Amplifying Youth Voices 4 Change

Global Nomads Group

Name: _____

Mentor's Name: _____

 Workshop Meeting Day / Time: _____

 Workshop Meeting Place: _____

YOUTH WORKSHOP TRAINING GUIDE
2ND EDITION

Table of Contents

Introduction

In partnership between Global Nomads Group (GNG) and Transterra Media (TTM), Voices4Change (V4C) harnesses the power of new and traditional media to provide **YOU** and your peers across the MENA region a platform to positively influence society by expressing your views on important social issues in the Arab region. Throughout the program, you will ask yourself, "***How does media contribute to positive social change?***" You will become a mobile journalist (MoJo) as you gain digital storytelling and media literacy skills while sharing ideas and thinking critically on issues relevant to your life and your future.

Led by trained media mentors, you will engage with MoJos like yourself in a five-day media and civic engagement workshop. You'll also be connecting with MoJos across borders through interactive videoconferencing and an online community. The map below highlights the intra-regional collaboration of mentors and MoJos in the V4C program.

★ Lebanon, Jordan, Palestine

★ Egypt, Libya, Tunisia
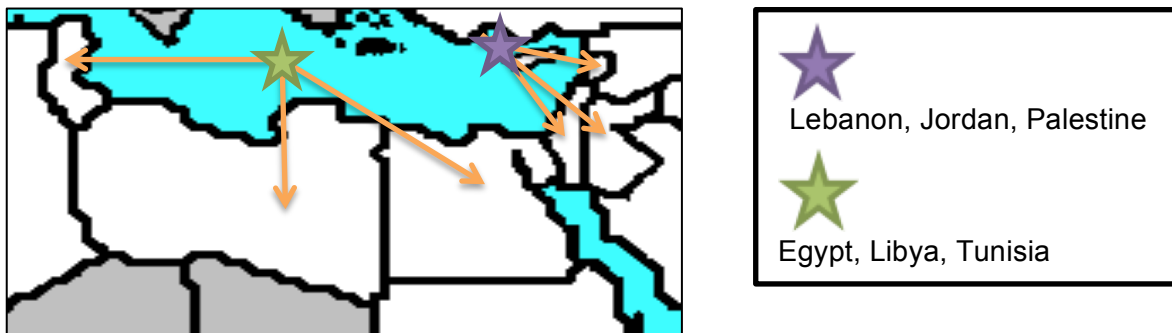
Understanding the Youth Workshop Training Guide

This training guide contains the activities that you will complete during each media and civic engagement workshop. Each activity will build towards your ability to create collaborative media pieces with your peers. By the conclusion of the five-day workshop, you will complete your first media piece. This media piece will serve as preparation and practice before you embark on creating two additional media pieces in collaboration with your partner country peers.

Throughout the program you will explore the question, ***"How does media contribute to positive social change?"*** Your final collaborative media pieces should showcase how you and your partner country peers are contributing to positive social change in your local, national and international communities through media.

Introduction

Driving Question	How does media contribute to positive social change?				
	Workshop 1 The Role of Media in Society	**Workshop 2** Civic Engagement and Social Activism	**Workshop 3** Media Development and Social Messaging		
Timeframe	**Day 1**	**Day 2**	**Day 3**	**Day 4**	**Day 5**
Workshop Date and Time	Date: Time:	Date: Time:	Date: Time:	Date: Time:	Date: Time:
Activities	**1.a** Setting Ground Rules	**2.a** Day 1 Recap – Photo and Cutline Share	**3.a** Day 2 Recap – V4C Media Story Share	**4.a** Day 3 Recap – Story and Shotlist Share	**5.a** Day 4 Recap - Analyzing your Rough Cut
	1.b How does media contribute to positive social change?	**2.b** Leadership Case Studies	**3.b** Making Media – Safety Plan	**4.b** Lighting and Sound Workshop	**5.b** Post-Production – Editing Workshop
	1.c Introduction to Multiple Perspectives	**2.c** Making Media - Storytelling	**3.c** Introduction to the Camera	**4.c** Interview Workshop Part I Interview Workshop Part II	**5.c** Captions, Titles and Lower Thirds
	1.d Photojournalism: The Power of Pictures	**2.d** Conflict Tree	**3.d** Video-making and Advanced Camera	**4.d** Documenting and Archiving	**5.d** Practice Editing
	1.e Identifying Media Bias	**2.e** Making Media – Developing your Story	**3.e** Cutaways, B-roll, Sequence, Variety Shooting, 5-shot Rule	**4.e** Practice Filming – Creating Your Rough Cut	
	1.f Photojournalism in Our Communities	**2.f** Learning how to Pitch	**3.f** Creating a Shot list		
		2.g Interactive Videoconference #1 (Date and Time)	**3.g** Field Video Exercise		**5.e** Interactive Videoconference #2 (Date and Time)

Introduction

MoJo Responsibilities

As a participating MoJo in V4C, you MUST:
- Come to each training workshop with a positive attitude and excited to learn!
- Be respectful of the opinions of your peers, even if they differ from your own.
- Be respectful of your mentor, and follow his or her instructions carefully.
- Complete all workshop activities, contribute regularly to the online community, and actively participate in two (2) interactive videoconferences.
- Be committed to completing at least one practice media piece and two collaborative media pieces with your partner country peers.
- Create media to the best of your ability and using the skills you are gaining in the program.
- HAVE FUN!

Technology Components

V4C uses interactive videoconferencing, an online community and a handheld camera kit to assist in implementation of this cross-country media literacy program. An overview of these three technology components appears below.

Interactive Videoconferences

Days two and five of the youth workshops will include an interactive videoconference (IVC) between partnered groups. Interactive videoconferences allow you to:
- *Engage* in live dialogue with your peers on the workshop topic;
- *Share* your work from the unit's activities;
- *Collaborate* and prepare for completion of their final media projects

What should you expect prior to the IVCs?
Prior to your interactive videoconferences, your mentor will prepare you by completing all workshop activities and reviewing the IVC outline. In each IVC, you will showcase your work. Come to each IVC prepared with your media pieces to share, as well as questions and comments to share with your peers on your media production process. Be prepared to listen to your peers and offer advice and comments on their media work as well.

Online Community

The online community will allow you to:
- *Discuss* workshop activities and preparations towards completion of media projects;
- *Share* pictures, videos and other images with your peers; and
- *Engage* in general networking with peers overall.

What is the online community and how do I join the platform?
A private Facebook group will serve as the online community. Your mentor will send an invitation to join the Facebook group. **You MAY NOT invite peers to the Facebook group. Only mentors are permitted to send and accept invitations to the Facebook group.**

When should I use the online platform?
Throughout the workshop activities, green "MOJO CONNECTION" boxes indicate content that you should share on the online community. Every time you see this box, visit the online community, share their activity content, and comment on the content shared by their peers.

Following the youth workshops, the online community will be used as the space where you will continue communication on collaborative media pieces. The ultimate goal is that the relevant

issues and topics explored in your collaborative media pieces embody a regional focus, as opposed to a country-specific focus, and continued communication on the online community will foster this end.

Visit the online community as often as you would like, and especially when you see this MOJO CONNECTION box:

MOJO CONNECTION!
Post one of your pictures and its accompanying cutline **to the online community.**
Connect with other MoJos in the V4C program by offering one thing that you liked and one suggestion that you have to improve the photo and cutline of a peer MoJo!

Mojo Kit

As a MoJo, you will conduct all media collection through use of a mobile journalism kit or "MoJo kit." The MoJo kit will be provided by your mentor and will serve as your primary tool to create and share your work. The MoJo Kit includes an iPod touch with the necessary pre-loaded applications, stabilizer mount with video lens and directional microphone, light kit, lavalier microphone, mini tripod, microphone adapter, and camera and video bag. For details on each component, please see Appendix 2.

Video Editing Platform: WeVideo.com

All post-production will take place on the WeVideo (www.wevideo.com) platform. WeVideo makes video creation accessible to everyone, using cloud-based technologies to make it easier, faster and more convenient. Because it's cloud-based, WeVideo makes social video editing possible, where people come together online to collaborate on a video project. WeVideo has three levels of interface, to grow with you and your team as your video editing experience grows. Suitable for novices that have never edited a video before, to experts and old-hands alike, WeVideo has a mode suited to you and your team. And you can switch between them at will, whenever you like. Themes take the complexity out of video editing. With over 20 unique Themes to choose from, give your video a specific look and tone, in a single click. Your video is styled with professional visual effects, transitions, typography and sound tracks.

Collaborative Media Projects

Upon completion of the five-day youth training workshops, you will be asked to work in coordination with MoJos of partner countries to develop at least two (2) collaborative media projects on topics relevant to civic engagement as it is applied to your own countries or the MENA region as a whole. You will discuss plans for the collaborative media pieces on the online community and during the second IVC (held on Day 5 of the Youth Workshop). In addition, the final section of this Training Guide includes a Collaborative Media Project Outline to assist you in development of your collaborative media projects.

At minimum, you are expected to share ideas and updates with partner country MoJos on the online community throughout the duration of the media production process. Where possible, share content with partner country peers, and incorporate partner country content into your own media production work. This may include sharing sets of interview questions and exchanging recorded interviews or identifying specific images to collect from one another's countries.

Online Film Festivals

At the conclusion of the program, an online film festival will be organized to showcase the best media projects from each country. A Youth Leadership committee will be developed and you will be called upon to put into practice the leadership and communication skills gained during the workshops to organize the festival, including developing a theme for the festival and promoting the festival across a variety of media outlets.

Using the Google Drive

The V4C Youth Workshop Training Guide includes a rich set of resources, including presentations, articles, videos and worksheets, which are compiled from a variety of media literacy curricula and other media resources. For ease of accessibility, all materials utilized in workshop activities have been compiled into the "Youth Training Documents" Google Drive (https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRMkJOOXpMWC16eXM/edit?usp=sharing).

The URL links for each resource will redirect you to the corresponding worksheet within the Google Drive, however each resource can also be located by its title, source and year citation.

Security and Cultural Sensitivities

- *Be sensitive with media content.* Anti-government media outputs have the potential to lead to boycott of—or a halt in—project activities. And in countries that are less stable, such a scenario could pose serious safety concerns to you. To minimize this risk, GNG and TTM ask all mentees to focus on the production of stories that, while still topical, highlight stories that will help create positive social change.

- *Respect the privacy of your peers.* Due to personal privacy and potential security risks associated with being publicly identified as a program participant in some countries, we ask that all mentors and mentees receive permission from GNG staff before engaging in any external outreach, press releases, local or national media coverage. **DO NOT publicize the names of any youth participants without explicit permission from GNG staff.**

Workshop 1: The Role of Media in Society

Day 1: Understanding Our Worldviews and Forming Multiple Perspectives

In this first workshop, you will explore current issues in your local and global communities in order to broaden your perspectives of people and places worldwide. You will investigate the role of media in conveying information on these issues, identify how different forms of media portray unique perspectives, and understand the way in which media impacts public opinion. In exploring the role of media in society through the lens of local and global issues, you will be prepared to pursue your own media production on relevant social issues, while remaining attentive to maintaining balanced perspectives in your media production work.

Activity 1.a: Setting Ground Rules and Values for Our V4C Community[1]

OVERVIEW

In this activity you will develop a set of ground rules on how to act when sharing ideas, listening to peers, and interpreting new information. These ground rules will be revisited throughout the V4C program.

Ground Rules for Our V4C Community

1.

2.

3.

4.

5.

6.

7.

8.

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[1] Adapted from: "An Introduction to Circles," *Teachable Moment Classroom Lessons*, Last modified March 3, 2013, http://www.morningsidecenter.org/teachable-moment/lessons/introduction-circles

Activity 1.b: How does media contribute to positive social change?
OVERVIEW
The V4C program asks, "How does media contribute to positive social change." This activity will culminate in defining what "positive social change" means to you.
Positive social change means…..

Activity 1.c: Introduction to Multiple Perspectives - Windows Exercise[2]
OVERVIEW
Follow the instructions of your mentor on an exploration of your global community.
Use this space to record your notes:

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[2] Adapted from: *Windows: Channels for Communication,* 2012, http://www.win-peace.org/.

Activity 1.d: Photojournalism: The Power of Pictures
OVERVIEW
In this activity, you will consider how single images tell impactful stories and learn the aspects of photos that lend themselves to successful photojournalism.

What aspects of a photo make it impactful on a viewer?"

Use this space to record your notes on photojournalism and cutlines:
Google Drive: "Introduction to Photojournalism" [3] https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRUDR1N0IjdDJXaTg/edit?usp=sharing

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[3] "Basic Journalism for Beginners," *Photography.com,* 2013, http://www.photography.com/articles/taking-photos/basic-photojournalism-for-beginners/

Activity 1.d: "The Power of Pictures" Worksheet

Part 1: View the four images below and record one adjective to describe how each image makes you feel.

Image 1: AP/Lefteris Pitarakis

Adjective: _____

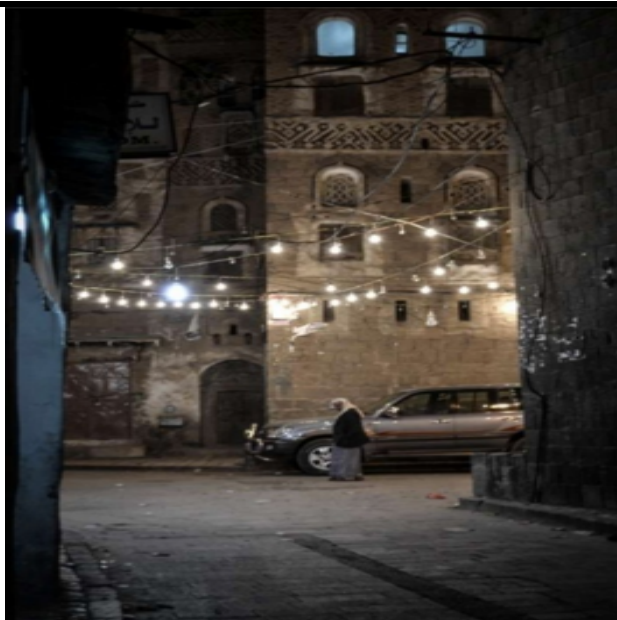Image 2: Reuters/Ibraheem Abu Mustafa

Adjective: _____

Image 3: Kit Weaver

Adjective: _____

Image 4: AP/Mohammad Hannon

Adjective: _____

Part 2: Practice with Cutlines

Cutlines identify, describe and/or explain an image. Strong cutlines answer these questions:
o What is this picture about?
o What is the relationship between this picture and the story that accompanies it?
o Who are the people in this picture?
o Where are the events of this picture taking place?

The cutlines below match the pictures of Part 1. For each cutline, view the image and then complete the following:
o **UNDERLINE** the text that explains what the picture is about?
o **CIRCLE** references to the people shown this picture?
o Place a **SQUARE** around information describing where the events of this picture took place.
o What is the relationship between this picture and the story that accompanies it?

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Image 1: "An Egyptian anti-government activist kisses a riot police officer following clashes in Cairo, Egypt, Friday, Jan. 28, 2011. Tens of thousands of anti-government protesters poured into the streets of Egypt Friday, stoning and confronting police who fired back with rubber bullets and tear gas in the most violent and chaotic scenes yet in the challenge to President Hosni Mubarak's 30-year rule."

Source: "Three Weeks in Egypt," *The Atlantic, February 9, 2011, accessed September 12, 2013*
http://www.theatlantic.com/infocus/2011/02/three-weeks-in-egypt/6/#img05

- -

Image 2: "Palestinians stand on the balcony of their damaged home in Rafah in the southern Gaza strip."

Source: "Slideshow Award Winners, Photo 38/92," *Reuters,* accessed September 16, 2013
http://www.reuters.com/news/pictures/slideshow?articleId=USRTX8WVW#a=38

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Image 3: "Despite pressing humanitarian concerns, Yemenis live up to their reputation for hospitality. Lights are strung between buildings to signify a wedding; a tent nearby will hold hundreds of guests, all of whom feast to exhaustion and chew the finest qat affordable. To meet a Yemeni is to be invited to their wedding, and to be invited is to be received as guest of honour. They were a people unrivalled in the eyes of the Prophet Mohammed, who pronounced that "Faith is Yemeni, wisdom is Yemeni.""

Source: "A Glimpse into Yemen: A Nation Chaotic, Photo 9/19," *London School of Economics and Political Science: Middle East Centre Blog,* August 22, 2012, accessed September 17, 2013, http://blogs.lse.ac.uk/mec/2012/08/22/photo-essay-a-glimpse-into-yemen/

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Image 4: "Syrian refugee, Ahmed al Delly, 59, from Daraa in Syria, reacts as he speaks about his wife, four sons, and two daughters, who are still in Daraa but he has had no contact with them, after the prayer of Eid al-Fitr, that marks the end of the holy fasting month of Ramadan, at Zaatari Syrian refugee camp, in Mafraq, Jordan, Thursday, Aug. 8, 2013."

Source: "Syria War in August Slideshow," *Huffington Post,* September 12, 2013, accessed September 12, 2013, http://www.huffingtonpost.com/2013/09/12/syrian-rebels-blast-russian-offer_n_3911989.html?utm_hp_ref=world

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Activity 1.e: Identifying Media Bias
OVERVIEW
In this activity, you will learn how media interpretation can be biased based on media resource and media perspective. You will read excerpts from two news articles on the same topic to better understand how different media resources convey information.

Use this space to record your notes:

Activity 1.e: Experiencing Media Bias Articles

UN Report Uncovers Syria War Crimes. *Al Jazeera.* (2013, September 11).
Latest human rights report says atrocities committed by all sides in the conflict and none of them fear accountability.

"United Nations human rights investigators have in their latest report on the Syria conflict accused both sides of committing war crimes. The report, covering the period of May 15-July 15, accused Syrian government troops of massacring civilians, bombing hospitals and committing other war crimes in their bid to recapture territory from rebel hands in recent months. Opposition forces, including foreign fighters, have committed war crimes including executions, hostage-taking and shelling civilian neighborhoods, the report added. […].

'The perpetrators of these violations and crimes, on all sides, act in defiance of international law. They do not fear accountability. […]."

"UN Report Uncovers Syria War Crimes," *Al Jazeera,* September 11, 2013, accessed September 12, 2013, http://america.aljazeera.com/articles/2013/9/11/un-report-on-syria.html

Photo Caption / Source: "Rebel fighters prepare explosive devices to be used during fighting against Syrian government forces on September 7, 2013 in Syria's eastern town of Deir Ezzor." Ricardo Garcia Vilanova/AFP/Getty Images

UN Accuses Syrian Rebels of War Crimes.
Fars News Agency. (2013, September 11).
TEHRAN (FNA) - A UN committee for human rights violations accused Syrian rebels of perpetrating heinous war crimes, including murders, extrajudicial executions, torture, hostage-taking and targeting protected sites.

"The probe looked into alleged massacres and other war crimes committed between May 15 and July 15, 2013. The report presented by the investigative committee also accuses anti-government armed groups of recruiting underage soldiers to fight at their side, Voice of Russia reported.

The UN human rights watchdog underscored a broad trend towards radicalization of opposition forces, who are funded by extremist movements. It said that the ultra-Islamist al-Nusra Front and Islamic State of Iraq groupings have allegedly gained a foothold in Northern Syria."

For full text see:
"UN Accuses Syrian Rebels of War Crimes," *Fars News Agency,* September 11, 2013, accessed September 12, 2013, http://english.farsnews.com/newstext.aspx?nn=13920620001082

Activity 1.f: Photojournalism in Our Communities

OVERVIEW:
It is time to start thinking about the issues in your community that you want to address through making media in the V4C program. Brainstorm topics, then use your personal cameras/phones to practice your photojournalism skills, taking at least two pictures of an issue in your community and developing cutlines. You will be expected to share photos and cutlines on the online community, as well as at the start of the second workshop for feedback from peers.

Use this space to record your notes:

Issues in Our Community

MOJO CONNECTION!
Post one of your pictures and its accompanying cutline **to the online community.**
Connect with other MoJos in the V4C program by offering one thing that you liked and one suggestion that you have to improve the photo and cutline of a peer MoJo!

Workshop 2: Civic Engagement and Social Activism

Day 2: Understanding Youth Activism and Engaging Our Communities

Now that you have a heightened awareness of multiple perspectives and the impact of images, you will explore the roles and responsibilities of citizen journalists in promoting positive social change. In this second workshop, you will reflect on influential individuals who have already engaged their communities for positive social change, and then discuss the ways in which you can similarly promote change through your V4C media creations. You will learn the basic aspects of storytelling and begin to develop narrative stories for your media pieces. You will deepen your understanding of the local, national, regional and global issues you intend to use as focal points of your media pieces through research and conflict analysis. This workshop will culminate in an interactive videoconference, during which you will engage with partner country peers and discuss the issues of interest for your media production work.

Activity 2.a: Day 1 Recap – Photo and Cutline Share
OVERVIEW
Workshop 2 will begin with the sharing of photos and cutlines collected since Workshop 1.
Use this space to record your notes on the strengths and weaknesses of the photos and cutlines presented by your peers:

Activity 2.b: Leadership Case Studies

OVERVIEW
In this activity, you will discuss influential individuals who have engaged their communities towards positive social change, and consider how the actions of these individuals relate to being leaders and citizen journalists yourself.

Use this space to record your notes:

"What leadership skills and qualities are most valuable in promoting positive social change?" Make a list!

MOJO CONNECTION!

Post your leadership type **to the online community.** Connect with other MoJos in the V4C program by commenting on their qualities!

Activity 2.b "Case Study" Worksheet

Amani El Tunsi: Girls Only Radio
In 2008, 25-year-old Amani El Tunsi launched Girls Only (Banat wa Bas) Radio because she was concerned about the future of women in Egypt and the lack of media content relevant to women. The station, which is run by women for women, is the first of its kind in the Arab region and began with eight female presenters and a small following, but has grown to over 25 presenters and five million subscribers in 2013.[4] The radio serves as an open space for female presenters and audience members to discuss topics related to women's rights: politics, religion, sexual abuse, and family. Amani, who holds a college degree in computer science, has faced opposition to her work with Girls Only Radio; she was fired from her job as a graphic designer, arrested, and lost financial investors. However, she continues her commitment to providing radio programming relevant to women in her community. Despite hardships and opposition, Amani lives by her motto: "I will resist and won't follow the others. I can make a change."[5] This belief drives her desire to strengthen and educate the female community in Egypt.[6] What prompted the Amani to engage her community? What goal was Amani trying to accomplish? What obstacles or challenges did Amani face in trying to reach her goal? What skills, qualities, or tools did Amani use in order to achieve her goal?

> **EXPAND YOUR UNDERSTANDING**
> **Tomorrow's Leaders, Today**
> o Many of today's well-known leaders began as everyday individuals with distinct determination and ambition. In your community and country today, where do you see leaders rising?
> o Interview peers, family and local community members to assist in identifying relevant issues, important qualities, and influential individuals.

Activism and the Arab Spring: Yemen[7]
Sparked by the beginnings of the Arab Spring in Tunisia and Egypt - a pro-democracy movement that has rapidly spread across the Arab world - Yemeni citizens joined in mass protests against the nation's poor economic conditions and corrupt government. Tawakul Karman, founder of Women Journalists Without Chains (WJWC), received the Nobel Peace Prize in 2011 for her demonstrated commitment to human rights and freedom of expression during the Yemeni Revolution. Despite an arrest and repeated threats from the authorities aimed at silencing and suppressing her active participation in the Arab Spring, Karman continued her non-violent struggle to fight for a free and democratic Yemen. After nearly 11 months of increasingly violent protests in Yemen, President Ali Abdullah signed the Gulf Co-operation Council plan, resigning his Presidency and leaving the country in a period of transition, in which an avowal to democracy has been reaffirmed.[8] How and in what ways have Arab Spring activists demonstrated the importance of freedom of expression? What role(s) has social media played in the Arab Spring? How can social media, print media, and other forms of expression contribute to social change?
Suggested leaders: Tawakul Karman, Ali Farzat, Asmaa Mahfouz

STUDENT'S CHOICE:
Who inspires you?! Students may also choose to investigate a case study of their choice, looking at young people (or one specific young person) taking on active roles in their community. Students may consider selecting a case study and leader of their partner country, or a case study from their own country that they would like to share with their partner country peers.

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[4] "Girls Only Radio Station," *World Summit Youth Award,* 2013, http://www.youthaward.org/winners/girls-only-radio-station
[5] "Egyptian Divorcees, Girls Only, Burst onto Web Radio Scene," *Huffington Post,* 21 September, 2009, http://www.huffingtonpost.com/magda-abufadil/egyptian-divorces-girls-o_b_293425.html
[6] For additional information on Amani El Tunsi, see: "Amani El Tunsi," *Ashoka Innovators for the Pu*blic, 2013, https://www.ashoka.org/fellow/amani-el-tunsi
[7] Adapted from: Profile: Tawakul Karman, 2011, *Al Jazeera,* http://www.aljazeera.com/news/middleeast/2011/10/201110711019647156.html
[8] Adapted from: Yemen: Enduring conflicts, threatened transition, *International Crisis Group*, 2012, http://www.crisisgroup.org/~/media/Files/Middle East North Africa/Iran Gulf/Yemen/125-yemen-enduring-conflicts-threatened-transition.pdf

Name of Case Study:

Summary of situation

Leader(s):

Leadership Qualities:

Role of Media

What was the role of media (traditional and/or social) in spreading awareness and information on this topic to wider audiences?

How could the media have been harnessed more or differently so as to further promote the cause being discussed?

What, if anything, serves as obstacles to leaders and to media in sharing information with others?

Activity 2.b "Leadership Types" Worksheet[9]

"What it means to be a leader is not in a single form. We need to embrace and encourage and support different approaches to leadership. [Solving] the complex challenges that exist in the world today is about convergence of those approaches to leadership."
– Jennifer Corriero, TedxTeen, 27 March 2010

Individuals who engage their communities to promote positive change come in all shapes and sizes, with different skills, qualities and methods that aide in their success. To the right are five types of leaders. Each leadership type is individually influential, and collectively powerful. Add a sixth leadership type in the final row and indicate why this role is significant in positively engaging communities.

What leadership type(s) are you? What is one way in which you will showcase this type in your own community engagement through your V4C media project?

Different Types of Leaders

Role Model
• Leads by example in own behaviors and values
• Guides, mentors, and/or tutors others towards an end goal

Visionary
• Excited by the possibilities of the unknown
• Takes value in learning from mistakes
• Drives self and others towards new opportunities

Public Voice
• Engages wide audiences
• Spreads important messages to the masses

Collaborator
• Brings people of different backgrounds to common space for dialogue
• Uses networks to engage people of different resources, skills and abilities

Storyteller
• Tells the stories of those creating change
• Brings attention to the role and value of all contributors to a cause

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[9] "Different Types of Leaders" chart compiled from:
Jennifer Corriero. "Next Generation Youth Leadership," *TedxTeen, 27* March 2010, http://www.youtube.com/watch?v=hI6Czn7GeSw
"Five Practices," *The Student Leadership Challenge,* 2011, http://www.studentleadershipchallenge.com/About/Five-practices.aspx

Activity 2.c: Making Media: Storytelling
OVERVIEW: As an entry to making media, you will begin by learning how to tell a story. In this activity you will identify the most important aspects of storytelling, and discuss how and why good storytelling is a powerful tool for citizen journalists.

Use this space to record your "Three Minute Story"

Storytelling – The Basics: As a V4C participant, you are the storyteller for your community, country and region. *Use this space to record your notes on the basic components of storytelling:*

- **Characters**

- **Point of View**

- **Story**

- **Setting**

- **Conflict**

- **Mood**

- **Music**

Now it is time to start thinking about what story you would like to tell. *Use this space to record notes on different topics you would like to explore through media by answering:*

What bothers you about your own life/society/country?

Revisit your "Issues in Our Community" word web (Workshop 1; Activity 1.f) and photos to help answer this question.

Activity 2.d: Conflict Tree[10]
OVERVIEW
Now that you have begun thinking about the specific topic you would like to explore further through your V4C media project, you will be introduced to the "conflict tree" analytical tool to deepen your understanding of this topic. You will investigate this issue through multiple points of view, including any relevant tensions or sensitivities surrounding the topic.

Conflict:

_____

What is the core problem of this conflict? **Place this information on the tree trunk.**

What are the causes of this conflict? **Place this information on the tree roots.**

What are the effects of this conflict? **Place this information on the tree branches.**

MOJO CONNECTION!
Post your conflict tree **to the online community.** Connect with other MoJos in the V4C program and comment on their conflict trees. Are there other causes or effects that you would add to their analysis?

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[10] Adapted from: "Developing Capacities for Conflict Analysis and Early Response: A Training Manual," *United Nations Public Administration Network,* http://unpan1.un.org/intradoc/groups/public/documents/un/unpan011117.pdf

Additional Notes[11]: Conflict Trees and Their Various Components

Overview:
Every conflict or problem has root causes, manifestations and effects, which can be likened to a tree with three main parts or elements: Roots, Trunk and Branches. Conflict analysis depends on who analyzes the conflict, and from what vantage point.

Roots:
The roots are the structural or causal factors. Although they are the invisible contents of the tree, the roots are the anchor and source of life for the tree. Some examples of root causes are for a lack of youth opportunities (Sample Conflict Tree A) are: poverty, lack of government attention, stereotypes, economic pressure and job outsourcing.

Tree trunk:
The trunk is the largest visible content of the tree. It is where all of the roots have converged, yet it is difficult to identify how different roots connect to different parts of the trunk. On its own, the trunk offers some clues about the nature of the tree, or the nature of the conflict. However, it can be dangerous to associate conflict with only the visible core problem. The core problem is actually a convergence of many roots with particular differences, so that the trunk comprises multiple dimensions of the conflict.
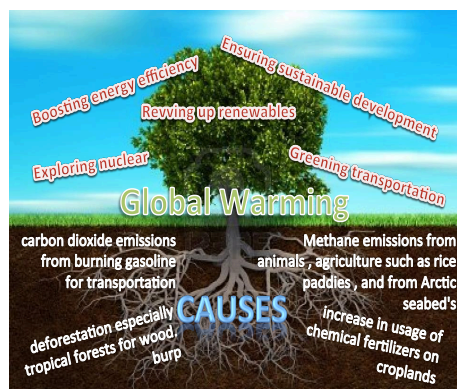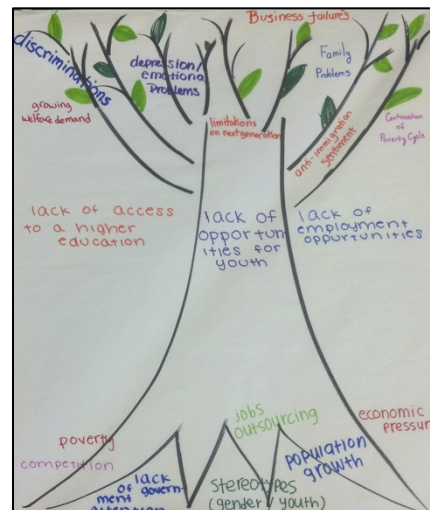
Branches, Leaves and Fruits:
Branches, leaves and fruits are the multitude of smaller conflicts or dimensions of the conflict emerging out of the trunk. They are sometimes referred to as effects of the conflict. For example, effects of a lack of youth opportunity (Sample Conflict Tree A) may include family problems, business failure or a growing number of people on welfare.

Beyond the Original Tree:
Over an extended period of time the effects or fruits of a particular conflict can fall into the fertile soil, germinate and develop other trees, separate from the original tree. Once this has happened one may need to address problems associated with the new tree outside of the earlier one. Sometimes the old tree is even dead and gone but the new tree grows in strength. This illustrates some of the complexity of conflicts.
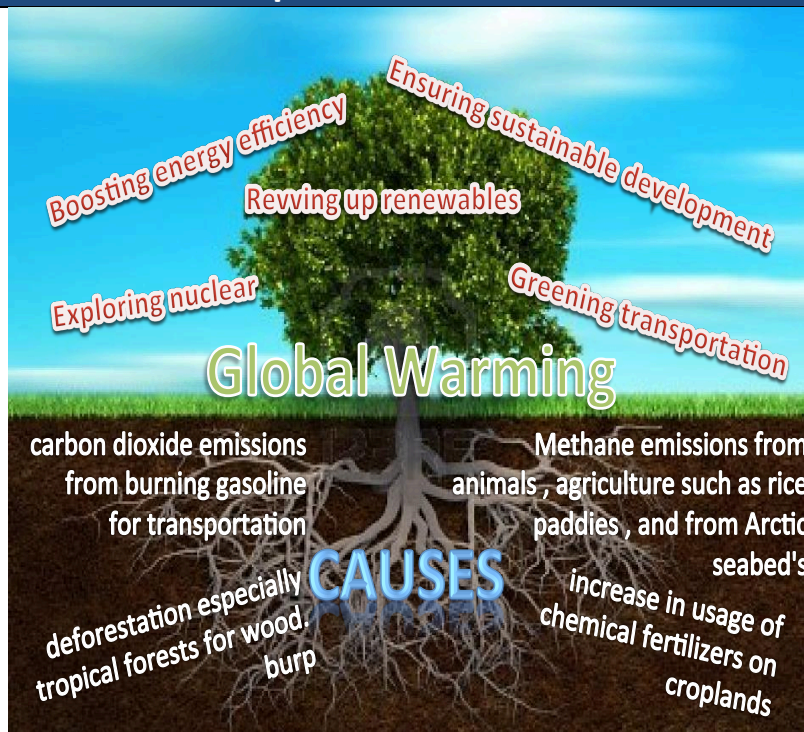
---

[11] Adapted from: "Developing Capacities for Conflict Analysis and Early Response: A Training Manual," *United Nations Public Administration Network,* http://unpan1.un.org/intradoc/groups/public/documents/un/unpan011117.pdf

Sample Conflict Tree A[12]
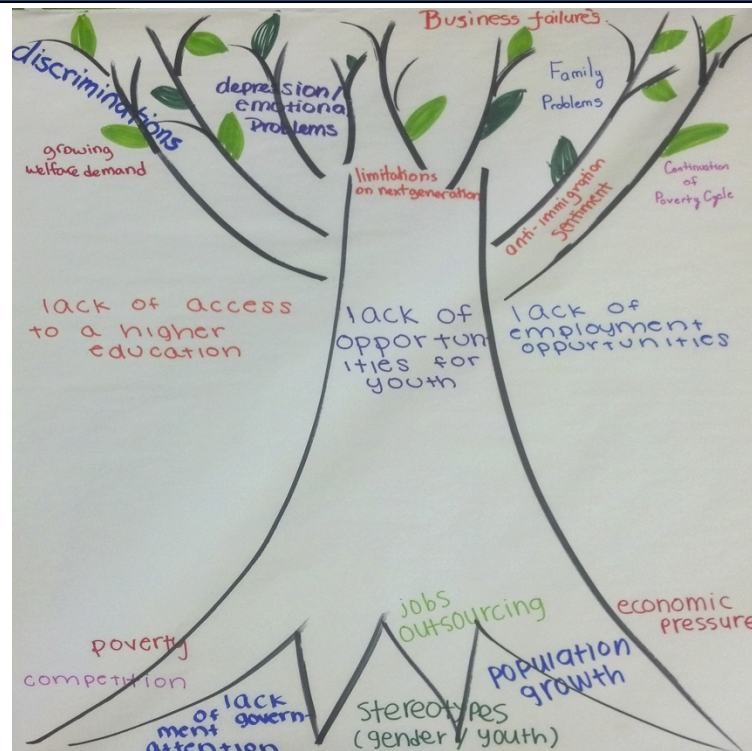
Sample Conflict Tree B[13]

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[12] Student-developed conflict tree, Global Nomads Group: Global Citizens in Action, 2013
[13] Student-developed conflict tree, Global Nomads Group: Youth Talk, 2013

Activity 2.e: Making Media – Developing Your Story
OVERVIEW
With research and conflict analysis complete, you are now able to begin developing the story of your V4C media piece. Although you will begin the storytelling process in this activity, research should continue throughout the story development phase and until shooting begins.

Use this space to record any additional research or ideas you have for your story. Then, complete the "V4C Media Story" Worksheet (next page).

Activity 2.e "V4C Media Story" Worksheet

V4C Media Topic: _____

MoJos: _____

Creating media on this topic is important to my peers and I because:
_____
_____
_____

Storytelling Components – Essential Elements:		
Element	**Key Question(s):**	**Responses:**
Characters	Who is the main character/s or interviewee/s in the story?	
Point of View	Is the story character-driven (we follow one character), or is it more objective? Do we root for the character or do we just learn objectively about their issues?	
Story	What is the plot of the story? What key points will be highlighted at the beginning, middle and end?	
Setting	What is the time and place for the story?	
Conflict	What is the conflict that the characters or interviewees have to overcome or are dealing with in the story?	
Storytelling Components – Creating a Feel:		
Mood	Is the story joyful? Depressing? Optimistic? Pessimistic? Hopeful?	
Music	What type of music provides this type of mood? Do you have any songs in mind?	

Activity 2.f: Learning How to Pitch
Take notes as your mentor reviews the following presentations.

Elizabeth Kirwin, "How to Pitch a Story," https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRSTcwWVFTZHJ4Z2s/edit?usp=sharing

Tom Huang, "Six questions journalists should be able to answer before pitching a story," 2012, https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRX25fM0x0bXAxaFk/edit?usp=sharing

Use this space to record your notes on how to pitch your story (currently being developed in Activity 2.e).

Activity 2.g: Interactive Videoconference #1	
TIME	**MATERIALS**
60 minutes	• Google Hangout
OVERVIEW	

In this first interactive videoconference you will discuss some of the local, national, regional and global issues affecting your community through sharing your conflict trees and media story ideas. Seek feedback from peers on your story ideas, including ways in which you can work across countries to further develop ideas and add additional perspectives to the topic. The interactive videoconference will be conducted in a round-robin format, and will be facilitated by a GNG staff member.

INTERACTIVE VIDEOCONFERENCE OUTLINE

1. **Introduction and Greetings:** Facilitator welcomes MoJos to the first interactive videoconference of the V4C program. Each site will introduce themselves and their location.

2. **Ice Breaker:** Prior to the videoconference, each group of MoJos will develop 2 truthful statements and 1 incorrect statement about the group. For example, one group of MoJos might share with the peers of their two partner countries:
   We, as a group, have all never created media pieces ourselves before.
   All of us have traveled to our two partner countries before.
   None of us enjoy listening to rap music.
   It will be the task of the two partner countries to identify which of these statements are truthful, and which is incorrect, or a lie.

3. **Setting Ground Rules:** Before beginning the dialogue, each group with contribute three Ground Rules. These collective ground rules will serve the duration of the IVC.

4. **Conflict Tree Presentations:** Each group will introduce their community and one relevant issue within it through presentation of conflict trees. MoJos from partner countries will have an opportunity to ask follow-up questions for clarification, or to offer comments on whether this is likewise an issue that impacts them. The presentation should include how media represents these issues in both their own country and one another's.

5. **Reviewing your V4C Media Story:** Following presentations on the conflict trees, MoJos will then share the story of their V4C media topic (Storytelling Components: Essential Elements and Creating a Feel). Together in the IVC, students will give and receive feedback from their peers, and update their story plans accordingly.

6. **Preparing for Next Steps**: Facilitator informs MoJos that the remainder of the workshops will focus on developing the actual media content of their story. Each site shares one challenge they think they may face as they embark upon media creation in the subsequent workshops.

7. **Conclusion:** Facilitator concludes the videoconference reminding all sites to continue discussing their story development on the online community. ,Facilitator reminds MoJos that in the next interactive videoconference MoJos will decide upon themes to develop into a second joint and collaborative media piece. MoJos can begin sharing ideas on the online community.

MOJO CONNECTION!
Did you enjoy your first interactive videoconference? Share one update to your V4C Media Story you made based on feedback from your peers.

What is one topic you would be interested in jointly exploring with your partner peers through a collaborative media project?

Workshop 3: Media Development and Social Messaging

In this final workshop you will learn new tools and skills to begin media production on your V4C media topic. You will become familiar with media equipment as well as lighting, sound, and interviewing. This workshop will culminate in an interactive videoconference during which you will share your media pieces with one another and discuss ideas for your remaining joint and collaborative media pieces of the V4C program.

Media Development Part 1 (Day 3)

Activity 3.a: Day 2 Recap – V4C Media Story Share
OVERVIEW Based on continued research and feedback from peers during IVC #1, revisit your "V4C Media Story" worksheet, make updates, and present a final version of their story narrative to peers.
Use this space to record your notes on the strengths and weaknesses of the stories presented by your peers. What elements of each story were compelling? How do these elements relate to the storytelling components?

Activity 3.b: Making Media: Safety Plan – Introduction to Filming Safely and Securely and Using Informed Consent[14]
OVERVIEW: In this session you will learn about key elements in safety and security when filming, including risk assessment, informed consent, documenting media and editing ethically.

Use this space to record your notes.
 	
    "Security and safety review process / Consent Process / On-camera consent questions," *Witness Training Curriculum*, 2011,
    http://www.witness.org/sites/default/files/downloads/witness_curriculum-7-reference-safety_and_security_review_process-2011.pdf

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[14] Adapted from: "Security and safety review process / Consent Process / On-camera consent questions," *Witness Training Curriculum*, 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-7-reference-safety_and_security_review_process-2011.pdf

Activity 3.c: Introduction to Camera (MoJo Kit)
OVERVIEW:
This session will introduce you to the basics of using a camera and how to use the Mojo Kit.

Use this space to record your notes on how to use the camera kit.
For additional support, see these reference sheets (Available in Google Drive): Basic Audio Rules, Tools and Glossary,[15] Essentials of a Camera Kit,[16] Film Terms Glossary[17]

For an explanation on parts of the MoJo kit, see Appendix 2.

FiLMiC Pro App Tutorial:
- FiLMiC Pro Tutorial - Shooting Modes: https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing
  - o FiLMiC Pro has three shooting modes, two of which spot sample for focus and exposure and one which samples from the full frame. This short video gives you an introduction in how to utilize the reticle based spot sampling modes to improve your filming.
- FiLMiC Pro Tutorial: Guides, Meters and Overlays: https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing
  - o FiLMiC Pro offers a host of friendly cinematographer tools such as a Thirds Guide, Audio Meter and various aspect ratio overlays. Those include 2.35:1, 16:9, and 4:3. This brief tutorial shows you where to find them and how to incorporate them into your filming.

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[15] "Basic Audio Rules, Tools and Glossary" *Witness Training Curriculum,* 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-reference-basic_audio_rules_tools_and_glossary-2011.pdf
[16] "Essentials of a Camera Kit," *Witness Training Curriculum,* 2011, https://witness.org/sites/default/files/downloads/witness_curriculum-3-reference-camera_kit_essentials-2011.pdf
[17] "Film Terms Glossary for Production," *Witness Training Curriculum,* 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-reference-video_terms_glossary-2011.pdf

Activity 3.d: Video Making Workshop – Advanced Camera Workshop[18]
OVERVIEW This session will review the basic rules of filming and composition, different shot types, how to use these in an action sequence, and how to set-up formal interviews.

Take notes as your mentor reviews the following presentations.
 	
"Video Making Workshop." *Witness,* 2011, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRQmYtU2pKTXU1ck0/edit?usp=sharing
 	
      Define each of the following:
 	
      <u>Wide Shot</u>
 	
      <u>Long Shot</u>
 	
      <u>Medium Shot</u>
 	
      <u>Medium Close-Up</u>
 	
      <u>Close-Up</u>
 	
      <u>Rule of Thirds</u>
 	
For additional material on Video Making, see the following documents in the Google Drive:
      "Videomaking Workshop – Facilitator," *Witness Training Curriculum, 2011,*
      https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRQmYtU2pKTXU1ck0/edit?usp=sharing
      "Advanced Camera Workshop – Participant," *Witness Training Curriculum, 2011,*
      https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRQmYtU2pKTXU1ck0/edit?usp=sharing
      "Videomaking Workshop – Participant," *Witness Training Curriculum, 2011,*
      https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRQmYtU2pKTXU1ck0/edit?usp=sharing
      "Reference And Worksheet Documents - Production Basics," *Witness Training Curriculum, 2011,*
      https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRQmYtU2pKTXU1ck0/edit?usp=sharing
      "Reference and Worksheet Documents - Camera Exercises," *Witness Training Curriculum, 2011,*
      https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRQmYtU2pKTXU1ck0/edit?usp=sharing

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[18] "Video making Workshop," *Witness,* 2011, http://www.slideshare.net/witnessorg/witness-curriculum-3powerpointvideomaking-workshop2011

Activity 3.e: Cutaways, B-roll, Sequence, Variety Shooting and the Five-Shot Rule
OVERVIEW
This session will introduce B-roll, how to shoot in sequence, how sequence/variety shooting works in video storytelling, and the five-shot rule.

Take notes as your mentor reviews the following presentations.

Sequence and Variety Shooting
o "Fundamentals of Shooting Visual Sequences," *IJNet*, 2012,
   http://ijnet.org/video/fundamentals-shooting-visual-sequences
o Mu Lin, "Sequence and Variety Shooting in Storytelling,
   https://docs.google.com/a/international-media.net/file/d/0B-
   QqGCG3JFjRRlZnQTdOZl9xZFk/edit?usp=sharing
o Mindy McAdams, "Five Shots, Ten Seconds**,**" 2008,
   http://www.jou.ufl.edu/faculty/mmcadams/video/five_shot.html
o The 5 Deadly Sins of Amateur Video,*Videomaker,* http://youtu.be/etVxvl6mcJ8

B-Roll and Cutaways
o "B-roll Tip Sheet," *Witness Training Curriculum,* 2011,
   https://docs.google.com/a/international-media.net/file/d/0B-
   QqGCG3JFjRUnVaTi00eEpDTnc/edit?usp=sharing

Activity 3.f: Creating a Shotlist
OVERVIEW
In this activity you will learn how to create a shot list for a short media piece. You will create a shotlist for the story they are developing for your own V4C media piece.

Use this space to record a narrative outline of your story (referring to your "V4C Media Story" worksheet as needed.

MOJO CONNECTION!
Post your shot list **to the online community.** Connect with other MoJos in the V4C program and comment on their shot lists. Do you have any suggestions to strengthen or add an additional perspective to their shot list?

Activity 3.g: Field Photography and Photo Essay Exercise
OVERVIEW:
Using the shotlist created from activity 3.f, spend rest of the day practicing your photography skills based on their shotlist and what you've learned about shooting images. The images will be shared at the beginning of the next workshop.

Shotlist Outline

Scene Sketch	Shot Description	Audio Description	Notes
			Time:_____
			Time:_____
			Time:_____
			Time:_____
			Time:_____
			Time:_____
			Time:_____

Media Development Part 2 (Day 4)

Activity 4.a: Day 3 Recap – Shotlist Share
Use this space to record your notes on the strengths and weaknesses of the shots presented by your peers:

Activity 4.b: Lighting and Sound Scenario Workshop[19]
OVERVIEW   This session will provide a review in lighting and sound for video, including hands-on experience addressing and overcoming challenging lighting and sound scenarios.
Take notes as your mentor reviews the following documents: Reference Sheets (See Google Drive): Lighting Tips and Scenarios,[20] Basic Audio Rules, Tools and Glossary,[21] Sound Scenarios, Practice Tips and Portable Recording Kits[22]

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[19] Adapted from: "Lighting and Sound Scenarios Workshop," *Witness Training Curriculum,* 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-facilitator-lighting_and_sound_scenario_workshop-2011.pdf

[20] "Lighting Tips and Scenarios," *Witness Training Curriculum,* 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-reference-lighting_tips_and_scenarios-2011.pdf

[21] "Basic Audio Rules, Tools and Glossary" *Witness Training Curriculum,* 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-reference-basic_audio_rules_tools_and_glossary-2011.pdf

[22] "Sound Scenarios, Practice Tips, and Portable Recording Kits, *Witness Training Curriculum,* 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-reference-sound_scenarios_tips_and_portable_recording_kits-2011.pdf

Define each of the following and explain how to correct / when to use:

      <u>White balance</u>

      <u>Manual audio levels</u>

      <u>Zebra lines</u>

      <u>Reflectors</u>

Activity 4.c: Interview Workshop – Part 1

OVERVIEW
In this exercise you will review guidelines for conducting interviews, including obtaining informed consent. You will be introduced to different interview types and practice conducting interviews.

Take notes as your mentor reviews the following presentations.

"Interview Workshop," *Witness,* 2011, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRVVg3XzgwN01SREk/edit?usp=sharing
"Interview Tips," *Witness Training Curriculum,* 2011, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRVVg3XzgwN01SREk/edit?usp=sharing
 "Fundamentals of Shooting Vox Pop Interviews," *IJNet,* 2012, http://www.youtube.com/watch?feature=player_embedded&v=AS6pbwy1Xdw
"Techniques and Tips on How to Shoot a Formal Interview," *IJNet,* 2012, http://www.youtube.com/watch?feature=player_embedded&v=dEWpPBBHrRM

Activity 4.c: Interview Workshop – Part 2
OVERVIEW On the second day of the workshop, you identified a relevant issue in your community and began developing a story for producing media on this topic. In this activity, you will draft a set of interview questions and shotlist for their story.

INSTRUCTIONS
 	
Use this space to record your notes.
 	
     "**Character Portrait Shot List**," *Witness Training Curriculum,* 2011,
     http://www.witness.org/sites/default/files/downloads/witness_curriculum-3-worksheet-character_portrait_shot_list-2011.pdf

Activity 4.d: Document and Archiving File-Based Video
OVERVIEW   In this session you will learn both **why** and **how** to document and archive your work.

INSTRUCTIONS
 	
 Take notes as your mentor reviews the following presentations.
 	
   "Documenting and Archiving File-Based Video," *Witness,*
    https://docs.google.com/a/gng.org/folder/d/0B-QqGCG3JFjRckVTTGVPMUZwQ1k/edit
 	
 For additional information on Documenting and Archiving, see the following documents in Google Drive (https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRckVTTGVPMUZwQ1k/edit?usp=sharing):
 • Documentation, Cataloging and Reuse, Export Derivatives – Facilitator, *Witness Training Curriculum,* 2011
 • Documentation, Cataloging and Reuse, Export Derivatives – Participant, *Witness Training Curriculum,* 2011
 • Reference And Worksheet Documents, *Witness Training Curriculum,* 2011
 • Archive Documentation Glossary – Reference, *Witness Training Curriculum,* 2011
 • Documentation Checklist – Reference, *Witness Training Curriculum,* 2011
 • Sample Inventory and Logging Forms – Reference, *Witness Training Curriculum,* 2011

Activity 4.e: Practice Filming
Practice filming by conducting at least two interviews and collecting B-roll for the Character Portrait Shot List (Activity 4.c – Part 2). You will share your media on the fifth workshop day.

MOJO CONNECTION!
Share one new thing you learned about lighting, sound, or conducting interviews. Who will you be interviewing for your media piece? Where will you conduct your interviews?

The Post-Production Process (Day 5)

Activity 5.a: Day 4 Recap – Analyzing a Rough Cut
Take notes as your mentor reviews the following presentation.   **"Analyzing Rough Cut**," *Witness,* https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRb0hPeVpmTmZrSG8/edit?usp=sharing   *Use this space to record your notes on the strengths and weaknesses of the rough cut media presented by your peers:*

Activity 5.b: The Post Production Process – Editing Workshop
OVERVIEW: You will be assigned a WeVideo account, to be used for video editing. In this activity you will learn the basics of non-linear video editing using WeVideo software.

Getting Started with WeVideo:

    Set up a WeVideo account at: https://www.wevideo.com/account-setup?package=free-personal&tier=personal

    Watch WeVideo Editing Tutorial:
    https://wevideo.desk.com/customer/portal/articles/861554-overview
    https://wevideo.desk.com/customer/portal/articles/861566-choose-your-editing-experience
    https://wevideo.desk.com/customer/portal/articles/843699-basic-editing

Take notes as your mentor reviews the following presentation.

    "How to Edit Visual Sequences for Effective Video Storytelling," *IJNet,* 2012*,*
    http://ijnet.org/video/how-edit-visual-sequences-effective-video-storytelling

Activity 5.c: Captions – Titles – Lower Thirds

OVERVIEW: A completed media piece includes appropriately placed captions and titles. In this exercise you will learn how to incorporate and place captions and titles into your work.

Take notes as your mentor reviews the following presentations.

Captions, Titles, and Lower Thirds, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRWk1hSjdQM2Q2bEU/edit?usp=sharing

John Smock, **"Writing Photo Captions,"** *IJNet,* 2008, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRWk1hSjdQM2Q2bEU/edit?usp=sharing

Mark Montgomery, **"Tips for Lower Third Titles,"** *Videomaker,* 2010, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRWk1hSjdQM2Q2bEU/edit?usp=sharing

Activity 5.d: Practice Editing and Adding Captions, Titles and Lower Thirds

OVERVIEW: In this exercise you will edit and add captions and titles to your rough cut material.

In groups of 3, use the WeVideo software and the rough cut content collected to create a 60-90 second media piece.

Activity 5.e: Interactive Videoconference #2	
TIME	**MATERIALS**
60 minutes	• Google Hangout

OVERVIEW

In this second interactive videoconference you will share either shotlist segments or rough cuts of your media pieces. You will discuss the skills gained in the media production workshop, including challenges faced in collecting and producing media. You will also begin discussion of what topic you want to explore through the joint and collaborative media pieces. The interactive videoconference will be conducted in a round-robin format, and will be facilitated by GNG staff.

INTERACTIVE VIDEOCONFERENCE OUTLINE

1. **Introduction and Greetings:** MoJos will be welcomed to the second interactive videoconference of the V4C program. Each site will introduce themselves and their location.

2. **Ice Breaker:** Each group will share one interesting thing that has happened in their community since the last videoconference.

3. **Reviewing Ground Rules:** Before beginning the dialogue, each group with revisit the ground rules established during the first IVC and be sure to follow these throughout the duration of the meeting.

4. **Feedback on Producing Media:** MoJos will share experiences of the media production process and the challenges and successes faced. This may include the strengths and weaknesses of their interview questions, B-roll footage or any challenges encountered when upholding the safety and security plan. Peers will offer feedback, related stories and tips to one another.

5. **Media Share Screening:** Each group will share either shotlist or rough cut footage or the 60-90 second media piece they created during the post-production workshop (if prepared). MoJos from partner countries will have an opportunity to ask follow-up questions on the media and media production process, or to offer comments and feedback on the work of their peers.

6. **Brainstorm - Collaborative Media Pieces:** With their newly acquired skills, V4C asks MoJos to create additional media pieces on social issues relevant to youth and in collaboration with their partner country peers. MoJos will discuss their ideas on topic for joint media pieces, as well as how they will collaborate on the pieces. *(Note: Continued discussion on the collaborative media pieces will be facilitated on the online community and through mentors).*

7. **Conclusion:** Facilitator will conclude the videoconference reminding all sites to continue their dialogue on the online community, especially those concerning the collaborative media pieces, and to remain attentive to the safety and security plan.

> **MOJO CONNECTION!**
> **Share one idea for a collaborative media piece**, including why this topic is important to you. Comment on the ideas of your peers and come to agreement on a set of topics to explore further through continued collaboration!

Collaborative Media Project

Post-Workshop: V4C Collaborative Media Project

The culmination of the V4C program is development of at least two additional collaborative media projects among MoJos of different participating groups and countries. You began discussion of the collaborative media project during the second IVC (held on Day 5 of the Youth Workshop). Through continued collaboration on the online community and with additional support from your mentor, you will now work together with other MoJos to agree upon a joint topic of interest that addresses a shared issue impacting your communities. Once you agree upon a media topic with your peers, provide a fully developed pitch of the story to TTM. Upon acceptance, develop your story, gather media content, edit, title, tag, caption, describe, and upload your media to the TTM platform. The following activities will guide you in coordinating and completing the collaborative media projects and uploading them to the TTM web interface.

Activity 6.a: Joint Media Outline

OVERVIEW:
Through discussion in IVC #2 and the online community you now need to decide upon a mutual topic of interest to pursue for your collaborative media projects. In this activity, you will coordinate with your partner MoJos to jointly complete the "Collaborative Media – Project Guide" worksheet. This worksheet will help organize your media development across countries.

Use this space to record ideas for a collaborative media project with your peers.

MOJO CONNECTION!
Share the topic are you and your peers are pursuing for the collaborative media project on the online community!

"Collaborative Media - Project Guide" Worksheet
In coordination with your partner MoJos, complete this guide before you begin collecting media. Continue to revise and update this guide as you move through the research, storytelling, and media development processes.

A. Project Overview

MoJo Names:

Mentor Names:

Topic:
_____

_____

Goal: Indicate the goal you would like your collaborative media project to achieve.

□ Awareness	□ Advocacy	□ Action
Awareness projects inform others about an issue. They expand a community's understanding of a problem, empowering people through knowledge.	Advocacy projects speak out or argue for a specific cause or policy that would address an issue. Advocates target decision-makers in a community who can help change the status quo.	Action projects develop and implement real-world solutions to community problems. They involve direct activities that support or counter a cause.

Objective: Describe the objective of your collaborative media project and the way in which you intend to reach your goal.

_____

_____

Team Roles: Decide upon the primary team role you and each MoJo would like to play. Responsibilities should be divided evenly among all MoJos and across all collaborating countries. You may have more than one role.

Role	MoJo Name(s)			
Group Liaisons and Logistics Committee				
Research Committee				
Content Committee (media collection)				
Outreach and Documentation				

B. <u>**Research:**</u> It is important that you and your peers are well informed on the topic of your media project before beginning to tell a story on the topic. Identify what you already know about the topic, and what you will need to learn in order to strengthen your understanding. Conduct appropriate research on your topic, including completing a conflict analysis using the conflict tree tool (Activity 2.d) if needed.

C. <u>**Narrative Project Outline:**</u> <u>Now that you have deepened your understanding of your topic, you are ready to develop your story.</u> Review the key components of good storytelling (Activity 2.c) and then complete the storytelling elements below:

Storytelling Components – Essential Elements:		
Element	**Key Question(s):**	**Responses:**
Characters	Who is the main character/s or interviewee/s in the story?	
Point of View	Is the story character-driven (we follow one character), or is it more objective? Do we root for the character or do we just learn objectively about their issues?	
Story	What is the plot of the story? What key points will be highlighted at the beginning, middle and end?	
Setting	What is the time and place for the story?	
Conflict	What is the conflict that the characters or interviewees have to overcome or are dealing with in the story?	
Storytelling Components – Creating a Feel:		
Mood	Is the story joyful? Depressing? Optimistic? Pessimistic? Hopeful?	
Music	What type of music provides this type of mood? Do you have any songs in mind?	

D. Activity and Materials Chart

Record the step-by-step process for completing your project in the chart below, taking into account all MoJo roles. Specify the materials you need, deadline for each step, and committee responsible for each activity.

Activity (Step)	Materials/Resources Needed	Deadline	MoJos Responsible	Committee Responsible
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				

Activity 6.b: Upload Finished Media
OVERVIEW
Once you have a collaborative media project idea, you will need to provide a fully developed pitch of your story to TTM. Upon acceptance of the pitch, upload, title, tag, caption, describe, and scrub your media.
INSTRUCTIONS

> **MOJO CONNECTION!**
> Share a link to your finished media piece on the online community and comment on the media of your V4C peers!
>
> **Answer, "How does YOUR MEDIA PIECE contribute to positive social change?"**

Appendix

Appendix 1: Uploading to Transterra Media Web Interface

INSTRUCTIONS

1. Sign Up Guide

Step One: Go to the TransTerra Media Website: www.transterramedia.com

Step Two: Click on "Sign Up" on the top right section of the screen

Step Three: Fill in the required fields, which are:

- Choose Username
- Choose Password
- Email
- Organization (In this field you write Voices4Change)
- Authentication

Once all the fields are filled, click "Sign Up"

Step Four: Fill in your profile for better service from the TTM team

- Username
- Biography
- Region
- Languages Spoken
- Facebook/Twitter URLs if any
- Organization (Voices4Change)

Step Five: Fill in the Semi-Private fields for better service from the TTM team

- Real name
- E-mail
- Phone
- Address
- City
- Skype

Step Six: Choose preferred language and time zone, and finally click on "Update User"

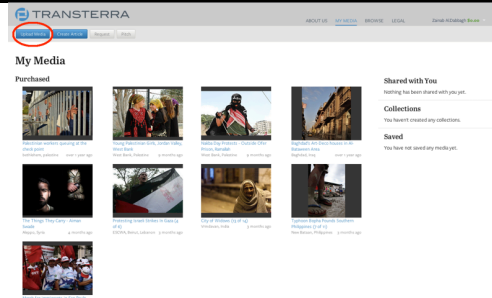Step Seven: Once you can view this page, you can start uploading media

2. Media Upload Guide:

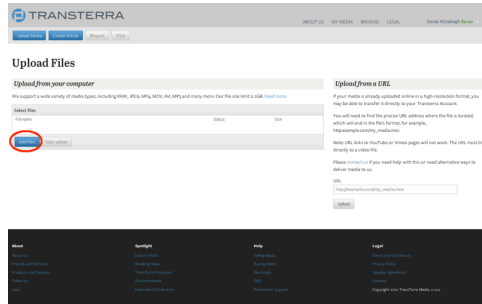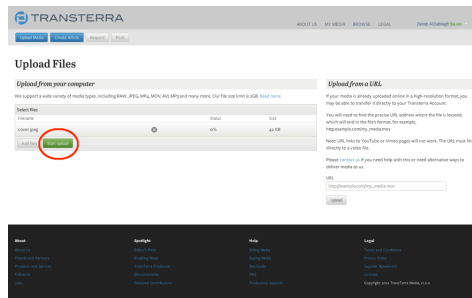**Step One:** Click on "My Media" at the top of the screen
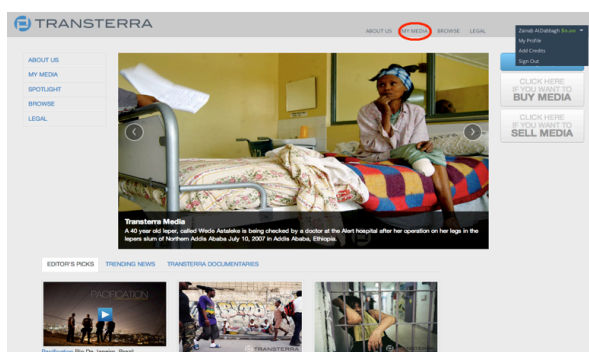
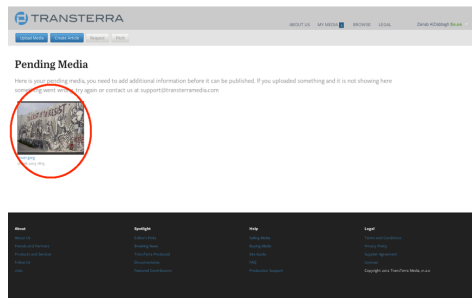|	
Step Two: Click on "Upload Media" at the top left corner of the screen	
Step Three: Click on "Add Files" and choose the photo or video that you want to upload	
Step Four: One the file is chosen, click on "Start Upload" and wait until the media is uploaded	
Step Five: Once the media is uploaded, click on its thumbnail to be able edit the media.	
Step Six: Fill in the required fields to be able to publish the media on the website. Those fields are: • Title • Description • Time • Location Then click on "Save Media"	
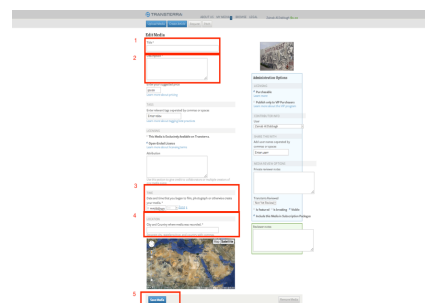
Appendix 2: MoJo Kit Components

- **Apple iPod touch 32GB (5th Generation):** 5-megapixel iSight camera with 1080p HD video recording. FaceTime camera with 1.2-megapixel photos and 720p HD video recording.
- **ALM mCAM Stabilizer Mount with Video Lens and Directional Mic:** The mCAMLITE allows you to shoot stunning photos and videos and share them with the world faster and better than ever before. The aluminum frame allows for better stability and empowers the user to shoot with confidence. Interchangeable lenses give you more shooting options and the ability to capture breathtaking images that an iPod alone never would. An integrated cold shoe mounting point makes using lights or microphones simple. The ergonomic design promotes ease of hand held shooting. Its tailored weight allows for greater control and no more shaky "cell phone video" affects. The mCAM even protects your iPod from damage during use as a camera.
- **FiLMiC Pro App:** FiLMiC Pro turns your mobile device into a broadcast worthy, High Definition video camera. FiLMiC Pro gives you a real time, 4x zoom and full control over, focus and exposure, white balance and frame rates including a host of slow motion and fast motion options. Additionally, FiLMiC Pro has a ton of professional tools such as audiometers, and aspect ratio overlays. This app has everything you need to create your own Hollywood movie, news story, music video, or travel memoir.
- **Chromo Inc.® 160 LED: CI-160 Dimmable Ultra High Power Panel Digital Camera / Camcorder Video Light, LED Light.**
- **Omnidirectional Condenser Lavalier Microphone:** Audio-Technica's newscaster-style omnidirectional ATR3350 lavalier is engineered for intelligible, accurate voice reproduction. This high-quality condenser is ideal for video use.
- **Lightweight Mini Tripod:** This tripod is composed of aluminum alloy and high quality plastics with universal functions for years of smooth service. The well-designed head makes it easy to exactly match up all kinds of cameras and videos. Section legs allow for the tripod to be packed into a small carrying case for convenience. This kit includes a quick release plate and non-slip adjustable rubber feet. The quick release legs lock and the non-slip rubber feet allow the tripod to remain perfectly in place.
- **Microphone Adapter with Audio Output:** This adapter allows you to connect a standard microphone with 3.5mm (1/8 inch) connector to the iPhone/iPad/iPod or other compatible device for quality recording. This adapter incorporates passive components that provide DC blocking/isolation between the microphone input for device protection, as well as, impedance matching components for allowing a wide variety of microphones to be used with the device. This adapter works with microphones that have a mono or stereo 1/8" (3.5mm) connector. This adapter also includes a 3.5mm stereo headphone jack that allows you to connect standard headphones. The headphones typically work for playback of recordings and not to monitor the microphone while recording unless you use a recording app with the monitoring feature.
- **Deluxe Soft Medium Camera and Video Bag:** With 2 removable dividers for a custom fit; 3 outer sections, one webbed and zippered; Removable shoulder strap; Water resistant; Shock proof material.