* Required

Name *

_____

Do you think SKYPE was effective in delivering the lesson? *

          1   2   3   4   5
least effective ○ ○ ○ ○ ○ Very effective

How would you rate the effectiveness of online based teaching (like this workshop) against regular classroom based system? *

          1   2   3   4   5
Class room is the best ○ ○ ○ ○ ○ Online is the best

How easy or difficult was it to interact with the instructor over SKYPE? *
As compared to a regular class

          1   2   3   4   5
Very easy ○ ○ ○ ○ ○ Extremely difficult

Based on your answer above, please provide an explanation - in what ways it was easy/difficult/ok to interact with the instructor over SKYPE. *
As compared to a regular class

_____

Did the disruption in SKYPE communication affect the lesson? *
☐ Very annoying
☐ Annoying
☐ Wasted a bit of time but still managed to complete the lesson
☐ Not so frequent and did not disrupt the lesson that much
☐ Not disruptive at all

Did the workshop fulfill your expectations? *

Do you get what you wanted to learn and how you wanted to learn...

        1   2   3   4   5

Not at all   ◯   ◯   ◯   ◯   ◯   It was all that i expected

What did you learn from this workshop (if any)? *

[   ]

What do you think about the practical exercises during the workshop? *

☐ Not relevant

☐ Too easy or basic

☐ Helped to understand the lesson

☐ I already know about the subject so it did not have any additional benifit

☐ It was fun

☐ It was a good way to practically use what we have learnt

☐ It was too long and not engaging enough

Did you find the workshop to be practical or theoretical? *

         1   2   3   4   5

Very practical   ◯   ◯   ◯   ◯   ◯   Very theoretical

What do you think about the duration of each workshop? What is an ideal workshop length? *

[30min ▾]

Do you think 5 lessons are enough? How many would be ideal? *

[2 ▾]

How confident are you with video production (excluding editing) after going through this workshop? *

[Less confident than before ▾]

What do think about your final project? *

☐ The idea was too boring

☐ It was difficult to make it interesting

☐ It was a good way to use what we have learned in the workshop

☐ It was not easy to work as a team

☐ We could not do a good job because of the lack of time

☐ The workshop did not adequately prepare us for the project

☐ It was too easy

☐ We should be given a chance to choose our own topic

Please share your final thoughts about the workshop and how i performed so that i can improve it for the next round. *

Submit

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A.4.2 Results

	CHEA SOVANREACH	Teo Jun Rong	Gui Rui Yan	Muhammad Syakir
How would you describe your level of english proficiency?	Can understand well & converse moderately	Can understand well & converse well	Can understand well & converse moderately	Can understand well & converse well
Have you ever used a video camera before? If yes - what type of camera & for what purpose?	Yes, I have. I used to shoot a video using a Cassette Video Camera and it was in some occasional or parties.	Yes. Filming, taking pictures from a holiday Camera used have different models	no.	YES! HDSLR. Sony A33 and Canon 600D.Sony for my own videos. www.youtube.com/smediaprod and http://vimeo.com/user9937137.
Do you have any editing software on your laptop or PC? If yes - what is the software?	No , I do not.	Yes. Sony Vegas	none	Sony vegas pro 10 Adobe After Effects CS4
How would you describe yourself?	Outgoing, Confident, Quiet, Like to work on my own	Confident, Team player	Quiet, Shy	Like to work on my own
Have you ever taken any ELEARNING or online course? If yes - please state details of the course.	No , I have not !	No	Internet learning for school subjects.	No
School (If you are not a student please state what you are currently doing)	Orchid Park Secondary School	Orchid Park Secondary School	Orchid Park Secondary School	OPSS
How did you know about this production workshop?	CCA teacher in charge	Announced by the school	Announced by the school	Announced by the school
Have you ever edited a video before? If yes - what software did you use to edit?	No , I have not !	Yes. Sony Vegas	Windows Movie Maker(simple)	Yes, Sony Vegas pro 10 and after effects CS4
How do you feel when you have to be in front of the camera?	Shy, Ok, Nervous	Ok	Shy, Nervous	Ok

What do you like about films? Why?	The story, The message, The visuals/cinemat pgraphy, The music	The story, The message, The visuals/cinematp graphy, The music, The effects, The editing	The story, The visuals/cinemat pgraphy, The music, The effects, The editing	The visuals/cinematpg raphy, The editing
Are you familiar with video production techniques? if yes - briefly state what you know and which part of production you are familiar with.	No , I am not.	I'm not really familiar with the production techniques	just the basics like the shooting and editing processes	Yes.pre production,produ ction,post production and distribution.I know how to edit and some simple effects using after effects.
Is this course (video production) beneficial to you? How?	Yes , it is ! I hope to learn how to edit and make a good video.	Yes. It can improve my video production technique on filming	Yes.	Yes, i am going to learn and apply the skills in my own video.
Once you know video production, what kind of films do you want to make?	I want to make a film about a student who leaves his home town and comes to study abroad alone ! This film will cover what difficulties he have been through and how he copes with the new environment. Beside that , I also would like to make a film related to drama and comedy.	drama, action, documentary. Almost anything under the sun really.	just some random films	I would like to make music videos and Drama.But mostly dramas.

A.5 Pre Workshop Survey - Orchid Secondary School

A.5.1 Questionnaire

PV4ALL - PRE-SURVEY for Organisation

Your input will be very valuable for me to access this system & keep improving it.

What is your assessment of the current production skill level of your team? *
weakness, strength etc...

What do you hope/envision the team to be able to do after going through this workshop? *
They can do a video report...

Have you considered signing up the team for production workshops? If YES - for what purpose? If NO - why? *

What are your thoughts about remote learning/teaching method for a skill subject like video production? *
The problems... It is good for... I have reservations about...

A.5.2   Results

	Calvin Choong Teacher in charge of Students Orchid Park Secondary School
What is your assessment of the current production skill level of your team?	Beginner.
What do you hope/envision the team to be able to do after going through this workshop?	Able to capture and edit quality videos for school events with minimal help from teachers.
Have you considered signing up the team for production workshops/formal training? If YES - for what purpose? If NO - why?	Yes.
What are your thoughts about remote learning/teaching method for a skill subject like video production?	A new idea. Technical setup and ICT reliability may pose as a challenge.

A.6 Post Workshop Survey - Orchid Secondary School

A.6.1 Questionnaire

POST WORKSHOP SURVEY - ORCHID PARK SECONDARY SCHOOL

Your honest feedback would be extremely helpful for my research as well as to improve on the delivery of future workshops like this.

What do you think was most challenging for you in supporting this workshop

What would be your expectation from the organiser(me) if you had another chance to run this workshop again?

Do you think the workshop achieved its goal? If yes – how? If not – where did it fall short of expectations?

What do you think was lacking in this workshop?

Compared to a face-to-face teaching method what is your opinion about remote teaching (after this experience)?

Do you think a remote video production workshop like this can effectively replace a physical workshop?

Would you want to have this workshop again for other students in your school? Why?

A.6.2 Results

	Calvin Choong **Teacher in charge of Students** **Orchid Park Secondary School**
What do you think was most challenging for you in supporting this workshop	ICT support. To load Skype and other necessary drivers. To get Skype to work and test out the configuration.
What would be your expectation from the organiser(me) if you had another chance to run this workshop again?	To ensure that there will always be a technical staff around to help to iron out any technical issues that crop out duing the lesson. To have one of the student's email standby for emergency communication should Skype fails or any other form of communication.
Do you think the workshop achieved its goal? If yes – how? If not – where did it fall short of expectations?	Most were achieved. It'd be ideal if we can have an exact duplicate of the equipment at both ends to ease demonstration.
What do you think was lacking in this workshop?	Good technical support. A duplicate of the video equipment at both ends.
Compared to a face-to-face teaching method what is your opinion about remote teaching (after this experience)?	It's definitely an alternative especially when face to face meeting is not possible.
Do you think a remote video production workshop like this can effectively replace a physical workshop?	With further refinement, it is possible,
Would you want to have this workshop again for other students in your school? Why?	As long as there are students who are keen to participate, we will not give it a miss.