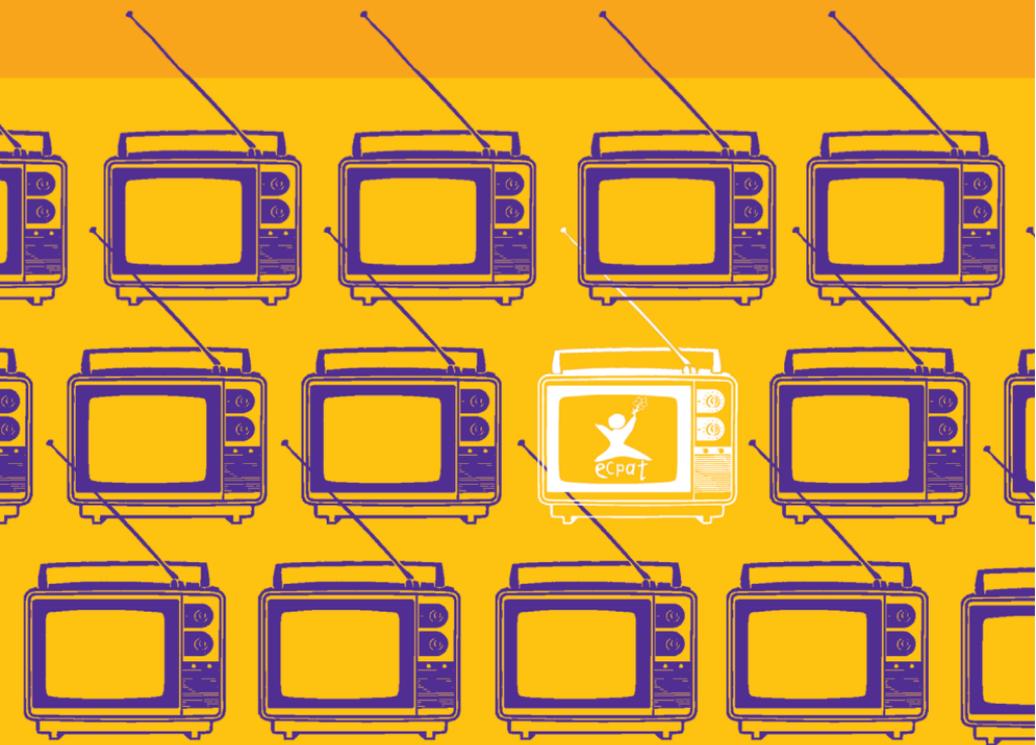


SIX STEPS TO VIDEO PRODUCTION



A practical guide for youth campaigners on the use of video production against trafficking & sexual exploitation

SIX STEPS TO VIDEO PRODUCTION

ECPAT International would like to express its appreciation to Margarita de Forteza, Mark Capaldi, Maricruz Tabbia and Ernesto Galmez for their contribution to this publication.

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Artwork & Design: Margarita de Forteza

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This brief handbook is for Youth Activists who want to make videos about the campaigns they are involved in and to spread the message about subjects related to combatting Commercial Sexual Exploitation of Children (CSEC).

“6 steps to Video Production” is meant to be a brief, fun and effective manual that teaches you how to create, edit, upload and promote your videos. At ECPAT, we hope you find these guide useful and an incentive to bring about positive changes at individual and community level.

Introduction

Videos can be more than just a source of entertainment. Organizations and activists everywhere in the world use them to raise awareness, to change misconceptions, inform and encourage people to act. Videos are a great way to project positive images of children and young people, particularly those who are concerned by commercial sexual exploitation, by showing children and youth as active citizens with views and opinions of their own. Also, videos can be very effective at making people aware of the existence of a problem like trafficking and the commercial sexual exploitation of children and can serve to communicate suggestions as to what they can do against it.

Children and young people work closely with ECPAT supporting

work against the commercial sexual exploitation of children (CSEC), designing and implementing projects in many countries around the world. One thing we have learned is that their involvement in campaigns, creating messages and finding ways to communicate them leads to more creative solutions and makes the contents more appropriate. Therefore, we think it is very important to offer children and young people tools like this manual to help them develop their skills and support them in making their projects a reality.

We call on all our ECPAT youth and other young activists out there to take a chance, dare to act and tell their ideas in video to share them with the world. We specially encourage the children and young people part of the ECPAT Global Youth Partnership Programme (YPP) to take to the video cameras and start recording the great activities against commercial sexual exploitation that they are leading in their communities.

Good luck to all and happy video making!

Why use Video?

Making videos used to require lots of money and specialized equipment. Nowadays, video editing studios and costly cameras are no longer necessary. Movies can be created using mobile phones, photo cameras and hand cameras, and with plenty of easy to use editing programs you can make a successful awareness raising video at very little cost. Best of all, there are countless online places to post your video so that you can definitely reach and inform lots of people about the Commercial Sexual exploitation of Children (CSEC).

Video allows you to capture people's emotions and body language; it gives a full and lively account of an event that can help you raise awareness and generate a determined effect on the spectator: happiness, sadness, uncertainty, self-reflection and awareness-raising are some of the many feelings that video can awake in order to sensitize and mobilize the viewer.

Rules & guidelines

Before getting started we need to have some basic rules to ensure the protection of people involved in producing audiovisual materials related to cases of violence or abuse. Please look at the rules section and remember that your primary objective is to provide support to children and young people who may be vulnerable to commercial sexual exploitation and promote awareness about the dangers of the Commercial Sexual exploitation of Children (CSEC).

Rules

1. Work in safe places and always inform your friends, parents or tutors of the place you plan to shoot, with whom, and what it is about. Remember that you are neither a war reporter nor an investigator seeking to capture criminals.
2. If you decide to tell the story of a victim of sexual exploitation, you must take the necessary precautions to protect the integrity and anonymity of the person you are working with. For example, do not give out their real name and do not show their faces to prevent other people from recognizing them.
3. Please do not replicate scenes of violence, as they are distressful to watch. Always try to link children to positive experiences, as it is more important to show what children are capable of doing and what they have to say, rather than making people feel sorry for them.
4. Always think of projecting a positive message. It is proven that negative messages do not have a positive impact and in general, instead of helping, they can create stereotypes or worsen situations.
5. Never video tape a person without their knowledge or without explaining to them what the purpose of the video will be. Participation should always be optional.

What sort of videos can you make?

Of course, no one is expecting you to shoot a feature-length documentary or stage dramatic reconstructions complete with a car chase and stunts. Here are a few things you can do to put together your best production. Most of them are ideas for short videos and clips, only a few minutes in length.

Video blog: Do you have something to say? Have you ever considered turning your thoughts into video pieces? Obviously they would be short – you don't want to put anyone into a coma. More people are expressing their opinions directly to the camera these days. It's not a substitute for written blogs, but it can sometimes make an interesting variation and it puts a face and a voice to a name that your fellow youth may only see on e-mail.

Video diaries: You could keep a diary telling how your projects and youth led activities are going and what you are thinking and feeling. This could be especially appropriate when you're attending school or ECPAT events, implementing micro-projects, or running workshops and peer support activities in your community. You could film a piece before you go, saying how excited you are; perhaps one when you are travelling, saying how long and boring the bus ride is; a few short pieces while you are at the event, where you can really describe the activities and let people know what your responses are; and one when you return, evaluating the event.

News clip: This is a fun way to present your video coverage of events and activities that you attend and organise. You could introduce it with titles and compile your video with interviews, footage of key moments, and you or someone else presenting to

the camera, explaining what is going on. It's a very useful way of shortening a long event.

Highlights video: This is also a useful way to condense and summarise a day or more worth of events. Highlights clips don't have to tell a chronological story and often use a piece of music or a voice-over and run footage of key moments as to give a general impression of what went on at an event.

Interviews: You could have a single interview as the main focus of your video or a few important questions answered by many people. You can interchange this with general footage of the event itself while continuing to run the audio of the interview as a voice-over for those clips.

Feature: This is just a fancy word for a mini-documentary. It can be longer than a news clip but we advise keeping it below ten minutes. Features usually take a theme and explore it in depth, featuring interviews and relevant clips of events and activities.

Dealing with sexual exploitation of children, you might be tempted to use shocking images to provoke people into action, but you have to be vigilant if you don't want to get the opposite effect and end up with an audience that feels uncomfortable with the message because of their sensitivities. Remember to stay optimistic and to emphasize the positive effect of meaningful youth participation. Scare tactics only lead to fear and short-term changes.

Top Tips

The form of your message is very important!

A good way to start is by working with your friends in identifying what you want to communicate. For example, you can make people aware of the problem of commercial sexual exploitation, or you can encourage them to talk about this problem with their families. Maybe you can motivate them to report situations of exploitation to the police or to a hotline by sharing with them a phone number they can contact.

Always remember that if you want your audience to do something, you must tell them exactly what to do and how to do it.

Notes:

1- PLANNING YOUR VIDEO

You've decided what sort of video you'd like to make and you're about to go to the event or activity or to interview someone. Here are some points so that you can be as prepared as possible and get the best out of your time and knowledge.

Have a rough plan of what you want to set out to record: As well as knowing what sort of video you are going to make, it's always good to know in advance what the subject will be, what sort of things you'd like to see captured on film and shown to others, and what key moments are more important to capture than others. If you can, try to imagine what your final edited video will look like and then you may have a better idea of what you need to record in order to get to that.

Draw up a wish list of shots you'd like to get: For example, if you intend to do some filming where there are some performances, you may wish to get a nice shot of the performers, a shot of the stage, and some shots of the audience clapping. You may want to interview specific people or there may be a particular activity that you want recorded. Make a list of all the shots you want to make and put them in order of priority so that you don't miss any chances when you are caught up in the activities.

Script relevant parts: If you want someone to introduce parts of your video, or are planning to do so yourself, write down what you want said. Remember that most people feel nervous in front of a camera and prefer to be given something to say when asked to speak on video.

Pre-arrange interviews: If possible organize a time and place where an interview is going to take place. Write down the questions you are planning to ask and read through the interview section of this booklet on page 30.

Learning the “language” of film

It's unavoidable, if you're serious about film, you've got to know some jargon. Fortunately, it's not too complicated! These are some essential terms to get you started.

Shot: All videos are made up of shots. A shot is basically from when you press the record button to when you stop recording. Like the individual photos which make up an album, the shots get put together to make a video.

Framing: The frame is the picture you see in the viewfinder or on a monitor.

Cutaways: While all of the footage you shoot of your primary subject (like an interview, a performance, an activity, etc) forms your main material, it's always good to shoot some cutaway footage. The cutaways are the extra footage you get of things happening during an event or activity that don't necessarily form the subject of the video but will help you make the video more interesting. For example, if your video is an interview you can alternate it with shots of the person being interviewed doing something else – perhaps the activity she/he is talking about in the interview – while carrying on the audio from the interview as a voice-over. These shots that alternate with your main subject are called cutaways.

Composition: It refers to the layout of everything within a picture frame — what the subject is, where it is in the frame, which way it's looking, the background, the foreground, lighting, etcetera.

Transition: Shots are edited in a sequence to tell a larger story. The way in which any two shots are joined together is called the transition. Transitions can be achieved either by camera movements such as Panning or zooming, or can be edited during post-production with a simple cut or a more complex transitions such as wipes and digital effects.

Top Tips

When shooting cutaways, it's best to keep the shot steady and to film it for approximately ten seconds. This means you have enough to use to intersperse your video with. In the actual finished video, cutaways usually only last for a few seconds, but filming for ten seconds gives you more freedom and choice. Fix your camera on a tripod or place it on top of a steady object, like a wall or table while you capture all your cutaways shots.

Shots

One of the easiest ways of classifying shots is by size and position. Shots are usually described in relation to a particular subject and depending on these characteristics, they have different names. To know the name of the shots will be of great help when discussing with your team what feelings you want to provoke in the viewer and how you can achieve them.

Extreme Wide Shot:



This is a panoramic long-distance shot that takes in the widest possible view of an area. Is often the first shot of a scene so that the audience can understand the geography to the scene (position of characters, etc). Such a shot is usually called an “establishing shot” because it establishes the scene right at the beginning.

Long Shot:



The character or characters take up the full frame, or at least as much as comfortably possible. It is ideal to describe physical action (running, dancing or remaining still) or to demonstrate the relationships between characters: students chatting on a staircase, workers at a construction site, children playing in the park, etc. It helps us provide information about the surroundings, outfits or elements that can help us imagine the character's identity, occupation, home, likes and dislikes.

Mid Shot:



This shot contains the character or characters from the waist up. From this shot, viewers can see the characters' faces more clearly as well as their hand gestures and a bit of movement. This shot is appropriate when the subject is speaking without too much emotion or intense concentration. It also works well when the intent is to deliver information.

Close-up Shot:



This is usually a full-face shot composed from below the shoulder line. It's a dramatic shot that focuses the attention on a facial expression. This enables viewers to understand the actor's emotions and also allows them to feel empathy for the character.

Extreme Close-up Shot:



This shot shows only part of a subject, typically a face. For example, eye, mouth, or a close up shot of the subjects hands. The detail fills most, if not all, of the frame. It is used to highlight and emphasize a particular element. By doing this you can get the spectator to place special attention on certain details and generate greater interest.

Angle & position of the camera

High-angle Shot:



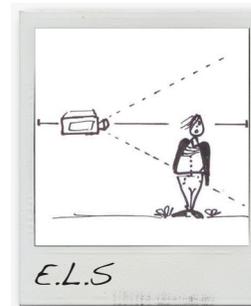
These shots are those in which the camera is placed above the subject and usually convey a feeling of "diminishing" the person or subject. These usually represent a character who feels dominated or inferior.

Low-angle Shot:



This shot is exactly the opposite of the latter; the camera is placed below the subject and is commonly used to "enlarge" the subject. It usually represents a physically strong, dominant or superior character.

Eye-level Shot:



The camera is placed parallel to the floor and at eye level or, in the case of an object, at its medium height. It resembles what you see when you stop at a street corner and wait to cross the street.

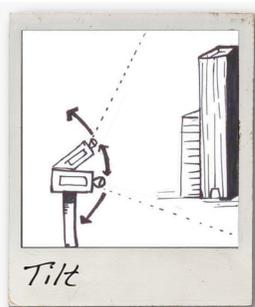
Camera movements

Pan movement:



The camera view moves horizontally towards left or right. This is a turning movement from a fixed location such as a tripod, used to give an overview of something, such as a gathering of people.

Tilt movement:



The camera view moves up or down with a vertical movement. This is usually used to show off a tall object or building.

Track movement:

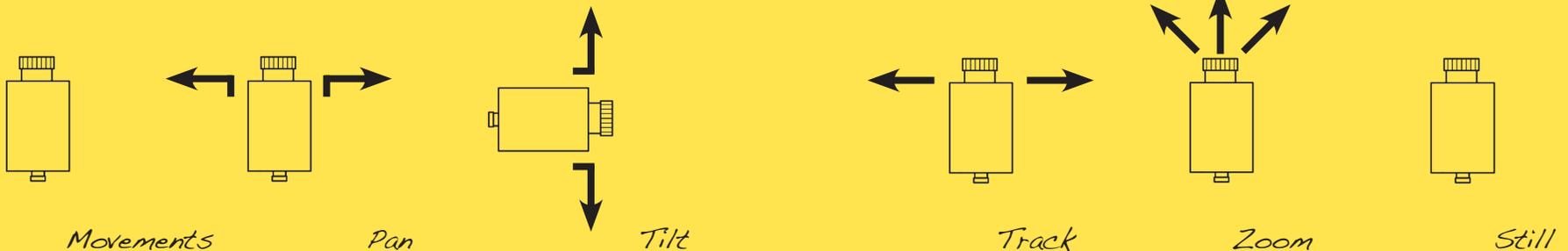


The camera is mounted on a wheel-cart which travels forward, backward or to the sides while capturing the shots. Being as careful as possible, this movement can take place by attaching the camera to race track, wheelchair, bicycle or even while walking.

Zoom movement:



Zooming gives the illusion that the camera is moving closer to or further away from the subject. When a shot zooms in closer to the subject, it is said to be getting "tighter" and as the shot zooms out, it is getting "looser".

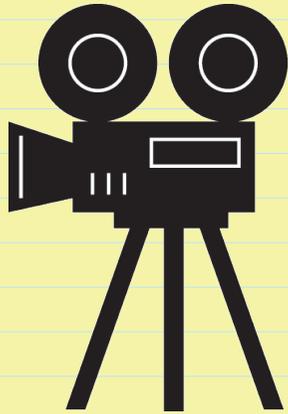


Top Tips

Too many animated transitions, zooms and movement are distracting and make the video difficult to follow.

Hold the camera as still as possible. Try using a tripod or place it on top of a steady surface while filming.

Remember to film cutaways as they help the editing process and add interesting information to your final video.



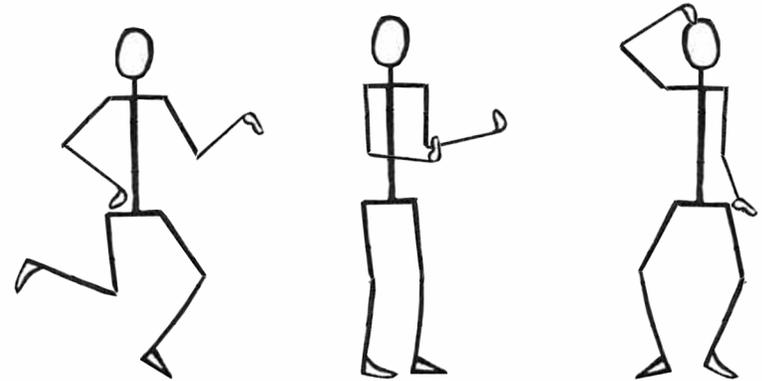
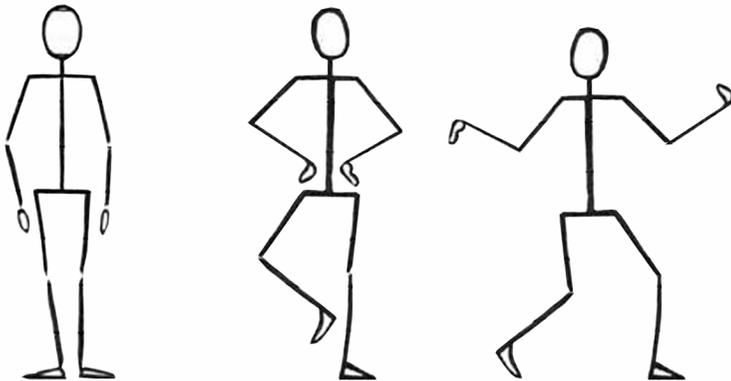
Notes:

2 - DEVELOPMENT

Designing your storyboard

A storyboard is made by a series of drawings describing the shots you are planning for your video. You can use stick-man drawings or show off your skills with more in detail illustration. Storyboards are useful for communicating your ideas and will help you pre-visualize how you want the video to be shot by giving indications on the camera angle and the size and sequence of a shot.

The way you decide to shoot your video will have a direct influence on the feeling you want to generate in your spectators. For example, a person showing an emotion in a close-up shot will generate a very different feeling than the same image in a park in a long shot. The first case emphasizes the emotion expressed on her face while in the second case we have a woman facing an empty space which conveys a feeling of solitude.



Storyboards are rarely followed exactly but they are a helpful guideline for the making of your video. As this is your first film, limit your storyboard to no more than 18 shots. Once you've finished, ask yourself the following questions:

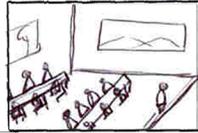
- 1. Will your storyboard flow as a final edited film?*
- 2. Is one shot following naturally after another?*
- 3. Has it got a beginning, middle and an end?*
- 4. Does the script tell the story you originally intended?*

Look at the example

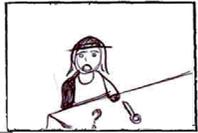
TITLE: Life at school
SCENES: The lunch hall



EWS Establishing shot



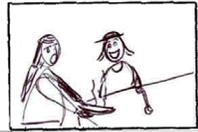
LS Children & teachers have started to eat their soup for lunch



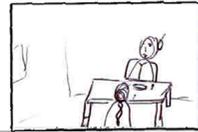
CU John sits silently looking at the empty table in front of him



ECUS John feels very sad



MS Ana sees that he is hungry and carries her soup over to him



MS Mrs Smith notices what Ana has done & gets up from the teacher's table



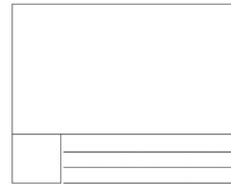
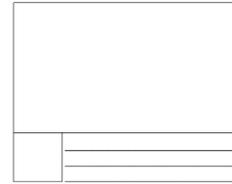
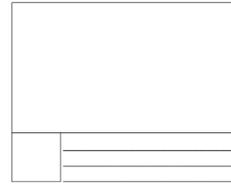
MS Mrs Smith gives back Ana's soup & says that she must sit there until it is eaten



CU Ana does not speak or move. She stares proudly ahead

NOTES: Take extra lighting
Take microphones for dialogue

TITLE: _____
SCENES: _____



NOTES: _____

Now it's your turn!

Writing a Script

The messages in any video production must always be simple, clear and short. Try not to show too much information that could potentially confuse, distract or bore the spectator.

Short, entertaining, simple and to the point! For this we recommend you do the following:

1. Define what you want to do, why and who you want to do it for. If you want to make an awareness-raising video about sexual exploitation for your friends from university or school think about what message you want to send them and why. For example, it can be to inform about penalties and laws, people's rights, the existence of a problem, etcetera.

Always try to make your objective have a positive or preventive message. Work with your group to decide on the main idea of your video. The possibilities are endless.

2. Once you have decided on the message, your target audience and the main idea, think about the way in which you want your video to communicate the message: how long it should last and where you will play and distribute it. This is where you will test your creativity.

Consider what kind of impact you want to make on those who view your video. Do you want them to report cases? Do you simply want them to discuss the topic? Do you just want them to be informed? If you want them to react in a certain way you must show them or propose how or where to do it.

Take a moment to think about your ideas and complete the following:

1) Who is the target audience? (age, sex, location, language, etc.)

2) What's the message and objective of the video? (what for, why)

3) What format is it going to be? (documentary, advertisement, newscast, etc.)

4) Where will it be broadcasted? (for example, the web, university, cinema, TV)

5) Who you will working with on the project, when and where?

3- PRE-PRODUCTION

Once the script is ready you may start with the pre-production work. Pre-production consists of preparing everything that may be necessary for the days you are going to be filming. During this time the script is broken down into individual scenes, a detailed schedule is made, and all the locations, props, cast members and costumes needed for the shoot are identified so that you have all the necessary elements available for the shooting dates. Don't look at this as a boring task, you will see how fun it is to carry out these activities.

Getting everything ready

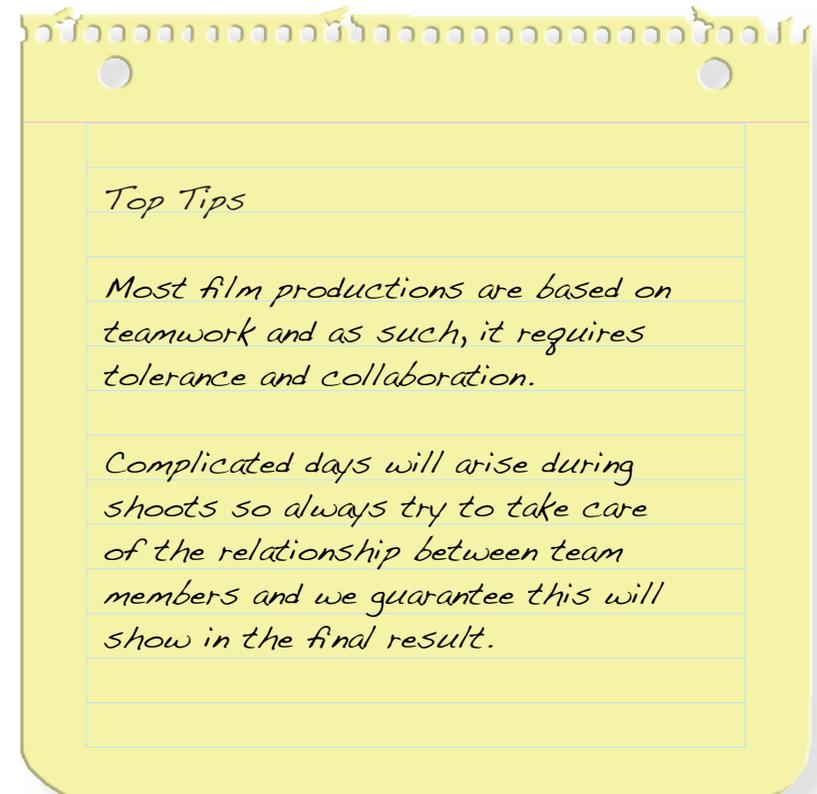
These are the work areas you need to cover during the pre-production process:

- 1) Budget:** How much money do you require for the project? Building a budget allows you to find a balance between the story you want to tell and the resources you have. For example, you might need a bit of money to buy a tripod or to cover the cost of travelling to the place where you want to shoot the video. If it is a joint project, everybody can contribute with a little money.
- 2) Technical Production:** Do you need to borrow or rent any extra equipment?
- 3) Human Resources:** Do you need help to carry out the project? Think about what needs to be done and who can help you.
- 4) Locations:** Research and select the spaces where you plan to

shoot your video. It is important to visit many options and take into account that the location is not close to a very noisy place, that the lighting is adequate and that it is safe and convenient for your team.

5) Casting: Who is going to be featured in your film? They can be actors or people without acting experience but remember that they must always consent to be filmed.

6) Shooting Plan: A shooting plan is basically a filming itinerary that indicates what time you will shoot, who you will be shooting

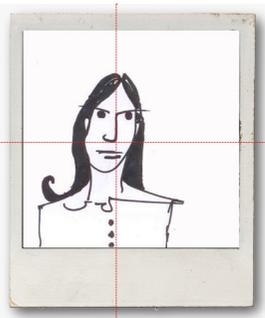


It's time for action! Now that you know "what" and "how" you want your film to be, it's time to shoot all the segments you designed with your team and as organized in the shooting plan. It is true that the shoot is the most exciting moment of all and everyone wants to be nearby and it is very tempting to comment and voice your opinion. Try to control yourself and focus on your role. Take into account that what you film during the day or days of shooting will be the material that you will have for the Post-production stage.

Interviews

As you film the events and activities you attend or organise, it is likely that you will end up interviewing someone – whether that be in depth or a general "how do you think today has been?" Here are a few tips to get the most out of you interviews.

How to frame an interview:



Have someone holding the camera and another standing just to the side of it asking the questions (it doesn't matter which side). The person being interviewed therefore looks slightly to the left or right of the camera as demonstrated in this photo. When framing the person, it is good to leave more empty space on the side they are

facing (in this case, the right side of the frame). The rule is: the end of the nose is the centre of the frame. Similarly, if you follow someone walking from right to left, aesthetically they need space to their left to walk into. A close up or a medium shot (or a variation of both) is the best shot for an interview.

How to conduct an interview: It's usual for the person who wrote the questions/who is making the video to do the interviewing. There should be plenty of people willing to stand and hold a camera for you.

Try to get people away from treating you as a TV reporter. This makes some people talk unemotionally, or in a cautious and official way. Instead, explain what you're doing, and approach them in such a way that they treat you as the friendly fellow activist that you are. Be sensitive and keep eye-contact with the interviewee, concentrating on how you can draw their story out of them.

It is very important to instruct the people you interview to include your question in their answer. This means that if you ask them, "has it been a good day?" They should answer, "it's been a good day" rather than "yes". You can't use yes or no answers if you want to remove the questions to reduce the length of your video. For more information on how to conduct an interview refer to the further reading section on page 54.

Sound

Audio has the power to make or break your video. It is very important to avoid background noises that can ruin your audio input during a video shoot by planning ahead as much as possible. If you have unexpected and sudden noises interrupting your audio, you may have to record certain segments again.

Interviews can be made in a quiet room. In noisier situations, you can ask the person to speak up. But the best would be an external microphone that will record what the interviewee is saying separately. If you're working on your own, a directional mic on top of the camera will help a lot, or unclip the mic from

the top of the camera and hold it with your left hand near the subject's chest and out of shot, pointing at the subject's mouth.

If you are filming in a location that has music/TV on in the background, politely try to get it turned off, otherwise (if possible) seek a new or quieter location.

A good way to make sure you are recording a crisp and clear voice during your interview. is by using headphones -simple mobile phone ones will do. Headphones will tell you the actual recorded volume of the



Top Tips

Prepare: As much as possible, pre-write the questions you will be asking, have some idea of who you want to interview and, if possible, get the questions to them before the interview (unless you specifically want unrehearsed answers).

Don't jump at them with the camera: If asked, people will either agree to be interviewed or they won't. Ask if they mind answering some questions, if they don't feel comfortable talking to the camera move on. It's better to get lots of people saying no and a few quality responses than a lot of people on camera feeling uncomfortable.

Keep it simple, Keep it steady: Choose one focus and stick to it. If there are lots of things going on you'll need to do lots of individual pieces that focus on one thing each, rather than zooming in and out all the time or moving your camera uncontrollably.

Lighting

If your audience can't see your subject, you'll lose their interest quickly. Light is essential to gathering the information you need to record images without colour loss or a grainy quality. Improving your lighting does not require fancy equipment or a great deal of planning. Simply remembering a few lighting principles will instantly result in a better video.

Indoors Lighting

1. Open curtains and shades to allow as much natural light as possible into the room. Turn on ceiling lights and lamps, even during the daytime. Remember it's always better to have too much light than not enough!
2. Switch off all fluorescent lights. These lights give people a greenish appearance and the settings on most camcorders to prevent this will distort other colours and reduce overall video quality.
3. Position the subjects so that the brightest light sources, such as a large bay window, will be behind the camera or at least to one side.
4. Home or office lamps are a great option for lighting an interview. Set up lights on each side of the camcorder if possible and if filming subjects with a wall behind, place a small light between their backs and the wall to create depth between the subjects and background. This works best with stronger lights from each side and a weaker light on the floor near the wall, which helps diffuse shadows and create the feeling of space.

The three basic lights are: key light, back light and fill light.

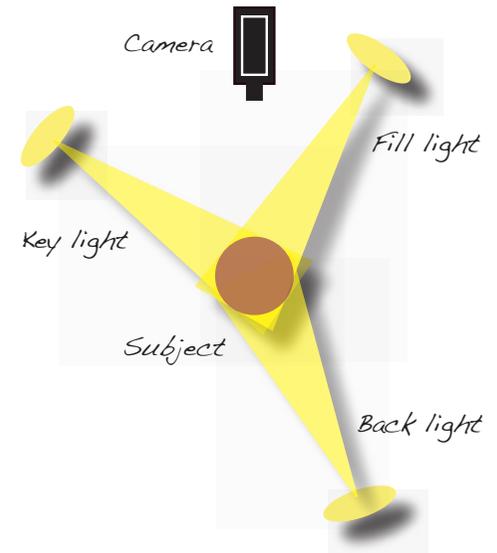
The key light is the main light source on your subject and should be the source of the greatest amount of light. Keep this light about two times as bright as the fill light on your subject.

The back light is a separation light. It separates your subject from the background and adds depth to your video.

The fill light lights up your subject's face and allow you to see their eyes. A good way to get your fill light is to place a lamp facing the subject on the side of a camera or mount a small battery-operated light in the camcorder's shoe (the fitting on top of the camcorder to hold lights or microphones). The fill light is specially useful to illuminate subjects' faces in a low-light situation of interview-style video, such as speaking with an interviewee at a conference or indoor event.

Outdoors Lighting

Try to shoot people out of doors, with the sun neither behind nor in front, but to one side. Remember that lighting is a question of mood. Do you really want a bright, sunny day if the mood of your scene is sombre?

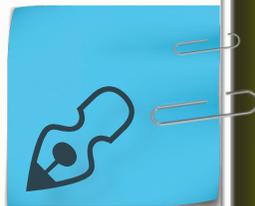




EQUIPMENT CHECKLIST

Before going on a shoot always check that you have all your camera and sound equipment ready.

- Wipe the lens with a clean cloth and make sure there aren't any marks on the glass.
- Make a test run of your camera and play it back to make sure it's working properly.
- Charge your camera's battery and have a second battery charged ready to use.
- Take enough tapes or memory cards for your shoot.
- If you are taking a tripod make sure you have the base plate that attaches the camera to the tripod.
- Take a set of regular headphones to control your sound input.
- If you are using an external microphone take an extra set



Notes:

The process of editing is very similar to putting a puzzle together. During the script-writing process we decided what our puzzle was going to be, during the shooting process we built our puzzle pieces and now, as we edit we start to put it together.

Many times what you had in mind at the beginning does not work out when you are editing. If this happens to you do not get stuck! Look for alternatives and new solutions. In this search you might find something surprising and even better than what you had in mind. Remember that no matter how many times a clip is trimmed, altered or removed from a project, the original video stays unaffected. This means projects can be created and re-created endlessly, from the same source material, until the desired result is achieved.

How to get your footage into your computer

Web Cams: If you are using a web cam, it is probably obvious to you that your videos automatically get deposited on your computer. On Windows XP, you will probably find videos in your 'My Videos' folder. On a Mac OS X, videos will probably be placed in your 'Movies' folder.

Camcorders: If you are using a digital camera you will have to upload your videos from your camera using the cable that came with your camera. This cable is probably a USB or a firewire cable. Look for the instructions that came with your camera on how to transfer the videos to your computer. Limit each upload

to around nine or ten minutes of video footage. Any longer and you could lose frames and experience audio delays.

What software do I need to edit my video?

Your regular PC is ok for editing but be aware about how much storage capacity you have in your computer. Video editing can take up a lot of hard drive capacity before being able to compress it to a final release state. Depending on how much you shot, you may want to add a second external drive to make sure you have enough capacity in your computer and, remember that while downloading your video footage it is always better to have all other computer programmes closed.

Fortunately, both Windows and Mac computers come with built-in video editing programs. On Windows, you have Windows Movie Maker and on Mac you have iMovie.

Two more advanced movie editing programs are Adobe Premiere Pro and Final Cut Pro. Most programs are fairly easy to learn and use, so don't be afraid to start them up and begin to play with them. It's actually lots of fun!

Learning the language of editing

In this tutorial we'll be working with Windows Movie Maker, but the functions and commands are essentially the same in iMovie. If you would like further Video Editing tutorials please refer to the further reading section of this booklet or search online for tutorials and forums.

Windows Movie Maker tools



The main areas of Windows Movie Maker are:

- 1- Menu bar
- 2- Task pane
- 3- Storyboard/Timeline
- 4- Preview monitor
- 5- Content pane

1) Menu bar: You can use the commands in the menu bar to perform tasks in Windows Movie Maker.

2) Tasks panes: Windows Movie Maker provides several different panes that you can work in, depending on which tasks you want to complete.

The Tasks pane lists the common tasks that you may need to perform when making a movie, including importing files, editing, and publishing your movie. Windows Movie Maker also uses a content and a collection pane. The Collections pane displays your collection folders, which contain clips. The collection folders appear in the Collections pane on the left, and the clips in the selected collection folder are displayed in the Contents pane on the right.

3) Storyboard & timeline: The area where you create and edit

your project is displayed in two views, the storyboard and the timeline. You can switch between these two views when making a movie.

a- You can use the storyboard to look at the sequence of the clips in your project and easily re-arrange them. The storyboard also shows you any video effects or transitions that have been added. Audio clips that you have added to a project are not displayed on the storyboard, but you can see them in the timeline view.

b- The timeline view provides a more detailed view of your movie project and allows you to make finer edits. Using the timeline view you can trim video clips, adjust the duration of transitions between clips, and view the audio track. You can use the timeline to review or modify the timing of clips in your project. Use the timeline buttons to switch to storyboard view, zoom in or out on details of your project, narrate the timeline, or adjust the audio levels.

4) Preview monitor: The preview monitor enables you to view individual clips or an entire project. By using the preview monitor, you can preview your project before publishing it as a movie. You can use the buttons underneath the preview monitor to play or pause a clip, or to advance or rewind a clip frame-by-frame. The Split button allows you to split a clip into two parts at the point displayed in the preview monitor.

5) Content pane: The Contents pane shows clips, effects, or transitions you're working with while you create your movie. You can drag clips, transitions, or effects from the Contents pane or a collection from the Collections pane to the storyboard/timeline for your current project.



Video transitions: A video transition controls how your movie plays from one video clip or picture to the next. You can add a transition between two pictures, video clips, or titles on the timeline. The most common transition is the cut, in which one shot changes instantly to the next, we call this a “clean cut”. The next most common transition is the crossfade or dissolve transition, where one shot gradually fades into the next. Transitions are stored in the Video Transitions folder in the Collections pane.

Video effects: Video effects let you add special effects to your movie. A video effect can be applied for the entire duration of the video, to a selection of the clip or to the title in your movie. Video effects are stored in the Video Effects folder in the Video Effects folder in the Collections pane.

Titles and credits: Titles and credits let you improve your movie by adding text to your movie, always check for spelling mistakes. For more information about how to add title and credits go to www.microsoft.com/windowsxp/using/moviemaker/create/addcredits.msp

Voice-over: Voice-overs (usually referred to as VO) are often used to create the effect of storytelling, to aid continuity in a story or to describe the significance of the scenes being presented. Sometimes you may need to do voice-overs after having recorded your video. Adding the commentary after filming, will help you getting a much better sound because you can speak directly into

a microphone in a quiet room and you can edit what you say much more effectively.

More about how to use editing software

Guides and Tutorials on how to use editing Software:

www.jtoolkit.com/video/index.html

www.ehow.com/topic_2387_video-editing-basics.html

Movie Maker:

www.microsoft.com/windowsxp/using/moviemaker

www.ischool.utexas.edu/technology/tutorials/graphics/moviemaker2/MM2handout.pdf

iMovie

www.techdocs.ku.edu/docs/imovie.pdf

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Final Cut Pro

www.fduarts.org/VPS/manuals/finalcut.pdf

www.ehow.com/video_4442331_basic-final-cut-pro-5.html

Five steps to organize your edit

Before starting, install your editing software onto your computer if such a program is not pre-installed and transfer the footage into your computer. Organize your videos in folders by date, scene or shot. The more detailed, the better.

1) Transfer: Import the footage to your video editing program's workplace. Most programs automatically slice your footage into segments depending on where any pauses in recording the actual footage took place. With this complete, you are free to begin dragging segments into your "timeline," which appears horizontally along the bottom of the program's window.

2) Rough assembly: Roughly cut down each of the shots in your script and put them in order in the timeline to get an overview of your film.

3) Rough cut: Once footage is in your timeline, experiment with trimming down or rearranging the clips to improve the edit, but don't be too fastidious. Add fun accents to your movie such as transitions between any selected clip (crossfade, wipe), titles and effects to give your movie a professional and polished feel. That being said don't try to use every effect available. Look at clips you like and you will notice that mostly transitions are made with clean cuts.

4) Fine cut: If you are still feeling adventurous, you may next want to add audio to your film. Just as you imported footage earlier, look through your menu and search for an option to "import audio." With music from your computer, simply drag it down into your timeline and position it to overlap a segment

of your film. Once you have created a sequence you are pleased with neaten the exact cutting points, music and sound effects levels, tidy up the interviews, and watch repeatedly with "first-timer's" eyes.

5) Final cut: After a final review of your film, it is time to save your project as a completed video file. Remember, Windows Movie Maker project files (.MSWMM) are not actual video files. You must click "Finish Movie" to complete your movie project and save to a format such as WMV or AVI before it can be viewed on another video player or uploaded to You Tube.

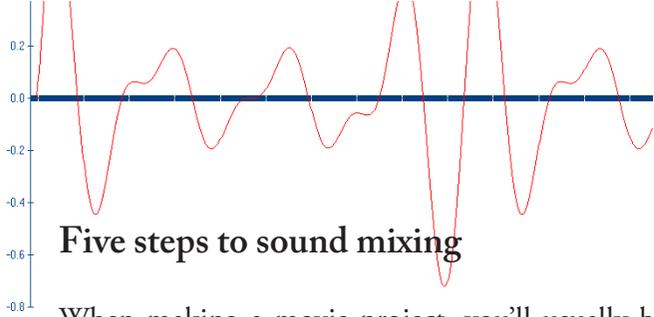
Top Tips

"Less is more." Ask yourself if your movie is too long. Remember that shorter is almost always better.

Never keep someone in a film because they'd be upset if they were left out.

Always check for spelling mistakes on your video titles and text.

Show your film to people you trust, but who will be honest, before you show it to a wider audience and work on any suggested changes.



Five steps to sound mixing

When making a movie project, you'll usually be working with several audio sources: the sound recorded on the original video, background music, sound effects and/or a voice-over track. Your goal is to get all these various elements to flow together in the mix without "clashing".

1) Drag the first audio file you wish to mix in from your collections pane into the timeline. Continue adding audio files until all the sound tracks have been set into place. Just as with video clips, you can re-order and trim audio files.

2) Adjust the volume of each individual audio clip by clicking the "Clip" menu, then select "Audio," then "Volume." Slide the volume level slider to the left to reduce the sound level; move the slider to the right to increase volume.

To mute the selected audio, select the "Mute" check box. (This is helpful for portions of your movie where you wish to use narration or the original sound from your video.) To reset the original volume levels, click "Reset."

3) Add a voice over (VO) narration track to your movie by inserting the cursor at the point in your timeline where you want the narration to begin. Press the "Narrate Timeline" button located to the left of the timeline. The narration wizard will pop up. Select your microphone input as the recording device, then press "Record." The narration wizard plays your video while you're recording your voice track to guide you.

When you are done recording the narrative, press "Stop." The narration track will be automatically inserted at the point specified in your timeline.

4) Play back the newly mixed movie in the preview pane and listen carefully. Are all the various elements proportionate to one another? Is the music too loud? Does it compete against the narration or video sounds? To make adjustments, click the "Tools" menu, and then "Audio Levels."

To increase the level of audio from your video clip source, drag the slider toward "Audio from Video." To increase the level of audio that is on the narration/music track, drag the slider toward "Audio/Music." Then click "Close."

5) Fade audio tracks in or out by selecting the audio or video clip on your timeline that you wish to apply fade effects to. Go to the "Clip" menu, choose "Audio," and then click either "Fade In" or "Fade Out."

Music makes a photomontage or any video without sound a lot more interesting. When picking a song to use on your film, consider the mood you want to set for your video, and also consider who's going to be seeing the final product. If the video is only intended for home and personal viewing, you can feel free to use any music you want. However, if you want to share your movie publicly, only use music to which you own a copyright. It is illegal to use someone else's music without their permission.

Campaigning to raise awareness about the Commercial Sexual Exploitation of Children and Young People has been the main objective of your video. Now your film is finished, but to raise awareness it must be seen by as many people as possible.

The more often people see the material, the better they will remember the message and the more effective the action will be. Here are some alternatives so that your product can finally be viewed by the public.

Video sharing websites: Thanks to the Internet, today there are many easily accessible means to broadcast video. If your video clip is under 10 minutes and 100MB or smaller there are many video sharing sites that are free, easy to use and social. YouTube, Vimeo and Video Egg are a great option.

If your video is larger than 10 minutes or 100MB, you can still publish it but you will most probably have to pay a small sum depending on the size and length of your post. Consider dividing large video into chapters of about 5-15 minutes in length. Not only will this give you more options for publishing, but it is much easier on your viewers, particularly if they have low-bandwidth Internet connections.

How to upload your video on YouTube?

- 1) Go to YouTube.com and log in or select “create account” (enter a user name, password and email address to register). Click the “Upload video” link in the top right corner of the page.
- 2) Browse for your video, then enter the information in the form below, including a title, description, and relevant tags, before clicking “Upload video” beneath the form.

When you describe the category of your video you may find that it falls into more than one. If this happens, choose the category that fits your video best, and then add tags that will further classify the video. People can use the tags to find videos, so it is important that you choose tags that make sense! For example, if you are posting a video about a micro project in Nepal on awareness raising you can tag your video with: YPP Partnership Programme, Youth Participation, CSEC (or any chosen subject), child rights and Nepal.

- 3) Wait for the video to process, then click the link YouTube provides to go to the page with your uploaded video.

Social networking sites: Different sites exist that distribute information for free based on social networks. Here you can run a campaign and post your videos. Facebook is a good example of one of these sites.

Independent screenings: One option that can be very rewarding for the team that worked on the filming as well as the community, school, university or neighbours is to have your own screening. You can do this once or many times. You can even contact

contact institutions related to human rights, education, art or culture for them to show your film and in this way, you will receive comments, criticism and opinions directly from your spectators.

Agreements with public or private institutions: Through some of these agreements you can broadcast your videos via closed circuit at educational or public institutions or companies.

Contests and video festivals: It may seem unusual but thousands of video contests exist all over the world. If you run a Google search for “video contests” you will get no less than 200,000,000 results. One very productive idea is to create your own list of contests so that once your film is ready you can find the most convenient options. Some contests are divided by theme, duration and type of film. Find the right one for you!

These festivals not only give you the possibility of sharing your product so that it can be seen by more people but you also get the chance of winning an award that could help you carry out your next project. Some festivals even invite you to the city where it will be held and on these occasions you have the possibility of sharing and learning along with other colleagues from around the world.

Thank you for taking the time to read this guide. We hope it has helped you understand more about video making and what you can do to both, support the fight to end the trafficking and commercial sexual exploitation of children and adolescents and, protect yourself from becoming a victim.



Date:

Date:

Date:

Date:

Date:

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<http://www.youtube.com/user/ecpatbelgiumvideos#g/a>
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ECPAT International

www.ecpat.net - www.yppsa.org - info@ecpat.net

Tel: (+66) 2 215 3388 - (+66) 2 611 127/2 Fax: (+66) 2 215 8272
328/1 Phayathai Road, Ratchathewi, Bangkok 10400, Thailand