



WELCOME to the Digital Storytellers Project

We are excited to send you the first Preparation and Guiding Documents for the Digital Storyteller Project E-learning sessions, together with the first part of E-learning-Preparation Package on Storytelling.

In this first set, you will find the following documents:

A. Preparation and Guiding Documents

Before we start...

The E-learning – Step by Step

Terminology

The Participatory Filmmaking Process Overview

B. E-learning- Preparation Package On Storytelling

Defining your SDG - Story

- The SDG-Story How to identify my key message and story components
- Story Grid: How to find scenes and images for my key message

Before we start...

Allow us to give you an overview of what is coming

The E-learning is structured into 4- Parts:

Storytelling and The Story Grid (current stage/preparation package)

Session 1: Basic Principles (available May 1st)

Session 2: Prepare to Film (available May 1st)

Session 3: Preparing the Editing (available May 1st)

When Do I take the sessions:?

Ideally, you start with the sessions about 2 month before you film (if possible).

The Sessions/Webinars are pre-recorded.

You can take them anytime between May and December 2019.

What happens in these sessions?

Each session is accompanied by a series of guidance documents and transcripts of the taught content.

Each Session includes

- Lecture (max 10-15min) and Demo-Video of Assignment (max. 10minutes)
- Transcripts
- Guidance Documents & Written Resources

Language:

We are currently exploring if we can translate some of the E-learning into Spanish and/or French

What about the assignments?

The assignment are mandatory and reflect your commitment to the Digital Storyteller Project as detailed in the Letter of Intent. The most important one is the Story Grid before and after you film.

What if I have a question?

The Digitalstoryteller Slack Channel:

While we keep being available for your questions, we encourage you to ask them by using the Digitalstoryteller Slack Channel. That way, others in your project may benefit as well. In the Slack Channel, you are also encouraged to share experience, network, etc.

Whatsapp: While being in the field, you have an urgent question, please use our What'sapp (+41 78 629 70 37). Depending on your location, we may redirect you to our partner in Bolivia (Latin America, East Asia)

Blog and Pictures: We highly welcome your photos and stories from the field, which we are happy to share on the Digitalstoryteller Blog: www.digitalstoryteller.paititi-lab.org

The E-learning – Step by Step

On Storytelling and Guiding Documents

- **Overview over the Participatory Filmmaking Process:** The whole process on one page
- **The SDG-Story:** How do I identify my key message? What are the criteria for a “filmable story”?
- **Think Visual:** How to plan for meaningful scenes (Visual Input)
- **Story Grid:** What is a story grid? How to work from one type of story to the next?

Assignment to send in before starting the e-learning: **First draft of Story Grid**

Session 1: Filming Principles

including Practical Assignment to be submitted for feedback by Course Administrator

Session 1 will focus on how to film a scene. This means how to establish a place, introduce people and look for interesting action. What are angles? What does framing mean? What are the different shot sizes? And how do you prepare a shot list

Assignment to send in: **Film a scene** using at least three angles

Additional Documents

- **Technical Module:** What are the most important functions of the camera
- **Filming Principles I:** Manual on Style and Angles
- **Your Shot List:** How to prepare a shot list and work with it while filming
- **Checklist I:** List of relevant points to check off before you start filming

Session 2: Prepare to Film

including Practical Assignment to be submitted for feedback by Course Administrator

Session 2 will focus on how to prepare the actual filming. What are daily routines during the filming? How do you assemble your camera? What is conscious filmmaking? How do you ask for people's consent?

Assignment to send in: **Send in your Shot-List and corresponding Story Grid**

Additional Documents

- **Daily Routine and Good habits:** Easy tricks to produce good quality video footage.
- **Written Consent Form** (in English, French, Spanish, Portuguese)
- **Asking for Consent and Ethics:** How to behave with the camera and behind it. How to ask for oral and/or written consent
- **Checklist II:** List of relevant points to check off during filming and written consent form

Session 3: Preparing the Editing

including Practical Assignment (10mins) to be submitted for feedback by Course Administrator

Session 3 will focus on preparing the editing process, namely introducing the concept of a paper edit and explaining proper logging of raw material.

No assignment.

Additional Documents

- **Editing Preparation:** Logging and Ordering visual material
- **Overview over the Brick System:** To recall the different formats
- **Checklist III:** List of relevant points to check off before transmitting the material to the editing team

Terminology

Digital Storytellers – researcher participating in the Digital Storytellers Project

Video clip – Video to be produced in the Digital Storytellers Project

Brick system – concept that foresees 2-3 video clips in different length and format per project/SDG-Story. SDG-story – Content selected to document a project’s approach and contribution to SDG’s in the video clip Story Components – Elements that define your story and build up to your key message

Story- Grid - The story grid (similar to a screenplay) structures and allows to plan the filming as well as the editing. Types of Stories – includes the three formats defined for the Brick System (1min, 3min, interview/voices)

Raw Material – Unedited filmed material

Participatory video-clip making – The process of producing video clips in partnership with Digital Storytellers Shot List – List of planned scenes and interviews prepared before the filming

A-Roll – Interviews and people speaking directly to the camera

B-Roll – All other raw materials beyond interviews and graphics, illustrative materials, scenes

On/Off-Camera – If a person can be seen (on-camera), if they cannot be seen but heard (off-camera)

Editing Process – the process beginning with logging/labelling the raw material to the final video clip

Paper Edit – An updated story grid that lists the collected raw material and links it to the corresponding scene in the story grid. The Paper edit also indicates where to find that scene in the footage folders (Name and Time Code of the File).



The Participatory Filmmaking Process Overview:

The whole process on a page

The process of participatory filmmaking evolves along the following phases:

Phase I – Preparation

STEP 1: Identify your SDG-Story and key message STEP 2: Prepare Story Grid and Shot List

Phase II – Filming

STEP 3: Filming takes places under consideration of the pre-defined story grid and shot list

Phase III – Editing

STEP 4: Back from the field: order and label materials (logging)

STEP 5: Adapt story-grid and link visual clips and interviews (paper edit).

STEP 6: Selected interviews are transcribed/translated where needed with time code.

STEP 7 Transfer of Materials (online or through project coordinators)

STEP 8: Paititi Lab provides 1st cut (2 days editing time)

STEP 9: Researchers review 1st cut and give feedback / Synthesis Coordinator check-in (optional)

STEP 10: Paititi Lab provides fine cut (1 day of editing) / r4d synthesis Guiding board gives final endorsement

Phase IV – Categorization and Dissemination

STEP 11: Subtitling of produced clips in 1 language and upload (1 day)

STEP 12: Researchers categorize finished clips based on their relevance for different SGD's including and beyond their focal point

THE SDG Story – How to identify my key message and story components

1. Getting Started

When we think about filmmaking we tend to worry most about the camera, how to hold it etc. while in fact the actual filming becomes much easier if we have plan and structure our story.

To prepare the filming, we will need to take three steps:

1. Define your Key Message and Story Components
2. Setting-up a Story Grid
3. Put together a Shot list and update it during the whole process

Definitions:

SDG-story – Content selected to document a project's approach and contribution to SDG's in the video clip

Story Component – Elements that define your story and build up to your key message

Story- Grid - The story grid (similar to a screenplay) structures and allows to plan the filming as well as the editing.

Shot List – List of planned scenes and interviews prepared before the filming

2. Identify your Key Message and Story Components

Thematic focus of all videos shall evolve around the following question:

“In which way does the r4d programme contribute to the achievement of the 2030 agenda for sustainable development and its 17 sustainable development goals (SDGs)?”

This is what we call an SDG-Story.

Of course, your story may focus more than one SDG.

However. It is recommended to select which ones are most important.

In order to identify your key message, you may want to answer the following questions:

1. Which SDG(s) would you like to put in the foreground of your videos?

Select one or two main SDGs, you would like to talk about. If a third is also very relevant, keep it in mind and possibly plan for an additional SDG-Story.

Example: SDG 2 – Zero Hunger and SDG 1 – No Poverty

2. What exactly would you like to show about how your project contributes to the SDGs?

Here you explain how the SDGs are tackled in your specific setting. What is the link between the SDGs you have identified and your research results from the field.

Example:

Applying Agroforestry enables families to become more resilient in their food production and allows them to diversify their risk with regards to unforeseen, extreme weather events, especially

river flooding. The research has shown that through Agroforestry, families not only increase their food security but also extend their possibilities to generate an income.

3. Who are the people that could best talk about this evidence?

Who are the stakeholders you worked with and what aspects of your research result could they talk about? Please bear in mind that it is usually most interesting to hear from people whose lives are directly affected by what you are talking about. Given that you as a scientist steer the content of the film, you may want to give the floor to people beyond the research team such as people in villages, representatives of the municipalities, field staff/technicians, children, etc.

IMPORTANT: Please make sure that in your list of “experts”, you list wherever possible an equal number of women and men, given that it makes sense for your specific topic.

Example:

- - Fernando Nogueira
Project Leader, University of San Andres
- - Orlando Perez, head of farmer association in Vilcamotinas village and his family
- - Jimena Sanchez, local shop owner
- - Elena Huascar – The nurse
- - Gloria Exzekiel – Agriculture Technician

4. What are the places they usually work in? What would be a natural environment to film them in and could they even show us something there?

Example:

- Fernando Nogueira

Project Leader, University of San Andres

Interesting to film him overlooking the landscape or in the forest. Avoid his office.

- Orlando Perez, head of farmer association in Vilcamotinas village and his family

He needs to be seen with his crops but maybe also eating with his family (food security) or when he goes to the market (income).

- Jimena Sanchez, local shop owner

Best to film her at her shop. Maybe this is a lively scene with clients coming and going and we ask her a short question in between so that we do not have to bother, and it becomes more natural. It could also show income/trade and village life.

- Elena Huascar – The nurse

Film her at the clinic preparing stuff. Maybe we can see her examining someone in the community?

- Gloria Exzekiel – Agriculture Technician

She could show us the crops but also the river that brings flooding through unexpected weather events. Maybe we film her in the car to link from the field (Orlando) to the river.

Story Grid – Structuring Your Story

A Story grid is a chart that structures the foreseen visual storytelling. It is composed of several types of columns: 1. Audio 2. Image 3. Titles 4. Time estimate and/or 5. File Name. The story grid allows to plan the filming as well as the editing.

Since the project operates with three Types of Stories (Brick-System*), the story grid includes three types of charts:

1. 1-minute video summary narrated by commentary titles super-imposed on impressions of the project.
2. 2-3-minute video brief narrated through interviews (subtitled) and impressions of the project.
3. 3-minutes compilation of voices of favorite interviews and voices symbolizing different views on a topic (subtitled).

(samples in Annex I).

All types of stories are based on the same SDG-story and have more or less the same key messages. The three are designed so that storytelling becomes easier. Before and after the filming Digital Storytellers will be asked to structure their projected scenes or raw material along a three-step process.

Step 1: Starting with a compilation of their favorite interviews, Digital Storytellers can assemble a 3-minute compilation of interviews and voices.

Step 2: They can then go on by adding their favorite raw material that shows what the interview is talking about to prepare the 2-3 minutes video brief.

Step 3: Finally, they can reflect on how what is being said in the interview could be summarized through commentary titles while keeping the raw material. This is how the 1- minute summary can come together.

Important: Filling out the Story Grid is done before and after the filming. It will also be relevant in the editing as a guideline to follow and select material.

***The Brick System**

The r4d Digital Storytellers Project operates along what we call “**The Brick System**”.

The Brick-System structures the storytelling process while providing the opportunity to produce 3 types of stories apt for different settings and communication needs.

In order to set up your Story Grid, you will go from Brick 1, to Brick 2, then Brick 3.

Important: The list you have made in Step 1 of identifying your key messages and story components, will help you to fill out the Story Grid.

Overview of the Brick System

Brick 1 – Compilation of Voices (2-3min)

Who can tell us about it?

Interviews and Voices

TARGET USE: Exhibits/ Personal Stories / Compilation of Voices on a Topic

Brick 2 – Video Brief (2-3min)

Where can we see what people are talking about?

Voices mixed with/overlaid over Impressions of the Project	Impressions of the Project
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TARGET USE: Exhibits/ Educational Material / Events / Webpages / Briefings / Digital Reports (Augmented Reality)

Brick 3 – Video Summary (1min)

How can we summarize our key message very briefly?

TARGET USE: Social Media /Briefings

Interviews and Voices	Commentary Titles over
	Impressions of the Project