PN-ABZ-456

CHEMONICS INTERNATIONAL INC.

VIDEO EXTENSION DESIGN AND EVALUATION
GUINEA NATURAL RESOURCES MANAGEMENT PROJECT

Contract No. 624-0219-C-00-2094-00

Submitted to:
United States Agency for International Development/Guinea
Conakry, Guinea

Submitted by:
Chemonics International, Washington, D.C.
1133 20th Street, N.W.
Washington, D.C.

Prepared by:
Dan Wagner

November 1995

SECTION I

INTRODUCTION

TABLE OF CONTENTS

		Page
SECTION I	INTRODUCTION	I-1
	A. Objectives	I-1
	B. Methodology	I-1
SECTION II	USING VIDEO IN RURAL EXTENSION	II-1
	A. Know the Audience	II-1
	B. New Techniques	II-1
	C. Tips for Project Staff Members	II-2
	D. The Outline Automatically Generates Graphics	II-3
	E. The Program Outline: The Heart of Video Production	II-4
SECTION III	THE PRODUCTION PROCESS	III-1
	A. Media Center	III-1
	B. Training in Innovative Techniques	III-1
	C. The Video Production System for Labé	III-2
	D. The Production Process: The Flow of Information	III-2
	E. Communication: A Critical Factor	III-2
SECTION IV	VIDEO PRODUCTION EQUIPMENT ANALYSIS	IV-1
	A. Editing and Dubbing	IV-1
	B. Evaluation of Equipment	IV-1
SECTION V	FIELD VIDEO REFERENCE GUIDE	V-1
	A. Before the Shoot	V-1
	B. Field Camera Operational Tips	V-1
	C. After the Shoot	V-3
SECTION VI	RECOMMENDATIONS	VI-1
	A. Charting a Course for 1996 and Beyond	VI-1
	B. Future Equipment Purchases	VI-1
	C. General Recommendations	VI-2
ANNEX	SCOPE OF WORK	A-1

SECTION I
INTRODUCTION

A. Objectives

This analysis of the video production capabilities of Chemonics International Inc in Labé, Guinea, was conducted to help the Guinea Natural Resources Management (NRM) project attain a higher level of video production at the Labé facility. The scope of work (see Annex) states that:

> The objective of this short term technical assistance is to support the Guinea NRM media department in the production of several extension videos which will be used as educational, informational, and publicity tools for the Project's target population. The specialist will demonstrate innovative techniques in which video can be used as an essential communication instrument to maximize project participation. The specialist will train the Guinea NRM's Media Specialist to develop quality audiovisual productions using the basic equipment that is available.

B. Methodology

This consultant's strategy for providing short-term assistance was to:

- Examine the project's video production capabilities and make recommendations to improve the quality and effectiveness of the information the project extends to villagers, its target audience.
- Review project video materials to examine the uses of video in past extension sessions.
- Determine the needs of project staff members and assess the viewing habits of villagers (attention span, language requirements, literacy rate, etc.).
- Perform a complete inventory of all project audio/video equipment.
- Procure missing equipment that is mandatory to the project.
- Work with project staff to determine their video production needs and extract ideas for video presentations from field specialists.
- Establish immediate, secondary, and long-term priorities to improve sustainable video production quality for future extension videos.
- Assess the video production capabilities and limitations of the project's media specialists.
- Create a functional and efficient media center to serve all future project video productions.
- Use the limited time available to train the media specialists in Labé.
- Maximize the use of Labé facilities to streamline the learning process.

- Develop and implement a solid video production infrastructure.

- Produce a variety of extension videos in the limited time available to meet the project's goal to use "videos as educational, informational and publicity tools for the project's target population."

- Create a list of production tips (The Field Video Reference Guide) for project staff members who may be required to shoot their own field video but are unable to participate in the intensive training sessions.

- Complete an intensive video training program for the Labé production crew, including camera shooting techniques, microphone use, lighting, interviewing, field producing, editing in the camera, working in extreme climate conditions, using appropriate technologies during equipment failure, outlining television extension videos (video matching text), facilitating the production process, videotape screening and logging, editing video to maximize viewer retention of information, and creating a video archive to preserve field video for future use.

- Train other members of the project staff in new video production techniques. Inform them also of the updated information that the production crew will need before they undertake new video projects.

- Establish communication among project staff, field representatives, and the video production crew.

- Present extension videos produced by the production crew to the project staff for evaluation and incorporate their recommendations if time permits. If time is limited, the production crew can incorporate these recommendations later.

The success of video production training depends on the consultant's strategies and the trainees' acceptance of what may appear to them bizarre or abstract concepts. Most viewers simply watch video, not realizing the number of psychological factors producers consider when organizing information.

To attain a higher quality product, producers must have thorough knowledge of video production. In the consultant's experience, rural video specialists are best trained through a trial-and-error system emphasizing repetition and immediate immersion in the production process. Only after following a video from initial concept through the shooting and editing will the production crew understand the abstract concepts and psychological factors that make a memorable video production.

Training participants must be exposed to the fundamentals of video production immediately and learn from their mistakes. Repetition then comes into play. The video is shot and critiqued. By repeating this "shoot/critique" process many times, the video specialist incorporates improved production techniques into his or her daily routine.

The Labé-based video specialists have never been exposed to these production concepts. With this training, however, they will be able to incorporate and adapt these concepts in their future work. Members of the crew must communicate during the production process if these

5

improved techniques are to become the norm, thus helping the project educate the target audience through rural information extension videos.

6

SECTION II

USING VIDEO IN RURAL EXTENSION

SECTION II
USING VIDEO IN RURAL EXTENSION

If used properly, video can be a powerful tool for rural information extension. Because of the increased use of field video in Africa, producers of extension materials must be aware of production-related guidelines before tackling new projects. This section outlines ways video producers in Africa can help transmit their intended messages to the target audience effectively and cost efficiently.

A. Know the Audience

Before beginning video production anywhere in the world, producers must always determine who their viewing audience is. Who will be watching the final production? What is known about them? The audience's education level, literacy rate, attention span, level of acceptance of new ideas, and familiarity with video must be determined. What languages do they speak? Do they expect breaks or pauses during an information extension session? If so, the producer may have to build in several points in the video extension materials for question-and-answer sessions rather than producing a non-stop 45-minute video that would lose viewer attention.

After determining the audience for a specific program, producers must decide on the best means to transmit information to them. Would a simple "how-to" video work best? Or would a production incorporating actors, music, graphics, and a touch of humor work better? Other means can also be used to communicate information via video. The methods used are limited only by the creativity of the producers and the production crew.

A solid format for the presentation must be decided on before committing ideas to paper. To do this, producers create an *organizational program outline* that briefly describes the main topics, sub-topics, and points to be discussed to transmit the information to the rural audience. Rural audiences absorb more information in less time if this rule is followed: "Tell them what you intend to teach them, teach them, then recap what they have been taught." This is a successful extension technique in the consultant's experience. Chemonics project staff members have also used this technique successfully with Guinean target audiences.

Audiences desire exposure to different production techniques to break up the monotony of a training session. Different techniques also help different members of the audience retain the information presented in ways suited to them. Some people are word-oriented; they remember what they read. Others are more visual. They remember something if it is clearly laid out in a logical sequence of video images. Others relate to real-life situations or interviews with "real people" to illustrate a given topic. Still others need a combination of all these methods to retain the message.

B. New Techniques

The production system in Labé has been designed to be flexible enough to meet the constantly changing demands of the Media Center but is structured enough to provide the highest quality productions possible given the humble video equipment on hand. The production system is designed to create individual extension videos aimed at village level viewers.

8

The short-term technical assistance that this consultant provides incorporates a variety of new video production techniques aimed at fulfilling project goals. The Media Center and its personnel now have some video editing capabilities (limited by the equipment on hand), a working knowledge of video graphics production, a video archive (one that will become more complete and accessible as future productions are created), and an audio dubbing facility for the processing of Radio Rurale programs. To maximize the use of this simple facility, all members of the project staff and production crew involved in the production process must be organized and work together as a team to produce successful videos.

Both groups—field representatives and production crew—are experts in their respective fields. Both groups must communicate their needs to each other at all levels of the production process to create effective videos for rural audiences.

The production crew has dispensed with techniques that hindered production and will be incorporating new techniques to produce better, professional quality videos. Project staff members may notice the video production crew working in a new manner. While shooting in the field, production crew members may be moving around more to obtain better camera angles, taking a little more time to wait for a farmer to plant several potato plants (to get a good angle on tape, for example). They may need to instruct project staff members to move the person interviewed to the shade to lower the contrast between skin tone and bright backgrounds. Project staff must work with production personnel to support these new techniques since the goal of this training has been to help the production crew obtain quality tape in the field.

C. Tips for Project Staff Members

The video production crew should shoot all their sequences at once. A sequence is a series of shots on the same topic—one after the other—to provide the viewer with a feeling of continuity within the program segment. Production personnel will also be editing in the camera more than previously; that is, they will be thinking of the videotape editor and recording the shots necessary to produce a logical progression of ideas—not only in words but also visually. Editing in the camera takes a few moments more than shooting "Rambo video," but the final product is worth the small investment of time made in the field.

Project staff should also remember the power of a well-conducted interview. Viewing audiences would rather hear a peer or colleague describe his or her situation than listen to an "authority" discuss a solution to a problem. A farmer discussing and demonstrating the preparation of a compost pile is more appealing than someone behind a desk lecturing on the compost process. Obviously, an official point of view is not bad, but *real people center the presentation and make it more appealing to rural viewers.*

Interviewers should keep all interviewees on track. A 20-second review of how to protect a small tomato plant from direct, scorching sunlight is more effective than a rambling detailed 3-minute explanation. The interviewer is responsible for changing her or his questioning strategy to ask questions that elicit quick, concise responses if the interviewee begins to ramble. For example, a question might be, "*Briefly*, what good is this ground cover for budding tomato plants? Can you please give us a brief list of some of its benefits?" A more detailed explanation can be given when the scripted text is added to the final version.

As effective as a well-conducted interview is the incorporation of actual field sounds or natural sounds, indicated as (((NAT SND))) in the program outline. For example, the image of a

person vaccinating an animal could be accompanied by natural sounds *without* text—following an explanation of the vaccination process. Natural sounds reinforce the spoken word and often prove the most memorable part of a video production.

Graphics are also an effective means for communicating or recapping information. These graphics can be animated (to a limited extent) and can be used between video segments to recap one segment and introduce the next. They can also be used at the conclusion of the production as a final recap. The next section of this report discusses the graphics generated from outlines produced in Microsoft PowerPoint.

Some rural audiences will not comprehend graphic images, however, so on-screen graphics should be used sparingly and at the discretion of project staff members. Viewers may not comprehend graphics for a number of reasons:

- Their physical distance from the television monitor.
- Their level of literacy.
- The quality of the graphics.
- Their eyesight.
- The point size and color of the words used in the graphics.
- Ambient noise distracting their attention.
- Their surprise at seeing a non-video image (a visual displayed in freeze-frame format) may draw their attention from the message to the image.

Under the correct conditions, on-screen graphics can help viewers retain the overall message of an extension video. Other audiences may see them as distracting or obnoxious. Knowing your audience will help you make the right decision during production.

D. The Outline Automatically Generates Graphics

As mentioned above, the best way to present information to anyone of any nationality is to first explain what they are about to learn; teach them those topics in a clear, concise, and appealing way; then recap what was taught during the session. This program outline is perfect for use in Labé. Once the program outline is keyed into Microsoft PowerPoint, the computer *automatically* generates high quality graphics that can be incorporated into the final production if the producer so desires. Graphics are an effective way to reinforce the "tell, teach, recap" extension method.

"Electronic Visual Effects" can be added to these images to give them greater visual appeal and, more importantly, to embed them in viewers' minds. These graphics can enhance videos shot in the field, introduce or recap a topic, or function as "cover video" when no other supporting visuals exist to edit over text.

As the focus of the extension video changes, the producer can alter the outline in PowerPoint and the graphics automatically update. Anyone wishing to produce project extension

video materials should use PowerPoint, the only program in Labé that can provide a high-quality look to locally produced videos, at the same time organizing the entire production from concept to final edit. Knowledge of PowerPoint will allow any producer to shave days off a crowded production schedule.

Even if used only to generate the program outline, PowerPoint will greatly streamline the production process. The graphics are also ready if and when the producer decides to incorporate them.

If everyone involved in production uses program outlines, multiple work schedules can be meshed and production time minimized. There will be fewer trips to the farms but more useful and timely footage shot while there, thus economizing on limited transportation.

E. The Program Outline: The Heart of Video Production

All project staff, including field representatives, should provide the production crew with a constant flow of ideas for extension videos needed by farmers in their regions. These ideas should be channeled to the project staff member who will work with the field representative to add the main topics, sub-topics, and individual elements to the outline that is then submitted to the production crew. *Input from field representatives and rural farmers is crucial because they have their fingers on the intended audience's pulse.*

The program outline produced by field representatives and project staff provides a framework for the video presentation. Before presentation to the production crew, this extension program outline should be well thought out, not omitting any part of the intended message for the target audience. *All changes made to the program outline anytime during the production process should be communicated immediately to the production crew.*

Project staff members should incorporate into the program outline all local "video enhancements" (such as interviews, natural sound, music, and dancing). These enhancements will make for a lively, memorable program.

Also, the possibility of turning video extension productions into Radio Rurale presentations should not be overlooked. The production crew can change the format of the production into one for Radio Rurale listeners. The crew will need advance notice, via a second program outline created specifically for the Radio Rurale program. Since radio production requires longer and more detailed interviews and increased amounts of natural sound, the production techniques incorporated in the field need to be adapted to obtain the best material for both video and Radio Rurale presentations.

Project-wide organization and communication are mandatory for the best use of available equipment, vehicles, and personnel, and to schedule the production crew when and where project staff members want shooting to begin. Without this internal organization, the Video/Radio Rurale production process in Labé will remain haphazard.

SECTION III

THE PRODUCTION PROCESS

SECTION III
THE PRODUCTION PROCESS

A. Media Center

At 8:00 a.m. on Monday, October 3, 1995, M. Souare, M. Balde, and myself created a working shell for the new Media Center. The room we were given was a messy storage area with seemingly little potential of becoming a working facility in the near future. We cleared the room of its rubbish, relocated the existing boxes, scrubbed the room from top to bottom, disassembled a huge set of bookshelves and reassembled them inside the room, as they were too large to fit through the door. We arranged the video equipment in a logical manner to ease the editing process. We brought in an electrician to ensure that the wiring could absorb the load the video equipment would put on it. We also constructed an audio booth out of left-over wood boards and had a construction worker bolt them together for added stability. The work on the audio room will continue as the system evolves and the newly procured machines arrive. We completed the work on the Media Center by 2:30 p.m. that day.

B. Training in Innovative Techniques

As we began the training session, it became immediately apparent that the production crew needed complete immersion in basic video production techniques. Their methods of operation displayed a total lack of knowledge about video production. They had to learn everything from scratch and disregard many of their self-taught habits.

The production crew was asked to remain open and expose themselves to new techniques. Even with basic video production techniques, participants must learn to localize the techniques they acquire and use only the parts relevant to their working environments. Old patterns are changed or adapted as new concepts begin to make sense.

The intense production segment began by covering the basic camera shots: Wide Shot (WS), Medium Shot (MS), Close-Up (CU), and shooting in sequences. Thorough knowledge of these principles is mandatory before undertaking of any video project. It took the production crew *two weeks* to absorb these *basic* principles.

We also explored the cameras and their electronic features in detail. The production crew members took the instructional manuals home to study and returned the next day with numerous questions.

The next step in the training strategy was to begin shooting and analyzing actual video. Initially, the production crew went on site, picked a topic, and shot it. This practice gives participants an excellent reference point from which to gauge their progress because their initial video was out of focus, wobbly, and inconsistent. After a positive critique that focused on both the good and the bad, the production crew began to understand what it takes to shoot professional video in the field using adapted techniques.

Afterwards, the consultant took M. Balde and M. Souare on a quick shoot (less than 10 minutes) with a Panasonic camera. The production crew viewed the consultant working under tight deadlines and with limited video capabilities. Even with no explanation, they could see the speed with which the consultant worked around the subject (a construction site) without

disturbing the workers. After reviewing the tape, the production crew observed the techniques the consultant used in the field—moving the field camera from location to location quickly, lying down on the dirt to shoot at low angles, and crawling over construction planks to get a better shot. After viewing the video, the production crew came to understand that shooting in sequences in the field assists the editing process and improves the image quality on screen.

The production crew then went into the field to get hands-on experience in these techniques. They shot in sequences and edited in the camera, then returned to the Media Center for instant constructive criticism and feedback. This trial-and-error method was used repeatedly throughout the initial training process. Again, the beauty of the technique is that the production crew still had their initial wobbly and out-of focus tapes against which to compare their progress.

C. The Video Production System For Labé

The video production system for the Guinea NRM project in Labé should be based on teamwork. M. Souare and M. Balde are being trained to use a variety of production techniques to produce effective extension videos, but they cannot be expected to understand completely the content of the videos the project needs to produce.

The production crew therefore requires the close cooperation of project staff members who need video productions. Project staff members should take the role of producers and M. Souare and M. Balde the role of production managers.

D. The Production Process: The Flow of Information

The first step in the production process is for the field representative or Chemonics project staff member to develop the program concept using the program outline.

The person filling the role of producer must clearly define *all* production needs for the production crew who should be given a detailed outline. The outline should be produced in Microsoft PowerPoint due to the program's ability to streamline the production process. Before typing the outline in Microsoft PowerPoint, the producer should create a basic story line, broken down by main topic, subtopic, and individual elements.

E. Communication: A Critical Factor

Direct communication is necessary if the production crew is expected to schedule a variety of shoots while simultaneously editing professional productions for such a large group of producers. Each production will take a minimum of two days and possibly four or five days to complete, depending on the number of locations and interviews shot, natural weather delays, the availability of the local people involved, etc.

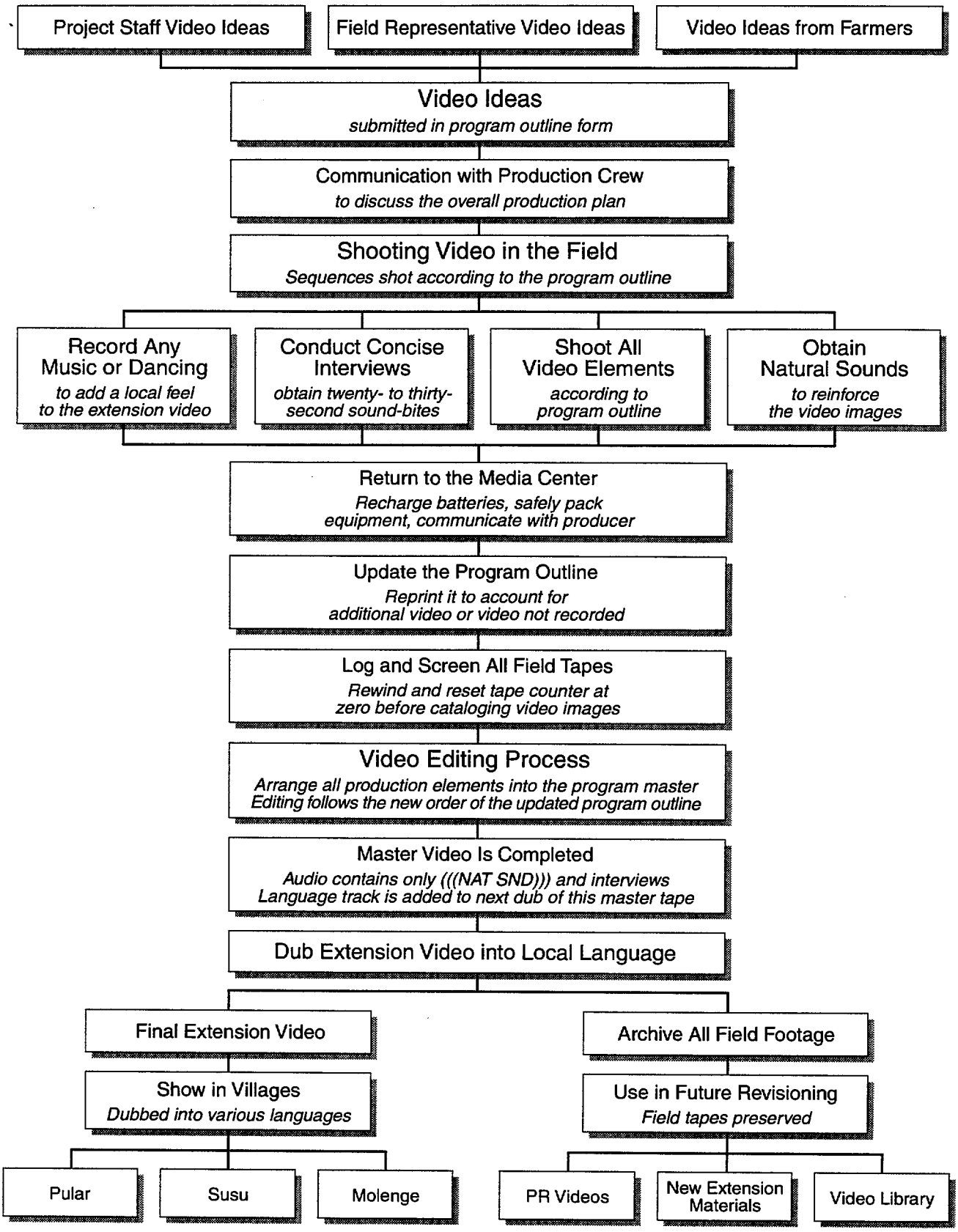
Under *normal* equipment constraints, a two-person production team would be kept extremely busy by the demand for extension materials. With the technical constraints present in Labé, the production crew will have to use techniques not normally practiced by video professionals. They will be able to generate extension materials well above the quality produced by Chemonics in the past, but they do not have the equipment, time, or budget to do broadcast-quality productions. They will be able to efficiently produce professional educational extension videos aimed at the audience the producer targets.

If the above mentioned outline is used by all producers and field representatives, Labé based productions will:

- Have a consistent and professional look.
- Contain more information.
- Relay that information to the audience in an easily understood manner.

Exhibit III-1 illustrates the flow of information from video conception to final editing.

Exhibit III-1. Extension Video Production System



SECTION IV

VIDEO PRODUCTION EQUIPMENT ANALYSIS

SECTION IV
VIDEO PRODUCTION EQUIPMENT ANALYSIS

A. Editing and Dubbing

The existing equipment is basic and is designed for dubbing not *video editing*. The following describes the difference between video editing and dubbing.

Editing is the ability to insert video and/or audio with an edit point unnoticeable to the viewer. The editing process uses a computerized control panel to synchronize both the player and the recorder. Controlling both allows for pre-roll time before the edit point. When a control panel permits pre-roll time, each machine rewinds exactly .05 seconds from the desired edit point. The control panel starts both the player and recorder simultaneously (the recorder rolls in "Play" mode). The control panel *automatically begins the record process* once both machines are up to full speed and have simultaneously reached the desired edit point. This eliminates unsightly video marks at the edit point.

Dubbing is the ability to replace *both* the video and audio tracks simultaneously, but not separately, and with little chance of making clean edits between shots. The result of a dubbing system such as the one in Labé is a video that "rolls" or has streaks or other unpleasant marks at the edit points. When a "dub" is stopped, the recording process is abruptly interrupted and video snow (static) appears on tape. Dubbing results in the final production losing an additional "generation" of quality when the voice track is mixed.

For an additional $3,000 investment, Chemonics International/Labé could have purchased a complete editing facility (home-type VCR's *upgradable* to higher quality *editing* machines). These upgradable machines (the player and the recorder) "talk" to each other and synchronize their movements to eliminate all the above mentioned unsightly visual trails at each edit point. A typical 10-minute production might have as many as 150 edit points. With the equipment on hand, that would be 150 apparent video glitches during the program, resulting in an unprofessional look that distracts the viewer. Even though rural viewers are not overly concerned about unsightly edit points, video glitches can, to some extent, sabotage the information extension process. This report includes recommendations to solve this problem.

To work with the major equipment limitations, this consultant attempted to train M. Souare and M. Balde, the production crew in Labé, to "edit in the camera" when in the field to eliminate extensive re-editing in the Media Center. If the production crew plans their shots in the field and shoots with editing in mind, they will save time in the editing process and achieve a more professional look to the final production because the cameras are designed to start and stop while recording without leaving glitches.

The edit console in the Media Center should be used for piecing together the final video segments and dubbing the voice-over in the languages desired by project staff members.

B. Evaluation of Equipment

During the first several days in the Chemonics' Labé office, a complete evaluation and inventory of all on-site video equipment was performed. Video production capabilities were realistically assessed and a strategy for the best use of the facilities and staff was designed.

The initial task was to organize the various audio/video materials in one location. They were cataloged by make and model number to ensure all necessary pieces were on hand. The remaining needs were assessed so that the missing pieces could be procured. This "Video Equipment Purchase List" was submitted to Catharine Swan on October 30, 1995, and faxed to Washington, D.C., the same day.

The consultant believes that the equipment found at the Labé facility is of extremely low quality and that it is technically impossible to upgrade without major financial investment.

If a broadcast technical expert had been consulted before acquiring any of the video equipment on hand, he or she could have warned against setting up such a limited video system as the one in Labé. Higher production quality is always limited to the capabilities of the editing machines used and the skills of the production crew to visualize the final form of the video in the field. Higher production and technical standards can be reached, however. This consultant designed an innovative approach to push the available editing systems (home VCRs) to the limit, at the same time pushing the creativity of the production crew well beyond rural production capabilities to counter the low quality VCRs used.

The following is the inventory of the video-related equipment found in the initial equipment assessment.

Video Equipment Inventory for the Chemonics/Labé Facility
October 1995

- JVC video mixer (JX-SV55)
- JVC character generator (T88J) Super VHS capable
- JVC video recorder (HR-S6800U) Super HS capable
- Two Toshiba VHS recorders (V880MS)
- Samsung 21-inch monitor—(CW-5314X) Multi Standard
- Sharp 21-inch monitor—(21N52-E1) Multi-Standard
- Two Panasonic OmniMovie VHS cameras (PV-800D)
- Promaster tripod (Evolution 1)
- Marantz audio recorder (PMD201) w/power adapter (110-V only)
- Two AudioTeckna dynamic microphones (Pro 4L)
- Two standard microphone cables (8-foot)
- Voyager audio speaker (Model BP 2000) with power supply
- Two Panasonic battery chargers (PV-A24)

19

- Three Panasonic camera batteries (PV-BP50)
- Twelve new video cassettes
- Nine used video cassettes
- Five new audio cassettes
- Six used audio cassettes
- Slide projector
- Various slide trays
- Overhead projector

This consultant initially recommended Chemonics' purchase of the following list of equipment to obtain better production quality from the existing Labé facility. This list was faxed to Washington, D.C., to Catharine Swan on October 30, 1995.

NOTE: This list is intended to enhance the current Labé video dubbing system. A more complete alternative for replacing the system is given in the recommendations of this report.

Video Equipment Purchase List

Qty. 2 **Small, portable, multi-standard Video cassette recorders with padded travel cases,** preferably ones that automatically adjust to 110 or 220 volts. Contact Foreign Video (perhaps called simply PAL-SECAM), located on Connecticut Avenue near Dupont Circle. They carry all types of VCRs and can help find one if they are out of stock. Stores selling multi-standard VCRs are hard to find. Approximate cost: $240 each.

Qty. 3 **Sony or Panasonic small video monitors**. *These also could be small, inexpensive televisions (bought at a department store)* but they *must* have jacks for video in and audio in. Approximate cost: $150 each.

Qty. 2 **Special Storage/Protection Cases for the 21-inch monitors** already in the field. These sturdy cases must be well padded to protect the monitors on rough roads because they will be used to shuttle large monitors to remote locations. The dimensions of the televisions to be stored inside are 25 3/4 inches wide, 22 ½ inches tall, 22 ½ inches deep. These can be purchased by looking in the Yellow Pages under television supplies and finding a professional broadcast supply outlet. Or call a local TV station and ask one of the broadcast engineers for advice. Approximate cost: $300 each.

Qty. 2 **Camera mounted light Panasonic Model #PV-910-A.** These lights are for the Panasonic OmniMovie VHS camera. Approximate cost: $180 each.

Qty 2. **Super Directional Panasonic camera mounted "shotgun" style microphone. Panasonic model # PV-MK40**. *These must come with M3 connectors.* Any shotgun microphone with the M3 connector will work, but the PV-MK40 is preferred. Approximate cost: $120.

Qty. 1 **Panasonic camera carry Model #PV-H70M**. Approximate cost: $80.

Qty. 5 **Panasonic camera batteries Model #PV-BP50**. Contact Panasonic at 1-800-332-5368 to order and ask for express delivery. Approximate cost: $60 each.

Qty. 1 **"Microsoft PowerPoint Version 4.0" computer presentation design program** (for Windows Version 3.1). Available at any computer store, or CompUSA in Tyson's corner if all else fails. Approximate Cost: $89.

Qty 1 **220-volt to 110-volt power converter.** Approximate cost: $150.

Qty. 3 **110-volt power strips with power surge protectors**. Radio Shack. Approximate cost: $15 each.

Qty. 6 css. **TDK (or any other brand) VHS video cassettes.** Each case contains 10 tapes (60 tapes). Make sure these tapes are VHS and *not* Super-VHS tapes. Approximate cost: $60 per case.

Qty. 10 Css. **TDK (or other quality brand) audio cassettes**. Each case contains 10 tapes. (100 tapes). Tapes should be at least 90-minutes in length. Approximate cost: $40 per case.

Qty. 2 **Headphones**—the type for home stereo usage with "phono" plug. Radio Shack. Approximate cost: $25 each.

Qty. 5 **Phono plug adapter**. "Phono to Mini" type. Radio Shack. Approximate cost: $6 total.

Qty. 3 **Small, portable, Walkman-type headphones.** Do not buy the type with the metal piece that wraps around the head. Buy the ones with ear-phones called "puffs" with "buds" on the end of the audio cables. Approximate cost: $25 each. Radio Shack.

Qty. 2 **Over the shoulder type carry bags**. Large, sturdy gym bags will do well. Approximate cost: $35-$40 each.

Qty. 6 **RF video connector cables**. Radio Shack. The longer in length the better. Approximate cost: $7 each.

Qty. 15 **Regular audio/video connector cables** (for home VCR usage). Radio Shack. The longer in length the better. Approximate cost: $5 each.

Qty. 10 ea. **Various video-to-video and audio-to-audio connectors.** Radio Shack. These metal connectors enable a cable to interconnect with other cables or machines (mini to RCA, XLR to mini, phono to mini, mini to phono—all varieties are possible). Ask for assistance at Radio Shack, and explain the remote working situation in Guinea so the representative will know we need an ample supply. We cannot buy these in Guinea. The Radio Shack representative will also know what these terms mean. Approximate Cost: $75.

SECTION V

FIELD VIDEO REFERENCE GUIDE

SECTION V
FIELD VIDEO REFERENCE GUIDE

There will be times when the production crew may not be available to videotape an event and one of the project staff members may want to record it for future use. It was beyond the time-frame of this short-term project to train such a large group of natural resource experts in proper video production techniques. To improve their shooting, guidelines for shooting in the field have been compiled. If these are followed, the resulting video will look more professional, even if the cameraperson behind the lens has little experience.

A. Before the Shoot

- Create a detailed outline
- Determine video needs (the footage content, the time of shooting and location)
- Organize interviews
- Organize field video shoots
- Communicate equipment needs to video production crew

B. Field Camera Operational Tips

B1. Shooting

- Set-up and frame the shot before pushing the record button.
- Always shoot a wide-shot (WS), medium-shot (MS) and a close-up (CU) of *all* subjects.
- Incorporate "real-people" demonstrations.
- Elicit concise yet informational on-tape responses from interviewees.
- Stand close to the subject and shoot wide shots to provide more visual stability.
- Use "natural tripods" such as trees, tree stumps, the ground, fence posts, or your knee. Always be aware of how steady the shot is.
- Assume a solid stance when shooting off the shoulder to add stability.
- Take slow, deep breaths to stabilize the picture.
- Open the eye not looking in the viewfinder occasionally to look for other subjects to pan to.

B2. Pan and Zoom

- Static shots with no zooming or panning work better in video productions.
- Limit pans and zooms to a minimum because they are distracting to the viewer.
- Pans and zooms should be used *only* to add emphasis to the shot. Remember that all pans and zooms should have a reason. Because the move is from one subject to another, the viewer expects a logical reason for the movement. Panning from a group of trees to the road shows the wooded area's proximity to the road, how little space people have to walk on the edge of the road, or how rural an area is. It will not convey how hard people on the tree planting project are working.
- Pans and zooms should be slow, controlled, and have a starting and ending subject. They should not be done rapidly except to emphasize the shot.
- All shots should be a minimum of 7 to 10 seconds in length, the longer the better.

- When panning to follow a subject, move the camera smoothly. After the shot becomes uninteresting, stop the panning action and let the subject to walk out of frame. This will allow for an edit point later.

B3. Lighting

- Keep an eye on the sun and use it to your advantage. Always try to shoot people with the sun to *your* back. This will illuminate their faces better and limit the contrast between skin tones and a bright background.
- Shoot interviews with a neutral but appropriate background. Avoid open skies or bright objects because they cause the subject to darken and become a silhouette. For an extension video on indigo, an interviewee could be placed in front of her colorful cloth hanging out to dry. This would provide a visually pleasing backdrop and limit lighting contrast.
- If a neutral background is not available, close crop the face (shoot the face in a medium to close-up range) to limit the bright space in the background.
- "Golden Time" (early morning and before sunset) is the best time to shoot good quality video. The diffused sunlight brings out the gold in nature. Greens are softer and have more shades. The sky is bluer and crops aren't bleached out by the direct overhead sunlight.
- At other times of the day, be aware of the angle of the sunlight and the shadows cast. Do not shoot interviews when the sun is *directly* overhead. Avoid shooting video in which you can see your shadow.

B4. Sound

- Watch, listen, and keep recording during usable segments of natural sound.
- Remain quiet while shooting video. All sounds are caught on tape and cannot be removed from the audio track.
- Always use the hand-held microphone for interviews. Keep the microphone out of the shot but close enough to the subject to obtain good sound.
- The hand-held microphone has an on-off switch. Always leave it in the "on" position, and double check to ensure that it *is* on.
- Always strive to phrase your questions with the intent of eliciting 20-to 30-second sound bites—concise yet informative responses.

B5. Editing in the Camera

Experienced videographers often use this technique when editing facilities or time is limited. The editor can use your field tape as is because the tape will be 85 percent edited if you did not include extraneous shots.

- "Edit in the Camera." Frame the shot you want first, start recording, and then make a clean stop. Reframe the next logical shot and begin recording after ensuring the shot is framed properly, stabilized, and in focus.
- Vary your camera placement from time to time to add a more professional appearance to your presentation.
- Limit the amount of tape you record to what you need plus a little extra video.
- Do not capture every second of the event on tape. This makes editing almost impossible.

C. After the Shoot

- Label, log, and screen all tapes. Rewind the tape to the beginning and return the tape counter to zero before viewing the tapes and making a shot list. This way, you will have a permanent record of the approximate location on the tape for any shot you need.
- Flush-out the program outline used while shooting in the field. Make any changes to account for segments that did not materialize.
- Give a copy of this updated outline to the production crew so they can begin editing the tape in line with your needs. They will also get a feel for how long—in seconds—each segment will actually be on tape.
- Begin scripting the segments of the outline for the "talent" or commentator to read. Develop the outline sufficiently for the commentator to ad-lib if he or she is knowledgeable about the topic, or write out full script if not.
- Communicate with the production crew to make sure the end result is what you expect.
- Critique the production crew and others involved in the program constructively after its completion. Video production skills can be sharpened by having another set of eyes to evaluate the final product. Production crews can become so close to a project they cannot see its flaws. Be positive yet critical.

SECTION VI

RECOMMENDATIONS

SECTION VI
RECOMMENDATIONS

A. Charting a Course for 1996 and Beyond

To use the Guinea NRM Media Center in Labé to its full potential, all staff members must work together to keep ideas for videos coming into the Center. All project staff members should be encouraged to use this resource, and become an active part of the production process. A project staff member should be assigned to oversee the Media Center. This person should not be expected to manage it, but should ensure that operations run smoothly and facilitate communications with the chief of party.

M. Souare should be considered the official videographer and should be relocated to Labé as soon as possible. M. Balde should be assigned as Media Center Coordinator/Video Editor. The production crew works well together as a team and their individual strengths complement each other.

The possibility of producing programs for Radio Rurale should not be overlooked. Current productions can be dubbed to audio tape and formatted for local and regional Radio Rurale transmission without much additional work. The potential exists for obtaining national air-time on the Radio Rurale network, via its headquarters in Conakry. It is recommended that M. Balde contact Radio Rurale personnel and design a system of transferring information and programming. The cost of paying for air-time on local or regional radio airwaves (approximately $150 per show) to educate the public would reinforce the project's goals.

B. Future Equipment Purchases

Before acquiring additional video equipment, the project should consult with a broadcast expert with experience in rural video extension. By following the advice of an expert, the project can avoid repeating past mistakes when purchasing incompatible equipment.

Before acquiring any equipment, the project needs to weigh the cost outlay and the amount of programming produced by the production crew against the time the project will be in operation and the number of videos broadcast at the village level.

If new equipment is desired, I recommend the purchase of one of the following editing systems. They are listed in the order they should be considered by the project.

B1. Panasonic Edit Slow Pack

This system contains a AGDS-550 recorder, AGDS-840 player, AGA-350 edit controller audio/video insert capable of providing clean edit points. It also has a TimeCode capable system for ease of tape logging/archiving. The Edit Slow Pack comes with three video monitors.

The Panasonic Edit Slow Pack would be easiest for the production crew to learn and more importantly, comprehend. They do not need advanced video effects and a computer platform when this control panel type system functions more efficiently. Estimated price ± $10,800.

B2. Panasonic Fast Edit System

This system contains three CT-1384 monitors, three VCRs AG-1980, and a computer controller with all software. This *computer terminal based editing* system may be too advanced for the production crew to understand. The Fast Edit pack comes with advanced editing and special effects, which in this consultant's opinion are too advanced for rural presentations. The learning curve for this system could be too steep to reap any benefits from its implementation. Estimated price ± $11,000.

If interested in purchasing new equipment, contact:

- Washington Professional Systems in Wheaton, MD, (301) 942-6800
- CPL in Silver Springs, MD, (301) 585-6311
- Professional Productions in Bethesda, MD, (301) 657-2141

Again, a broadcast specialist should be present in Labé to reconfigure any additions to the Media Center. The production crew does not have the knowledge to route cables creatively or use video/audio machines to their maximum potential.

C. General Recommendations

- Protect the security of the Media Center facility with a better security system than a simple lock.
- Obtain the new equipment soon to allow for uninterrupted viewing of videos in the field and uninterrupted editing at the Media Center.
- Make sure project staff members do not take video equipment home at night. Rewiring the system will make it impossible to obtain the effects currently available.
- Use the procured equipment exclusively for the field. Equipment in the Media Center should remain there, and the protected/padded field packs should be for village use.
- The project lacks a sense of identity. The sign on the street in front of the compound is different from letterhead logos. The number of project logos used causes confusion and a lack of cohesion.
- Project staff members should read this report to fully understand the operations and limitations of the production crew.
- Incorporate broadcast professionals in developing future video capabilities (advanced production techniques, installation of new equipment, etc.).
- Develop the computer literacy project staff members. Many lacked a solid working knowledge of the technological power at their disposal and routinely performed time consuming tasks manually rather than using computers.

- Remember to aim all productions at the intended viewing audience. If the audience is successfully targeted, the presentation will be memorable and will more effectively communicate the goals of the project.

Qty. 10 ea. **Audio and video "gender changers."** These metal connectors enable a male audio cable to connect one with a female end and visa versa. Please buy all forms of the above mentioned types (i.e., phono, mini, XLR, RCA, etc.). Radio Shack. Approximate cost: $1.25 each.

ANNEX

SCOPE OF WORK

ANNEX
SCOPE OF WORK - VIDEO PRODUCTION/EDITING SPECIALIST

I. Background

The goal of the Guinea NRM project is to increase value added, sustainable agricultural production in three watersheds in the Fouta Djallon. The success of the project often depends on the efficient exchange of ideas and information, especially among target populations and project staff. Project technicians have been periodically recording rough video footage of the diverse activities comprising the three main technical components of the GNRM (Agroforestry/ Forestry, Soil and Water Conservation and Management, and Small Enterprise Development).

In early 1994, the GNRM hired a Guinean technician responsible to support the project extension program. He has facilitated three radio programs, has completed a series of information brochures on activities, and has rudimentary skills in using video equipment.

Some amateur extension productions have been completed on: Termite Control; Improved Beekeeping Techniques; Improved Animal Care (stills captured on video), Live Fencing, Multi-Purpose Shrub Blocks, and Contour Soil Conservation Measures (stills); The Forest Resource and Brush Fires (stills); and Enterprise Development on the NRM Project. Further use of the video media is planned to complement the information, training, and extension programs integral to increasing the watershed population's active participation in project interventions.

II. Objectives

The objective of this short-term technical assistance is to support the GNRM media department in the production of several extension videos which will be used as educational, informational, and publicity tools for the project's target population. The specialist will demonstrate innovative techniques in which video media can be used as an essential communication instrument to maximize project participation. The specialist will train the GNRM's media specialist to develop quality audiovisual productions using the basic equipment that is available.

III. Scope of Work

The Video Production/Editing Specialist will:

In week 1:

- Review background documents on project activities, especially those related to the extension program. Observe completed extension videos produced, as well as other rough footage recorded by project technicians.

- Determine priorities for production of new or improved extension videos with the PMU staff, who will consult the WMU teams for their input and ideas.

- After determination of these priorities (e.g. soapmaking, gardening, GNRM overviews, etc.), examine footage recorded by project staff and decide if any further filming is necessary to complete the productions.

In week 2-3:

- Outline the general steps necessary to produce a successful extension video (in French); with the PMU staff, prepare a program which will consist of site visits to complete necessary footage for the desired extension videos.

- Travel to relevant watersheds to record necessary footage.

In week 4-5:

- Conduct required editing for the realization of prioritized video extension programs.

- Hold a viewing session at which videos will be reviewed and suggestions made by project staff. Explain the benefit of any incorporated new techniques. A small outline\ report will also be presented at this time addressing the use of video in extension.

- If possible, incorporate recommendations made during viewing session.

- Recommend any other equipment and/or training which will improve video production and editing capacity if the project's media specialist.

- Make suggestions to project staff how to improve footage to be recorded during the remaining months of the project.

Throughout the 5 weeks:

- Conduct a systematic training program for the GNRM media specialist on video production and editing, as well as the use of the video media in extension.

IV. Qualifications

The selected candidate should have several years of experience working in video production and editing, preferably in developing countries. Experience in the use of video for extension in rural communities is desirable. The candidate should speak and read French at an FSI 3 level.

V. Reports

The consultant will produce a portfolio of extension/information videos representing his/her activities and submit to the chief of party/Guinea NRM project. A brief report will also be required, summarizing the consultant's approach, work plan, and recommendations on the video extension capabilities of the GNRM and other equipment and training necessary for the project media component. (S)He will debrief the USAID Mission prior to departure. Within 30 days from the end of the contract, the consultant will submit a final report, incorporating the comments made by the TA team and USAID/Conakry. This report will be sent to Chemonics International Inc., 1133 20th Street, N.W., Suite 600, Washington, D.D. 20036, for transmittal to the field office.

VI. Period of Contract

The consultant will spend approximately five to six weeks in Guinea beginning on October 7th, 1995. (S)He will need to spend one full working day at the Chemonics home office in Washington, D.C., two days in Conakry, and the remainder of time in the field.

VII. Logistical Support

The equipment available to the specialist is very modest, two standard full format VHS cameras and standard multi system VCR and monitors. It is not expected that other equipment could be made available before this work is expected to start. The PMU will be responsible for providing all logistical support to the consultant while (s)he is in country, including accommodation, transportation, and making the initial contacts/appointments. The printer and the photocopy machine at the PMU/Labé will be made available if necessary. The consultant must bring his/her own laptop computer. The possibility of other needed editing equipment will be discussed. Technical supervision of this TDY will be the responsibility of the GNRE CED specialist.