



Amplifying Youth Voices 4 Change

Global Nomads Group

MENTOR HANDBOOK
2ND EDITION





Table of Contents

INTRODUCTION	3
UNDERSTANDING THE YOUTH WORKSHOP TRAINING GUIDE.....	3
MENTOR RESPONSIBILITIES	5
MENTOR GOAL-SETTING EXERCISE.....	5
TECHNOLOGY COMPONENTS.....	6
COLLABORATIVE MEDIA PROJECTS	8
USING THE GOOGLE DRIVE	8
SECURITY AND CULTURAL SENSITIVITIES.....	9
STEPS FOR DISCUSSING SENSITIVE ISSUES WITH YOUTH.....	9
WORKSHOP 1: THE ROLE OF MEDIA IN SOCIETY	12
DAY 1: UNDERSTANDING OUR WORLDVIEWS AND FORMING MULTIPLE PERSPECTIVES	12
WORKSHOP 2: CIVIC ENGAGEMENT AND SOCIAL ACTIVISM	21
DAY 2: UNDERSTANDING YOUTH ACTIVISM AND ENGAGING OUR COMMUNITIES.....	21
WORKSHOP 3: MEDIA DEVELOPMENT AND SOCIAL MESSAGING.....	35
DAYS 3, 4 AND 5: MEDIA DEVELOPMENT, EDITING AND SHARING	35
COLLABORATIVE MEDIA PROJECT	50
POST-WORKSHOP: V4C COLLABORATIVE MEDIA PROJECT	50
“COLLABORATIVE MEDIA - PROJECT GUIDE” WORKSHEET	51
APPENDIX	54

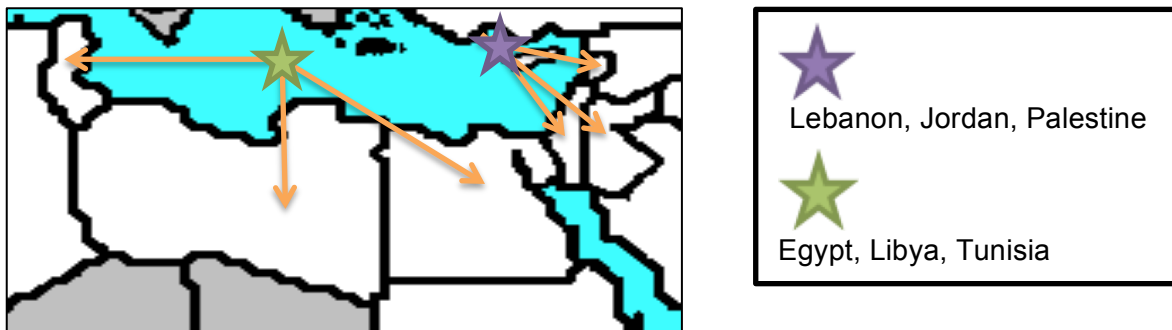
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Introduction

In partnership between Global Nomads Group (GNG) and Transterra Media (TTM), Voices4Change (V4C) harnesses the power of new and traditional media to provide young people across the Middle East and North African (MENA) region a platform to positively influence society by expressing their views on important social issues facing the Arab region. Youth Mobile Journalists (MoJos) will build their skills in media production and collaborate with peers outside of their own country. Throughout the program, participants will ask themselves, ***“How does media contribute to positive social change?”*** The experience will promote digital storytelling and media literacy skills among youth, while simultaneously strengthening youth’s ability to communicate across borders, share ideas, and think critically on issues relevant to their own lives and futures.

Led by trained media mentors, V4C engages MoJos in their home country in a five-day media and civic engagement workshop, and connects them with MoJos across borders through interactive videoconferencing and an online community. The map below highlights intra-regional collaboration of mentors and MoJos in the V4C program.



Understanding the Youth Workshop Training Guide

MoJos in V4C will explore the driving question, ***“How does media contribute to positive social change?”*** through participation in a five-day workshop led by a media mentor.

Each workshop corresponds to a set of activities that builds participant knowledge and skills in media production, as well as offers space to discuss critical social issues amongst peers in the region. By the conclusion of the five-day workshop, MoJos will have worked together, with mentor instruction and guidance, to complete one media piece. MoJos will then create two additional media pieces in collaboration with peers from their partner countries. MoJos will apply all skills gained from the five-day youth workshop, including critical thinking, media literacy, communication, collaboration, and digital storytelling, in the creation of their final collaborative media pieces.

This handbook contains the complete Youth Workshop Training Guide curriculum to be implemented in conjunction with the V4C program. Both you and your MoJos’ availability will determine the frequency with which you meet, however it is required that you conduct at minimum one (1) day’s worth of activities per week.



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		5.e Interactive Videoconference #2 <hr/> (Date and Time)
		2.g Interactive Videoconference #1 <hr/> (Date and Time)	3.g Field Video Exercise		



Mentor Responsibilities

Each mentor will serve as a role model in the media production field to a group of sixteen (16) MoJos. Specific mentor expectations include:

- To conduct and lead the youth media training workshops in your country.
- To commit a minimum of 16 hours per month, both during and following the youth workshops and to provide on-going support to youth MoJos for the duration of the project.
- To assist MoJos in developing media content and setting goals to achieve professional and personal success.
- To attend a minimum of one mentor/MoJo group event, community service activity, and program recognition event.
- To encourage MoJos to actively contribute to the virtual exchanges and online community component of the project.
- To identify any content produced to be submitted to local, regional, and international media outlets and film festivals.
- To record all relevant program information and data and to share successes and challenges of the V4CProgram.
- To work in coordination with mentors of participating countries in order to guide MoJos towards completion of a collaborative media piece with partner country MoJos.
- To complete a joint work plan with mentors of participating countries in order to achieve the above end (i.e. collaborative media piece with partner country MoJos).

Mentor Goal-Setting Exercise

Prior to the mentor training, complete the following goal-setting exercise.

What are your personal goals for participation as a mentor in V4C? *List three goals you wish to achieve for yourself and your MoJos by participating in V4C.*

1)

2)

3)

What skills do you think will be most beneficial to share with the MoJos you will be mentoring? *List three skills you think are important in your profession. How will you share each of these with your MoJos?*

1)

2)

3)

What is one way in which you can envision incorporating youth voices into your current work, both during and after your participation in this program?



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.

Each group will participate in 2 videoconference-enabled exchanges, connecting participants with their regional peers for face-to-face discussion in real-time. They will be organized during the same period as the Youth Workshop trainings (refer to Youth Workshop Training Guide, pg. 4). GNG will lead and facilitate these exchanges. In addition, an online community will be created in order to provide a safe forum for participants to engage each other, exchange opinions and generally dialogue across borders. Finally, all mentors will be trained in the use and implementation of a mobile journalism kit or “MoJo kit” for mobile content creation. The MoJo kit will serve as the primary tool used by MoJos to create and share their work with you and the other participants.

Interactive Videoconferences

Days two and five of the youth workshops will include an interactive videoconference (IVC) between partnered groups. Interactive videoconferences allow youth to:

- *Engage* in live dialogue with their peers on the workshop topic;
- *Share* their work from the unit’s activities; and
- *Collaborate* and prepare for completion of their collaborative media projects.

What technology do you need?

- TV/Monitor/Projector
- Computer microphone and camera
- Internet connection with a minimum bandwidth of 384 kbps up and down
- Google Hangout¹

What should you expect prior to the first IVC?

At the start of your first scheduled youth workshop, GNG will schedule a **mandatory** test-period of your technology with you. GNG will coordinate with you to schedule the exact date and time for the test period.

Who schedules IVC dates and how much time should be allocated for each IVC meeting?

GNG will coordinate with partnered groups during the mentor workshop to set the tentative day and time of each IVC. This schedule is to be confirmed by mentors upon coordinating with their MoJos. Once the IVC schedule is agreed upon between all groups and GNG, mentors and MoJos may not cancel an IVC unless extenuating circumstances arise.

Each IVC will last sixty (60) minutes. Mentors should connect their technology to the IVC platform (i.e. Google Hangout) at minimum 15 minutes before the IVC start time.

How should I prepare my MoJos for each IVC meeting?

Before each IVC, have MoJos complete all workshop activities to date and review the IVC meeting outline. In each IVC, MoJos will showcase work completed to date. Be sure that MoJo work is uploaded onto the computer that will be used for the IVC meeting.

¹ If you have not previously used Google Hangout, please see Appendix 3



Online Community

The online community will allow youth to:

- *Discuss* workshop activities and preparations towards completion of media projects;
- *Share* pictures, videos and other images with their 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 (<https://www.facebook.com/groups/v4c.mena/>) will serve as the online community. GNG will send an invitation to all mentors to join the Facebook group. Mentors will be responsible for adding their MoJos to the group. **It is imperative that only youth participating in V4C are invited to the Facebook group.**

When should my MoJos and I use the online community?

Throughout the workshop activities, green “MOJO CONNECTION” boxes indicate content that MoJos should share on the online community. Every time this box appears, encourage MoJos to visit the online community, share their activity content, and comment on the content shared by their peers. Here’s an example of a MOJO CONNECTION box:

MOJO CONNECTION!

Post one of your pictures and its accompanying outline **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 outline of a peer MoJo!

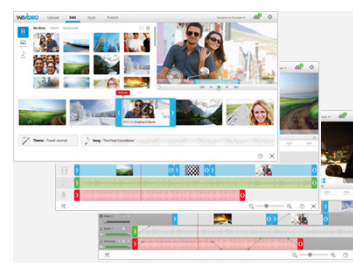
Following the youth workshops, the online community will be used as the space where MoJos will continue their communication on collaborative media pieces. The ultimate goal is that the relevant issues and topics explored by the youth media pieces embody a regional focus, as opposed to a country-specific focus, and continued communication on the online community will foster this end.

MoJo Kit

MoJos will conduct all media collection through use of a MoJo Kit, provided by TTM. 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, each group of MoJos will 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 their own countries or the MENA region as a whole. MoJos 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 the Mentor Handbook and Youth Training Guide includes a Collaborative Media Project Outline to assist mentors and MoJos in development of the collaborative media projects. Mentors are expected to assist MoJos by coordinating with partnered mentors as per the joint workplan developed during the mentor training.

At minimum, MoJos are expected to share ideas and updates with partner country MoJos on the online community throughout the duration of the media production process. Encourage MoJos to share their content with their partner country peers, and to incorporate partner country content into their 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.

Media projects could include public service announcements, podcasts, short features or articles. Outputs will be tailored for traditional broadcasters (radio and TV) and new ones (blogs and social networks). The goal, and expectation, is that the media projects will be watched or read by hundreds of thousands of people around the region, and also internationally.

Media Project Distribution

Media projects produced by MoJos will be disseminated locally, nationally and regionally, and broadcast through a variety of channels, including the Internet, radio/TV and, if applicable, newspapers. During the mentor workshop, TTM will coordinate with mentors to produce a distribution plan wherein the main avenues for dissemination will be defined.

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 to put into practice the leadership and communication skills gained during the workshops. This committee will help 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

A discussion of topics of extreme sensitivity, or “red lines,” will be discussed and agreed upon by all mentors during the three-day mentor training. In addition, Mentors are also expected to follow the general guidelines below around security and cultural sensitivity.

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 for youth participants. To minimize this risk, GNG and TTM kindly ask all mentors to promote constructive international journalistic standards among MoJos, thus focusing 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 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.**

Steps for Discussing Sensitive Issues with Youth²

The aim of V4C is to empower young people by providing a platform for their voices and perspectives to be heard on important social issues facing the Arab region. When engaging youth on social issues in their community, country and region it is crucial to keep in mind sensitivities and differing perspectives associated with discussion on these issues – both locally, nationally, globally and among your MoJos themselves. In order to successfully navigate these conversations in a constructive and meaningful way, some of which may be potentially controversial, please follow these steps:

1. **Create a respectful, supportive and safe environment:** For your MoJos to engage comfortably on sensitive or potentially controversial issues, they must feel respected and supported to share their opinions, even if these differ from their peers or mainstream perspectives. On the first day of the Youth Workshop training, you will lead your group in an exercise to set the ground rules for participation in this program (Activity 1.a). These ground rules will serve as guidelines on how to act when sharing ideas, listening to peers, and interpreting new information. Ground rules may include but are not limited to: no interrupting when a peer is stating an opinion, listening without judgment, sharing only what (and when) you are comfortable sharing.
2. **“Some” versus “All:”** When talking about groups of people be sure to avoid generalizations – always use “some” instead of “all.” Remind MoJos to similarly use “some,” unless they can provide factual evidence to signify exact numbers.
3. If you are aware that specific issues impact certain MoJos in a way different from their peers, **do not single out these youth**, as this may cause discomfort to the MoJo and to his or her peers.

² “Steps” and “Activity Support Exercise” adapted from: Katherine Schulten, “10 Ways to Talk to Students About Sensitive Issues in the News,” *The New York Times Learning Network*, March 23, 2012, accessed March 11, 2013, <http://learning.blogs.nytimes.com/2012/03/23/10-ways-to-talk-to-students-about-sensitive-issues-in-the-news/?pagewanted=print>



4. **Talk the talk:** In your own contributions to discussions, be comfortable sharing your own personal opinions however be sure to also exhibit honesty, respect and a balanced portrayal of different points of view, even if they differ from your own.

During various parts of the Youth Workshop trainings, MoJos will be prompted to consider social issues in their community, country or region that they would like to explore more deeply and share with wider audiences by way of their media production pieces. As your MoJos identify these topics, it will be important for you to guide them through a balanced exploration of the complexities of these issues in a respectful way. The following activity should be called upon as needed throughout your implementation of the Youth Workshop trainings in order to assist you and your MoJos in this process.

Activity Support: Discussing Sensitive Issues	
TIME: 45 minutes	MATERIALS: • Bowl, Pencils, 40 sheets of Blank Paper
OVERVIEW As the mentor, it is your responsibility to gauge the comfort levels of your MoJos, as well as their safety and security. Implement this Activity Support exercise, including the “Circles” and “Fishbowl” activity, as needed throughout your workshop implementation as ways to engage on sensitive issues while still maintaining a comfortable and constructive learning environment with rich and meaningful dialogue. This activity can be used to introduce, investigate and discuss any topic of interest to your MoJos and <u>should always be introduced in conjunction with a review of the group’s ground rules</u> (to be established in Activity 1.a).	
INSTRUCTIONS <ol style="list-style-type: none"> 1. What do students already know? Think they know?: Arrange MoJos in a semi-circle. Place a bowl at the opening of the semi-circle. (This can also be a box, hat or anything to collect the paper responses). Distribute a pencil and two sheets of blank paper to each MoJo. Have each MoJo record one thing they know and one question they have on the topic being discussed on each slip of paper. Have MoJos fold paper in half once, and place in the bowl. <i>(Note: This will be an anonymous activity so it will be important that all MoJos write in pencil (or the same colored pen) and that all record responses on the same size and type of paper. DO NOT HAVE MOJOS WRITE THEIR NAME ON THE SLIPS OF PAPER).</i> One at a time, have a MoJo come up to the bowl, shake it, and pull out a slip of paper. Record two columns on a board or flipchart – one of the statements offered by MoJos and one of the questions offered by MoJos. Remember – this is an anonymous activity so do not prompt MoJos to identify themselves with a statement or question. 2. Reflection: After listing all MoJo responses, lead them in a group reflection and discussion. What do they already know about the topic? Are the statements facts or opinions? What type of information is missing from the list of statements? Similarly, can the questions be answered by fact or opinion? What are the connections between the topic and the MoJos’ own lives? Where possible, expand questions beyond seeking content (who, what, where) and encourage MoJos to dig deeper into the complexities of the topic. 3. Research: The reflection should leave MoJos with the realization that the topic they are discussing is complex and will require additional research, whether this is fact-based or gathering of additional points of view on the topic. Provide time for MoJos to conduct additional research, either during or following the workshop. Encourage MoJos to seek a 	



range of sources and people to learn more about the topic, including those with strong opinions, minority opinions or special expertise. While conducting research, remind MoJos to consider point of view, “What is the point of view of this source? How reliable is it? Why?”

4. **Dialogue:** When implemented properly, dialogue will allow for increased understanding, an enlargement of one’s views, complicating and challenging of one’s thinking and awareness and openness to change. As MoJos research and collect media on the sensitive issues they are exploring in their community, it will be important to continually bring dialogue around these issues to the group setting to ensure that MoJos are proceeding with balanced and well-informed perspectives. Engaging in constructive dialogue on sensitive issues will prove most beneficial in informing MoJos on these topics. Two activities that promote active listening and constructive dialogue include “Circles” and “Fishbowl,” each described below:

Circles³: Have all MoJos sit in a circle. In the center of the circle place a stool. Atop the stool, place the collection of “Ground Rules and Values for Our Community” (to be completed in Activity 1.a). Holding an object in your hand (for example, a marker, camera or anything else light and readily accessible), begin the conversation by offering a statement or question on the topic. Pass the object, or “talking piece” to the individual to your left and have him or her respond to your statement/question. From here, allow the dialogue to organically develop among MoJos. The “talking piece” will always move to the left unless requested by another member of the group. When in possession of the “talking piece,” all others need to remain silent and listen to their peers. When passed the “talking piece,” an individual can choose to “pass” their turn to the next person to their left. Continue discussion in the circle until all have had a chance to share their perspectives/research.

Fish Bowl Activity⁴: Divide MoJos into two groups, one twice the size of the other. The two groups will sit in concentric circles, the smaller group within the larger. For fifteen minutes allow the inner circle to discuss their research findings and own points of view on the topic. The outer circle may not speak, but listen only to the perspectives of their peers.

After fifteen minutes, divide MoJos into small groups with at least one inner circle participant in each group. Allow groups to debrief on the discussion heard. Members of the outer circle may not criticize any comments of their peers, but can only offer clarification questions or elaboration. After a ten-minute debrief bring all together for final discussion.

To the outer circle observers: Was it difficult to not respond to the inner circle’s comments during the fishbowl? Why? Did you hear anything from the fishbowl that surprised you?

To the inner circle group: How did it feel to share your feelings about the topic, knowing that your peers were listening closely? Do you usually have opportunities to share your perspectives on this topic?

To all: What is one thing you have learned from this experience?

Repeat activity, rotating members of the inner and outer circle.

Should you face any challenges engaging your MoJos or maintaining a positive learning environment, contact GNG or TTM staff for additional tips and resources.

³ Adapted from: “An Introduction to Circles,” *Teachable Moment Classroom Lessons*, Last modified March 3, 2013, <http://www.morningsidecenter.org/teachable-moment/lessons/introduction-circles>

⁴ Adapted from: “Student Fishbowl,” *Critical Multicultural Pavilion*, 2012, <http://www.edchange.org/multicultural/activities/fishbowl.html>



Workshop 1: The Role of Media in Society

Day 1: Understanding Our Worldviews and Forming Multiple Perspectives

In this first workshop, MoJos will explore current issues in their local and global communities in order to broaden their perspectives of people and places worldwide. They 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. By the conclusion of this workshop, MoJos will have a heightened awareness towards maintaining balanced perspectives in their own media production work.

Activity 1.a: Setting Ground Rules and Values for Our V4C Community⁵

TIME

30 minutes

MATERIALS

- Stool, Slips of Paper, Pencils, Bowl, Object

OVERVIEW

For MoJos to engage comfortably with their peers throughout the V4C program, they must feel respected and supported to share their opinions and perspectives comfortably. MoJos will develop a set of ground rules on how to act when sharing ideas, listening to their peers, and interpreting new information. These ground rules will be revisited throughout the V4C program.

Note: This activity is a variation of the “Circles” activity, which also appears in the Mentor Handbook Introduction, Activity Support: Discussing Sensitive Issues.

INSTRUCTIONS

1. **Set-up:** Arrange chairs in a circle. Place a stool in the center of the circle, and a bowl atop the stool. Provide each MoJo with one slip of paper and a pencil. Have MoJos record one value that they think will be an important part of their V4C community on one slip of paper. Fold the slip of paper in half and place it in the bowl in the center of the circle. *Note: This should be an anonymous activity, so do not have MoJos record their names on the paper and do not encourage them to identify themselves with their value.*
2. **Talking Piece:** Holding an object in your hand (for example, a marker, camera or anything else light and readily accessible), begin the conversation by taking a slip of paper from the bowl and reading it aloud. Offer your comments on the value written on the slip of paper. Why do you think this is an important value to be upheld within the V4C community? What kind of a rule might you propose to make sure this value is upheld?

After offering commentary on the value, pass the “talking piece” to the individual to your left and have him or her repeat the process by selecting a value from the bowl, reading it aloud, and offering feedback as per the questions above. Repeat until all slips of paper have been read and all MoJos have participated by sharing their perspectives.

The “talking piece” will always move to the left unless requested by another member of the group. When in possession of the “talking piece,” all others need to remain silent and listen to their peers. When passed the “talking piece,” an individual can choose to “pass” their turn to the next person to their left.

⁵ Adapted from: “An Introduction to Circles,” *Teachable Moment Classroom Lessons*, Last modified March 3, 2013, <http://www.morningsidecenter.org/teachable-moment/lessons/introduction-circles>



3. **Setting Ground Rules:** Ask MoJos what specific ground rules they should establish based upon the values identified. Continue discussion by passing the “talking piece” among MoJos, recording ground rules on a board or flipchart, until all participants have offered at least one ground rule. Review the ground rules as a group. Establish that these rules will be followed during every V4C workshop meeting. Place them in the bowl with the values, and bring both the ground rules and values sheets to each V4C meeting to remind all of their communal agreement with one another.

Note: As Mentor, if MoJos do not identify them independently, be sure to include: respect of diverse opinions, no interrupting when a peer is stating an opinion, listen without judgment and share only what and when you are comfortable sharing within the group’s ground rules and prompt why these elements are important. In addition, set your own ground rule that “Each workshop will begin with a debrief and end with feedback.” Explain the concepts of debriefing and offering feedback, and elaborate on why both are significant when working collaboratively and on issues which may be of a complex or sensitive nature.

Activity 1.b: How does media contribute to positive social change?

TIME 30 minutes	MATERIALS • Flipchart paper and markers
OVERVIEW The V4C program explores the driving question, “How does media contribute to positive social change,” and asks MoJos to create media that encapsulates this message. In this activity, MoJos will define what “positive social change” is, and how their media will contribute to this end.	
INSTRUCTIONS <ol style="list-style-type: none"> 1. Setup: <ul style="list-style-type: none"> ○ On five pieces of flipchart paper, write the following words on each: Personal, Local, National, Regional, International. ○ Place papers, evenly spaced, along the walls of the room. 2. Identifying Positive Social Change: What does “positive social change” mean to MoJos? Using markers, instruct MoJos to think of one example of positive social change for each category, and contribute these to the flipchart papers. Provide time for MoJos to circle the room, read contributions of their peers, and add their own as they see fit. 3. Form a Definition: Using the contributions made to the flipchart pages, lead MoJos in a culminating discussion to establish a collective definition on what “positive social change” means to MoJos. <ul style="list-style-type: none"> ○ Have each MoJo read one example he/she contributed, and explain why he/she felt this was an example of positive social change. <ul style="list-style-type: none"> ○ Who was involved? Individuals? Groups? Governments? Organizations? ○ What type of change took place? What action steps led to this change? ○ What was the result of this change? Who benefitted? Did anyone not benefit? ○ After each has shared at least one of his/her own contributions, repeat the exercise having MoJos share the contribution of a peer, but which they found noteworthy, meaningful, or may actually disagree with. Discuss. 4. Have MoJos come to a consensus on a definition or list of keywords to describe “positive social change.” This definition will guide the work of MoJos throughout the V4C program, as they create media to promote positive social change in their own communities, countries, region and world. 	



Activity 1.c: Introduction to Multiple Perspectives - Windows Exercise⁶

TIME

20 minutes

MATERIALS

- A room with a window; pen and paper.

OVERVIEW

Through completion of the following “windows” exercise, MoJos will recognize and understand the global community beyond their individual perspectives.

INSTRUCTIONS

Transition Text: Before beginning this exercise, tell MoJos:

The first step in thinking about how we can create media to promote positive social change is to make sure we are able to identify, understand, and appreciate different perspectives on issues in our local, regional and global community.

1. **Observe:** From their seats, instruct MoJos to look out the window. Allow 3-4 minutes for MoJos to work silently and independently, writing 5-6 sentences about their observations.
2. **Discuss:** Have several MoJos share their writing, especially those sitting in different parts of the room and with various vantage points. Ask the group what they notice about the selection of shared observations. *(Try to avoid phrasing this question using “different,” hopefully the primary comment will be that each observation was different).* Deepen the conversation by asking MoJos to consider their observations further, even the seemingly obvious. For example:
 - *If a MoJo noted that there were leaves moving in the wind, ask, “How do you know that the wind is moving the tree?” Try to get MoJos to come up with other possible causes for the tree moving (a person standing below, a squirrel climbing, etc.)*
 - *If one MoJo sees something that others didn’t, ask the MoJos if they believe/trust the report of the peer. Maybe some things outside are visible from only certain angles/positions in the room, only at certain times.*
 - *Ask the MoJos how their previous knowledge of what is outside the window may have informed their current observations. Maybe they make reference to a building they see as being a store or another part of the school, but what they actually see does not show any indicators of it being that type of building.*
 - *If you have multiple windows in your space, ask if everyone looked out the same windows? Out multiple windows? Why do we choose to look in some directions over others?*
3. **Make Connections:** Use these observations to make the point that our information is always incomplete; things aren’t always as they appear (in life, or in the media). We are always getting partial pictures because we can’t know everything that happened before we arrive or everything that is happening outside the “frame” (whether that frame is the window in this exercise, our media sources, etc.). Additionally, point out to the MoJos that our previous knowledge informs any new knowledge we receive, whether about what we think we see, a particular culture or an event that takes place in the world.

⁶ Adapted from: *Windows: Channels for Communication*, 2012, <http://www.win-peace.org/>.



Activity 1.d: Photojournalism: The Power of Pictures	
TIME 60 minutes	MATERIALS <ul style="list-style-type: none"> • “The Power of Pictures” Worksheet • Google Drive: “Introduction to Photojournalism”⁷ https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRUDR1N0ljdDJXaTg/edit?usp=sharing
OVERVIEW In this activity, MoJos will consider how single images tell impactful stories. MoJos will learn the aspects of photos that lend themselves to successful photojournalism.	
INSTRUCTIONS <ol style="list-style-type: none"> 1. Analyze Photos: Distribute “The Power of Pictures” worksheet. Instruct MoJos to complete Part 1 only, recording one adjective that best captures their feelings when viewing each photo. (For example: happy, sad, hopeful). 2. Photo Reflection: As a group, lead MoJos in a discussion for each photo: <ul style="list-style-type: none"> ○ What adjective did you record? What emotions do you feel when viewing this image? ○ What parts of the image attracted your attention? (Example: people, background, colors) ○ What do you think was occurring when this image was taken? ○ Is there anything that you did not like about this image? ○ What impact do you think this image had on everyday civilians viewing it in print, online or in television media? <p>Conclude by generating a group list answering: What aspects of a photo make it impactful on a viewer?</p> 3. View: “Introduction to Photojournalism” Presentation (available on Google Drive). <ul style="list-style-type: none"> ○ <u>Highlight</u> the following points with MoJos (with personal examples, as applicable): <ul style="list-style-type: none"> ○ Successful photojournalism images tell a story. ○ Successful photojournalism images focus on the faces of individuals. ○ Images should not be edited; but rather it is the duty of the photographer to capture a story as it appears. ○ <u>Define</u> and provide examples of how the photojournalism concepts below are used within each of the four images of “The Power of Pictures” worksheet, Part 1: <ul style="list-style-type: none"> ○ Point of view ○ Contrast ○ Framing ○ Lighting ○ Distance 4. Practice with Cutlines: Continue to worksheet, Part 2. Review the purpose of cutlines, including the type of information that cutlines should provide (identification, explanation, description). In groups of 3-4, have MoJos complete the activity. 5. Closing Discussion: Ask MoJos: <ul style="list-style-type: none"> ○ Do you think this medium will be comfortable to work within? ○ What difficulties or challenges do you anticipate? ○ Identify one thing you will keep in mind as you begin to take photos. 	

⁷ “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/Letteris Pitarakis

Adjective: _____



Image 2: Reuters/Ibraheem Abu Mustafa

Adjective: _____

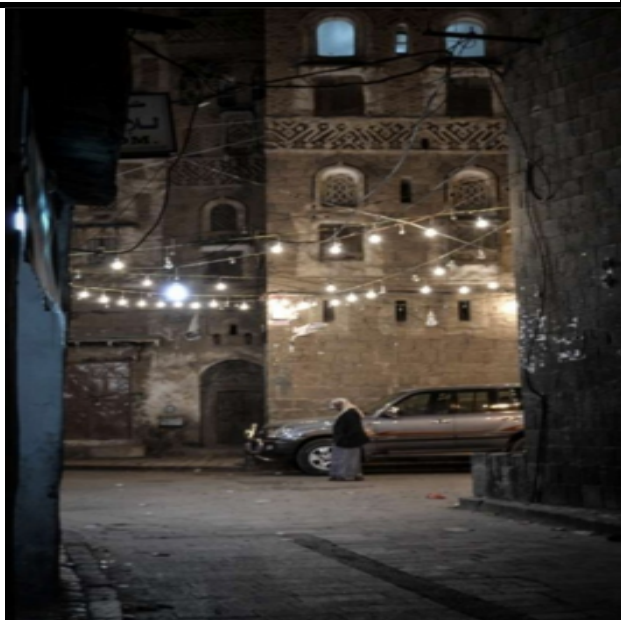


Image 3: Kit Weaver

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:

- What is this picture about?
- What is the relationship between this picture and the story that accompanies it?
- Who are the people in this picture?
- 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:

- **UNDERLINE** the text that explains what the picture is about?
- **CIRCLE** references to the people shown in this picture?
- Place a **SQUARE** around information describing where the events of this picture took place.
- What is the relationship between this picture and the story that accompanies it?

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>

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/>

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



Activity 1.e: Identifying Media Bias	
TIME 40 minutes	MATERIALS • News Articles (next page)
OVERVIEW MoJos will read excerpts from two news articles on the same topic. Through paying attention to media source, image selection and language used, MoJos will identify how different media sources convey information on the same topic.	
INSTRUCTIONS <ol style="list-style-type: none"> Warm-up: Ask MoJos to brainstorm the resources they use to gather information about their school, community and the world around them. Different resources can include: <ul style="list-style-type: none"> ○ Print media (i.e. newspapers or magazines) ○ Digital media (i.e. audio or video clips). ○ Social networking ○ Conversation with family, friends or peers Challenge students. Ask: <ul style="list-style-type: none"> ○ How do you know that the information you receive is valid? Does all media portray the “truth” about a situation? ○ What is the purpose of media? Does audience affect the type (both format and content) of media consumed by individuals? ○ How can you ensure you are receiving well-informed perspectives from media? Analyze News Sources: Distribute the articles on the current conflict in Syria. Have students read each article, paying attention to the following elements: <ul style="list-style-type: none"> ○ Article Source ○ Language used in headline to describe the topic ○ Language used in body text to describe the topic ○ Images associated with each article ○ Language or information not included within the headline and/or body text Discussion: Lead the group in a discussion of their experiences reading two articles from two different news sources on the same topic. Have youth share how these different news sources portrayed a single event and associated individuals differently. Ask: <ul style="list-style-type: none"> ○ What are your impressions from what you just read / saw in the pictures? ○ What message is each article attempting to deliver? Do the messages differ by article? ○ How do you know? What is your evidence (i.e what specific words or image features)? ○ What is each article’s news source? How does news source relate to article content? ○ How do you think these news articles affect society’s perspectives on this topic? Local Issues in the News: Using the internet, have MoJos identify two articles from two different media resources on the same topic. Lead MoJos in a news source analysis similar to that conducted with the Syrian news articles. Discuss the similarities and differences between the articles collected by the MoJos, specifically: <ul style="list-style-type: none"> ○ How do certain elements influence the interpretation of an event? ○ How do media influence society and ways of understanding? ○ In what ways can media influence on society be both positive and negative? ○ Do specific news sources generally promote specific perspectives? Reflect on your own media consumption: What have you learned from this exercise that might change or reinforce your own media consumption habits? 	

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

TIME:

60 minutes plus overnight

MATERIALS:

- Personal camera/phone

OVERVIEW:

MoJos begin thinking about the issues in their community they want to address through making media in the V4C program. MoJos will use their personal cameras/phones to practice their photojournalism skills, taking at least two pictures and developing cutlines. MoJos 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.

INSTRUCTIONS

1. **Brainstorm – Word Web:** Place the phrase “**Issues in Our Community**” in the center of a board or flipchart. Prompt students for associated words through asking the following questions:
 - What issues in your community concern you?
 - Why are these important to you?
 - How does your community view these topics?
 - Does the media discuss these topics? If so, how are these topics portrayed in different media sources?
2. **Choose an Issue:** As a group, review the web of words surrounding the phrase. Assist MoJos in identifying a single issue that they would like to explore further in their own community, and share with their peers in Workshop 2 and on the online community.

If sensitive or controversial topics arise, use the **Activity Support** exercise as needed to assist MoJos in better expressing themselves, understanding, and exploring this topic.
3. **Theory Into Practice – Photojournalism in Our Communities:** Review the elements of good photojournalism (Activity 1.d) and media bias (Activity 1.e). Individually or in small groups, have each MoJo responsible to collect 2 photos on their “Issues in our Community” prior to the next workshop. For each photo, MoJos must include a descriptive cutline. Remind MoJos to maintain a balanced perspective when collecting images and generating cutlines. Single images, and the cutlines they accompany, have the power to tell impactful stories. It is the MoJos responsibility to tell a story that is truthful to an event,
4. **MOJO CONNECTION:** Prior to Workshop 2, Have MoJos:
 - Post one of their pictures and its accompanying cutline to the online community.
 - View the photo and cutline of a MoJo who is not in their own group, and offer one thing that they like about the image and one thing that they think could be improved.

Workshop 2 will begin by sharing images and cutlines collected by MoJos for feedback from peers on both image and cutline content.

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

Activity 2.a: Day 1 Recap – Photo and Cutline Share

TIME

20 minutes

MATERIALS

- MoJos' photos and cutlines

OVERVIEW

MoJos will individually present their photos and cutlines for feedback from their group.

INSTRUCTIONS

1. **Photo Share:** Each MoJo will present the photos and cutlines collected since the previous workshop and offer comments and feedback to one another. For each presentation, MoJos should offer:
 - One thing I like about your photo is...
 - One suggestion that I have to improve your photo is...
 - The cutline for your photo...

After individual presentations, additional questions to ask to the group may include:

 - What elements of each photo were compelling? How do these elements relate to the essential photojournalism concepts (i.e. focus on faces, tell a story)?
 - How well did the cutlines for each photo achieve their objectives? Which cutlines were strongest? Why?
2. **Reflection:** What is one thing you learned from presenting and analyzing your photos and cutlines with your peers? What is one thing you will do differently during your next media collection to improve the quality of your photos and cutlines?

Transition Text: Before moving to the next exercise, tell MoJos:

Now that we've practiced and have a heightened awareness of multiple perspectives and the impact of images, we will explore the roles and responsibilities of citizen journalists in promoting positive social change. We will discuss the ways in which we can be leaders in our communities through our V4C media creations.



Activity 2.b: Leadership Case Studies	
TIME 40 minutes	MATERIALS <ul style="list-style-type: none"> • “Case Study” Worksheet • “Leadership Types” Worksheet
OVERVIEW In this activity, MoJos will reflect upon influential individuals who have engaged their communities towards positive social change, and consider how the actions of these individuals can influence MoJos’ positive contributions in their own society.	
INSTRUCTIONS <ol style="list-style-type: none"> 1. Set-up: Distribute “Case Study” worksheet and divide MoJos into groups by topic: <ul style="list-style-type: none"> ○ <u>Amani El Tunsii: Girls Only Radio</u> ○ <u>Activism and the Arab Spring: Yemen.</u> ○ Alternatively, MoJos may also choose to research an influential leader of their choice. 2. Analyze Case Studies: Have MoJos read their designated case study and record responses to the worksheet questions. Discuss responses as a group; particularly: <ul style="list-style-type: none"> ○ What leadership qualities did the individuals of each case study exhibit? ○ What was the role of media (traditional and/or social) in spreading awareness and information on this topic to wider audiences? ○ 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? 3. Recognizing Different Leadership Types: Distribute the “Leadership Types” worksheet. Have students review the different types of leaders, add a sixth leadership type, and identify where both they and the individual of their case study fit within the spectrum of leadership types. <u>Stress that all leadership types work together to promote positive change.</u> 4. Discussion: <ul style="list-style-type: none"> ○ What characteristics, qualities and leadership types were similar or different among MoJos? ○ Does being a leader refer to a single person or a group working together? ○ Must all leaders possess each of the characteristics you identified to promote positive action, or do different character traits still yield influential leaders? 5. MOJO CONNECTION: Have MoJos post the leadership type they most strongly associate with to the online community and comment on the leadership types of their peers. 	

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 Tunsy: Girls Only Radio

In 2008, 25-year-old Amani El Tunsy 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 2013.⁸ 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.”⁹ This belief drives her desire to strengthen and educate the female community in Egypt.¹⁰ 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

- 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?
- Interview peers, family and local community members to assist in identifying relevant issues, important qualities, and influential individuals.

Activism and the Arab Spring: Yemen¹¹

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.¹² 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.

⁸ “Girls Only Radio Station,” *World Summit Youth Award*, 2013, <http://www.youthaward.org/winners/girls-only-radio-station>

⁹ “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

¹⁰ For additional information on Amani El Tunsy, see: “Amani El Tunsy,” *Ashoka Innovators for the Public*, 2013, <https://www.ashoka.org/fellow/amani-el-tunsi>

¹¹ Adapted from: Profile: Tawakul Karman, 2011, *Al Jazeera*,

<http://www.aljazeera.com/news/middleeast/2011/10/201110711019647156.html>

¹² 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](http://www.crisisgroup.org/~media/Files/Middle%20East%20North%20Africa/Iran%20Gulf/Yemen/125-yemen-enduring-conflicts-threatened-transition.pdf)

Name of Case Study:
<u>Summary of situation</u> Leader(s): Leadership Qualities:
<u>Role of Media</u> 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” Worksheet¹³

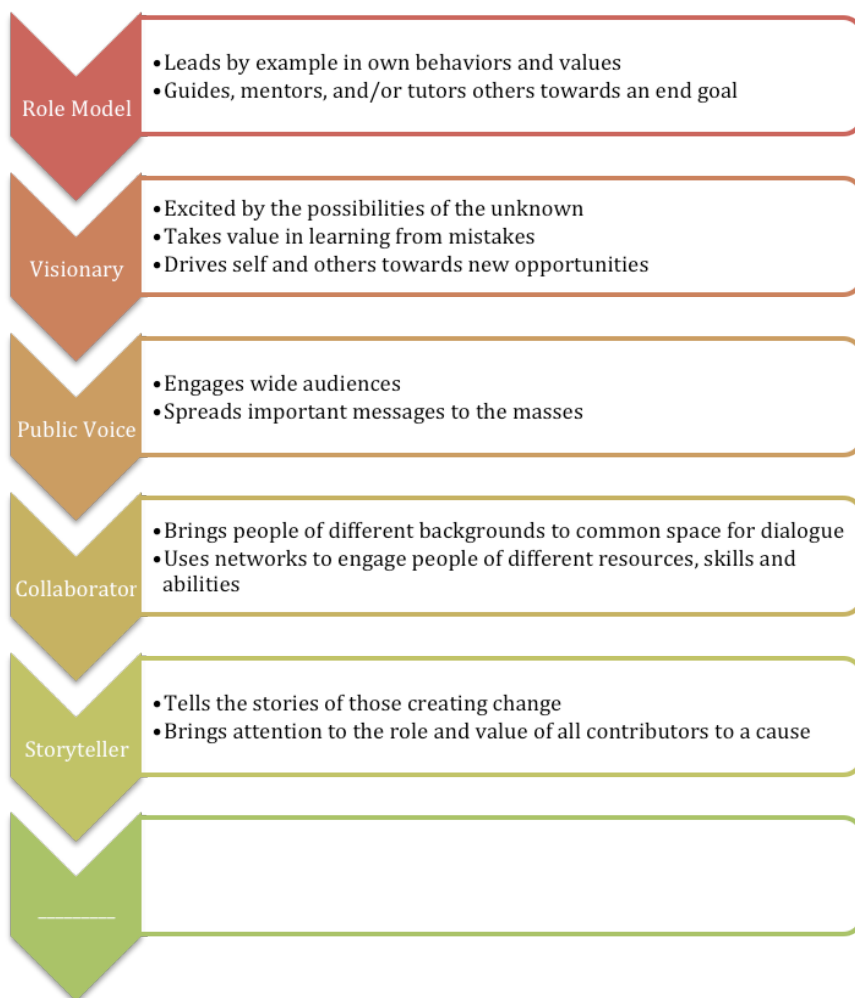
“What it means to be a leader is not in a single form. We need to embrace and encourage and support different approaches to leadership. [Solving] the complex challenges that exist in the world today is about convergence of those approaches to leadership.”

– 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



WHAT'S NEXT? Before moving to the next exercise, tell MoJos:

One leadership type we discussed in this activity was “storyteller.” To engage your audience, you and your peers will need to be able to tell a compelling story. For the remainder of this workshop we will discuss elements of good storytelling, and the type of research and analysis that will support your V4C story.

¹³ “Different Types of Leaders” chart compiled from:

Jennifer Corriero. “Next Generation Youth Leadership,” *TedxTeen*, 27 March 2010, <http://www.youtube.com/watch?v=hl6Czn7GeSw>
 “Five Practices,” *The Student Leadership Challenge*, 2011, <http://www.studentleadershipchallenge.com/About/Five-practices.aspx>



Activity 2.c: Making Media – Storytelling

TIME 60 minutes	MATERIALS <ul style="list-style-type: none"> • Five paper slips, each containing an opening line to a story • Five paper slips, each containing a closing line to a story
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OVERVIEW

MoJos will learn how to tell a story, including what elements make up a powerful and influential story. MoJos will reflect critically on the issues in their own society or country that they would like to influence through positive change and begin to develop a narrative story around this issue. The focus in this activity should be on empowering and guiding the MoJos to come up with their own topics, research them, and develop stories for their videos.

INSTRUCTIONS

1. **Three Minute Stories:** Divide MoJos into groups of four. Provide each group with one “Beginning” and one “Ending” line (see list below). Allow ten minutes for each group to create a story – no longer than 3 minutes long – using the “Beginning” and “Ending” lines. After fifteen minutes, have one representative from each group share the story.

Sample opening lines for a story.¹⁴

(Write one on each piece of paper)

The water looked deep and inviting.

The scent was overpowering.

I knew what I'd done as soon as the door closed.

Everyone in the office turned and stared.

The birds swoop low.

Sample closing lines for a story.

(Write one on each piece of paper)

The window closed.

The car drove into the distance.

The weight will always remain.

The white dove streaked the sky.

Deep below, the rumbling was just beginning.

2. **What's In a Story?:** Following each “Three Minute Story,” lead MoJos in a discussion:
 - What did you like about this story? What didn't you like?
 - How did you feel after hearing this story? What emotions did you feel?
 - What was the most engaging part of the story?
 - Did any part of the story surprise you?
 - How might you recommend this story be strengthened?

Record MoJos' responses. Make note of the similarities and differences across stories.

3. **Storytelling Components – Essential Elements:** Review with MoJos; a good story has:
 - **Characters:** Who is the main character/s or interviewee/s in the story? This component is very important, because it is people that make the story not vice versa. Some videos might not include characters, in that case, the video would be purely objective. Still, there would be interviews with people to get their input or thoughts on issues.
 - **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:** Construct a plot with a beginning, middle, and end.
 - **Setting:** What is the time and place for the story?
 - **Conflict:** If there is no struggle in the story, it is not interesting – the characters or the interviewees should have a conflict that they have to overcome or they are dealing with.

Return to the MoJos' “Three Minute Stories” and ask them to identify if/where each of these elements was used.

¹⁴ *Short Story Ideas*, 2011, <http://shortstoryideas.herb.me.uk/firstlines.htm>



4. **Storytelling Components – Creating a Feel:** Having powerful content along with a powerful story would mean nothing if a media piece doesn't have a feel to it. The way to do that is to encourage the MoJos to think of the following:
 - **Mood:** Is the story joyful? Depressing? Optimistic? Pessimistic? Hopeful? Hopeless? Establishing a general mood for the video will make the story and the characters more interesting to watch.
 - **Music:** It is vital to think of the melody of the video. After the MoJos select the mood for the media piece, the type of music they can play in the background can help push their stories further.

5. **Deciding upon a story to tell:** Now that MoJos know the basic elements of storytelling they must decide what story they would like to tell. Everyone has something that bothers them about their own society or country that they would like to change; and making sure that the MoJos are motivated and empowered to voice their opinions on such topics is essential.

Have MoJos revisit their “Issues in Our Community” word web (Workshop 1; Activity 1.f) and photos to help answer the following question:

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

Create a list and group students by similar interest in order to develop 3 – 4 topics of interest for the MoJos' media pieces. These may be similar or different to the issues that the MoJos explored in the “Issues in Our Community” word web (Workshop 1; Activity 1.f).

6. **Research:** Now that the MoJos have selected their media piece topics, they must begin researching the topic. Guide MoJos by having each group answer the following questions:
 - What do we know about this particular issue?
 - What are some of the things we would like to know more about?
 - What are the best ways to acquire information about this particular issue?
 - Web (Google, Wikipedia, YouTube, social media)
 - Publications (Books, magazines, newspapers)
 - Experts to be interviewed
 - Public Opinion
 - Other



Activity 2.d: Conflict Tree¹⁵

TIME

30 minutes

MATERIALS

- Sample conflict tree

OVERVIEW

Now that MoJos have identified what they need to know more about on their media topic, and where to find this information, they will continue their research through a conflict analysis. MoJos will use a “conflict tree” to deepen understanding of the local, national, regional and global issues affecting their lives. MoJos should investigate their issue through multiple points of view, including any relevant tensions or sensitivities surrounding them.

INSTRUCTIONS

1. **Introduction:** What is a “Conflict Tree?”

- Introduce the “Conflict Tree” as an analytical tool. Explain that analytical tools help organize information so that we can understand the context by looking through different lenses. Use a pre-prepared conflict tree (next page) to explain the analytical parts. Specifically, guide MoJos through:
 - Roots of the tree = Causes
 - Trunk of the tree = Core Problem
 - Branches of the tree = Effects
- Use the “Additional Notes” (next page) to provide added context.

2. **Understanding V4C topics through Conflict Trees:** Have MoJos use the conflict tree analytical tool to explore the core problem, causes and effects of their V4C media topic. An element of the issue identified by MoJos should serve as the trunk, or core problem being addressed.

3. **Discussion:**

- How did using this tool enhance your understanding of the conflict?
- What difficulties did you face in drawing the conflict tree?
- How did you identify the core problem? The root causes?
- How does personal connection to an issue aid or hinder conflict analysis?
- Does using a tool like this help you see potential ways to address the conflict?
- Where would you begin addressing a conflict? At the roots, trunk, or branches?

If sensitive or controversial topics arise, use the **Activity Support** exercise as needed to assist youth in better expressing themselves, understanding, and exploring this topic.

4. **MOJO CONNECTION:** Have MoJos share their conflict trees on the online community and comment on the work posted by their V4C peers.

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?

¹⁵ 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>

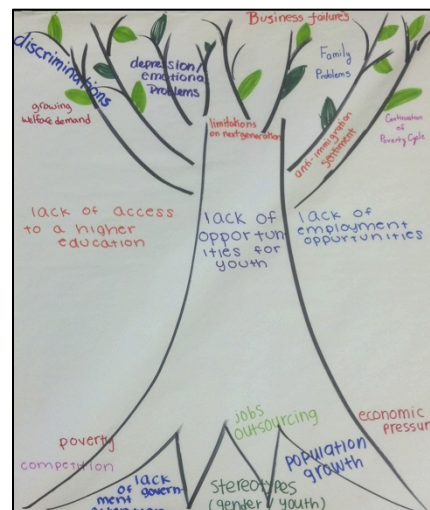
Additional Notes¹⁶: Conflict Trees and Their Various Components

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.

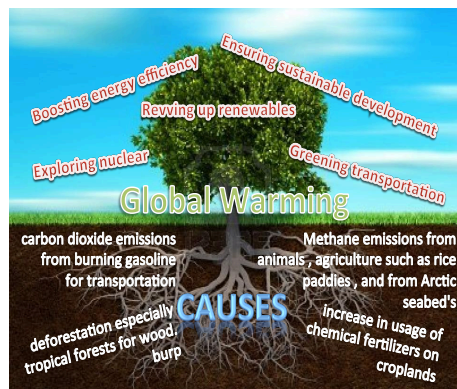
Roots:

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.

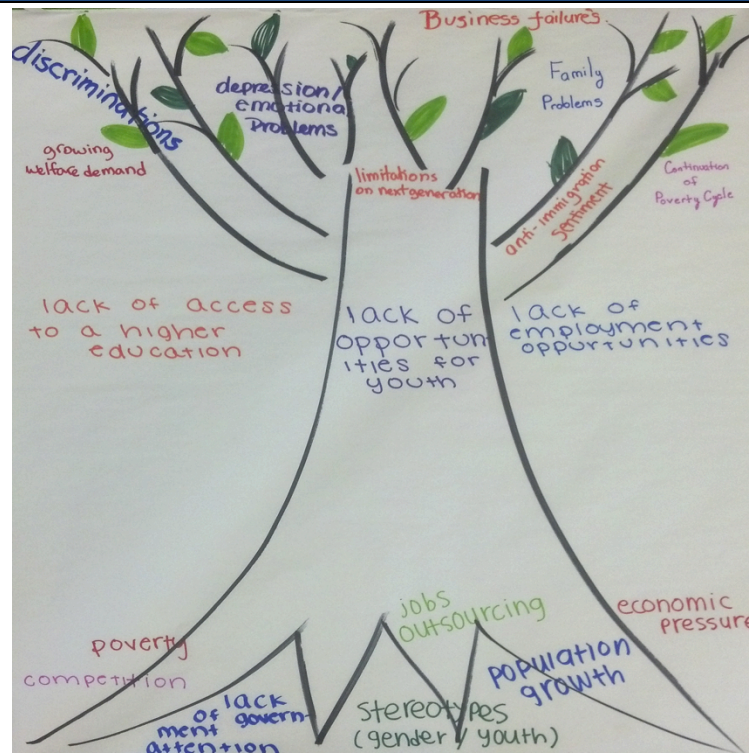
Beyond the Original Tree:

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.

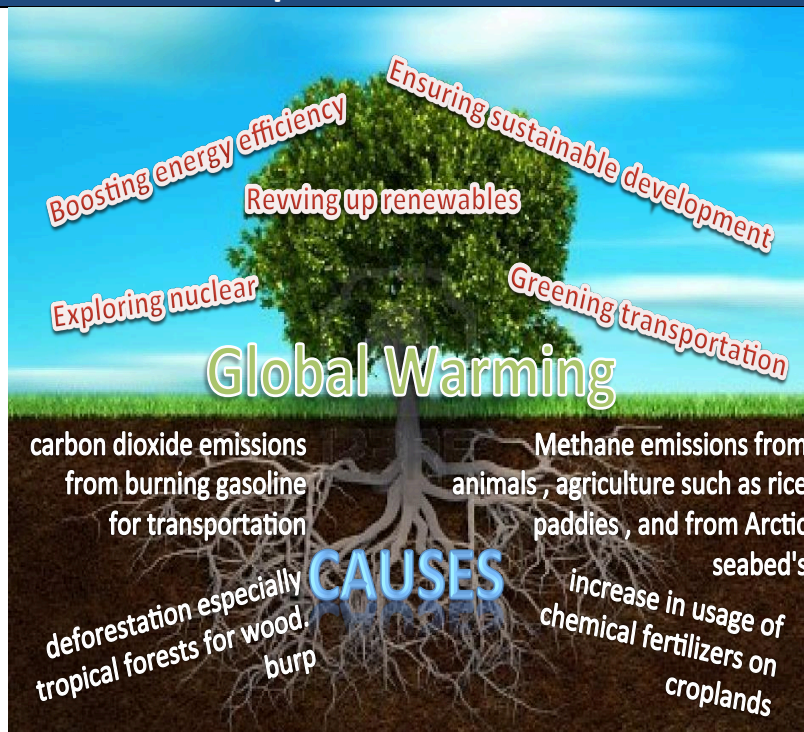
¹⁶ Adapted from: "Developing Capacities for Conflict Analysis and Early Response: A Training Manual," United Nations Public Administration Network, <http://unpan1.un.org/intradoc/groups/public/documents/un/unpan011117.pdf>



Sample Conflict Tree A¹⁷



Sample Conflict Tree B¹⁸



¹⁷ Student-developed conflict tree, Global Nomads Group: Global Citizens in Action, 2013

¹⁸ Student-developed conflict tree, Global Nomads Group: Youth Talk, 2013



Activity 2.e: Making Media – Developing Your Story ¹⁹	
TIME 30 minutes	MATERIALS <ul style="list-style-type: none"> • Flipchart paper • “V4C Media Story” Worksheet
OVERVIEW With research and their conflict analysis complete, MoJos are now able to begin developing the story of their V4C media piece. Although they will begin the storytelling process in this activity, research should continue throughout the story development phase and until shooting begins.	
INSTRUCTIONS <ol style="list-style-type: none"> 1. Conflict Tree Presentations: Have each group present the conflict trees created in Exercise 2.d. Following each presentation lead MoJos in a discussion on the following: <ul style="list-style-type: none"> ○ What’s already been said on this topic? ○ How is it being said? What type of media is reporting on this topic already? Traditional? Social? ○ Who’s listening? What audience is the current conversation on this topic reaching? <p style="background-color: #fde9d9; padding: 5px;">If sensitive or controversial topics arise, use the Activity Support exercise as needed to assist youth in better expressing themselves, understanding, and exploring this topic.</p> <ol style="list-style-type: none"> 2. Developing Your Story: In preparation for developing their own story, begin by asking MoJos the following questions: <ul style="list-style-type: none"> ○ What will you say? What are the specific objectives your media piece will advocate for? ○ Who will you tell? What is your target audience? ○ How will you tell them? What types of media will you use? ○ Will you aim to pitch to traditional media resources or will you spread your messages through social media? Will you use both types of media? 3. Answering Key Questions: Review the Essential Elements of Storytelling (Workshop 1; Activity 1.d). Using the conflict tree and all additional research conducted, have MoJos complete the “V4C Media Story” Worksheet. This worksheet will help the MoJos answer key questions about the most important elements of their V4C media story. <p>Instruct MoJos to continuously update this worksheet based upon additional research and feedback from peers during the interactive videoconference and through the online community.</p> 4. Do you need any help?: In completing their story narrative, MoJos may request further assistance in particular areas of content. As the mentor, identify the appropriate resource persons/TTM staff and ask them to attend the session to go-around and assist MoJos in an “on-call” capacity. One suggestion is to create a schedule for resource persons/TTM staff to attend these sessions throughout the video planning process. 	

¹⁹ Adapted from: “Video Action Plan Workbook,” *Witness*, <http://www.witness.org/sites/default/files/downloads/video-action-plan-final.pdf>



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	
TIME 30 minutes	MATERIALS <ul style="list-style-type: none"> How to Pitch a News Story, <i>Associated Press</i>, 2009, http://youtu.be/Vut4gPPzEac Google Drive: Elizabeth Kirwin, “How to Pitch a Story;” Tom Huang, “Six questions journalists should be able to answer before pitching a story;” <i>This American Life</i>
OVERVIEW Learning how to pitch story ideas properly is an important part of making and sharing media. As MoJos continue to work on the development of their story, they must begin to think about how they would pitch this story to an editor.	
INSTRUCTIONS <ol style="list-style-type: none"> Watch: How to Pitch a News Story, <i>Associated Press</i>, 2009, http://youtu.be/Vut4gPPzEac Read the following articles: Elizabeth Kirwin, “How to Pitch a Story,” https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRSTcwVWFTZHH4Z2s/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 Review: Story pitches can come in all formats. This <i>American Life</i> has a whole section devoted to pitches: https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRUFpCMDJZN3hhYTA/edit?usp=sharing Practice: Have MoJos practice pitching the media story they are developing to one another. Remind MoJos to consider the most important and attention-grabbing pieces of their story. <p>NOTE TO MENTORS: If there is not enough time to complete this exercise in Workshop 2, please begin Workshop 3 with this activity.</p>	

Activity 2.g: Interactive Videoconference #1	
TIME 60 minutes	MATERIALS <ul style="list-style-type: none"> Google Hangout
OVERVIEW In this first interactive videoconference MoJos will discuss some of the local, national, regional and global issues affecting their communities through sharing their conflict trees and media story ideas. They should seek feedback from their peers on their story ideas, including ways in which they can work across countries to further develop their 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 <ol style="list-style-type: none"> 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 will 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

Days 3, 4 and 5: Media Development, Editing and Sharing

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

TIME 20 minutes	MATERIALS • MoJos' "V4C Media Story" Worksheet
OVERVIEW Based on continued research and feedback from peers during IVC #1, MoJos should revisit their "V4C Media Story" worksheet, make updates, and present a final version of their story narrative to their peers.	
INSTRUCTIONS 3. V4C Media Story Share: Each MoJo will present an updated "V4C Media Story" worksheet based on feedback from peers during IVC #1 and additional research. For each presentation, MoJos should offer to one another: <ul style="list-style-type: none"> One thing I think you should change/add in your story is... The strongest part of your story is... One thing I would recommend to further strengthen your story is... After individual presentations, additional questions to ask to the group may include: <ul style="list-style-type: none"> What elements of each story were compelling? How do these elements relate to the storytelling components? 4. Reflection: What is one thing you learned from presenting and analyzing your story with your peers during the IVC? What is one new perspective on the topic you gained from this experience? Do you think this might be a topic you would like to explore further through a joint and collaborative media project with MoJos in your partner country?	
Transition Text: Before starting the next activity, tell MoJos: <i>Now that you have a clearer idea of the story you would like to tell through media, we will begin to learn the practical elements of creating media including: using a camera, developing a shotlist for a story, lighting, sound and interview tips. The next three workshop days will focus on learning and practicing these hands-on skills.</i>	

Activity 3.b: Making Media: Safety Plan – Introduction to Filming Safely and Securely and Using Informed Consent²⁰

TIME: 30 minutes	MATERIALS: • Refer to as needed: "Security and safety review process / Consent Process / On-camera consent questions," <i>Witness Training Curriculum</i> , 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-7-reference-safety_and_security_review_process-2011.pdf
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²⁰ 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



OVERVIEW:

Before moving forward with any media content collection, MoJos will learn about key elements in safety and security when filming, including risk assessment, informed consent, documenting media and editing ethically.

INSTRUCTIONS

1. Introduce the following steps for assessing safety and security for filming:

- **Risk Assessment** – Ask MoJos, “When collecting footage for a media piece, who is at risk?” Prompt MoJos to recognize that both the filmmaker (i.e. the MoJo) and the individuals involved in the filming (i.e. the interviewee, film participants) may be at risk if the media piece is of a sensitive nature and/or may offer conflicting views from mainstream media and/or beliefs. It is your responsibility to ensure that MoJos remain safe and out of danger at all times. Use your discretion of potential dangers that may be associated with collecting certain media footage and redirect focus of MoJos if intended footage is deemed harmful to collect. In lieu, discuss how to use media constructively and positively when addressing sensitive and/or political issues.
- **Consent Protocol** – Lead MoJos in discussion on different levels of consent (informed, written, on-camera) and establish a protocol that all MoJos will follow. At minimum this protocol must include informed and on-camera consent.
 - b. **Informed Consent** – Introduce guidelines for gaining informed consent (by conversation off-camera, before on-camera consent is given) including: Interviewee is voluntarily participating and is competent to make this decision for him/herself (consider underage and permission of guardians); Interviewee understands purpose of media collection and is aware of any associated risk; Interviewee understands he/she can request to have identity concealed; Interviewee can request permission that footage is not used for any future media piece beyond the proposed media piece
 - c. **On-Camera Consent** – Introduce question types for establishing on-camera consent. Identify a set of uniform questions for gaining on-camera consent. Potential questions include: Please state your name and date and explain in your own words what we are doing; Do you consent to your interview being included in this project; Do you know who will view this media; Are there any restrictions to using the information you provide; Are you aware you may stop filming at any time.
- **Documenting Media** – Keep records of all media footage in a safe and secure place. Activity 4.d – Documenting and Archiving File-Based video will discuss this in detail.
- **Edit Ethically** – Do not exaggerate or splice clips so as to tell a sensational, but untruthful story. Maintain integrity and honesty throughout the editing process.

2. Lead MoJos in a short reflection discussion emphasizing the following:

Filming Safely –

- What steps will you take to ensure that you and those you are filming remain safe throughout your media making?
- Are there any risks associated with the filming and dissemination of your video footage outside or within your country, either for you as filmmaker or the people featured in your video? What are they? How will this impact how you collect your footage/ the focus of your footage?²¹

Informed Consent –

- What are the questions you will ask to gain consent from interviewees? What challenges do you foresee in filming safely and gathering informed consent? How will you overcome these challenges?

²¹ Adapted from: “Video Action Plan Workbook, Part 1, Question 7” *Witness*, <http://www.witness.org/sites/default/files/downloads/video-action-plan-final.pdf>



Activity 3.c: Introduction to Camera (MoJo Kit)	
TIME: 45 minutes	MATERIALS: <ul style="list-style-type: none"> MoJo Kit and sample cameras for demonstration Reference Sheets (Available in Google Drive): Basic Audio Rules, Tools and Glossary,²² Essentials of a Camera Kit,²³ Film Terms Glossary²⁴
OVERVIEW: This session will introduce the basics of using a camera. MoJos will work in groups to gain hands on experience with how to use the Mojo Kit.	
INSTRUCTIONS <ol style="list-style-type: none"> Introduction to the Camera Kit: Pass out MoJo kit to participants and ask MoJos to form small groups around each kit. For an explanation on parts of the MoJo kit, see Appendix 2. Hands-on Introduction to the Camera Kit²⁵: Guide MoJos in: <ul style="list-style-type: none"> Handling the camera Basic camera functions Understanding the different inputs/ outputs Using accessories, including headphones, microphones, light kit, and tripod mount How to use directional and lavalier microphones in appropriate situations Switching between playback and camera modes How to view and delete clips Charging iPod with external charger and surge protector FiLMiC Pro App Tutorial: <ul style="list-style-type: none"> FiLMiC Pro Tutorial - Shooting Modes: https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing <ul style="list-style-type: none"> 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 an introduction in how to utilize the reticle based spot sampling modes. FiLMiC Pro Tutorial: Guides, Meters and Overlays: https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing <ul style="list-style-type: none"> FiLMiC Pro offers a host of friendly cinematographer tools such as a Thirds Guide, Audio Meter and various aspect ratio overlays. This tutorial shows you where to find them and how to incorporate them into your filming. 	
Activity 3.d: Video Making Workshop – Advanced Camera Workshop ²⁶	
TIME 45 minutes	MATERIALS <ul style="list-style-type: none"> One complete camera package for every three people White pieces of paper for white balance (enough for each group) Reference Sheet (Available in Google Drive): Advanced Camera Functions²⁷

²² “Basic Audio Rules, Tools and Glossary” *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing>

²³ “Essentials of a Camera Kit,” *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing>

²⁴ “Film Terms Glossary for Production,” *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing>

²⁵ Adapted from: “Introduction to the Camera,” *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRdEY5MENxVGtCMm8/edit?usp=sharing>

²⁶ “Video making Workshop,” *Witness*, 2011, <http://www.slideshare.net/witnessorg/witness-curriculum-3powerpointvideomaking-workshop2011>



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.

INSTRUCTIONS

1. **Presentation:** “Video Making Workshop.” *Witness*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFJRQmYtU2pKTXU1ck0/edit?usp=sharing>

Stop at Slide 5 – Composition Exercise – Action Sequence

After viewing video link, lead MoJos in a discussion: *What did you notice about the different images the camera was capturing? What features were being emphasized in each camera shot? Did you notice any patterns or similarities in each of the sequences?*

Draft a list of group observations on the different shots depicted in each sample.

View Slides 7 – 11, discussing each shot type.

Continue presentation, placing emphasis on the following concepts: The rule of thirds (Slides 12 – 13), Viewpoint (Slides 14 – 16), Interview (Slides 17 – 23)

Role Play: Referencing slides 24 – 28 as needed, use the role-playing exercise to demonstrate the application of skills previously learned when setting up and facilitating an interview. (*As mentor, screen footage throughout the exercise for viewing and critique during a reflection period.*)

Each group of 3 MoJos will take on one of the following roles: Cameraperson records the interview; Interviewer conducts the interview; Interviewee responds to the questions. Assist each group in setting up the interview, emphasizing how to achieve proper eye line and talking space.

Interview Practice: Using a lavalier microphone and a tripod take turns recording a short interview using both Medium shots and Close-Up shots. Potential interview questions are:

- Tell me about yourself and your interests.
- Why did you decide to attend this Voices4Change Training?
- How will video help you in your work?

Action Shot Practice: Using the directional microphone and a tripod take turns recording your interviewee performing a simple action. Record the action using three shots: Long Shot, Medium Shot, Close Up.

2. **Reflection:** View screened footage from interview and action shot exercise. Offer feedback, critique and reflection on one another’s work.

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>



Activity 3.e: Cutaways, B-roll, Sequence, Variety Shooting and the Five-Shot Rule	
TIME 40 Minutes	MATERIALS <ul style="list-style-type: none"> PowerPoint “Sequence and Variety Shooting” Mu Lin, “Sequence and Variety Shooting in Storytelling,” https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRRIZnQTdOZI9xZFK/edit?usp=sharing B-roll Tip Sheet: https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRUnVaTi00eEpDTnc/edit?usp=sharing
OVERVIEW In this activity, MoJos will learn of the importance of B-roll to compliment recorded interviews. MoJos will also learn how to shoot in sequence, how sequence/variety shooting works in video storytelling, and the five-shot rule.	
INSTRUCTIONS Follow the PowerPoint presentation covering the lessons derived from the articles and videos listed below. Engage MoJos in a conversation on each concept and demonstrate concepts (either in person or through your own visual examples):	
<ol style="list-style-type: none"> Sequence and Variety Shooting <ul style="list-style-type: none"> “Watch: Fundamentals of Shooting Visual Sequences,” <i>IJNet</i>, 2012, http://ijnet.org/video/fundamentals-shooting-visual-sequences Read: Mu Lin, “Sequence and Variety Shooting in Storytelling,” https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRRIZnQTdOZI9xZFK/edit?usp=sharing Read and Watch: Mindy McAdams, “Five Shots, Ten Seconds,” 2008, http://www.jou.ufl.edu/faculty/mmcadams/video/five_shot.html Watch: The 5 Deadly Sins of Amateur Video, <i>Videomaker</i>, http://youtu.be/etVxvl6mcJ8 Review B-Roll and Cutaways <ul style="list-style-type: none"> “B-roll Tip Sheet,” <i>Witness Training Curriculum</i>, 2011, https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRUnVaTi00eEpDTnc/edit?usp=sharing Hands-On Practice of a 5 Shot Sequence Have each participant take five video clips, one of each of the following: <ul style="list-style-type: none"> A Close Up on the hands of a subject – showing WHAT is happening. A Close Up on the face – WHO is doing it A wide shot – WHERE its happening An over the shoulder shot (OTS) – linking together the previous three concepts An unusual, or side/low shot – providing story-specific context. <p>Share, critique and offer feedback on each participant’s collection of images.</p> 	



Activity 3.f: Creating a Shotlist

TIME:

60 minutes

MATERIALS

- Shotlist Outline (below)

OVERVIEW

MoJos will learn how to create a shot list for a media piece. MoJos will create a shotlist for the story they are developing for their V4C media piece.

INSTRUCTIONS

1. **From Story to Shots:** Using their “V4C Media Story” worksheet, have MoJos create a narrative and read their story aloud to one another and identify and isolate each element of the story. Tell MoJos that each element of the story will become a shot. This is known as a shotlist.
2. **Creating a Shotlist:** Using the template on the next page, have MoJos record each element of their story as shots on the shotlist template. Remind MoJos that they should think of multiple shots for each story element, and that they should collect more than five shots for a five-shot story. For each shot, have MoJos record whether this is a Medium Shot, Close Up, or Wide Shot in the “shot description” section.
3. **MOJO CONNECTION:** Have MoJos post shot lists to the online community for feedback from peers and view the shot lists generated by other MoJos, offering feedback and suggestions for improvement.

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 Video Exercise

TIME

Overnight

MATERIALS

- MoJo Kit
- V4C Media Story Shotlist

OVERVIEW:

Using the shotlist created from activity 3.f, MoJos should spend rest of the day practicing their newly acquired videography skills to capture shots for their media story.

The rough cuts 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	
TIME 30 minutes	MATERIALS
INSTRUCTIONS <ol style="list-style-type: none"> Shotlist Share / Critique: Each group presents their video shots (Activity 3.e of previous workshop day). As a group, discuss the different shot types used, and offer feedback and recommendations. How well did each set of shots convey the MoJos' intended story elements? Reflection: Have MoJos reflect on the pictures they took after the first youth workshop. If possible, have youth view these again. Lead all in a discussion on the changes they see in their work between their work following workshop 1 and their media skills now. <ul style="list-style-type: none"> What have you learned about taking pictures and creating media? How have you seen an evolution in your work? 	

Activity 4.b: Lighting and Sound Scenario Workshop ²⁸	
TIME 75 minutes	MATERIALS <ul style="list-style-type: none"> One complete MoJo Kit Projector and Speakers Reference Sheets (See Google Drive): Lighting Tips and Scenarios,²⁹ Basic Audio Rules, Tools and Glossary,³⁰ Sound Scenarios, Practice Tips and Portable Recording Kits³¹
OVERVIEW <p>This session will provide a review in lighting and sound for video, including hands-on experience addressing and overcoming challenging lighting and sound scenarios.</p>	
INSTRUCTIONS <ol style="list-style-type: none"> Provide a range of difficult lighting or sound scenarios either with personal examples (video, picture) or through re-enactment with you. Brainstorm with MoJos, and offer as needed, tips on how to overcome different situations. Guide MoJos through the following reference sheets for additional practice: <i>Lighting Tips and Scenarios</i>, <i>Basic Audio Rules, Tools and Glossary</i> and <i>Sound Scenarios, Tips and Portable Recording Kits</i> Showcase the camera features for adapting to challenges including use of: white balance, audio levels, and exposure. Also demonstrate use how to use the light kit. Practice: Direct MoJos to several lighting and sound locations to practice the new filming techniques. Location should include: <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 45%;"> <i>Mixed shade/light (under a tree)</i> <i>Direct sunlight</i> <i>Mixed indoor/outdoor lighting</i> </div> <div style="width: 45%;"> <i>In front of windows</i> <i>Wind and traffic noise</i> </div> </div> 	

²⁸ Adapted from: "Lighting and Sound Scenarios Workshop," *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRMk5kNHprTW1Rd2s/edit?usp=sharing>

²⁹ "Lighting Tips and Scenarios," *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjROXctZDViUE10WVU/edit?usp=sharing>

³⁰ "Basic Audio Rules, Tools and Glossary" *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjROXctZDViUE10WVU/edit?usp=sharing>

³¹ "Sound Scenarios, Practice Tips, and Portable Recording Kits, *Witness Training Curriculum*, 2011, <https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjROXctZDViUE10WVU/edit?usp=sharing>



Activity 4.c: Interview Workshop – Part 1	
TIME 45 minutes	MATERIALS • Interviewee Profiles (recorded on concealed slips of paper)
OVERVIEW In this exercise MoJos will review guidelines for conducting interviews, including obtaining informed consent. They will be introduced to different interview types and gain practice conducting interviews.	
INSTRUCTIONS <ol style="list-style-type: none"> What's in a question?: What makes a good question? Have MoJos develop a list of items they think make a good question. Record answers. <i>Question types include those that require: fact-based responses, opinion-based responses, are leading or may contain false assumptions, require definitions, require responses from experts, require yes/no answers, may yield no answer.</i> What types of questions should you be asking of your interviewees? View and Read: "Interview Workshop," <i>Witness</i>, 2011, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRVVg3XzgwN01SREk/edit?usp=sharing "Interview Tips," <i>Witness Training Curriculum</i>, 2011, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRVVg3XzgwN01SREk/edit?usp=sharing Types of Interviews: "Fundamentals of Shooting Vox Pop Interviews," <i>IJNet</i>, 2012, http://www.youtube.com/watch?feature=player_embedded&v=AS6pbwy1Xdw Vox pop, or "man on the street" interviews, ask one question to many people to gauge public opinion on a topic. The idea is to conduct many interviews in a short time. "Techniques and Tips on How to Shoot a Formal Interview," <i>IJNet</i>, 2012, http://www.youtube.com/watch?feature=player_embedded&v=dEWpPBBHrRM How to position the camera, choose a background and capture audio. Interview Role Play: MoJos will practice conducting interviews by role-playing in 3-person teams (See Slides 14 – 15 of "Interview Workshop" for reference as needed). 3-person teams will comprise of an interviewer, and interviewee, and a cameraperson. <i>(For additional support, distribute "Interview Worksheet Exercise," Witness Training Curriculum, 2011, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRVVg3XzgwN01SREk/edit?usp=sharing)</i> Elicit from MoJos the general topic(s) they would like the mock interview to cover. This can be anything from interviewing classmates about their school day to an influential community member about a grievance in the community. Interviewees will select one of four sample profiles from the list below. The interviewee should keep their profile private, and role-play the designated personality with the best accuracy possible. Following each role-play debrief on how the interviewer and cameraperson navigated the interviewee's profile. Draft a list of interview best practices. 	



Interviewee Profiles (Each should be recorded and concealed on a separate sheet of paper for view by the interviewee only).

Profile A: You consent to the interview, however you exhibit shyness to the questions being asked of you. You either provide brief and vague responses, or no response at all. Sit in silence periodically. Divert your attention away from the camera at least twice throughout the interview.

Profile B: You consent to the interview and express interest in the conversation. Your responses are extremely verbose and you consistently only partially answer a question before veering on an unrelated tangent. Continuously move in your chair and use excessive hand gestures.

Profile C: You consent to the interview and exhibit all qualities of a cooperative interviewee. That is, you answer questions directly and with appropriate hand gestures, attention to camera. However, to seemingly obvious questions provide intentionally false information. Do not waver from false answers even if prompted to do so.

Profile D: You do not consent to the interview, but instead exhibit extreme aggression and hostility towards interviewer and cameraperson. Question the intentions of the interviewer and his/her staff. Why are they asking the questions they are? Who are they disseminating this information to? You find the inquiry highly inappropriate and insensitive.

Activity 4.c: Interview Workshop – Part 2

TIME

45 minutes

MATERIALS

- MoJos’ “V4C Media Story” Worksheet

OVERVIEW

On the second day of the youth workshop, MoJos identified a relevant issue in their community and began developing their story for producing media on this topic. In this activity, MoJos will draft a set of interview questions and shotlist for their story.

INSTRUCTIONS

1. **Recap and Debrief:** Lead MoJos in recap discussion of their story, sharing any relevant updates or changes to their story.

See **Activity Support** and consider leading this debrief using the “Circles” or “Fishbowl” Exercise.

2. **Distribute:** “Character Portrait Shot List,” *Witness Training Curriculum*, 2011,

<https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRVVg3XzgwN01SREk/edit?usp=sharing>

Lead MoJos in completion of the Character Portrait Shot List, offering feedback on interview questions and scene selection as needed.

If MoJos prefer, also provide the Shotlist Outline (Workshop 3; Activity 3.f) for visual elaboration of the intended shotlist.

3. **Review:** Have MoJos exchange their character portrait shot list with a peer group for feedback and critique.
4. **Practice:** If time allows, conduct mock interviews as a group. Offer feedback as needed.



Activity 4.d: Document and Archiving File-Based Video	
TIME 45 Minutes	MATERIALS <ul style="list-style-type: none"> “Documenting and Archiving File-Based Video,” <i>Witness</i>, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRckVTTGVPMUZwQ1k/edit?usp=sharing
OVERVIEW In this session MoJos will learn both why and how to document and archive their work.	
INSTRUCTIONS <ol style="list-style-type: none"> Start Presentation: “Documenting and Archiving File-Based Video,” <i>Witness</i>, https://docs.google.com/a/gng.org/folder/d/0B-QqGCG3JFjRckVTTGVPMUZwQ1k/edit (For additional support on terms, see: “Documenting File-based, Cataloguing and Reuse, Export and Derivatives,” <i>Witness Training Curriculum</i>, 2011, https://docs.google.com/a/international-media.net/file/d/0B-QqGCG3JFjRT1dla2NOUmJVUXc/edit?usp=sharing) Documentation and Archiving: What and Why?: Review slides 4 – 9 explaining both what documenting and archiving are in video, and why this is important when creating media. Documentation: How?: Review slides 10 – 14 and share how to document video on camera. Continue presentation from slide 14 – 35, reinforcing how to organize media, document summary and document log. Finish presentation, checking for understanding of both why documenting and archiving is important, and how to carry out this process, throughout. <p>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):</p> <ul style="list-style-type: none"> Documentation, Cataloging and Reuse, Export Derivatives – Facilitator, <i>Witness Training Curriculum</i>, 2011 Documentation, Cataloging and Reuse, Export Derivatives – Participant, <i>Witness Training Curriculum</i>, 2011 Reference And Worksheet Documents, <i>Witness Training Curriculum</i>, 2011 Archive Documentation Glossary – Reference, <i>Witness Training Curriculum</i>, 2011 Documentation Checklist – Reference, <i>Witness Training Curriculum</i>, 2011 Sample Inventory and Logging Forms – Reference, <i>Witness Training Curriculum</i>, 2011 	
Activity 4.e: Practice Filming – Creating Your Rough Cut	
TIME Overnight	MATERIALS <ul style="list-style-type: none"> MoJo Kit
OVERVIEW Assign MoJos to practice filming by conducting at least two interviews and collecting B-roll for the Character Portrait Shot List (Activity 4.c – Part 2). MoJos’ media will be shared at the start of 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	
TIME 30 minutes	MATERIALS <ul style="list-style-type: none"> Analyzing Rough Cut, <i>Witness</i>, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRb0hPeVpmTmZrSG8/edit?usp=sharing
OBJECTIVE In this activity MoJos will learn how to analyze a rough cut of media, using their own media content as a sample by which to begin this conversation.	
INSTRUCTIONS <ol style="list-style-type: none"> View: “Analyzing Rough Cut,” <i>Witness</i>, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRb0hPeVpmTmZrSG8/edit?usp=sharing While viewing, emphasize the following: <ul style="list-style-type: none"> What a rough cut is and is not To screen rough cuts to different audiences, including target audiences and allies How to arrange a screening so as to prompt constructive feedback Media Share / Critique: Each group presents their rough cut footage collected from their Character Portrait Shot list (Activity 4.e), including the complete interviews of at least two individuals and associated shots to compliment the interview. Reflection: Have MoJos reflect on the interview and film collection experience. <ul style="list-style-type: none"> What was challenging? Where did you feel you needed additional practice? What were you able to accomplish with relative ease? <p>For additional information on Analyzing a Rough Cut, see the following documents:</p> <p>“Analyzing a Rough Cut – Facilitator,” <i>Witness Curriculum</i>, 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-facilitator-analyzing_a_rough-cut-2011.pdf</p> <p>“Analyzing a Rough Cut – Reference,” <i>Witness Curriculum</i>, 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-reference-analyzing_a_rough-cut-2011.pdf</p> <p>“Sample Screening Background for Analyzing a Rough Cut,” <i>Witness Curriculum</i>, 2011, http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-reference-sample_screening_background_for_rough-cut-2011.pdf</p>	
Activity 5.b: The Post Production Process – Editing Workshop/WeVideo Tutorial	
TIME: 45 minutes	MATERIALS: <ul style="list-style-type: none"> Laptop Projector WeVideo Tutorial: www.wevideo.com/tutorial
OVERVIEW: Each MoJo will be assigned a WeVideo account, to be used for video editing. In this activity MoJos will learn the basics of non-linear video editing using WeVideo software.	
INSTRUCTIONS <ol style="list-style-type: none"> Set up a WeVideo account at: https://www.wevideo.com/account-setup?package=free-personal&tier=personal Watch WeVideo Editing Tutorial: Welcome to WeVideo, 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>

3. **View:** “How to Edit Visual Sequences for Effective Video Storytelling,” *IJNet*, 2012, <http://ijnnet.org/video/how-edit-visual-sequences-effective-video-storytelling>
4. Discuss Burns’ four tips for editing a visual sequence, specifically:
 - a. Provide context and detail**
Use a combination of wide shots, medium shots and close-up shots to weave a coherent storyline. “The human brain prefers to process images first by taking in a wide vista, then segmenting that wide shot into smaller areas of interest, and lastly, by examining the details in a scene,” Burns says.
 - b. Mix it up.**
When editing a visual sequence, keep the piece moving with a series of edits that use a variety of shots, various camera angles and many close-ups. Take several seconds to establish the scene with a wide shot. Bring the viewer’s attention to a portion of the scene with a medium shot, then provide detail of the action with close-up shots.
 - c. Use a lot of close-up shots.**
Close-ups are the key to good storytelling, Burns says. Your story should have four to five times more close-up shots than wide shots or medium shots.
 - d. Avoid jump cuts**
The term “jump cut” refers to a disruption of continuity in action that confuses the viewer or violates a rule of time or logic. Close-ups help avoid jump cuts since they only show a portion of the scene.

For more WeVideo tutorials organized by topic: <https://wevideo.desk.com/>

For additional material on Editing, see the following documents:

“Editing Workshop,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-facilitator-editing_workshop-2011.pdf

“Editing Workshop Overview - Facilitator,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-facilitator-editing_workshop_overview-2011.pdf

“Editing Workshop - Participant,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-participant-editing_workshop-2011.pdf

“Glossary for Editing Terms,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-reference-glossary_for_editing_terms-2011.pdf

“Tape Log and Transcript Sample,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-reference-tape_logging_and_transcript_sample-2011.pdf

“Working in the Timeline,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-reference-working_in_the_timeline-2011.pdf

“Log/Transcript Worksheet,” *Witness Training Curriculum*, 2011,

http://www.witness.org/sites/default/files/downloads/witness_curriculum-4-worksheet-logging_template-2011.pdf



Activity 5.c: Captions – Titles – Lower Thirds	
TIME 30 minutes	MATERIALS <ul style="list-style-type: none"> Presentation: Captions, Titles, and Lower Thirds, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRWk1hSjdQM2Q2bEU/edit?usp=sharing
OVERVIEW: A completed media piece includes appropriately placed captions and titles. In this exercise MoJos will learn how to incorporate and place captions and titles into their work.	
INSTRUCTIONS <ol style="list-style-type: none"> Following each article or video, engage MoJos in a conversation on the concept and demonstrate concepts (either in person or through your own visual examples): <p>John Smock, “Writing Photo Captions,” <i>IJNet</i>, 2008, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRWk1hSjdQM2Q2bEU/edit?usp=sharing</p> <p>Mark Montgomery, “Tips for Lower Third Titles,” <i>Videomaker</i>, 2010, https://docs.google.com/a/international-media.net/folder/d/0B-QqGCG3JFjRWk1hSjdQM2Q2bEU/edit?usp=sharing</p> Have MoJos use own photos or provide MoJos with a sample set of photographs, and have them practice titling and captioning, as appropriate. 	

Activity 5.d: Practice Editing and Adding Captions, Titles and Lower Thirds	
TIME 75 minutes	MATERIALS
OVERVIEW: In this exercise MoJos will edit and add captions and titles to their rough cut material.	
INSTRUCTIONS <ol style="list-style-type: none"> Divide MoJos into groups of three. Using the WeVideo software, have each team use the rough cut content they’ve collected to create a 60-90 second media piece. Assist MoJos in the editing process, including captioning and titling as needed. 	

Activity 5.e: Interactive Videoconference #2	
TIME 60 minutes	MATERIALS <ul style="list-style-type: none"> Google Hangout
OVERVIEW In this second interactive videoconference MoJos will share either shotlist segments or rough cuts of their media pieces. MoJos will discuss the skills gained in the media production workshop, including challenges faced in collecting and producing media. MoJos will also begin discussion of the additional topics they will explore through the joint and collaborative media pieces. The interactive videoconference will be conducted in a round-robin format, and will be facilitated by a GNG staff member.	
INTERACTIVE VIDEOCONFERENCE OUTLINE <ol style="list-style-type: none"> 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 will 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.

Transition Text: Before concluding the final youth workshop, tell MoJos:

This may be the last youth workshop and interactive videoconference but the V4C program has only just begun! You are expected to not only finish your current media piece but also engage with MoJos across countries to develop joint and collaborative media pieces. We will work on this together, starting with deciding upon a topic with our peers via the online community.

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. MoJos 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 mentors, MoJos will work together to agree upon a joint topic of interest that addresses a shared issue impacting their communities. Once collaborative media project ideas are solidified among MoJos, they will provide a fully developed pitch of their story to TTM. Upon acceptance, MoJos will develop their story, gather media content, edit, title, tag, caption, describe, and upload their media to the TTM platform. The following activities will guide both mentors and MoJos in coordinating and completing the collaborative media projects and uploading them to the TTM web interface.

Activity 6.a: Joint Media Outline

TIME	MATERIALS
	<ul style="list-style-type: none"> “Collaborative Media – Project Guide” Worksheet
OVERVIEW: Through discussion in IVC #2, the online community, and with coordination among mentors as needed, MoJos will decide upon a mutual topic of interest to pursue for their collaborative media projects. In this activity, MoJos will jointly complete the “Collaborative Media – Project Guide” worksheet to help organize and coordinate their media development.	
INSTRUCTIONS 1. Choose a topic: Coordinate MoJos on the online platform and through partner mentors to identify mutual topics of interest to pursue in the collaborative media project. 2. Pitch your topic: Assist MoJos in the development of the pitch for their collaborative media project. (See Activity 2.f: Learning how to Pitch for additional guidance). Have MoJos pitch stories to TTM. 3. Develop the story and media plan: Upon approval from TTM, have MoJos complete the “Collaborative Media - Project Guide” worksheet in coordination with their peers. Remind MoJos to continuously update this document throughout the research, storytelling, and media development process.	
<div style="border: 1px solid black; padding: 10px; text-align: center;"> MOJO CONNECTION! Share the topic are you and your peers are pursuing for the collaborative media project on the online community! </div>	



“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.

<input type="checkbox"/> Awareness	<input type="checkbox"/> Advocacy	<input type="checkbox"/> 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. Research:** 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. Narrative Project Outline:** Now that you have deepened your understanding of your topic, you are ready to develop your story. 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

TIME

MATERIALS

- Access to TTM website (smart phone, computer, or tablet)
- Formerly recorded/photographed and edited media

OVERVIEW

Once collaborative media projects ideas are solidified among MoJos, they will provide a fully developed pitch of their story to TTM. Upon acceptance of the pitch, MoJos will upload, title, tag, caption, describe, and scrub their media.

INSTRUCTIONS

Have MoJos pitch their story to TTM. Once the media pitch is accepted by the TTM team, the MoJos will upload, tag, and describe/caption their media according to the TTM requirements. Direct MoJos to Appendix 1 and review the steps for accessing the TTM web interface and uploading media.

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

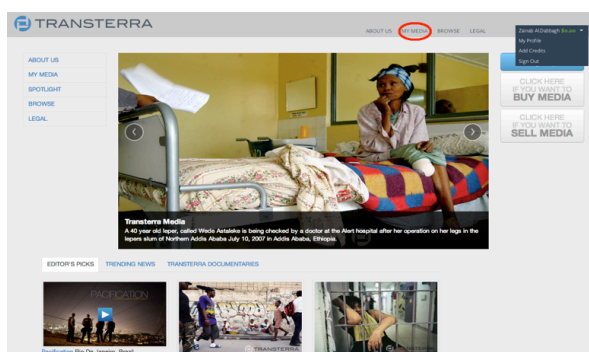
- Real name
- E-mail
- Phone
- Address
- City
- Skype

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

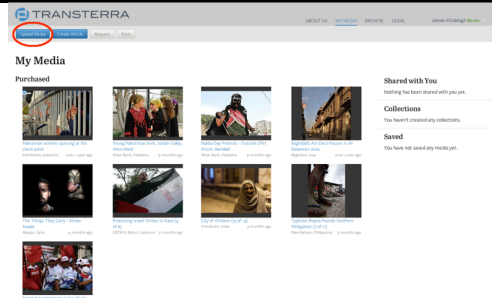
Step Seven: Once you can view this page, you can start uploading media

2. Media Upload Guide:

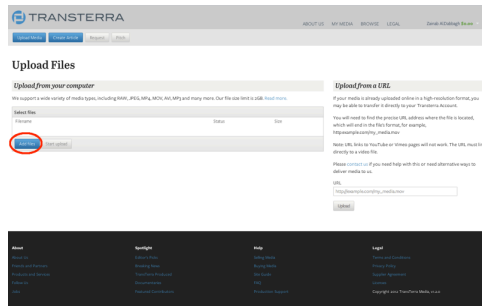
Step One: Click on “My Media” at the top of the screen



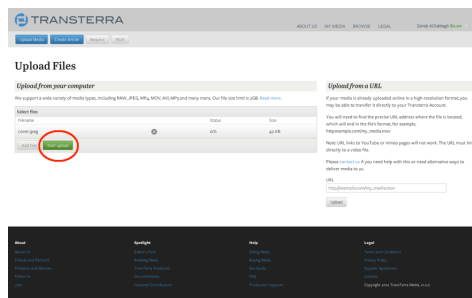
Step Two: Click on “**Upload Media**” at the top left corner of the screen



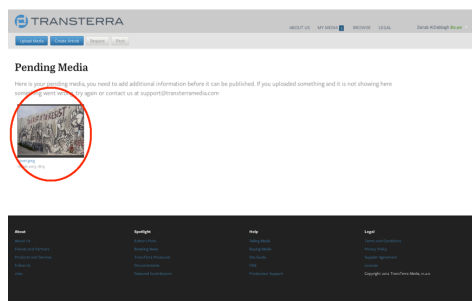
Step Three: Click on “**Add Files**” and choose the photo or video that you want to upload



Step Four: Once the file is chosen, click on “**Start Upload**” and wait until the media is uploaded



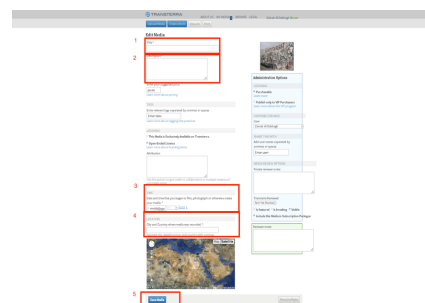
Step Five: Once the media is uploaded, click on its thumbnail to be able edit the media.



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.
 

Appendix 3: How to use Google Hangout

1. You must be logged into a GMAIL e-mail address (@gmail.com).
 - If you do not have a Gmail e-mail address, please create a gmail address at: <https://accounts.google.com/SignUp?service=mail>
2. You will receive an invitation to join the Hangout either by e-mail or through the chat feature in your Gmail account. At the start of the dial-in time please check both your e-mail and your Gmail chat feature to locate the invitation.
3. Follow the invitation link. You will be prompted to “Join Hangout.”
 - You will need to have Google Voice and Video installed on your computer to join the Hangout. If you do not have Google Voice and Video, an automatic prompt will appear asking you to complete this download. Please follow the steps to download and install Google Voice and Video. It should take no more than 3-4 minutes.
 - As soon as the download and installation is complete you will automatically enter the Hangout.
4. Once you join the hangout, you will see the site speaking in the largest video screen in the center of the computer and all other sites in small screens at the bottom of the computer.
5. Please mute your microphone (top right-hand corner, see attachment for additional details) and wait for GNG facilitator to test your audio and visual setup and begin the conversation.

