



TRAINING MODULE

12 DAYS TRAINING CONTENT

DAY 01

Introduction to Documentary Filmmaking

Objectives:

- To understand documentaries as type of storytelling.
- To know and understand the meaning and difference between fact, fiction and Opinion.
- To be able to tell what a documentary is and how it's different from other types of films and videos.

Activity 1 :

On white board write:

- Represent
- Re-present

Ask students what meanings they find in these words. Encourage them to explore all possible meanings and ask them to list things they encounter in and out of school that 'represent' or 're-present' other things.

Wrap up the discussion by tying these two words to particular a form of storytelling called documentary. Instead of telling students now ask them what a documentary is and how it is different from other types of films and videos.

On white board write:

- Fact
- Art

What these words mean differently and what they mean when put together.

Activity 2 :

Switch channels and stop at a random channel to ask students what they see. What Kind of video that is ? A music video ? A drama ? A film ? A news report ? Or a documentary? Ask students how are they differentiating between these videos ? And then tell them about genre and its conventions.

List down conventions of different types of videos.

Activity 3 :

Watch the documentary 'WAAHI'

Ask students 'when you see a person speaking in a documentary, you're seeing them answer a question asked by the filmmaker off-screen. What questions do you think the filmmaker was asking in the documentary?'

Activity 4 :

Give out the vocabulary hand out. And discuss every definition with examples.

Activity 5 :

Watch clips and discuss the difference between:

- Re-enactment and live action (verity) footage.
- Stock or historical footage and images shot by filmmaker.

Make students understand the difference between the two. Also, let students know that when answering 'who' questions, it is more important for them to write down a person's role than their name (e.g., a single mother, a government official, an agriculturist, etc.)

Viewing guide handout to be given at this stage in the lecture.

Activity 6 :

Make students search one documentary clip per group on YouTube, tell them to watch it multiple times and then answer the viewing guide hand-out questionnaire. Remind students that they were all looking at different clips and ask if they can make any generalizations about the techniques that are commonly used in documentaries. For example, in many of the clips, interviews will be prominent. You might note how this is different than Bollywood films by asking is anyone can recollect a movie they have recently seen that relied on interviews to tell the story.

Continue the discussion by asking students whether they think what they watched was fact, fiction or something else (e.g., opinion or a fictionalized account of an actual event). Be sure they explain their reasoning and the evidence on what they based their conclusion.

Wrap up the discussion by asking students to share what they wrote in answer to question 4 on the viewing guide handout. Encourage them to think about what their answers might tell them about documentaries.

Waahi – Short Documentary Film

Watching clips from documentaries.

<https://www.youtube.com/watch?v=OPBoyX7FgjUt=51s>

DAY 02

Watching & Listening Documentaries

What's a Documentary?

- Return to the word pair(s) that kicked off the lesson and ask students again how the words relate to documentaries.
- Then, going around the room, ask each student to contribute just one idea, develop a co-created explanation of what a documentary is and what distinguishes the form from other types of films.

The answer should include something about documentaries being both factual and artistic. It may also include something about opinions, issues, and persuasion.

Watching The Documentary

Tell students that the documentary film would be played twice. On second viewing they have to fill the viewing guide questionnaire form which has been given to them earlier.

Continue the discussion by exploring what types of people appeared and who was telling the story.

Listening to a Filmmaker

Let students know that they should be listening for two specific things as they listen to the filmmaker:

- What things are important to the filmmaker?
- Listening to the filmmaker, what did you learn about what a documentary is?

At the end, students should be prepared to share their answers with the class.

Tell students that people become filmmakers because of the following reasons:

- Passionate about the issues they cover.
- Want to express opinions as well as facts about their topic.
- Make films to try to persuade people to take a particular position on an issue or to inspire people to a particular action.
- Want to tell a story about a unique person or event, and/or.

- Want to use film as an art form to explore a particular subject, issue, person, or event.

All of the above are common for documentary films.

Summary:

At the end of the lesson students should be able to tell you what a documentary is and how it is different from other types of films (or videos).

DAY 03

Building the Narrative

Objectives:

- To understand narrative building.
- To be able to narrate a story with proper 3-Act structure: a beginning, middle and an end.
- To be able to identify and understand what character, location, climax, resolution and plot are.
- Modes of documentary filmmaking.

Activity 1:

The teacher tells a story from his/her childhood memory and asks students to narrate one story each that they have heard from their grandparents/elders. Class is divided into 4 groups with 5 students each. Best stories are voted out and loglines of 4 stories are written on the white board. The above graph is drawn on the board. Explaining students how a story is formed. Then the graphs are drawn for the 4 voted stories. Students are asked what the main elements of a story are that they have narrated. Hence character, geography, conflict, structure are established and written on board for them to understand and differentiate.

Understanding conflict in documentary filmmaking:

Making students understand that a conflict cannot be manufactured in a documentary. That they need to have a purpose for which they use this art form for: to express their voice/opinion/concern or present an issue.



Types of Conflict:

Inner conflict, societal conflict, relationship conflict, external conflict like political system, norms or traditions etc.

Discuss here the themes in detail:

Women heroes, civic issues and community cohesion for women rights.

What does documentaries do?

Ask students this question so you align them back to the basics of why a documentary should be made in the first place. Tell them the following reasons:

- Preserve
- Persuade
- Analyse
- Express
- Discuss
- Explore
- Intervene
- Enlighten

Modes of Documentary:

Ask students this question so you align them back to the basics of why a documentary should be made in the first place. Tell them the following reasons:

1. Expository – Voice of God or authoritative narration to guide the spectator. Direct presentation of facts. Can include all kinds of evidence.
2. Observational – No intervention of the filmmaker. No narration. Long takes, real time, sync sound. Present tense. No interviews.

3. Interactive – Filmmaker is present on screen. Filmmaker makes action happen. Hear or see the filmmaker.
4. Performative – Uses ‘first person’ addresses: I. Tells personal stories from a personal point of view. As if the subject is making the film.
5. Experimental – Focuses more on tone, mood and aesthetic elements as opposed to imposing a narrative structure on the content. Films are considered to be ‘avant-garde’ due to the structure and presentation of the content.

Activity 2:

Watching the documentary – open the class for discussion. Ask them about what mode fits the film. About characters, structure, conflict, theme shown etc. Dissect the documentary. Make sure they have understood the concepts clearly.

Activity 3:

Ask the 4 groups to come up with an idea of a story each. Or you could ask all students to come up with a story idea and then vote out the best 4 for the groups. Ask them to draw the 3-Act graph on a piece of paper and dissect their story into structural points on the graph. Once they have their beginning act, conflict as middle act and a resolution as their end. Write down their synopsis on the white board. All selected 4 stories. Make them watch multiple short documentaries before asking them to apply a mode/technique of documentary filmmaking onto their stories.

Modes of Representation:

Combo of audio and visual components:

- voice-over narration
- interviews
- related media

Related Media: Original video – primary footage, b-roll. Original image – still photos, graphics, charts, maps, etc. Archival film/video. Archival images: still photos, charts, maps, etc.

- Dramatization
- Text
- Sound. (music, effects, background, room noise)

Ethics in Documentary filmmaking:

- Working with the community
- Collaboration
- Interview release forms

Activity 4:

Watching Documentaries. Discussion. Formulating the narrative through applying modes of documentary filmmaking. Each group would work on their storyline and apply the taught modes and techniques.

Summary:

At the end of this session the students should have a storyline formulated into a narrative for their short documentaries, all set for the production phase.

Hidayatkar – Short documentary film.

<https://www.youtube.com/watch?v=bKGkVnITZX4>

DAY 04 & 05

Visual Storytelling/ Script & Screenplay

Sub Topics:

Script/Screenplay, Interviewing: exercises, interview analysis. Finalizing treatment, further pre-production activities: filming schedule, locations, characters, schedule.

Aim of the course:

The course has a twofold purpose. Firstly, it will aim to provide students with skills and different approaches to „reading” documentary films that deal with social issues. After a brief theoretical introduction to documentary film theory, we will discuss and analyse selected documentaries treating themes around gender, civic issues, and women empowerment. The second and larger part of the course will focus on practical filmmaking training with the aim of introducing students to how to visually express social issues. Elements of the training will include interview techniques, observation exercises, learning story construction and narrative structure, synopsis, treatment, script writing and on ground production.

Outcomes:

After taking this course the students are expected to have familiarized themselves with the art of socially engaged storytelling through documentary film. Moreover, this module is an exercise in creative group work in the field of social sciences that seeks to equip the students with increasingly sought-after skills of understanding, producing and using media in the digital age.

Schedule & Activities:

- Day Start with meditation and mind power yoga
- Recap of last day & revision
- Introduction to storytelling & visualization
- Guest Speaker Session

Recap of last day & revision:

Students will be sharing their learning from previous day and write down 3 new things they learned on paper, each group will be given 5 minutes to share their idea of documentary filmmaking with whole class. This exercise will help a trainer to know that their students are on right track and they are ready to unfold a new chapter.

Introduction to storytelling & Visualization:

Introduces students to the basic concepts and formatting of the screenplay & script writing—characters are explored, as well as dialogue, scene structure, and sequences. Students create complex, layered characters with an emphasis on dialogue without story exposition. Students write a scene that imparts information and reveals character through subtext – guiding the audience through the use of actions – as subtly and naturally as possible. Story conflict within a scene is stressed, as is the protagonist/ antagonist relationship, and culminating in the ultimate scene resolution. Students also write a second scene in sequence, discussing audience expectations, and the possibility of going against these expectations to build interest and create a more compelling narrative.

1. Use the narrative elements at your disposal
2. Use early drafts to determine your story narrative
3. Find impactful ways to tell your story
4. Build structure around facts
5. Use different narrative points of view

Here are the key elements to write script for your documentary:

Build Your World:

Think about the location of your story. Detail your world well enough to help audience members vividly imagine it. Consider the genre of your documentary subject that you want to create. A few elements to consider in world-building are:

Time Period:

Does your story take place in the past, present, or future? Though the script doesn't have to mention an exact date, keep it in mind as you write.

Story Themes:

Determine your themes and what your audience should gain from this story. Do you want them to leave feeling happy, or do you want to convey messages that make people think deeply?

Location:

Where are your characters and where do they go? Where they belong? What kind of house or place they live in; this will help to build a character?

Develop Your Characters:

Determine who your main character and note their:

- Strengths
- Flaws
- Goals
- Obstacles keeping them from overcoming these goals

For other characters:

- How do they interact with the main character?
- Do they help your protagonist?
- Are they acting as an antagonist and keeping them from achieving these goals?

When building an antagonist, consider:

- What do they want from the main character?
- What does the main character want from them?
- Why does the antagonist want to keep your protagonist from achieving their goal?

Organize Your Story:

Organize story in the order that your audience will view it. The stages of your story typically include:

- An introduction to the main character and their world
- An inciting incident that gets the story moving
- The first turning point that presents the character with a new situation or challenge
- A call to action where the hero's goal gets specific
- A point of no return when your protagonist risks or loses everything
- The all is lost point where the hero faces great danger and will have to rise to the occasion
- A second turning point where the stakes become higher as the character redeems themselves
- The climax when the story comes to a resolution

Finally, students write the first draft of their script with a focus on rising action, tension and creating a compelling story. Students will continue to tweak this script, as this is generally the screenplay submitted in their pitch/package for consideration for the documentary.

Write Your First Draft:

As student build their first draft, follow the synopsis, and start building their story.

- Write out scenes that create conflicts and challenges for your character
- Create other scenes showing how they overcome them

Take risks while you write this first draft, and try to get your ideas out as best as you can. You can revisit these ideas later during your rewrite to see if they work well with your plot.

Activity:

Students are divided in their groups to research about their character and gather as much information they can about the main character then they will be given a chart and sticky notes where they break down their story and write characters involved in story. They will write the key essential elements which will present in their story.

DAY 06

Research & Technicalities

The political vs cultural documentary: how to find the best characters for your documentary; pre-production planning; the director-camera and director-editor relationships; archival research. How to make them comfortable in front of the camera.

Research; pre-production planning; casting; selecting and directing a crew; trust building; interviewing; scheduling production.

At this stage we will also discuss Post-production challenges; incorporating unplanned dramatic turns; distribution.

Phase 3

Production:

- A typical day in production
- Running budget
- Scheduling
- Conflict resolution
- Team management
- Daily production reports
- Reports to ep/producers

- Students will gain the understanding regarding colors, camera angles, how location can be a character and all the visual elements.

- Will have clarity regarding which angles to use in building the flow of the story, character appearance in any given theme and location and how to make the story more interesting and dramatic.

- Students will be able to understand how characters can be used to create an engaging storyline, on spot, changing the narrative around.

Activities:

Students will learn the technicalities of camera, and be able to demonstrate their stories and thoughts through evaluating/adjusting light, camera angles, color and compositions. We will use our cameras to start with practical demonstrations of camera techniques.

Exposure triangle:

- Aperture
- Shutter Speed
- ISO
- Tripod Vs. Handheld

Compositions:

- Rule of third
- Intersecting points
- breaking the monotony
- Point of interest
- Headroom
- Negative Space & Positive space

B Rolls:

- Depth of Field
- Greater Depth of Field
- Shallow Depth of Field
- Control through Aperture
- Control through Focal Length

Shot Scales and what impacts they create.

DAY 07

Understanding Countering Violent Extremism / Research and Planning Understanding the community

Objective:

To motivate and enable students to use documentary filmmaking to counter violence and promote peace.

Lecture:

Discuss the definition of violence and how it affects individuals and groups.

What is violent extremism?

Violent extremism is exacerbating existing governance and inequality challenges within countries and societies and increasing the risk of violent conflict.

Violent extremist groups exploit and reinforce divisions among social groups and undermine the social contract between citizens and their governments.

Women of all ages are increasingly becoming a target of extremist violence, including the use of sexual violence and slavery to undermine their essential freedoms and rights. Violent extremist groups also leverage on traditional gender norms and dynamics within certain societies to enforce violence and perpetuate extremist acts.

Bibliography: UN Women

Drivers of Violent Extremism:

Research suggests that blocked participation does create grievances which can be harnessed to promote extremist violence – but it is neither a sufficient nor consistent factor.

While civil society may be crucial in countering extremism, under oppressive contexts some organizations may resort to extremist tactics.

There is robust evidence that radicalization is a social process and identity is a key factor in why individuals become involved in violent movements.

- A second turning point where the stakes become higher as the character redeems themselves

Psychological research is beginning to examine how identity formation can become 'maladaptive' and whether there are certain cognitive propensities which can

- present a higher risk. Psychological research is beginning to examine how identity formation can become 'maladaptive' and whether there are certain cognitive propensities which can present a higher risk.

Although most violent extremists are men, there is little convincing research to suggest that ideas of masculinity and honor play a significant role in causing violent extremism.

In several instances, women have also played a role in propagating VE narratives and supporting/participating in VE activities.

There is no clear link between education levels and extremism.

There are instances of highly educated extremists and others who are not.

- Similarly, countries with low and high provision of education have experienced violent extremism.

There is little evidence that certain types of education increase the risk of

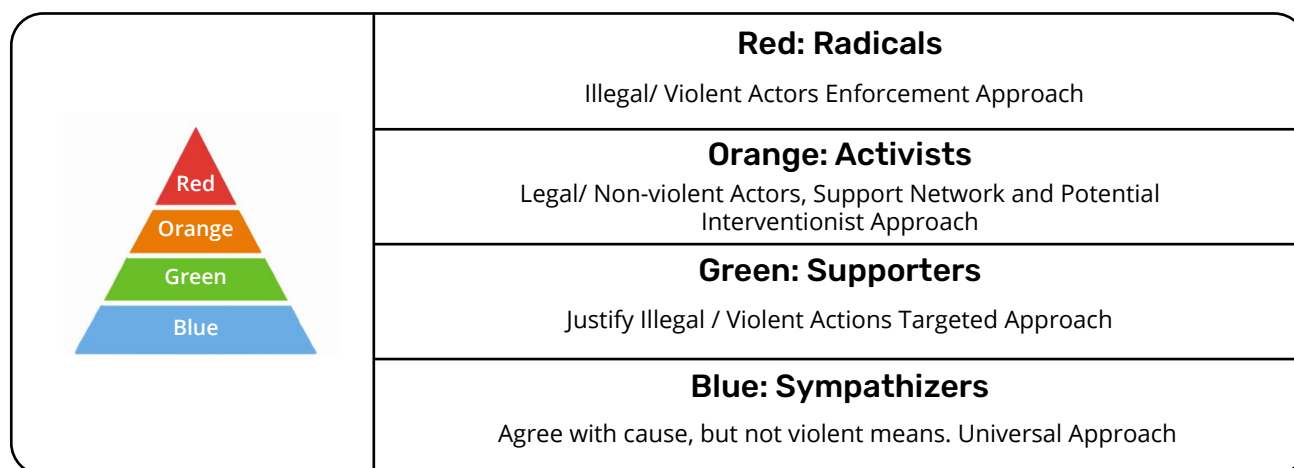
- radicalization. The problem of madrasa-based radicalization has been significantly overstated; some research suggests that religious training can be a protective factor.

Evidence on the relationship between education, employment, poverty and radicalization is mixed. However, in conflict situations involving violent extremist groups, socio-economic discrimination and marginalization do appear to partly explain why extremist groups are able to recruit support in large numbers.

The use of a narrative of oppression to justify violence and recruit and motivate supporters is near-universal among violent extremist groups.

Bibliography: gsdrc.org/document-library

Pyramid of Radicalization



https://www.cidob.org/en/publications/publicaseries/notes_internacionales/n1_163/what_does_radicalisation_look_like_four_visualisations_of_socialisation_into_violent_extremism

Push and Pull Factor towards Violent Extremism.

Push Factors:

Drives individuals to violent extremism, marginalization, inequality, discrimination, persecution or the perception thereof; limited access to quality and relevant education; the denial of rights and civil liberties; and other environmental, historical, and socio-economic grievances.

Examples include:

- Economic political and social marginalization and discrimination
- Failures of government
- Corruption
- Injustice
- Experience of Violence
- Lack of access to education

Push Factors:

Nurtures the appeal of violent extremism, for example, the existence of well-organized violent extremist groups with compelling discourses and effective programs that are providing services, revenue, and/or employment in exchange for membership.

Examples include:

- Influence of Public or social media
- The attraction of extremist narratives
- Charismatic Ideologues
- Personal Identity crisis
- Feelings of victimhood
- Religious intolerance

Countering Violent Extremism

“CVE is a realm of policy, programs, and interventions designed to reduce the terrorist threat through non-coercive approaches that directly address its root causes.” CVE focuses mainly on countering the activities of existing violent extremists.”

Localized Solutions for Countering Violent Extremism and Peacebuilding Peacebuilding seeks to address the underlying causes of conflict, helping people to resolve their differences peacefully and lay the foundations to prevent future violence. Peacebuilding solutions within local communities often arise from initiatives that provide a cultural sensitive approach to re-stabilize local people who have been victims of violent extremism. The common denominators within local solutions for peacebuilding include:

Research

Understand that local communities know more about the problems they have faced due to violent extremism. Initiatives that take into account working together with local communities, are able to produce tailor made solutions to address community specific needs.

Advocacy

Initiatives that aim to enhance the system for the support of local communities’ victims or at risk of violent extremism, make the loudest voices, this helps these initiatives become advocates for peacebuilding and the final say in what is right for the communities they work with.

Implementation

Peacebuilding is a constant negotiation process. Negotiations do not stop after the conclusion of a peace agreement; peacebuilding goals and practice continue to be negotiated at every step of policymaking. Hence it is a constant implementation process that takes place with research and advocacy.

Some interesting examples of localized solutions in countering violent extremism and promoting peace can be:

Network Building & Campaigning:

Including campaigns that promote dialogue & discussion, forums that allow equal voices, and causes that individuals unanimously believe in.

Arts based Advocacy:

Visual and Performing arts including Drawing, painting, sculpture, film-making Music, street dance, theatre etc.

<https://www.undp.org/content/dam/norway/undp-ogc/documents/Discussion%20Paper%20-%20Preventing%20Violent%20Extremism%20by%20Promoting%20Inclusive%20%20Development.pdf>

<https://www.usip.org/sites/default/files/SR336-Countering%20Violent%20Extremism-%20A%20Peacebuilding%20Perspective.pdf>

Activity

Encourage students to share stories of their experience with violent extremism. It could be something they saw, or heard about violent extremism and how it affected them or others around them. The goal of this activity is to understand the affects of violent extremism on a personal level. As a storyteller it is important that the stories come from a personal level so the audiences can relate to it.

What is Community Mapping?

A community map highlights people, physical structures, organizations, and institutions that can be utilized to create a meaningful 'service' project. Community mapping is an essential, yet often overlooked, step in the planning process for meaningful community projects.

Community mapping is generally understood to mean a visual, geographic representation of community characteristics. However, the term can also be used in a conceptual sense, to mean an inventory of information with or without a visual representation. Community mapping is a tool, not an end product. Persons interested in community development, youth development, and other issues of community functioning can use Community Mapping to illuminate relationships and to suggest or focus strategies toward specific goals.

Community mapping does not automatically result in a better understanding of communities and community relationships. As with any other statistical presentations, there are some necessary caveats. Mapping is a powerful tool that is not immune to misuse. Mapping data that have no significance can only lead to confusion, frustration, and wastage of resources.

Source: *<http://outreach.msu.edu/bpbriefs/issues/brief3.pdf>*

Why Community Mapping?

Community mapping can empower the public by providing opportunities to have a lasting, positive influence on their community. The maps that are generated can be used to document community needs and can assist with consensus-building and decision-making for improving program design and public policies aimed at improving health and decreasing disparities.

During community mapping events, community members come together and collect field data. The data collected, whether it be an inventory of health centers, restaurants, pedestrian infrastructure, toxic emissions, or health conditions can be used to improve things such as health equity, the environment, pedestrian safety, obesity, and community violence.

Reasons to work with community mapping may vary from place to place, but generally community mapping is a helpful tool because

1. You make many new contacts. You meet people that you otherwise wouldn't.
2. You learn about what is available to community residents. You learn about programs and services. You find out what is going on in your community.
3. You learn what programs and services are lacking in the community. For example, there may be several exam prep courses, but no literacy programs.

You learn about community residents—their needs, their lives, their values, and their challenges. There are many community residents who do not use the library, who do not come through your doors. This is a way to find out more about them, and hopefully a way that you can make the library relevant to them and their lives.

1. People start to know you, and in extension, they start to know about your project. You build a network of connections in the community.
2. It can show you exactly where to concentrate your efforts.

Sources:

<http://communitymappingforhealthequity.org/what-is-community-mapping>

www.accessola2.com/superconference2006/thurs/419/mapping.doc

Assets and Problems:

Community asset mapping is a process where participants make a map or inventory of the resources, skills and talents of individuals, associations and organizations available in the community. This map helps you discover and assemble the links between the different parts of the community, associations and agencies. The knowledge is used to revitalize relationships and mutual support, rebuild communities and neighborhoods, and rediscover collective power.

Why Community Mapping?

Every community has a tremendous supply of assets and resources that can be used to build the community and solve problems, and the asset mapping helps to identify them.

And this means:

It can be a physical structure or place:

a school, hospital, church, mosque, library, recreation center, and social club. It could be a town landmark or symbol. It might also be an unused building that could house a community hospice, or a second floor room ideal for community meetings. Or it might be a public place that already belongs to the community -- a park, a wetland, or other open space.

It can be a community service:

that makes life better for some or all community members - public transportation, early childhood education center, community recycling facilities, cultural organization.

It can be a business:

that provides jobs and supports the local economy.

You and everyone else in the community are potential community assets:

Everyone has some skills or talents, and everyone can provide knowledge about the community, connections to the people they know, and the kind of support that every effort needs - making phone calls, stuffing envelopes, giving people information, moving equipment or supplies - whatever needs doing. This suggests that everyone in the community can be a force for community improvement if only we knew what their assets were, and could put them to use.

Assets can be categorized as:

Community Assets:

- Places of Worship
- Clubs
- Cultural groups
- Parks

Institutional Assets:

- Schools
- Businesses
- Recreation and sports facilities
- Hospitals
- Colleges

Community mapping is often useful in community services for solving the social, economic, environmental and other relevant problems like:

- Traffic accidents (can also be differentiated by whether or not injury or death occurred)
- Incidents of violence crime (by number of incidents, or by type of crime)
- Cases of a particular disease or medical condition
- Location of housing identified as substandard
- Polluted groundwater
- Lack of plantation
- Number of uneducated children in the area
- The list could go on

Sources:

<http://www.brighterfuturestogether.co.uk/brighter-futures-together-toolkit/map-assets-in-your-community/>

<https://ctb.ku.edu/en/table-of-contents/assessment/assessing-community-needs-and-resources/identify-community-assets/main>

<https://practicalradical.files.wordpress.com/2010/07/mapped-a-youth-community-mapping-toolkit-for-vancouver.pdf>

Examples of Community Mapping

Orangi Pilot Project:

Sanitation mapping at the Orangi Pilot Project Training and Research Institute (OPP-RTI) is radically different from the above approaches. OPP-RTI's mapping is predominantly applied to document sewerage systems in urban informal settlements. Mapping is inherently linked to OPP's wider philosophy of supporting people in their own development efforts. As such, the most immediate purpose of mapping is to provide neighborhoods with a support tool for developing their own sewerage systems. Based on this, OPP-RTI has developed what it calls the "internal external sanitation model" which postulates that the government should complement people's own efforts in developing low-cost solutions to sanitation. With the growing application of OPP-RTI's model in Karachi (and elsewhere in Pakistan) over the last 25 years, the organization's mapping objective has also turned towards influencing the activities of specialized government agencies and local government. OPP-RTI's mapping techniques are very simple and low cost.

In Pakistan, where the experience is quite unique, mapping has had profound repercussions on sanitation in Karachi over the last 25 years. In Orangi alone, maps have provided the basis for 1 million people getting access to sanitation. In addition, mapping also had a high impact on policy processes. It led, for example, to the cancellation of an ADB-funded waste water project in Karachi. In 2006, OPP's chairperson was invited by the government to draft the national sanitation policy, which now incorporates OPP-RTI's principles.

Clarifying the community Problem:

When you start the community mapping; you somewhere are already aware that there are problems in my community. This is from where you start understanding those problems:

Start with what you know:

When your group members gathers together; ask them to identify the pressing issues from the surrounding and gather their views, what do they think about the situation? There are a variety of different ways to gather this information. People can be asked in advance to write down what they know about the problem. Or the facilitator can lead a brainstorming session to try to bring out the greatest number of ideas.

Decide what information is missing:

Information is the key to effective decision making. If you are fighting child hunger, do you know which children are hungry? When are they hungry - all the time, or especially at the end of the month, when the money has run out? If that's the case, your problem statement might be, "Children in our community are often hungry at the end of the month because their parents' paychecks are used up too early."

Your group may end up identifying 4 5 different problems which they would like to solve but it is very important that you start with focusing at one community issue which you can solve in your capacity.

What is the problem?

You already have your problem statement, so this part is more or less done. But it's important to review your work at this point.

Why does the problem exist?

There should be agreement among group members as to why the problem exists to begin with. To understand this you can use "but why" technique.

The "but why" technique":

This simple exercise can be done easily with in group, or even on your own. Write the problem statement, and ask participants, " Why does this problem exist? " Write down the answer given, and ask, " But why does (the answer) occur? "

"Children often join the wrong platform,"

But why?

"Because there is no awareness of creative program or positive platform."

But why?

"Because they not mobilized by the community leaders."

But why?

Continue down the line until participants can comfortably agree on the root cause of the problem. Agreement is essential here; if people don't even agree about the source of the problem, an effective solution may well be out of reach.

Who is causing the problem, and who is affected by it?

Run a brainstorming session to understand which stakeholders are causing this problem in the community and who face this problem the most.

When did the problem first occur, or when did it become significant?

Is this a new problem or an old one? Knowing this can give you added understanding of why the problem is occurring now. Also, the longer a problem has existed, the more rooted it has become, and the more difficult it will be to solve. People often get used to things the way they are and resist change, even when it's a change for the better.

How much, or to what extent, is this problem occurring?

How many people are affected by the problem? How significant is it? Here, you should revisit the questions on importance you looked at when you were defining the problem. This serves as a brief refresher and gives you a complete analysis from which you can work.

Source:

<https://ctb.ku.edu/en/table-of-contents/analyze/analyze-community-problems-and-solutions/define-analyze-problem/main>

What is a Stakeholder in a Project?

When carrying out community mapping in preparation for a social action project in the area, it is important to identify and interview key stakeholders, as they can provide a wealth of insightful information, as well as provide valuable support and influence as you are starting up your work.

Project stakeholders:

in general can be single individuals or entire organizations who are affected by the execution or outcome of a project. It doesn't matter whether the project affects them negatively or positively. If they're affected, they're a stakeholder.

Key project stakeholders:

however are those stakeholders who have the influence and authority to dictate whether a project is a success or not. These are the people and groups whose objectives **MUST** be satisfied. They make or break the project. Even if all deliverables are in and budgets are met, if these people aren't happy, you've failed as a project manager.

Sources of information for primary research on this might be...

- School teachers
- Principals
- Community elders
- Religious leaders
- Peace promoters
- Union Councils
- NGOs
- Community representatives
- Non-formal leaders
- Other relevant persons

Your project is successful if your stakeholders are happy. If stakeholders are not satisfied, then your project will not be completed successfully. Therefore, you must identify the stakeholders at the beginning of the project and manage them throughout the project's life cycle.

Sources:

*<https://www.wrike.com/project-management-guide/faq/what-is-a-stakeholder-in-project-management/>
<https://pmstudycircle.com/2012/06/identify-stakeholders-project-management/>*

Identifying Key Stakeholders:

To find out who your key stakeholders are, you need to first decide on what is the purpose of your community mapping. What kind of work do you want to carry out? Where do you want to do it? What information do you need before you start?

In general, you would want to find key stakeholders who have influence in the area, or who are experienced in the field you want to work in. Interviews with these key stakeholders can give you much of the information you need to fill in the map of needs. Additionally, if you are able to form partnerships with them, they can help support your project in its delicate beginning stages.

In general, stakeholders and their interests should be identified and involved/addressed as early as possible in the process of the development of the effort.

One way to identify stakeholders is by holding brainstorming sessions with your team.

Conducting Brainstorming Sessions:

Conducting a brainstorming session is a good method to collect information on any given subject. You can use this tool to identify stakeholders for your project. You can hold brainstorming sessions with your team members and experts.

During your brainstorming session, try to find the answers to the following questions:

- Who is directly involved with the project?
- Who is indirectly involved with the project?
- Who may be affected by the project?
- Who gains or losses from the project's success?
- Who wants to complete the project successfully and who doesn't?
- Who is the user of the end result of the project?
- Who are the competitors?
- Is any (other) local community impacted by the project or its outcome?
- Who has the authority to influence the project or its outcome?
- Who has the authority to make the project succeed?
- Who can make your project fail?

Once you collect the list of stakeholders, keep a record of it so that you can follow up with them as needed. Before starting up your project you will want to meet and interview some of the major stakeholders to collect key community mapping information. You should also consider asking some of Them for needed support for your upcoming activities. Key community stakeholders may be able to connect you to a network of community members, making it easier to reach out to your beneficiaries, or they may give you needed infrastructure like meeting halls, or they may simply offer you protection and authority needed to operate in that community.

Sources:

<https://ctb.ku.edu/en/table-of-contents/participation/encouraging-involvement/identify-stakeholders/checklist>

<https://pmstudycircle.com/2012/06/identify-stakeholders-project-management/>

DAY 08

Producing and Production Management

Producing and production management:

Producing and Production Management introduces students to the business and management side of filmmaking. With an emphasis on producing and production management this module offers lecture and hands on demonstrations on various paperwork, permits, location agreements, crew agreements, and call sheets and so on. There is an introduction to the various unions and guilds and their roles. With an emphasis on preproduction, there is both a lecture and hands on component.

- Students will develop an understanding of what makes a quality documentary and story that people would want to watch. What is important when you choose to tell a story is the impact you are able to create, the higher the viewership the greater the impact. Students need to think as both a film maker and viewer to be able to produce a good watch that is line with their voice and values of their communities.
- Students will have detailed understanding of how to make a film from concept to financing to production to marketing and distribution and beyond.
- Students will learn the importance of teamwork and professionalism.
- Expose students to the full spectrum of the documentary business, thereby enabling them to refine and define their individual career goals and where do they want to go from here. The curriculum is designed to give the students the practical skills and knowledge by which they can accomplish their creative goals with integrity to their own values.

Activity:

Moving from Preproduction to Production

Making a master plan:

Students will be making a master plan on how they are now going to shoot their films.

Cardinal Rule:

Never Assume. Never Assume. Never Assume.

- Steps of preproduction
- What can go wrong and how to manage it?
- Contingency planning
- Backups
- Safety First
- Going with the flow

How important is Guerrilla Film making?

Activity:

Pro and Cons of Guerrilla Film Making:

- How to never miss the perfect shots?
- How to be always prepared?
- How to know what to shoot and how much to shoot?
- How not to over shoot?
- Time Management when you are shooting?
- Improvising your story on spot
- Catering to all new discoveries
- Team working

How to find a good story and then tell it as a great story?

- Think as an audience
- What may be an everyday story to you may be a unique tale of resilience to your audiences.
- Know your audience.

How to bring out a human angle/narrative out of a story?

Touch the concept of Editing

Rough cut to Final Cut

Activity:

Ownership of the project. Who is doing what and how prepared they are, everything should be ready before hand and everyone should be clear on their roles and duties. There should be no over laps in JDs.

DEPARTMENTS & JOB

DESCRIPTIONS/ROLES, CHAIN OF COMMAND

DAY 09

The Art of Taking Interviews

How to Interview Someone for a Documentary:

Plan ahead all the people you want to interview. Make a list of every person you think might contribute to your film and write down what is it that they can add to the movie. Also, plan how the interview is going to be shot. Are you going to shoot him/her sitting down or while he/she is doing something?

After you've done your research, plan the questions ahead. Start with brainstorming. Make a list of guiding questions. Think about what is it that your audience will want to know from him/her.

- Prepare your questions
- Avoid "yes" or "no" answers
- Prepare, but be spontaneous
- Get the interviewee comfortable
- Don't give out specific questions in advance
- Have them repeat your question
- Proper positioning of interviewee

What to do during the interview?

- The first thing you need to do is sign the interviewee on a release form. There are many kinds of release forms out there, but what you really need is that the interviewee will let you edit the footage of him/her in the film in whatever way you'll need, as long as you are loyal to the truth. You also need to make sure that the form gives you the right to use the footage in every media you'll like.
- Don't start with the camera rolling right away. Put the camera near the interviewee, so he/she will get used to it, but don't turn it on yet. Remember! Your interviewee is in a very vulnerable position, so you should try to make him/her feel more at ease. Talk to him/her about other stuff than the subject of the interview. Let him/her know you and try to know him/her better. When you feel he/she is relaxed, you can start explaining to him/her about the movie (If you haven't done a pre-interview yet) and what you are trying to say in it. Try to recognize some of his/her fears and eliminate them.
- Start with the easy questions. The one you know the interviewee won't have any problem answering.
- During the interview, it is very important to listen to your interviewee. Allow yourself to go out of the questions and come back to them when needed.
- When you run out of questions, ask the interviewee if he/she has anything more to add. This is important because there might be an angle you didn't think about.

Activity:

Students will be divided in groups and their task is to take interview of opposite group and write down points.

Filed Trip:

Students will be going to field trip under the supervision of their MT (Master Trainers) to explore the location, gather the data for script and visualize their documentary before writing down on paper.

Writing your first script:

Now students are fully geared up to write their own script, they will be divided in a group to write down their stories and submitting it to their trainers for further polishing the story.

Storyboards and visual storytelling:

In Storyboards and Visual Storytelling students will gain a further understanding of the visual storytelling process. Through the use of various techniques students will create storyboards, illustrate the narrative, plan shots that will successfully demonstrate action and continuity. They will understand layout and composition, and learn to effectively communicate the emotion, subtext and storyline.

DAY 10

Sound Recording

Recording sound; log sheets, lighting; the director-camera relationship; news vs. documentary; research; pre-production planning; activist documentary; narration writing.

- Various techniques employed in professional recording
- Selection of microphones and other equipment for the project
- Best practices in field sound recording
- Basic operations of sound recording studio including routing, configuration and patching
- Steps involved in dual sound recording including sync reference and documentation
- Making a Log Sheet
- The goal of this module is to equip students to understand the theory, techniques and procedures of producing films
- The course is also designed to provide the development of creative, critical thinking, time management, problem solving and team building
- Students will place equal emphasis on the creative and the managerial, to enhance and develop artistic skills and judgment while providing a sound background in business essentials

Practical and Production Exercises:

- How to troubleshoot
- How to make the most of every situation
- How to handle/report harassment and people crossing lines
- How to read between the lines and ensure your own safety

DAY 11

Basic Lighting Techniques

Types of Lighting:

Explain the different types of lighting in film as follows:

1. Key Lighting

The key light is also known as the main film light of a scene or subject. This means it's normally the strongest type of light in each scene or photo. Even if your lighting crew is going for a complicated multi-light setup, the key light is usually the first to be set up. However, just because it's your "main" light doesn't mean it always has to be facing your subject. You can place your key light anywhere, even from the side or behind your subject to create a darker mood. Just avoid placing it near or right beside the camera as this will create flat and direct lighting for your subject.

2. Fill Lighting

As the name suggests, this technique is used to "fill in" and remove the dark, shadowy areas that your key light creates. It is noticeably less intense and placed in the opposite direction of the key light, so you can add more dimension to your scene. Because the aim of fill lighting is to eliminate shadows, it's advisable to place it a little further and/or diffuse it with a reflector (placed around 3/4 opposite to the key light) to create softer light that spreads out evenly. Many scenes do well with just the key and fill studio lighting as they are enough to add noticeable depth and dimension to any object.

3. Backlighting

Backlighting is used to create a three-dimensional scene, which is why it is also the last to be added in a three-point lighting setup. This also faces your subject—a little higher from behind so as to separate your subject from the background. As with fill lighting, you'll want to also diffuse your backlight so it becomes less intense and covers a wider area of your subject. For example, for subject mid-shots, you'll want to also light up the shoulders and base of the person's neck instead of just the top of their head. This technique can also be used on its own, without the key and fill lights if you're aiming for a silhouette.

4. Side Lighting

Needless to say, side lighting is for illuminating your scene from the side, parallel to your subject. It is often used on its own or with just a faint fill light to give your scene a dramatic mood or what's referred to as "chiaroscuro" lighting. To really achieve this effect, your side light should be strong so as to create strong contrast and low-key lighting that reveals the texture and accentuates the contours of your subject. When used with a fill light, it's advisable to lessen the fill light's intensity down to 1/8 of that of the side light to keep the dramatic look and feel of a scene.

5. Practical Lighting

Practical lighting is the use of regular, working light sources like lamps, candles, or even the TV. These are usually intentionally added in by the set designer or lighting crew to create a cinematic nighttime scene. They may sometimes be used to also give off subtle lighting for your subject. However, practical lights are not always easy to work with, as candles and lamps are typically not strong enough to light up a subject. A hidden, supplementary motivated light (more on that later) may be used or dimmers can be installed in lamps so the light's intensity can be adjusted.

6. Bounce Lighting

Bounce lighting is about literally bouncing the light from a strong light source towards your subject or scene using a reflector or any light-colored surface, such as walls and ceilings. Doing so creates a bigger area of light that is more evenly spread out.

7. Soft Lighting

Soft light doesn't refer to any lighting direction, but it's a technique nonetheless. Cinematographers make use of soft lighting (even when creating directional lighting with the techniques above) for both aesthetic and situational reasons: to reduce or eliminate harsh shadows, create drama, replicate subtle lighting coming from outside, or all of the above.

8. Hard Lighting

Hard light can be sunlight or a strong light source. It's usually unwanted, but it certainly has cinematic benefits. You can create hard lighting with direct sunlight or a small, powerful light source. Despite it creating harsh shadows, hard lighting is great for drawing attention to your main subject or to an area of the scene, highlighting your subject's contour, and creating a strong silhouette.

9. High Key

High key refers to a style of lighting used to create a very bright scene that's visually shadowless, often close to overexposure. Lighting ratios are ignored so all light sources would have pretty much the same intensity. This technique is used in many movies, TV sitcoms, commercials, and music videos today, but it first became popular during the classic Hollywood period in the 1930s and 40s.

10. Low Key

Being the opposite of high key, low key lighting for a scene would mean a lot of shadows and possibly just one strong key light source. The focus is on the use of shadows and how it creates mystery, suspense, or drama for a scene and character instead of on the use of lighting, which makes it great for horror and thriller films.

11. Motivated Lighting

Motivated lighting is used to imitate a natural light source, such as sunlight, moonlight, and street lamps at night. It's also the kind of lighting that enhances practical lights, should the director or cinematographer wish to customize the intensity or coverage of the latter using a separate light source.

12. Ambient Lighting

Using artificial light sources is still the best way to create a well-lit scene that's closely similar to or even better than what we see in real life. However, there's no reason not to make use of ambient or available lights that already exist in your shooting location, may it be sunlight, moonlight, street lamps, or even electric store signs.

When shooting during the day, you could always do it outdoors and make use of natural sunlight (with or without a diffuser) and supplement the scene with a secondary light for your subject (bounced or using a separate light source). Early in the morning and late in the afternoon or early evening are great times for shooting outdoors if you want soft lighting. The only downside is that the intensity and color of sunlight are not constant, so remember to plan for the weather and sun placement. To ensure that your motivated lighting looks as natural as possible, several methods are used, such as the use of filters to create window shadows and the use of colored gels to replicate the warm, bright yellow light coming from the sun or the cool, faint bluish light from the moon.

Basic Lighting Techniques

Lighting Low-Budget Locations, Specialized Lighting, Basic shots

How to use basic LEDs, and how to light up shots and use day light and or available light to your maximum advantage.

Activity:

- Three point lighting
- Light and Shadow
- Types of camera angles
- Practical Exercises

Activity:

- How to manage your footage
- How to log your clips
- How to paper edit
- How to create a film on edit
- How to plan for editing
- How to decide on a duration
- How to decide a background music

How to decide on the camera angles, lighting and locations based on the story line.

DAY 12

Production Design

Production design:

Production Design introduces the student to the art, craft and science of professional film and television art direction. The focus is to create the physical look of the story and its environment whether that be a period piece, contemporary, or futuristic sci-fi. Students will learn design concepts and techniques and the various roles involved in the art department. This course provides students with the knowledge to create a cohesive design that will weave through the film and advance the director's vision in creating a unique look for the film.

Students will be shown small video clips to make them understand visually.

Budget & scheduling:

In this course students will gain a comprehensive knowledge and learn the skills associated with creating an accurate budget projection and forecast. As well as learning the details involved in budgeting and maintaining a tight schedule. Students will create a realistic shooting budget and shooting schedule. Students will be introduced to various software to assist them in the creation of these tasks. They will learn how to accurately breakdown, create long budgets, stripboards and navigate the variables associated with scheduling. Students will gain an understanding of the process carried out by line producers, unit production managers and directors. Students will be introduced to the concepts of above the line and below the line production costs. This course contains a lab component where students will create a project budget and schedule reflective of their projected Thesis project.

Activity:

Students will be given a task to make real time budget and schedule for their documentary.

Film contract/copyright:

Film Contract & Copyright focuses on the contracts associated with and pertaining to copyright infringement and clearances. Students will be guided through the essential provisions of copyright law focusing on its terms, coverages, exclusive rights, ownerships and payments. Canada is continually adjusting its copyright laws with respect to the ever changing Global and technological climate. Students will discuss clearances concerning writing, music, intellectual property and brands. Students will learn when to engage legal counsel and when it is not necessary. With these provisions in mind completed projects would be successfully prepared for distribution.



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