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A VIDEO STORYTELLING METHOD TO ENHANCE AGRICULTURAL EXTENSION

WORKSHOP HANDBOOK

DAR ES SALAAM, JUNE 13, 2017

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A Video Storytelling Method to Enhance Agricultural Extension: Workshop Handbook

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ACRONYMS

AGRA	Alliance for a Green Revolution in Africa
BFS	Bureau for Food Safety
CIMMYT	International Centre for Maize and Wheat Improvement
CRM	Climate Resilient Maize
GCFSI	Global Center for Food Systems Innovation
FIPS	Farm Input Promotions Africa
ICT4D	Information and Communication Technology for Development
KARI	Kenya Agricultural Research Institute
MSU	Michigan State University
NGO	Nongovernmental Organization
SSA	Sub-Saharan Africa
USAID	U.S. Agency for International Development
ZOI	Zone of Interest
PV	Participatory Video

FOREWORD

This handbook is designed to provide tools for civil society institutions interested in developing and utilizing participatory videos as part of their toolkit. It is intended to serve as a practical guide for aiding organizations to conceptualize, produce, and screen participatory videos in community settings. Participatory video is a tool for positive social change, used across the globe as a means of empowering marginalized communities to take control of their destinies. This handbook outlines the Michigan State University approach to participatory video. Our approach differs from traditional participatory video methods in its emphasis on the use of video as a scalable teaching tool rather than advocacy. Our approach focuses on integrating farmers' stories in a narrative storytelling style in order to enhance the relevance of agricultural information for local communities.

The preparation of this Handbook and Participatory Video activities were supported by the Global Center for Food Systems Innovation (GCFSI) at Michigan State University (MSU). GCFSI uses innovative methods to combat the effects of diminishing natural resources, changing climates, food insecurity, and increased demand, on farmer productivity in developing communities. The Center's work is organized around three thematic areas, involving rapid urbanization, climate change, and skill gaps amongst the food systems workforce. GCFSI sponsors research that addresses these themes and formulates solutions to food insecurity concerns in the developing world. The Center is one of eight development labs funded by the US Global Development Lab as part of the U.S. Agency for International Development (USAID), Higher Education Solutions Network (HESN).

Part One of the handbook provides background on the project and examples of applications of the participatory video technique from our past projects. Part Two emphasizes methods to identify stories and develop locally relevant content and storyboards with representatives from local communities that can help to guide future production. Part Three outlines the process of collaborating with local actors and communities in the video production process. Part Four discusses dissemination strategies, including techniques for facilitating constructive conversations in community settings during video screenings and complementing screenings with other communication modes. Part Five suggests approaches to evaluate the effectiveness of participatory video projects. An appendix offers a few additional technical tips as well as links to additional resources.

PART ONE: BACKGROUND AND EXAMPLES

This Handbook emerged as part of our efforts to provide improved tools for the communication of knowledge about new agricultural technologies and practices to rural communities in developing countries. We explored strategies and researched the effectiveness of participatory videos as an emerging Information and Communication Technologies for Development (ICT4D) approach to facilitate farmers' learning and adoption of new technologies. Based on experiences in Kenya and Malawi, participatory video was deemed an effective approach to disseminate information and increase local capacities to address issues impeding technology learning and adoption.

WHAT ARE PARTICIPATORY VIDEOS?

Participatory video (PV) is a participatory approach to communicating technical information wherein a community creates and shares stories that discuss and demonstrate technologies in an engaging manner. The videos are designed to be easy to make and to serve as a method to bring community members together to explore solutions. The PV approach is designed to empower locals to be the leads in the video production. The videos can be used to share knowledge with farmers and to help them to contextualize and use new information, assisting them to solve their own problems. As such, PV can be a highly effective tool to engage and mobilize people, and to help them to implement their own forms of sustainable development based on their needs and resources. The videos are particularly useful in communicating information in which the demonstration of a technique is helpful, such as using a tool or the impact of a technique on crops.

IS THIS A NEW CONCEPT?

Actually, no. The concept's use was documented as early as 1967, when Don Snowden, a Canadian who pioneered the idea of using media to enable a people-centered community development approach, applied his method to a small fishing community off the eastern coast of Newfoundland. The villagers created films documenting their lives. By watching one other's films, villagers realized that they shared many of the same concerns and that working together would be a good solution to resolve many of them. The films were also shown to politicians who lived too far away and were too busy to actually visit the island. As a result of this dialogue, government policies and actions were changed.

Snowden's story is one of a multitude of video communication approaches that have been used to empower communities to effect positive change. Recently, this method of community engagement has been adapted by Digital Green, Insight Share and other organizations for use in agricultural extension efforts in countries like India, Ethiopia, Niger, Malawi, Kenya, and Tanzania. Though each approach differs in subtle ways, they are united in the use of video as a tenable solution to effecting positive change in the lives of marginalized communities.

There is no fixed way in which PV has to be done, other than that it involves being lead by community members and that it be carried out in a truly participative way. This quality of flexibility enables participatory video to be applied to many different situations.

HOW DOES PARTICIPATORY VIDEO WORK?

The approach discussed here builds upon earlier models in its emphasis on empowering local communities to tell their stories about agricultural technologies and practices, and providing community forums for discussion as an effective model for social change. The steps in our approach of participatory video are as follows:

1. Needs assessments and key informant interviews (to understand whether a technology may fit local conditions, and learn from locals who have experience of similar technologies and their adoption experiences)
2. Co-create video shooting plan, including a script-less video “storyboard,” with key informants
3. Produce culturally, economically and technically relevant videos with local communities
4. Video screenings and discussions in groups
5. Follow-up and evaluation.

WHY USE PARTICIPATORY VIDEO?

PV carried out in this manner becomes a powerful means of presenting contextualized and situated knowledge and stories about how farmers may adopt agricultural technologies and practices. It initiates a process of analysis and change that builds on local knowledge and practice, while stimulating creativity within the community. When done well, participatory video provides an accessible method of communicating innovative and informative techniques that is accessible to people at multiple levels. The video medium is scalable, easily replicated and easily shared.

HOW EFFECTIVE IS IT?

Participatory video is a highly effective method of community engagement and participatory learning. Our research indicates that:

- Participatory Video works best with high community involvement. Community input is vital at all stages of the process including needs assessment, video production, and discussion.
- Videos produced in the local language of the community tend to be more culturally appropriate, are the information is better understood and more easily retained, and the videos themselves are more emotionally engaging and facilitate discussion more easily.
- Videos that feature community members’ personal success stories help farmers to contextualize new knowledge and to consider the success as potentially attainable
- The video screening devices (small projectors) can be relatively inexpensive and battery powered. A screening of a video in the local language can be highly entertaining and promotes intense discussions.

- The video can provoke farmers to try a different technology, even though it may have already been known to them under different circumstances.

Nonetheless, here are some things you need to consider before producing the videos:

- It requires preparation time in the community to gather information about the community's needs and problems, the potential role of the new technology in the community, and what local experts and leaders recommend regarding the technology.
- Early preparation also allows time to develop new and nurture existing partnerships with community leaders, which is vital to gain permission and cooperation.
- A well-planned storyboard, or general outline of the video, encourages local farmer actors to improvise on and embellish the story, and helps ensure that the video content is technically correct and culturally relevant.
- It is important to have capable staff to moderate the video screenings and conduct follow-up visits with the community after the screenings.

EXAMPLES

Here are three examples of participatory videos in agricultural extension training.

Climate resilient maize (CRM)

In this video, farmers in Machakos County and Makueni County, Kenya tell stories about how they learned about and adopted Climate Resilience Maize in order to overcome production failures due to drought and climate change. The farmers also share stories they learned from local experts about farming practices to manage the new varieties. The practices are demonstrated by farmers in their field.



YouTube link: <https://youtu.be/1JUAT4qqjiw>

The video was produced with the local communities and with technical support from the International Maize and Wheat Improvement Center (CIMMYT) and from Farm Input Promotions Africa (FIPS).

Food diversification and nutrition

Farmers in Dedza District, Malawi explain new ways to cook nutritious dishes using locally available ingredients and leftover food to improve family nutrition and reduce food waste. Women farmers also shared stories about the importance of involving men in issues related to family nutrition.

We produced this video with the local community and with technical support of agricultural extension officers and academic staff of the Lilongwe University of Agriculture and Natural Resources.



YouTube link: <https://youtu.be/W2jaO2hqdbM>

Making compost manure

Farmers in Ntcheu District, Malawi tell their stories of using compost manure to overcome production challenges due to soil degradation. They discuss social and cultural factors that can hinder farmers from producing compost manure, and their strategies to respond to those constraints. We produced this video with the local community, and received technical support from extension officers and academic staff of the Lilongwe University of Agriculture and Natural Resources.



YouTube link: <https://youtu.be/iRMJ9158Ids>

SOME FINAL CONSIDERATIONS:

Protocol

Preparatory visits to discuss the PV process and logistics with community representatives is needed. Permission for visiting and working with a community needs be granted before any further planning. Questions to ask: What is the best time to visit? Who should be met on arrival,

i.e. community leaders and elders, and who should be invited to the community meeting? Where can the screenings be held? What should we bring (e.g. our own food and tents)? How long should we stay?

Attitudes and behavior

Appropriate behavior and a good attitude by video team members are what make or break a PV project. The most important thing is to be humble and respectful of community leaders and members. Being friendly is important, but is not enough. As facilitators we consider ourselves lucky to be invited into people's lives, to become a part of their struggle, and we learn a lot from the experience. Therefore it is important to show gratitude, to be an active listener, to learn to unlearn, to learn not to criticize, and to take your time. Rushing to meet targets and deadlines will not create the kind of relaxed atmosphere required for a successful participatory process.

Be aware of power

Being aware of power dynamics means recognizing and acknowledging power relations in the community, and in your role. The powerful members of the community may expect to dominate the PV process, and the less powerful may hope for this, too. Video screenings and the discussions that follow can go a long way in "giving voice" to both important people and to those less powerful in the community.

Ownership of the video and footage

Where are the videos and footage going to be stored? Who has permission to disseminate them? Who is responsible for them? Do you have permission from the community to use the footage filmed for other uses (including ones that you haven't thought of yet, such as promoting your own PV practice)?

Honor your commitments

Don't promise more than you can deliver. Working in the field on a project, it may be tempting to promise all kinds of help and to build up the possibility of the finished video to bring about huge change. No matter how important the film seems to be, don't forget how difficult it can be to even have it viewed by the people with the power to make life-changing decisions.

Small steps toward change

Instead of building up expectations for outside assistance, work with the community to identify local solutions. PV can be a catalyst for locally-led change. People can explore their problems collectively, share ideas and begin to believe in themselves and in their ability to make change. This will shift perspectives on what is possible at a local level.

PART TWO: DEVELOPING CONTENT AND STORYBOARDS WITH FARMERS

Before producing video, be sure to obtain a basic understanding of the local community including their needs, problems, locally available resources, etc. Based on this information, explore potential solutions with local experts. After you have selected a technology or a practice you want to promote in the community to solve the locals' problems, get to know farmers' existing knowledge about this solution, how the solution might benefit the community, and what the constraints are including technical difficulties or social and cultural issues. Moreover, you want to understand what locals' strategies are, if any, to overcome these constraints.

Once problems and potential solutions are identified, the next step is to work with community partners to develop an outline of culturally relevant scenarios exploring the issue(s).

PREPARATION:

Early in the process it will be important to remember the following steps:

1. First, meet with local leaders to introduce yourself and to discuss the project.
2. Next, seek to gain a basic understanding of the community to learn their needs and problems, what the current approaches are, if any, to address these problems.
3. Using this information, work with a team of technical experts and key community influencers to explore feasible solutions.
4. Evaluate these solutions with local community members to identify the benefits and constraints of the potential solution, including technical difficulties and social and cultural issues that might prevent the local community from trying and benefiting from the solution. Evaluate the resources that would be needed to adopt and maintain the potential solution from the point of household wealth, and the gender of the head of the household.

THINGS TO CONSIDER:

- Identify and acquire the necessary approvals from village and government officials
- Be sure that the solutions are feasible given households' cash, land, labour and other constraints. *Does the community have the resources necessary for adopting the technology? Who in the community might benefit, and who not?*
- Consider how the problem(s) and suggested solution(s) can be presented using a narrative story format.

- Scout locations that fit the story, and work with local sources to help identify farmer/actors.
- Make sure to interview diverse members in a community in this process to obtain inclusive opinions including women and men, elderly and youth, community chiefs, expert farmers and non-expert farmers etc.

STORYBOARDING AND VIDEO PRODUCTION PLAN

What is a storyboard? A storyboard outlines important concepts in your story and ensures the flow of these concepts. Once the narrative concept has been agreed upon for the film, the storyboard can be prepared and a production plan developed with local communities. A video production plan guides your team in using the storyboard during field shooting and editing.

Our approach uses narratives, or stories, told by farmer-actors of a problem and the possible solution. The storyboards include possible scenarios presenting the topics, and actors can use them to improvise. We do not write detailed scripts for the farmer-actors because we found a scriptless storyboard encourages farmer-actors to improvise based on real situations.

Your storyboard should convey some of the following information:

- Which characters are in the frame? What action is taking place?
- The narrative stories, and any relevant local social and culture cues
- The technical content that needs to be presented
- The passage of time between the first and last frame of the storyboard

STEPS TO MAKE A STORYBOARD

In working with storyboards, a scenario commonly presents a farmers' story about a technology. Each scene operationalizes when and where a scenario takes place. Different scenes in one scenario may happen in different places and at different times, but they all tell a distinct part of a same story.

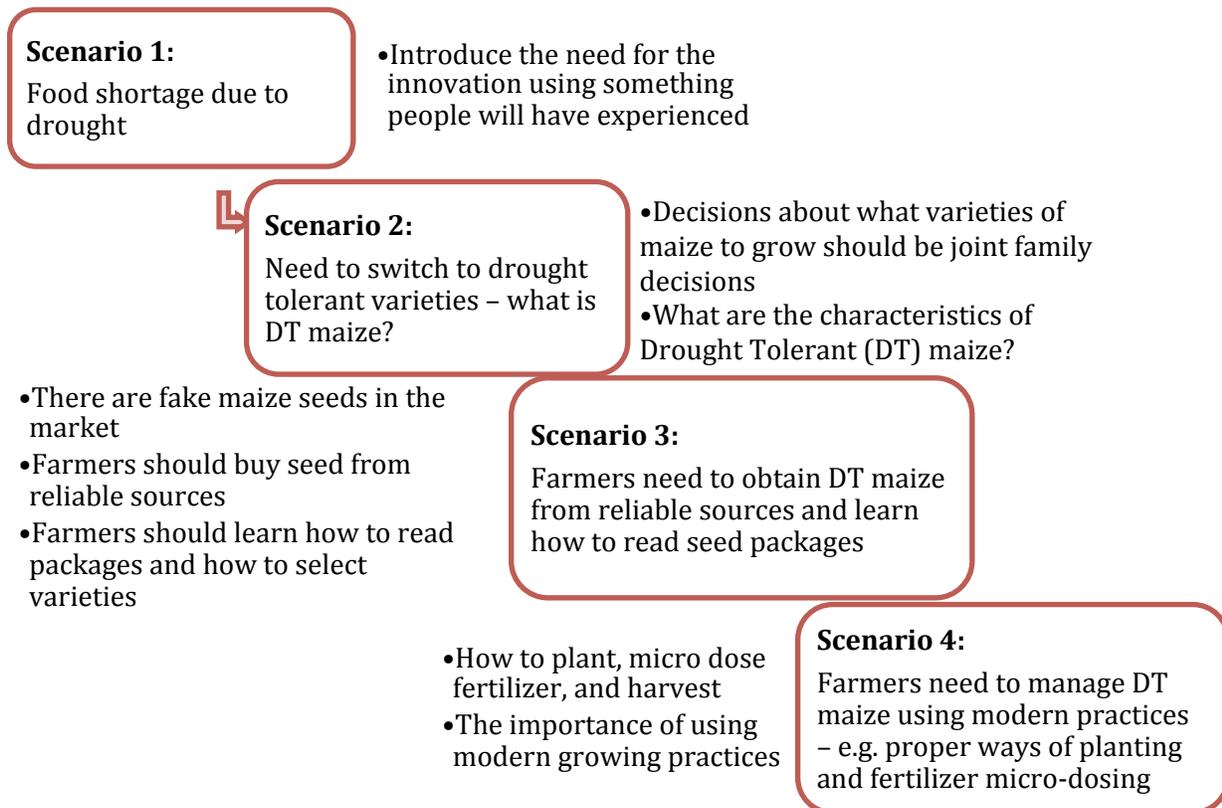
1. List the technical steps that are necessary in order for a farmer to adopt a technology.
2. List the scenarios related to the technology adoption and important social and cultural cues that can help present the local context using information collected in the preparation stage.
3. Establish a final set of scenarios with the technical steps and social content that you will use.
4. Develop scene(s) for when and where each scenario takes place, and decide what technical steps and social content to be included in each scene.
5. Organize the order in which the scenes in each scenario happens. We have found that organizing them chronologically is typically the best way to tell your story so you can begin bringing it to life.
6. Choose the actors to play each role and share their stories in each scenario.
7. Think about how to depict the action in each illustration. Review your list of scenes and write a description of the most important elements in each one. This will help you determine what exactly to draw for your storyboard.

THINGS TO CONSIDER:

- Involve local community members in this process to ensure appropriate handling of culturally sensitive scenarios. Potential subject matter includes scenarios involving husbands and wives, gender role concerns, and local humor.
- The point of a storyboard is to demonstrate important key parts that will draw the viewer in. Think your story through and brainstorm a list of the key moments that you want to illustrate on your storyboard. Pick scenes that show the plot developing from start to finish.
- Once you have identified the key points of the subject and worked out a design for each frame, review your work and make final changes. Tweak the descriptions and dialogue if necessary. It's a good idea to have someone else review the storyboard to make sure it flows well and isn't confusing.
- Your storyboard can be an extraordinary tool to have at your disposal when you're setting up your shots and directing your film. However, relying heavily on your storyboard might end up being too confining. As you make your film, you're bound to come across ideas for shots you didn't think of before. Allow yourself to drift from the board, or at least revise it, so that the filmmaking process is a bit more organic.
- Use photos or figures in the storyboard to help you present when and where a scene happens, and which actors are going to perform in this scene.
- Although narrative stories are embedded in local contexts, these stories commonly depict situations that may be contradictory to locals' conventional beliefs and social norms. These stories can then help provoke community transformation. However, it is important to communicate with community members to ensure that it is appropriate to show these types of stories to an audience in public.

EXAMPLE: AN OUTLINE OF STORYBOARD SCENARIOS

The figure below shows an example of an outline of four scenarios that could be used to tell a story about how drought tolerant maize can help farmers cope with drought and reduce food insecurity. It moves from setting the context, to introducing what drought tolerant maize is and how it can help, to providing information on where to get it, and finally to how to manage it properly. For each scenario, it provides some of the key technical steps as well as social issues that can be incorporated in the story.



SCENES IN A STORYBOARD SCENARIO

Scenario 1: Food Shortage Due the Drought

Scene 1: Winifred's house

Winifred tries to cook lunch, but finds that they have run out of food.



Scene 2: Walking to Damaris' house

Winifred walks to her friend Damaris' home to borrow some food.



Scene 3: Damaris' house

Damaris' gives food to Winifred and asks why her family doesn't harvest enough food.

Winifred explains it was because her maize did not survive the drought.

Damaris suggests Winifred should try drought resistant maize varieties.



A NOTE ABOUT SCRIPTING

Many guides to video production include a focus on scripting. We have somewhat incorporated elements of scripting in our discussion of storyboarding, but there are some additional details to consider. We do not recommend providing rigid dialogue for the actors that does not leave room for improvisation. However, a full treatment of a script will also incorporate other elements that can shape the direction of the filming, so we address it here.

What is a script?

The script outlines all of the elements required to tell a story on video. Scripts generally include detailed directions regarding all dialogue, lighting, sounds, and movement necessary to bring the video together. Scripting for participatory videos is generally most successful when used as a loose, rather than fixed, guide for actors and the director to follow. Oftentimes, weather conditions, cultural imperatives, and time constraints require last minute changes.

How do I create a script?

The ideas generated during the initial needs assessment fed the creation of your storyboards, which in turn serve as the basis for your script. Using the storyboard, sketch out all the necessary plot details, relationships, and personality traits that will guide your story. Are your main characters a husband and wife? Two sisters? Age mates? Which elements are the most integral to your concept? How do your characters interact and why? What's your larger point? Are there any plot holes? Write notes addressing these points in any format you see fit.

For additional information regarding how to develop a script, visit the following sites-

Detailed Scriptwriting information: <http://www.screenwriting.info>

How to write a screenplay: <https://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/>

Scriptwriter's Essentials: <http://www.bbc.co.uk/writersroom/writers-lab/scriptwriting-essentials>

Introduction to Scriptwriting: <http://thescriptlab.com/screenwriting#>

PART THREE: VIDEO PRODUCTION

In this section we provide a brief overview of the process of making a video, once you have determined the story you want to tell. Some organizations that work with participatory video emphasize putting the camera in the hands of members of the local community (e.g. Digital Green). In our work, we have found that hiring a videographer with his or her own equipment and editing software, and who can provide somewhat higher production quality is more likely to give you an entertaining and engaging video. It is certainly possible to hire a local videographer, even a student from a local university, for a reasonable fee.

FILMING

Now that you know what your video will entail, it is nearly time to film your video. Here are steps for planning the video shoot:

1. **Make a video shooting plan**
Before filming, you want to make a plan to guide your video shooting. This will help you coordinate with your local team members, preparing resources and capturing enough footage for the video. Sometimes it is not possible to finish video shooting all at one time; for example you may want to film how a plant changes over the course of a season. Therefore, it is useful to have a plan that can help you to select the right time to do your filming and to keep track of the whole filming process.
2. **Select a director**
The director is key in video shooting. The director understands the storyboard well and knows how to explain the storyboard to local community members, especially the actors, and to encourage their improvisation. Directors normally can speak the local dialect and English, and have some technical expertise.
3. **Select actors**
Participatory video by definition involves the local community at every step of the process. This is especially so during filming. Research has shown that one reason PV works is because community members respond more positively to the message when delivered in their own language and by people who look like them.



Hence, actors in your PV should be drawn from within the target community and be native speakers of the language of wider communication in that area. These actors can be

the key informants you interviewed during the preparation stage. Actors should have experience with the problems you intend to address and with the solutions the video presents. Therefore, they are ready to share their own stories in the video.

It is also important to select actors who speak clearly, are not afraid of interacting with the camera, and possess the right temperament for film. Lastly, make sure to include diverse farmers, including men and women, elderly and youth, expert/lead farmers and non-expert farmers and etc. to represent the community. Diverse actors will help you to connect with the different audience members in the screening. Don't include too many actors in one scene because it can make your video seem disorganized. We typically include no more than four farmers in any one scene.

4. Scouting locations

When selecting locations for your video, it is important that scenes be filmed within the community of interest, featuring familiar terrains. Also be certain to include diverse landscapes to enhance the video's visual aesthetic.

THINGS TO CONSIDER:

- Familiarize yourself with your storyboard. Make sure local actors understand the content in the storyboard before shooting any video. Giving your participants options will encourage their creative process, and having ready answers to foreseeable questions will help build your credibility and the project's efficiency.
- Communicate in advance to the community where you are going to do the shooting about the project. You'll be asking community members to spend their time in this process. Give them enough notice to make time to take part. Also plan something to incentivize people to come, make it easy and worthwhile for them to be there by providing meals and/or drinks. You want to control number of people, however, who will be at the shooting sites. The actors will feel uncomfortable performing in front of a big group of people. It will be also difficult to control background noise.
- Keep participation open and voluntary. The actors may be shy in front of cameras on the first day. However, as the filming process progresses, actors will become used to the cameras and should begin to perform naturally when telling their own story. Get clear consent from anyone whose story is being told or whose image is being used. Calculate enough time to do the shooting. Encourage actors to tell their stories in conversation.
- Incorporating local relevant content such as songs, ceremonial events and other cultural cues can help to make the video more entertaining. You will be able to include a large group of locals in these scenes. We have found that people in the community enjoy this opportunity both to be included in the video and to see many familiar faces in the video. The opening and closing of the video are good places to incorporate this type of content.

PART FOUR: DISSEMINATION

Once the raw video has been edited and a full version is ready for viewing, the next requirement involves finding ways to make sure the target audience for your participatory video has an opportunity to see it. In our approach to participatory video, we have found showing the video to groups of farmers in community-based settings followed by a discussion moderated by a local expert in the local language works quite well. Afterwards it is helpful to have a plan for repeat viewings, but this initial screening is an important part of the process.



STEPS TO HOLD A VIDEO SCREENING:

1. First, be sure to have someone who speaks the local dialect carefully prepare a written translation of all the dialogue so that you know what exactly was said in the video. There may be errors in the content that need to be fixed with a new recorded "voice over."
2. Pilot test the video with a few trusted members of the community to make sure that the content is well understood, and that people are not misinterpreting something. If people are coming away from the pilot screening with the wrong message, then some re-editing may be necessary
3. Find a qualified moderator to lead the discussion after the screening. This person should not only speak the local language, but should have some expertise related to the subject matter in order to answer questions that arise. For example, a local extension provider might serve in this role.
4. Work with local community leaders to scout out the best screening locations. Often these are churches or schools. Verify whether there is any access to electricity at the selected location and if enough seating for the expected number of attendees.
5. Have a process for inviting people to the screening. This will involve working with community leaders to encourage farmers to attend, and they will provide insight into the appropriate day of the week and time of day for a screening. Ensure that farmers understand that the video is about training, rather than being purely for entertainment. Be open to other community members attending. If the group becomes too large - depending on the size of room, 50-75 people is about the maximum), consider holding multiple screenings.

6. After the screening, have the moderator review the key points in the video and lead a discussion with the attendees.

THINGS TO CONSIDER:

- Most screenings will occur during the day, and most buildings will have windows that are not well covered. Hence, to optimize viewing a video, be sure to bring enough material to cover windows to darken the room when projecting the video.
- Video projectors will generally not produce loud enough sound, especially in larger settings like churches or school rooms. Be sure to have an audio speaker that connects with the project to project the sound.
- Leave extra time for people to arrive, and for the local facilitator to make reminder phone calls to encourage attendance. Also leave extra time to show the video a second time.

AFTER THE INITIAL SCREENINGS

Before leaving the subject of dissemination, it is important to consider what happens after the initial screenings. There are many opportunities for reinforcing the content of the video with other media such as with mobile phones, local radio, and in-person field schools.

Using mobile reminders

There are a number of service providers that you can use to send either voice recordings or text messages to your intended audience to reinforce the content in the video. As an example, in our project focusing on increasing adoption and effective use of drought tolerant maize, we used EngageSpark (www.engagespark.com) to send timely audio reminders to farmers with messages about seed purchase, planting time, fertilizer application, and harvesting tips. You will need to maintain a list of farmer phone number for this. Audio recordings work well since they can use a familiar voice speaking the local language. Text messages have the advantage of being able to be reviewed at a time convenient to the farmer.

Local radio

If there is a community radio, it might be possible to use parts of the audio from the video in a radio program. Having a panel discussion on air discussing the video content is another possibility. In general, it is good to consider local radio as a partner and you can seek ways to work together to help disseminate your message.

Farmer field schools

The video can also be used in field schools that address the topic. It can be shown as a way to introduce or reinforce the lessons being provided in the field school.

Ongoing Use

It is important to have a plan for ongoing use of the video rather than to consider it as a one-shot screening vehicle. It is possible to edit the video into smaller clips that can be played on smartphones or notepads and it is always a good idea to make DVD copies that can be left with partners. These might be in the hands of extension providers, village based advisors, or agrovets who can make them available to farmers, or even sent to farmers who have smartphones. In addition, it is helpful to make a subtitled version of the video to share with donor organizations that might be able to support other scaling up activities.

PART FIVE: EVALUATING OUTCOMES

In this section of the guidebook, we highlight the need to consider how you will evaluate whether your efforts with participatory video have resulted in the kinds of outcomes you anticipated and desired. This is not meant to be a formal guide to monitoring and evaluation methods, but rather an overview of key considerations that have emerged in our past participatory video projects. For a more formalized look at some of the technical approaches to monitoring and evaluation methods that have been coupled with participatory video, we recommend visiting the Digital Green website (www.digitalgreen.org) and reviewing their "Connect Online and Connect Offline (COCO)" framework (<http://www.digitalgreen.org/tools>). This includes methods for capturing data on viewing and technology adoption that can be represented in suite of analytics dashboards for implementing organizations.

Our recommendations focus on the kinds of information we believe it is useful to collect, the key points in time when information should be collected, and some of the other types of outcomes beyond viewing and adoption that may be useful to observe and track.

ESSENTIAL COMPONENTS:

1. Identify outcomes of interest and develop a way to measure when they occur.
As a first step, you should carefully consider what your desired outcomes really are, and whether a video alone can help achieve them. For example, if you are simply trying to enhance farmer awareness or knowledge, then videos can be a great tool. However, if you are focusing on actually influencing a behavior such as the adoption of a new practice or purchase of a new seed variety, then it is critical to assess the other complementary factors that must be addressed alongside the provision of information in a video. Plans for enabling behavioral follow-through by ensuring reasonable access to resources or inputs by farmers must coincide with the provision of information. Once you know what you want to measure, you will need to develop reasonable measurement strategies. For example, simple questionnaires might help assess how much a farmer has learned after seeing the video. Assessing behavioral changes will need additional measurement approaches. It might involve visiting a sample of farmers to observe changes in practice, or collecting data on aggregate purchases of particular inputs from agrovet, for example.
2. Know the current situation.
It is important to collect information on the current situation (the baseline) to be better able to observe any changes due to the video. Although not always feasible, if possible, it is also useful to compare the communities where you have undertaken participatory video efforts to those where you have not in order to be in a stronger position to judge whether the video intervention was more likely to have been responsible for any change in outcome. If comparison (control) communities' outcomes are the same, then it is likely the video was not the agent of change.
3. Track attendance at screenings.
It is helpful to know who has seen the video and who hasn't in the communities where

you hold screenings. If you are measuring outcomes at the community level, for example, then low "compliance" may be the explanation for limited effects.

4. Gather feedback at screenings.

Screenings provide a useful opportunity to assess understanding and gather some immediate opinions about the content. Early in the process this may demonstrate the need to revise the video before broader dissemination occurs.

5. Try to track exposure to any complementary media.

If you are using phone reminders, working with local radio, or holding field schools that address the content from the video, then it is important track exposure to these forms of complementary content. It may be that outcomes depend on these reinforcing messages rather than resulting from a single exposure to the video. Having this information can inform your future dissemination strategies.

6. Look for possible spillover effects.

It may be that the video has effects beyond just to those who viewed it, due to the spread of information through informal conversation among members of a community. You might observe this by looking at people in the communities where you have screened the video but who were not in attendance, and seeing if their knowledge or behavior is different from those in communities where there was no intervention. You might supplement this by asking attendees if they spoke about the video to others.

7. Look for more qualitative outcomes.

In cases where the videos confront stereotypes (for example, women engaging in tasks that local social norms would suggest should be done by men, or vice versa), look for changes in attitude or perception. Focus groups or in-depth interviews with a few people who were shown the video can help uncover these kinds of outcomes.



APPENDIX

We include a few final notes about using video cameras and the process of editing. We do not stress this aspect, however, since we recommend hiring a videographer to film and edit your video. Nevertheless, there may be some situations where untrained people will need to shoot video, so we include a few simple tips related to camera usage and editing here drawn from the "Guide for Facilitators of Participatory Video Making" prepared by Simon Koolwijk of Facili2transform (<http://www.facili.nl>). This site contains a great deal of additional information and resources for learning about the participatory video process.

CAMERA USAGE

1. Shooting on an equal level, on face and eye level. If you shoot the person from down under, you make the person more important. This could be relevant, if you interview a person in a powerful position (for example a government official). In this way, you make the person more powerful by shooting through this position.
2. Shooting from down under, making the person more powerful. If you film the person from top down, you make the person more vulnerable. So try to avoid this position (for example you are standing and the person is sitting), if you want to show the strength and the clear message of this person or group! Do only use this position in rare cases, when people feel powerless and their powerlessness has to communicate a message.
3. Shoot the image not right in the middle, but as an image approaching the middle. If you are shooting, do not film the main object in the middle. But shoot the main object or face on the left or the right side of your camera. This shows more dynamism and action in a video shot.
4. The background tells the story: avoid disturbing influences. When you are interviewing or shooting a story, make sure that the background helps to tell the story. So if you are interviewing a government official, you can interview him in his office showing his credentials and importance. If you interview a service provider in health care, show him in a surrounding of a clinic. In the photo below, you see a woman talking about the ambulance that was acquired by the clinic through the consultation with the community.
5. Avoid disturbing sounds in the background. Sound is the most important thing that is caught by a camera. If the sound is not good, people will not watch and listen to the video. However, if the sound is good and the images are of a lower quality, people will still continue to watch and stay involved with the movie. When doing an interview, make sure that there are no disturbing sounds in the background. Preferably do the interviews in a silent place (no noise of cars, motors or big crowds of people) and make sure that people on the background do not talk or make noises. If you are using a camera without an external microphone, you have to be sensitive and alert for disturbing noises. So plan interviews in a silent place and avoid echo sounds. Especially in small rooms, you have too much echo.
6. Film in a place where there is enough light. Cameras are light sensitive. If you film in a dark place or against the sunlight, your video images will get dark. So always film with

the light in your back and look for places where there is enough light. You can also create more light if you film inside an office or room by putting on the light or by looking for spaces where natural light comes through the windows.

EDITING

Video editing or post-production, is the process in which a film or video's components parts – visuals, sound, word, music and text – are woven together through storytelling and position to create meaning. It is considered the most labor-intensive stage of the process of making a video or film. An editor's skill and creativity can make or break the quality of a video. As there are a thousand different ways to edit any video, no two editors will put the pieces together in the same way. Each editor strives to create a unique "whole" that makes sense.

Given the hardware, software, and skill needs to do good video editing, this task should be handled by a skilled and experienced videographer. You will need to review draft versions, and as noted earlier, pilot test the completed first cut before showing the final version to your intended audience.

ADDITIONAL RESOURCES

There are several freely available resources online where you can find information about the process of producing videos for extension purposes. In this section we list a few publications and websites that you will find to be helpful.

1. USAID: Integrating Low-Cost Video into Agricultural Development Projects: A Toolkit for Practitioners, 2012. Available online at http://pdf.usaid.gov/pdf_docs/pnady749.pdf
2. Facili2transform Website on Participatory Video: <http://www.facili.nl>
3. The Transformative Storytelling for Social Change Website: <http://www.transformativestory.org>
4. The Digital Green Website: <https://www.digitalgreen.org>
5. InsightShare Website: <http://insightshare.org>

In addition, although not local or participatory in nature, the Access Agriculture site (<https://www.accessagriculture.org>) contains numerous videos demonstrating agricultural practices for farmers around the world.