# BOOSTING HORIZONTAL LEARNING USING VIDEOS

## A MANUAL
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## Acknowledgement

## Disclaimer

# 1. INTRODUCTION

During May 2018 and November 2019, the project 'Accelerating Horizontal Learning in Bangladesh Polders' was implemented in 10 polders[1] in southern Bangladesh, in Khulna, Satkhira, Patuakhali, and Barguna regions.

The project was financed by the Innovation Fund of the Blue Gold programme, a bilateral Dutch-Bangla programme aimed at boosting flood protection, improving water management, and strengthening livelihoods in the Bangladesh's polder areas. A key focus area of the project is dissemination of good practices in agriculture and water management within polder communities. Currently, this happens through exchanges between Water Management Groups (WMGs). WMG members share experiences and good practices within each other and with other WMGs through meetings, field visits, Farmer Field Schools, and melas (fairs). Such peer-to-peer exchanges constitute what is referred to as Horizontal Learning.

The 'Accelerating Horizontal Learning…' project was designed to provide a boost to Horizontal Learning happening among WMGs, by leveraging the potential of smartphones and videos. The project created capacity and interest among WMG members to capture good practices using smartphone videos and motivated them further to do so through video competitions. The videos produced (and by extension the good practices they captured) were spread through a number of screenings. The dissemination efforts were aided by using social media (facebook). Also added to the circulation were a number of professionally produced videos capturing select good practices. Together, these various components (a) spread a number of good practices within polder communities, and (b) created capacity and interest within a critical mass among these communities to continue capturing and sharing good practices using their mobile phones.

This manual breaks down the learning from the programme into its basic components, and presents them in a way that can be used to replicate them in other contexts.

## 1.1.  Horizontal Learning and its Role in Agriculture

The term 'Horizontal Learning' is defined in many different ways in many different contexts. At its very core, it is a peer-to-peer learning process. Thus, it is different from formal education systems where teachers and students come from different walks of life; i.e. where they are not peers. In formal education systems, teachers and students have a hierarchical relationship, in which teachers determine the topics and design the pedagogy. In peer-to-peer learning systems, the peers set the learning agenda and pedagogy themselves.

In the context of agriculture, 'Horizontal Learning' is just how farmers have been learning from each other since the first farming communities came into being. There is a natural need for farmers to learn from each other which cropping patterns, irrigation techniques, or poultry/livestock rearing practices work and which do not; i.e. what are 'Good Practices' to follow and what are bad practices to avoid.

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[1] A polder is a tract of low-lying land surrounded by dijks or embankments which protect it from the sea or rivers. Coastal Bangladesh has 139 polders protected by around 6000 km of dijks, 49 of which are sea-facing and the rest lie within the Ganges-Brahmaputra-Meghna river delta. For more information, see https://en.wikipedia.org/wiki/Polder#Bangladesh and http://www.bluegoldbd.org/what-we-do/about-blue-gold/

Thus, Horizontal Learning in agriculture is practical and demand-driven, not undertaken for academic interest.





None of this is to suggest that Horizontal Learning systems are in conflict with or are superior to formal learning systems. They both have comparative advantages which complement each other. In Bangladesh, as in many other countries, a system of formal agricultural education and research has been set up in the form agricultural universities and research organisations. By any yardstick, these institutions and programmes are of good quality and have generated substantial amount of useful research over the years. Farmer networks cannot be expected to carry out the cutting-edge, high-tech research that these universities and research centres do, such as in the field of genetics or data-driven decision support systems (DSS). At the same time, the adoption of new crop varieties and use of DSS can be spread among farmers only by engaging farmer-to-farmer horizontal learning systems.

## 1.2. Videos and their Role in Horizontal Learning

While Horizontal Learning is an age-old process, videos are a relatively new medium. And yet, videos are remarkably well-suited as a horizontal learning tool.

Being a visual medium, videos appeal to farmers across different levels of education. They break through barriers of language and literacy by literally 'showing' a thing or a concept rather than explaining it through words or still images. Videos are also suited for quick learning, being able to convey an idea in 5-10 minutes that could otherwise take much longer to flesh out.

Thus, videos have been in use in agriculture extension for quite some time now. However, that has mostly been in the form of professional productions by big organisations. Useful as they are, there are some gaps they fail to fill.

**Farmer-made videos**



Every video is a story, no matter how technical or mundane the subject matter. Even an instructional video on canal excavation will have to deal with nuances such as languages and local dialect. Producers of high-quality extension videos (organizations and individuals) are usually not from farming communities. Thus, they

often fail to speak to communicate with farmers in a language, tone, and sensibility that they best relate to. Compounding this challenge in developing countries is the diversity in language and culture.

When farmers themselves make videos, they are able to communicate more effectively to fellow farmers. Equally important is the fact that when it comes to videos advocating new practices, farmers find those made by fellow farmers more credible. In interviews, a large number of participants of the 'Accelerating Horizontal Learning…' project said[2] that they believed that rough, unpolished videos made by farmers featuring testimonies by other farmers were less likely to have tricks, traps, or agendas; compared to polished, eloquent documentaries. Besides, when they see 'farmers just like themselves' adopting a new practice and becoming successful, they feel more confident about being able to adop it themselves. This idea of 'people like us' as more credible sources recommendations finds resonance in the distant world of marketing and advertising. Brands are increasingly looking for endorsements from 'influencers'—regular people with niche following-- rather than bona fide celebrities.[3] Apart from glitzy advertising campaigns, they are increasingly turning to one-shot, 'homemade videos' with a rough feel, like Pepsi's David Beckham campaign (https://www.youtube.com/watch?v=2lvRv2mnYLU).

Another aspect of farmer-made videos is the sense of empowerment and representation that farmers get from being able to construct and tell their own stories. This is backed by Participatory Video theory.[4] This was also evident from interviews with participants of the 'Accelerating Horizontal Learning…' project who described learning how to make videos as 'personal development,'

and took pride in how the videos "brought out talents of common men and women in the area." [5]

Thus, part of the rationale for farmer-made videos is the need for them. The other part lies in the fact that with increasing smartphone penetration[6], it is increasingly easier for farmers to make videos on their own.

None of this is to position farmer-made videos as an alternative to professionally-produced videos. They both have distinct comparative advantages which complement each other. For example, farmers cannot be expected to make elaborate videos covering multiple stories or multiple locations; or to track the impact of an intervention over a period of time. There is also the possibility of misinformation, in the absence of rigorous fact-checking and referencing which farmers might not be always inclined to do.

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[2] The interviews were carried out as part of the project's evaluation

[3] July 12, 2019. Financial Times. 'Advertising Agencies Closing in on a new Target: Influencers.' Accessed December 18, 2019: https://www.ft.com/content/3510eaf0-a3af-11e9-974c-ad1c6ab5efd1

[4] Richardson-Ngwenya, P., Restrepo, M.J., Fernandez, R., Kaufmann, B.A. 'Participatory video proposals: A tool for empowering farmer groups in rural innovation processes?' Journal of Rural Studies Volume 69, July 2019, Pages 173-185 (Link: https://www.sciencedirect.com/science/article/abs/pii/S0743016718309744)

[5] Evaluation Report: 'Accelerating Horizontal Learning in Bangladesh Polders: Using ICTs as Force Multiplier' (2019).

[6] For example, the rate of smartphone penetration in Bangladesh is among the highest in the world (from 5% of the population in 2017 to 16% in 2018- an addition of 18 million over 1 year. Though not as rapid as Bangladesh, the general trend in several other developing countries is similar: https://en.wikipedia.org/wiki/List_of_countries_by_smartphone_penetration

As with all Learning tools, the advantages of Farmer-made videos (reach, influence, volume, motivational quality) and limitations (production values, veracity) need to be seen in the context of the objective at hand, and the right way of using them should be ascertained accordingly. In general, it is usually best to use them as one component in a broader Horizontal Learning intervention, or to build upon existing Horizontal Learning processes.

## 2. KICKSTARTING THE PROCESS

The exact setup of a Video-based Horizontal Learning process will vary depending on the context. Thus, it is very important to have a baseline study wherein the following are ascertained:

### 2.1. Objective of the process

What is the ultimate objective behind creating capacity and interest in making and disseminating videos? Is it dissemination of select good practices? Is it also scoping and identification of new good practices? Is it to spread to story of model farmers to motivate others?

### 2.2. Target Participants

Ideally, people engaged in the process should be existing smartphone users, and should be already owning smartphones. Alternatively, they would need to be provided smartphones. The disadvantage of the latter is that getting a phone itself might become an incentive by itself, which attracts a lot of people who might not necessarily have the motivation to make and spread videos.

Invariably, active smartphone users are from among the youth. Thus, potential participants are likely to be young. It is also a good idea to focus on the youth because they are likely to have the enthusiasm to learn a new skill and make the effort needed to go around their area and look for stories to shoot.

While focusing on the youth, it is important that the participants are engaged in agriculture or are active members water management groups, or are at least knowledgeable about these topics. Smartphones and videos, afterall, are means and not ends. The area of intervention is ultimately agriculture/water management.



**Interviewing potential programme participants**

Another important consideration regarding participants should be that women are adequately represented among them. This is not just to ensure their inclusion for the sake of it; this also expands the variety of stories covered as they bring in a perspective different from men. In the 'Accelerating Horizontal Learning…' project, it was observed that women were better at interviewing women farmers, and were more likely to highlight the economic benefits of a good practice. Also, more women in the group would mean more stories on successful women farmers. Such stories are more likely to convince other women to take up good practices.

## 2.3.     Mapping stakeholders

It is important to identify individuals/ organisations with a stake in spreading good practices, and engage them in the process in different ways. This ensures that the project's impact goes beyond the immediate participants and sustains beyond the project period.

For example, in the 'Accelerating Horizontal Learning…' project, local functionaries from the Department of Agricultural Extension (DAE) and (Department of Livestock Services (DLS) were routinely invited to trainings and screenings where they would provide technical inputs and answer participants' questions. Local IT entrepreneurs[7] were engaged by providing advanced video editing training to them. They now support WMG members in making and sharing videos.

## 2.4.    Mapping    Existing    Horizontal Learning Processes

A shortcoming of Horizontal Learning systems is that they often operate in isolation from each other and are not able to leverage each others' outcomes, outputs, and learning material. Thus, it is important to identify ongoing Horizontal Learning processes going on in the area and engage them in the process. For example, Farmer Field Days or Melas organized by other organisations/ projects could be used by programme participants as opportunities to capture good practices, or to organize screenings. Conversely, other projects can utilize videos produced by programme participants as learning and dissemination material.

## 2.5.     Scoping available infrastructure

It is important to scope out in advance what kinds of facilities will be available for trainings/ video screenings etc., so that the training can be designed accordingly.





**(Left) A poultry farmer demonstrating a chicken hatching pan at a Farmer Field School organized by Blue Gold. (Right) A natok (play) promoting the benefits of collective water management**

For example, a big determinant of programme design is whether electricity is available in the area. In the 'Accelerating Horizontal Learning…' project, trainings and screenings often had to be done at places where power supply was either absent or intermittent. Thus, the project team had to utilize chargeable smart projectors, chargeable speakers, posters, and printed material.[8]

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[7] These were proprietors of Union Digital Centres (UDCs), local at Union Parishad offices. information intermediaries who provide rural communities services like internet access, printing, smartphone repair; and media content such as videos and songs for smartphones.

[8] For more information on organizing video screenings in rural, remote areas, please see https://www.accessagriculture.org/video-distribution

**Screening underway at a venue without power supply, using chargeable projector and speakers**

## 2.6.     Outreach and awareness raising

Apart from collecting relevant information and carrying out reconnaissance of the project area, the process of carrying out the baseline study should also be utilized to communicate the project's objectives to potential programme participants and other stakeholders, to enthuse them to participate, and to get their feedback which might help make necessary tweaks to the programme design. This is especially important because video-based horizontal learning programmes are not common, and it takes a while for people to warm up to the idea that videos can be used for improving agriculture/water management; or that farmers are capable of making videos on their own. Thus, outreach and discussion during the inception phase will help clarify these concepts to stakeholders, and identify the right participants.

For example, in the 'Accelerating Horizontal Learning…' project, it was during such outreach during the inception period that the project team realized that a large number of WMG members use facebook. So a facebook group was made for dissemination of videos, even though this was not part of the original plan. Also, it was during such outreach that the possibility and potential of UDC entrepreneurs' engagement in the programme was realized, which was

eventually done and the programme benefit much from it.

## 3.     PROGRAMME DESIGN: KEY COMPONENTS

The framework for video-based horizontal learning proposed in this manual comprises of 5 components: video training, competitions, screenings, video productions, and online dissemination. Each component helps achieve specific horizontal learning objectives. They could be combined in various configurations to form horizontal learning strategies suited to various contexts.

The components are laid out individually in the following sections, in the form of key discussion points that can be expanded upon during trainings.

## 3.1.     Video Training



**Objectives**

1.  Familiarizing participants with the camera and microphone on their phones

2.  Demonstrating how the Pause button in the interface can be used to shoot multiple shots that combine into one video

3.  Providing participants an orientation

in basics principles of shooting: using light, managing sound, aesthetics of framing

4. Familiarizing participants with interview techniques

5. Carrying out multiple shooting exercises, watching the shot videos and providing feedback as a group

6. Providing participants an orientation in designing a video story and planning its shooting

7. Discussing what agriculture/water managing practices in their area should be considered 'good practices' and why

## Outline

### a. Introduction

There was a time when shooting video was an elaborate process. Cameras were big, complicated, and expensive. Cameramen needed a lot of training to operate these cameras.
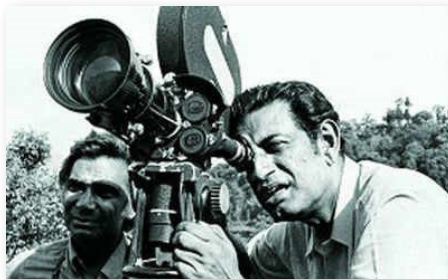


The footage shot by the cameramen had to be edited a lot, using expensive machines and computers…. before it could be broadcast.



And the broadcast could only take place through TV or in cinema theatres.



Things are very different now.

Shooting, Watching, and sharing…. all can happen through one device that fits in your pocket and in the palm of your hand…. your mobile phone. It is a very very powerful device. Most of us have such phones, but rarely utilize their powerful potential.
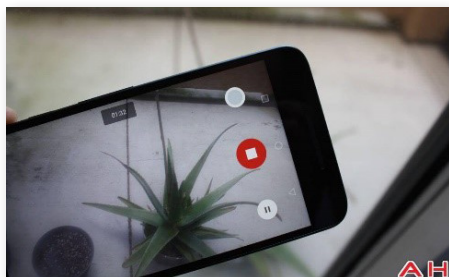


9

Locate the camera in your phone. The lens is at the back of your phone.



Locate the microphone on your phone. It usually looks like a single hole (next to rows of holes which are the speaker).



Your phone has a screen, to watch what you are shooting and to watch what you have shot.



So, it has everything you need to shoot, watch, and share!

Of course, there is a big difference between what we can shoot with our mobile phones, and what professional filmmakers can do.

But what we CAN do with mobile phones is good enough to be very useful…. in our personal lives as well as in our work

For example, as fathers, mothers, brothers, sisters, sons, and daughters… we can share precious moments with our loved ones.

And as WMG members, we can visually capture good practices… in farming, aquaculture, business management, or WMG management… and share them and promote them…. within our groups and with other WMGs. This can also help us grow our WMGs.

Capturing and sharing something visually…. is much more effective than communicating it through words.

Visual communication also breaks barriers… between the more educated and the less educated…. between one region and another… between farmers and non-farmers.

We can record pictures and videos using our mobile phones by just pressing a button.

But learning some tips, tricks, and good practices can make a huge difference to the quality of our pictures and images…. and how effectively we are able to communicate.

If we do it well, we can use the maximum potential of our mobile phones.

In this training, we will learn how to do exactly that.

## b. Basic tips

For most uses, you hold your mobile phone like this
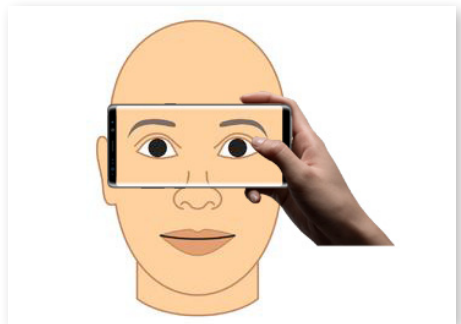


**Shot with vertical phone**



**Shot with horizontal phone**

However, while shooting video, you should hold your mobile phone like this

One way to understand why it is best to shoot in landscape mode, is because this is how our eyes see things

Of course, you can also shoot with your mobile phone while holding it vertically. But then while playing back, you get these black bars that take up most of the screen

One of the most basic things to do is to keep the camera stable while shooting…. to make sure it does not shake.

For stability, it helps to hold your camera with your arms in brace position, resting your elbows on your body (see picture above). It also helps to be more stable, if you spread your legs a bit.





When you shoot, you'll notice that some things appear sharper than others. The sharper objects are said to be in 'focus.' You should identify the main subject that you are shooting and keep it in focus. For example, in the pictures above, the tomato is in focus on the left, while the walnut is in focus on the right.

In many phones, you can focus on the walnut (for example) by tapping the walnut on your screen.

You can also focus on the walnut by moving around and getting closer to the walnut.

So, in general, it is a good idea to get as close as possible to your subject. Apart from helping you focus on your subject, it helps capture the voice or the sound being made by the object while filtering out other sounds.

## c. Using light

While shooting with mobile phones, it is best to use available light, as in natural light…



… or other external light sources.



It is usually not a good idea to use the camera flash as the light source.

It makes the object look very unnatural…

…and also drains the battery of your phone very quickly.

It is good practice to look around and see what the sources of light are. Make sure that the light falls on your subject, and not on the phone camera.

For example, if the subject is between the light source and the camera, you would be shooting against the light. So the subject will appear dark. See how this person appears when you shoot him while he is standing in front of an open window!







So what you can do is the move the subject around, or move yourself, so that the light source is either behind the camera, or at the side of the camera. For example, look at the picture of the person when the window is not behind him, but on his left side.
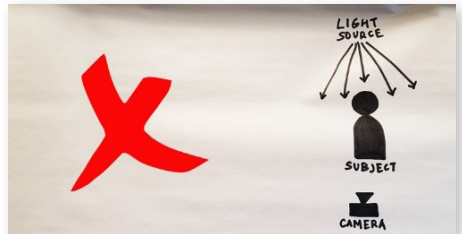
No light source is better than natural sunlight. So it is best to plan your shooting during the day. In course of a day, the best time to shoot is morning and evenings, when the light is (a) soft and yellow, and (b) lower in the sky. During afternoons, the sun is (a) harsh and white, and (b) directly overhead. When you do an interview in the afternoon, because the sun is directly overhead, eye sockets and nose of the person create shadows on his/her face which is distracting.

## d. Managing sound

Take a minute to locate the microphone on your smartphone. It is usually located where you speak into the phone while making a call.



While shooting video, we see the visuals we are recording on the screen. So we are conscious of what visuals we are recording. But often we don't think about the audio we are capturing.

It is helpful to take a minute to listen to the sounds where we are shooting, identifying the sources of the sounds, and deciding what sounds are most important to your shooting, that you would like to record the most.

To get most of the sound that you want to record, you can make sure the camera is pointing in the same direction as the sources of those sounds. You can also physically move closer to the sources of the desired sounds, and away from undesired sounds.

You can also use your body/ interviewee's body as a sound/ wind barrier.

For example, in the picture above, there are various sources of sound. The voice of the people being interviewed, and traffic sounds. The interviewer has:

a) put the microphone very close to the interviewee.

b) put herself between the interviewee and the source of noise, using her body as a sound barrier.



c) This way, she also ensures that the microphone is pointing in a direction opposite to that of the noise.

If she was using a smartphone to shoot, she would also be applying the same principles.

If there was wind on the location, she could have also used herself as a wind barrier, by putting her body in between the interviewee and direction of the wind, and holding the phone/microphone close to her body.



While using a smartphone, you can also use your finger to shield the microphone from the wind. Take care to not touch the microphone while doing so.

## e. Framing

(Images used in this section have been provided by filmmaker Nitin Das. He can be contacted on https://filmkaar.com/. To learn video making in greater detail, please refer to his book 'How to make a Movie': https://www.goodreads.com/book/show/20527570-how-to-make-a-movie)
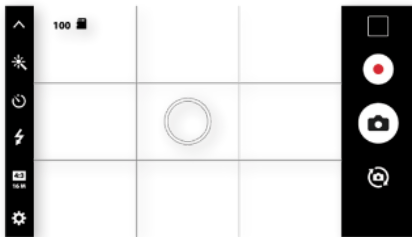




If you think about it, when you look at your mobile phone while recording a video, it is like a frame... as in a photo frame. You decide what to include in the frame... where to place them in the frame...... and what to exclude from the frame.

There are some rules for deciding where to place your subject within the frame.

You can always break these rules. But it is important to know the rules before you break them.

## Rule of Thirds



According to this rule, you should imagine that your frame into three rows and three columns. You should then place the objects along one of the lines, or one of the points where the lines intersect.

If the subject you are trying to frame has got a long-ish shape (like a cricket bat), place it on one of the lines. If the subject is of a point-shape (like a cricket ball), place it on one of the points of intersection.

## Looking Room/ Lead Room



Another concept that helps decide where to place the subject is the idea of looking room. Note where the subject is looking or pointing, and leave room within the frame in that direction. So if you are trying to frame this person, for example, looking to his right, it is best to put him to the right of the frame.... leaving looking room on the left side like this.

## Shot Sizes



Shot sizes help decide how near or how far to shoot the subject from.



This is a 'Medium Shot' of that person. The main focus of the shot is on that person, and less on his surroundings, although you do get some idea of the surroundings as well.



This is a 'Close Shot' of that person. It focuses entirely on the person, and nothing else. You see details of his face, such as his tattoos, and can observe his expressions and emotions very clearly. It is as if the viewer is standing as close to the person as he would if he was having a one-on-one conversation with him. Thus, this is how a person being interviewed should be framed.

Thus, the Long Shot is used to put the subject in context. It establishes where the subject is located, what is its relationship with its surroundings, etc. A Close Shot is used to highlight details, emotions, or tension.

Long, Medium, and Close shots could pertain to a person, and also to objects. For example, look at the Long and Medium shots of a tree below.
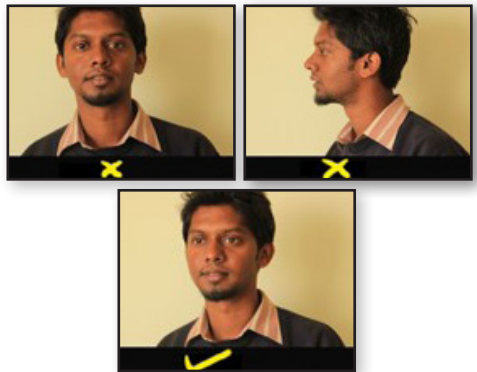
## Shot Angle

The Close Shot of the person in the previous example is shot at 'Eye Level', which means that the camera is at the same level as the person's eyes.

Besides, shots can also be High Angle (image below, left) or Low Angle (image below, right). High Angle shots are shot with the camera above the subject. They depict the character as weak or submissive. Low Angle shots are used to depict the subject as powerful or dominant.





The reason for this rule is the understanding that when the person being interviewed is looking directly at the audience, it could feel a bit dramatic and even confrontational. When he/she is looking slightly to the left or to the right, it feels like they are talking to the interviewer, and the audience is listening in on the conversation.

Of course, in certain situations, the interviewer could be addressing the audience directly (for example, while making an appeal to them to join Water Management Groups). In such cases, the direct look into the camera might be more appropriate.

## Camera movement: Tilting and panning

You can also move the camera while recording a shot, horizontally (panning) or vertically (tilting).

When you do take moving shots, keep your wrists, elbows, and shoulders locked.

Move your body and the camera using your waist. This will make sure the shaking is minimum.

**(These need to be demonstrated practically).**

## Interviews: The '3-eyes-and-1-ear' rule

As discussed above, the close shot is the ideal shot to frame interview subjects. Additionally, it is best to frame the person in a way that both their eye and one of their ears is visible, i.e. the person is not looking directly into the camera but a bit to its left or right.

## f. Interviews



As you use your mobile phones to capture good practices, you will probably be doing a lot of interviews.

An interview is like a regular conversation, with the difference that it is not just for your benefit but for the benefit of the viewer. So you have to ask questions not as you…. but as if you were one of your audience.

Who would that be in your case? Other WMG members? Extension people? Other people from your communities? It is up to you to understand and decide that.

Journalists around the world follow some tips and tricks while doing interviews on camera. Here are some of them.

- **Ask open-ended questions,** and not close-ended questions. Close-ended questions are those which can be answered by "Yes", "No", "I agree", or "I disagree." They are usually very long and push the interviewee towards an answer. Open ended questions are short and leave scope for the interviewee to provide an explanation or an opinion.

For example, here is a close ended question:

Interviewer: "Do you think that a culvert here will improve drainage and enable you to grow an extra crop? "

Interviewee: "Yes, that's correct"

Here is an example of an open-ended question:

Interviewer: "What will happen if a culvert is built here?"

Interviewee: "A culvert here will improve drainage in my field. and allow me to grow an extra crop every year."

- **It is always a good idea to discuss the questions with the interviewee beforehand.**

- **Keep your reactions to a minimum.** In a normal conversation, we usually say things like "hmm" "aah" as we go along. We should not do this while doing an interview on camera, as the viewer will not be seeing you but hearing your voice, which is distracting. Besides, your mouth will be closer to the camera microphone, so it will sound much louder than the voice of the interviewee.

- **Framing interviews:** See the section 'Framing' above.

- **Cancelling out undesirable noise:** See the section 'Managing Sound' above.

The most important thing is to make the interviewee feel comfortable. Ask the interviewee to look at you rather than the phone. This will help it feel like a more natural conversation. Try keeping eye contact with him/her throughout the interview.

## g. Using the Pause button

When successive shots are recorded by pressing the Pause button in between, rather than the Record button, they are combined together to make 1 video clip with multiple shots.
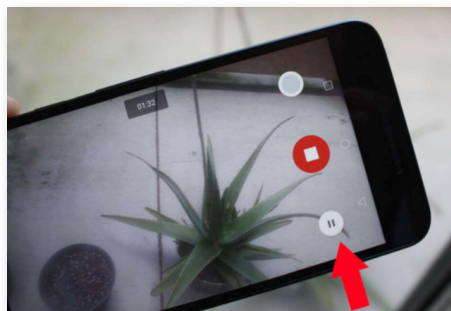
This one, simple functionality is very important to this particular training, since it enables farmers to make videos containing several shots, without needing to use a video editing software or an app. This is important because not many farmers own computers, and while they do own smartphones most of them are very basic and cannot run editing apps without hanging/crashing from time to time.

Thus, while video editing training could very well be provided to select farmers/WMG members/stakeholders (as was done in the 'Accelerating Horizontal Learning…' project), it is important to emphasize enough on how to make videos without using editing software. This will keep the training outcomes accessible to different kinds of farmers, and keep them from being discouraged.

Recommended for video editing training for select participants are the Kinemaster app and Windows Movie Maker. The two are chosen because they are free (Kinemaster has a paid version but the free version has most necessary functionalities) and are light on system requirements. **Annex A** contains basic principles of video editing and a step-by-step guide on how to use Kinemaster. Windows Movie Maker has several versions currently in use; a step-by-step guide to one version will not correspond to others. However, once the basics of editing are understood,

any given version of the software can be figured out.

## h. Shooting exercise

It is important that participants get multiple opportunities during the training to go out and practice shooting, and then come back and review the footage as a group.

The shooting practice could involve capturing good practices close to the training venue. If that's not possible, they should at least try and make simple sequences of what is around, such as profiling a shopkeeper or a fisherman at work.

The collective review of the footage is important too, as that is when a lot of reflection and discussion happens, and thus shooting concepts learnt during the training are internalised.

## i. Planning a video story

As mentioned earlier, making a video—even on a topic as technical as sluice gate maintenance—is an exercise in storytelling. Thus, it is important to impress upon the participants the importance of planning a shoot before going out and shooting it. Following are some of points of discussion that should not be missed:

**Reconnaissance:** Even if the location or the subject of the video are known to the video producer, it is important to visit them beforehand. The location should be scoped to see what kinds of shots are possible. Discussions should be carried out with the subject to get details regarding his story, for example: how long has he been following the said good practice, how did he learn about it, what impact it has had on his income/livelihoods, etc. etc. Such information will help plan the video and help ensure it does not take and inordinate amount of time to shoot it.

**Storyboarding:** A storyboard is essentially a plan that reflects what the video will eventually look like. It contains:

- background information and introduction to the video

- description/ illustration of different shots, including what aspects of the story each shot will help depict

- interview questions

- monologue of the producer (if planned)

- shooting schedule: when is the best time to do the shoot—what time of the year, what time of the day, etc. given the farmers' group availability, the crop cycle, the work schedule (in instances where the good practice is a collective action such as collective agriculture, or collective canal maintenance, etc.)

Going through a storyboarding exercise helps flesh out a story idea down to details, which will help streamline the shooting process (and the editing process). It will be important that participants choose a provisional topic and storyboard it during the training itself, so that there is opportunity to present it to the group and get feedback.



**Video training participants preparing a storyboard**

## j. Identifying good practices

Just before the storyboarding exercise, it is important that training participants brainstorm as a group and try to list some 'Good Practices' in the area. The discussion should be guided by the following questions:

Why makes the mentioned practice a 'Good Practice'?

- Is it new/innovative, or is it common in the area?

- What positive impact has it had: on an individual farmer, or on water management in the area?

- Is it replicable, or is it suited only to the specific situation of the individual farmer/ water management group? Is it relevant to other farmers/ water management groups?

To go through this exercise as a group is important, as it brings out some shared parameters for adjudicating what are good practices. This will go a long way towards ensuring that are large number the videos eventually made are relevant to the objective of the programme.
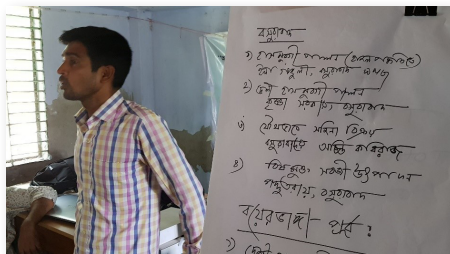


**Discussing, listing good practices in the area**

Here is a short list of some of the key points to keep in mind while planning a video/ during a shoot.

**Notes**

The above-mentioned elements of the video component could be combined in various ways to design trainings suited to a range of contexts and objectives. As an example, here is the plan of one of the 10 trainings organised under the 'Accelerating Horizontal Learning…' project.

Accelerating Horizontal Learning in Bangladesh Polders project
**Draft Plan: 2-day training on Mobile Video Production for WMGs**
Kismatfultola WMA Office (Polder 30), March 18-19, 2019

| Day 1 | | |
|---|---|---|
| **Facilitated by** | **Time** | **Session** |
| **Faisal Islam, Masud Khan (JJS)** | 09:30-10:00 | Registration |
| **ATM Zakir Hossain, JJS** | 10:00-10:10 | Address by ATM Zakir Hossain<br>• Welcoming participants and guests<br>• Introducing JJS<br>• Describing the objectives of the training (what is Horizontal Learning, Why use videos, How relevant to Blue Gold and WMGs)<br>• Mentioning the competition and that there will be prizes |
| | 10:10-10:20 | Address by Probir Kumar Das<br>• Introducing Access Agriculture<br>• Describing the training design briefly<br>• Encouraging participants about the competition |
| | 10:20-10:25 | Address by Abraham Abhishek<br>• Introducing MetaMeta<br>• Few more words on the programme |
| | 10:25-10:35 | Address by Blue Gold representative, if present<br>• Explaining how the training connects to Blue Gold/WMG objectives<br>• Encouraging participants to participate fully in the training and the competition |

| Day 1 | | |
|---|---|---|
| **Facilitated by** | **Time** | **Session** |
| **Probir Kumar Das, Access Agriculture. Support from Abraham Abhishek, MetaMeta** | 10:35-11:00 | Video Screening (One of competition winners, of relevance to the WMGs present, in consultation with CDF and Polder Coordinator) |
| **Probir, with support from Abraham** | 10:45-11:30 | Video Production Techniques.<br>1.  Familiarizing oneself with the mobile phone camera<br>2.  Best practices in handling mobile phone cameras<br>3.  Using light<br>4.  Capturing sound<br>5.  Shot composition<br>6.  Interviews |
| | 11:30-11:45 | Snacks |
| **Probir, with support from Abraham** | 11:45-13:00 | Video Production techniques continued:<br>7.  Classroom practice: shot sizes<br>8.  Using the Pause-Record button<br>9.  Shots analysis of a video |
| | 13:00-14:00 | Lunch |
| **Probir, with support from Abraham** | 14:00-15:00 | Shooting Exercise (in nearby area) |
| **Probir, with support from Abraham** | 15:00-16:00 | Reviewing footage shot during exercise |
| **Probir, with support from Abraham** | 16:00- | Homework: shooting a short video story |

Accelerating Horizontal Learning in Bangladesh Polders project
**Draft Plan: 2-day training on Mobile Video Production for WMGs**
Kismatfultola WMA Office (Polder 30), March 18-19, 2019

| Day 2 | | |
|---|---|---|
| **Facilitated by** | **Time** | **Session** |
| **Faisal Bhai, Masud Bhai** | 09:30-10:00 | Registration |
| **Probir, with support from Abraham** | 10:00-10:20 | Video Screening:<br>• Another competition winning video |
| **Probir, with support from Abraham** | 10:20-11:00 | Review of Homework videos |
| **Probir, with support from Abraham and Faisal** | 11:00-11:30 | Storyboards exercise: Participants visualise the good practice videos they plan to make, and prepare a planning in the form of storyboards. |
| | 11:30-11:45 | Snacks |
| **Probir, with support from Faisal Islam, and CDF** | 11:45-13:00 | Participants present their storyboards and get feedback |
| | 13:00-14:00 | Lunch |
| **Probir, with support from Abraham** | 14:00-14:20 | Video Screening<br>• A Good Practice video produced by Blue Gold/ under the project (to be chosen depending upon relevance to the WMGs present, in consultation with CDF and polder coordinator) |
| **Probir, with support from Abraham and Faisal** | 14:20-14:45 | Invitation to competition: distribution of invitation letters describing the competition and introducing the UDC person |
| **Probir, with support from Abraham and Faisal** | 14:45-15:15 | Feedback:<br>Distribution of forms<br>Verbal feedback from some participants |
| | 15:15-15:45 | Distribution of certificates and Group Photo |
| **Faisal, Masud, and Abraham** | 15:45 onwards | Distribution of per diem and facebook registration |

## 3.2.     Video Competitions



**A competition winner being awarded**

### Objectives

1. To create an incentive for video training participants to apply training outcomes immediately after the training

2. To generate a large number of farmer-made videos

3. To position farmer video producers, and model farmers taking up good practices, as role models

4. To spread the idea of farmer-made videos among the larger community, motivate those who did not attend the training to make videos as well

### Outline

Within video-based horizontal learning programmes, video competitions act as boosts to the generation of farmer-made videos. Prizes create incentives for invest time and effort to scout for good practices and make videos. In the process, word gets around regarding a number of good practices.

Contests should culminate in award ceremonies that are widely publicized, positioning winners as role models and boosting awareness regarding the good practices they covered.

In the 'Accelerating Horizontal Learning…' project, a round of competition was announced after every training in a polder. Apart from other objectives explained above, this induced training participants to apply what they had learnt immediately after the training which was good for the learning process. The competitions were open also to WMG members who did not participate in the trainings. The call for entries was publicized through word-of-mouth and through posters at public places. Three smartphones of different configurations were offered as 1st, 2nd, and 3rd prizes.



**Poster announcing a competition put up at a market place**

It is important to lay down ground rules and basic criteria that all entries must adhere to. In the 'Accelerating Horizontal Learning…' project, they were as follows:

1. Entries should be no more than 5 minutes long

2. Each video should have at least 1 and maximum 2 interviews

3. Each video should have at least 1 long shot, 1 medium shot, and 1 close up

4. Every video should begin with an introduction and end with a conclusion. These could be in the form of pieces to camera (the producer facing the

camera and talking to the viewer directly), or in the form of narration over shots (provided by the producer while shooting).

5. Entrants should not make videos about their own good practices

As is evident, some of the criteria were formulated to make sure that participants applied every element they learnt in the training. Criteria 5 was put in to make sure that entrants made an effort to scout for model farmers rather than present themselves as one.

Judges followed the following criteria while scoring the videos:

## 1. Topic and Content (20 points)

• Is the topic relevant, i.e. related to polder water management/ WMG management/ polder agriculture, livelihoods, and income generation?

• Is it a new story? Does it cover a recent development?

• How original is the topic?

## 2. Shots (5 points)

### 2.1. Shot Quality

• Are shots stable?

• Are shots well-framed?

• Are the shots well-lit?

### 2.2. Shot variety

• Have different kinds of shots been used (good)? Or is it just one/a few shots (less good)? (Even within a long-duration shot, several shot sizes could be made by moving/zooming while recording. These could be considered several shots)

## 3. Interviews (5 points each)

### 3.1. Framing

• Are the interviews well-framed? Do they use the mid-shot? Are 2 eyes and 1 ear visible?

• Is the interviewee well-lit?

• Is the background relevant to the topic/questions?

### 3.2. Questions

• Are the questions open-ended or close-ended? (Is the interviewee talking more (good) or is the interviewer talking more (bad)?)

• Does the interview bring out new information?

### 3.3. Sound

• Is the human voice clearly audible?

• Is there wind noise? Does it look like it could be avoided?

## 4. Overall Clarity of Message (5 points)

• Does the video tell a complete story?

**Notes**

The following challenges were experienced while implementing the video competitions component of the 'Accelerating Horizontal Learning…' programme:

**Contending with different levels of enthusiasm and skills:** Response to the competitions varied from location to location (polder to polder in this case). The videomaking skills among entrants also varied a lot. This meant that some rounds of competition required much more follow-up than others: in the form of longer, harder

publicity campaigns as well as coaching and guidance provided to certain entrants while they worked on their videos. It was crucial not to forget that the ultimate aim of the exercise was spreading enthusiasm among farmers regarding good practices and making videos; as much as it was to uncover and award local talent.

Prizes: Competitions under the programme gave away 1st, 2nd, and 3rd prizes, while each round received 15-20 entries. Often, producers of good videos who did not happen to be in the top 3 were disappointed. One learning from the project was that giving consolation prizes to such producers would have gone some way towards ensuring that their disappointment did not turn into demotivation.

## 3.3.     Screenings



## Objectives

1.  To disseminate videos made by farmers among farmers

2.  To disseminate good practices

3.  To create a platform for interaction between extension workers / other experts and farmers, around specific good practices; a platform facilitating uptake of good practices

4.  To position farmer video producers, and model farmers taking up good practices, as role models

5.  To spread the idea of farmer-made videos among the larger community

## Outline

Screening of videos using projector and speakers is an under-utilized, highly effective way of disseminating good practices among rural communities. For them to be really effective, screenings need to be accompanied by guided discussion on good practices being shown, with experts who can provide concrete responses to audience's questions and comments. Thus, there needs to be more to them than just playback of videos.

Such events can be used to disseminate the work of farmers (both video producers and adopters of good practices) among a live audience of their peers, in their presence. The audience get to interact with them after the video is played back: challenge them, applaud them, ask them follow up questions. In screenings where the featured farmers or the farmer video producers are not present, the audience can interact with other experts such as local extension workers.

At the very least, farmers get to see their peers on a big screen at a public event in their local area. This creates a feeling of representation which is empowering in itself.

In the 'Accelerating Horizontal Learning…' project, 50 screenings were organised over 18 months. The project evaluation highlighted that the general audience, farmer video producers as well as local extension workers regarded screenings as very useful, and appreciated the low costs involved in organising them.

The following should be kept in mind while

organising screenings:

- A choice has to be made between (a) inviting a small, hand-picked audience and (b) organising open screenings in public places such as markets where all and sundry can walk in. Both have their own comparative advantages. Smaller screenings allow for more interaction, while the value of larger screenings lies in the sheer number of people they are able to reach out to at one time. Ideally, within a horizontal learning project, a mix of both kinds should be incorporated.

- Screenings should ideally be held at easily accessible venues.

- Facilities at the venue should be scoped out in advance, so that the right kind of screening equipment can be taken. For example, if screenings have to be done in areas without power supply, chargeable projectors and speakers would need to be used. If the venue is a bit noisy, PA systems/powerful speakers would be needed.

- It is important to invite the right kind of experts—such as extension workers with expertise in the topic of the videos—to participate in the screenings and guide the discussions before/after the videos are played back. Such experts will also perform the very important function of fact-checking and technical validation of information presented in farmer-made videos.

- Ideally, the audience should be given a menu of video titles on a given topic that they can choose from

- There is usually a small window of time that suits a large number of potential audience. For example, in Bangladesh, this is late afternoon/early evening, after people are done with their day's work and before women have started preparing dinner. It is important to take this into account to ensure that the audience turning up is sufficiently representative of various target groups.

**Notes**

The logistics of organising screenings in rural areas can be quite demanding, and might require equipment tailor-made for such situations. For more information on this, please see https://www.accessagriculture.org/video-distribution

## 3.4.    Video Productions

**Objectives**

1. To capture good practices, with high production values, combining multiple cases and multiple locations

2. Introducing high-tech practices/technologies to farmers

3. Serving as examples to farmer video producers

4. Serving as bridges between agricultural good practice stories and the mass media.

**Outline**

The idea here is to supplement the stream of farmer-made videos in circulation through screenings and other means, with professionally produced videos. As discussed earlier, farmer-made videos and professional productions have their own comparative advantages. For example, farmers cannot be expected to make elaborate videos covering multiple stories or multiple locations; or to track the impact of an intervention over a period

of time. Besides, their ability to analyse and present new, high-tech practices and technology is limited. Professional video producers can be engaged to cover all these bases.

Additionally, such videos with high production values inspire farmer-producers to make better videos, and act as reference points for best practices in shooting techniques.

Some such videos produced in the 'Accelerating Horizontal Learning…' project are set to be broadcast on the agricultural programme Mati O Manush on national television (Bangladesh TV). Thus, they will help disseminate good practices from the project area to other rural communities in Bangladesh.

### Notes

The topics covered by the professionally-produced videos should be decided through discussions with farmer organisation and other local stakeholders (such as extension agencies). This will ensure that these videos cater to requirements, and avoid too much overlap with farmer-made videos.

## 3.5.  Online Dissemination

### Objectives

1. To supplement the outreach of screenings, with outreach to farmers who are online

2. To expand the reach of videos and good practices beyond the local area

3. Online dissemination platforms also act as repositories of farmer-made videos

### Outline

Internet use is not strongly associated with rural, agricultural communities. At the same time, a look at some online platforms with agricultural content belies this impression. Videos on YouTube channel '**Farming Leader**' run by Indian farmer Darshan Singh reviews new farming equipment and provides information on government schemes. It has 2.65 million subscribers, with individual videos garnering up to 5 million views over a one-year period. In Bangladesh, internet personality Talha Masror runs the popular YouTube channel '**Krishi Bioscope**' where he produces and uploads videos on good agricultural practices. The channel is immensely popular, with 260,000 subscribers and a number of videos with 1 million plus views.

This shows that online dissemination can potentially provide a significant boost to dissemination of good practices among farmers. And with increasing penetration of internet in rural areas, this potential is only growing.

Online dissemination was only modestly used in the 'Accelerating Horizontal Learning…' project. A facebook group- উপকূল চিত্র - Polder WMG Sharing Platform—was set up to share videos, images, and announcements. Besides, videos were disseminated through AgTube (https://www.agtube.org/), an international platform for dissemination of agricultural videos. Even with this limited emphasis on online dissemination, some short-term impacts could be seen.

One example was that of farmer Ashim Kumar Rai, from Gopi Pagla village in Khulna district. He made a video about the dragon fruit orchard he and his wife Gita Rani Rai maintain and profit from. He eventually won the first prize in the video competition in his local area.

Joined ▾  ✓ Notifications  ↗ Share  ··· More

**Jafor Ahamed**
Yesterday at 2:34 PM

হাজীরহাট সলুইস পানি ব্যবস্থাপনা দলের নাপতানি খালের পলি এবং খালের আগাছা অপসরন।

❤️👍 6                                    2 Comments Seen by 47

❤️ Love        💬 Comment        ↗ Share

Abraham Abhishek B ✪ Khoob sundar aar gyanvardhak video korechen, Jafor Bhai!
Like · Reply · 1d

Abraham Abhishek B ✪ Khairul Islam Probir Kumar Das Md. Nazrul Islam Masud Khan Polash
Like · Reply · 1d

Write a comment...

**Ashim Roy**
November 21 at 9:07 PM

গোপীপাগলা ডিএই বুলু গোষ্ঠ কৃষক মাঠ স্কুলর
১৫ তম সেশনে সবজি ফসল 'আয়েসা' পর্ব-২

POPULAR TOPICS IN POSTS                Manage ✕

agriculture (0)   lemon (0)

INVITE MEMBERS                          Embed Invite
+ Enter name or email address...

MEMBERS                                 232 Members

SUGGESTED MEMBERS                            Hide
Friends

Md Samim Hossan            Invite Member
Rahul Roy                  Invite Member
G M Shahidul Babu          Invite Member
▾ See More

DESCRIPTION                                  Edit
'উপকূল চিত্রে' আপনাদের সকলকে স্বাগতম। এই ওয়েবসাইটির মাধ্যমে বা:... See More

GROUP TYPE
General

LOCATION

📍  Add Location

CREATE NEW GROUPS
Groups make it easier than ever to share with friends, family and teammates.        Create Group

RECENT GROUP PHOTOS                     See All

Suggested Groups                        See All

This video was shown at several screenings and also shared the facebook page. Ashim shared the video on his profile too. Among those in his facebook network who saw the video:

- 2 acquaintances from neighbouring villages sought his help and have now set up dragon fruit plantations of their own

- an acquaintance from another district far away has done the same

- a friend across the border in India has also started his own small dragon fruit plantation.

- an acquaintance who works in the closest big city (Khulna) asked Ashim to supply him with 4-5 kilos of dragon fruit every time he travelled there for work

Online dissemination has an additional dimension: seeing their videos and videos of their peers online gave people a sense that they were reaching out to the wider world, as shared by multiple participants during the project evaluation. They found this empowering and valued it greatly.

A key argument in favour of online dissemination is the low cost and limited resources it demands. Social media platforms such as Facebook and YouTube are free and familiar to the target audience. Administering dissemination through these platforms is not very time-intensive either. Thus, even the slightest possibility of impact warrants making online dissemination a part of horizontal learning interventions.

Finally, a Facebook page or a YouTube page also serves as a public repository where videos made by farmers from different areas and different points of time can be organised and kept in one place.

**Notes**

- The idea of 'online dissemination' corresponds very closely to 'social media dissemination.' Increasingly, social media such as Facebook and YouTube are people's gateways to the internet (more so than Google), which means those are the platforms they get on first before they click on links and navigate to other websites. Thus, it is preferable to utilize these platforms rather creating one of our own (like a website, for example)

- Even in countries like Bangladesh where internet penetration is high and rapidly expanding, uploading entire videos might be prohibitive for farmers due to the large file sizes and the resultant data costs. They are, however, much more likely to watch and share videos that are already uploaded. Thus, a project team with access to good internet could take it upon itself to upload videos that could be shared around.

The flow chart below depicts how the various components discussed in previous sections were sequenced in the 'Accelerating Horizontal Learning…' project. The different components are represented by different boxes. Where the boxes intersect with the timeline are the points where the implementation of the components is initiated. The length of the boxes depicts the duration of the components.

This sequencing should apply to most kinds of video-based horizontal learning processes. However, each program design should take the local context into account and be prepared to adapt. The only non-negotiable should be that the various kickstarting activities should be carried out right at the beginning, so that the rest of the program can be designed around the findings that come out of them.

Diagram labels: KICKSTARTING THE PROCESS — Identifying target participants, Needs Assessment, Mapping Stakeholders, Mapping existing HL processes & resources, Scoping Existing Infrastructure, Programme Design & Awareness Creation. TIME LINE. ONLINE DISSEMINATION. VIDEO SCREENINGS. VIDEO TRAININGS. VIDEO COMPETITIONS.
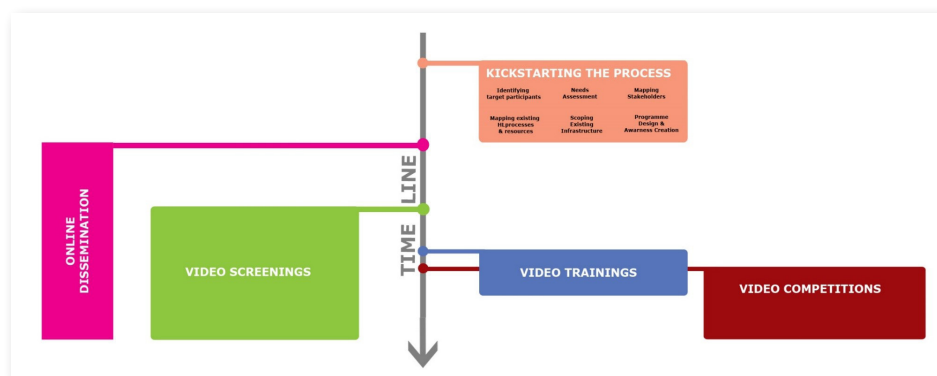
## 4. NOTES FOR REPLICATION

Notes for replicating individual components have already been provided in the sections above. They are all based on insights gained from implementation of the 'Accelerating Horizontal Learning…' programme in Bangladesh.

A lot of these insights were counter-intuitive or went against certain assumptions on which the project design was based. Thus, if there was to be an overall advice for replication, it would be to be flexible; to be prepared to learn, unlearn and adapt. This may sound like a generic statement applicable to all sorts of interventions and thematic areas. However, it is especially true in the case of video-based interventions in horizontal learning, since one deals here with a rapidly evolving technology and even more rapidly changing adoption and usage patterns.

Another note would be a word of caution against fixating on videos as an end in itself, rather than using them as tools for boosting horizontal learning. It is tempting to think of videos as replacements of farmer-to-farmer exchanges, Farmer Field Schools, field days, and other horizontal learning processes. However, all these methods have their own irreplaceable advantages. A good horizontal learning intervention would be one that employs a mix of these methods in response to specific contexts and objectives. For example, video screenings benefit immensely from the presence of extension workers, as they can fact-check information presented in farmer-made videos. They can also guide people through concrete steps they need to take to adopt a good practice they see in a video and like. Similarly, videos cannot replace demonstrations at a field day. However, a video recording of the demonstration can create interest and enthusiasm among its viewers and motivate them to attend subsequent demonstrations.

Finally, individual Horizontal Learning initiatives will benefit immensely from being able to leverage each others' outputs and outcomes. For example, videos produced by the 'Accelerating Horizontal Learning…' project could be extremely useful for any subsequent Horizontal Learning projects in Bangladesh, as would be some its 'star alumni'—a group of 15-20 highly motivated farmers/ WMG members with exceptional video making and storytelling skills and a deep understanding of polder agriculture and water management. The Blue Gold project has produced a wealth

of material on good farming and other livelihood practices, which are relevant to rural communities beyond its work area. The DAE, under the National Agricultural Technology Programme (NATP), have been setting up Farmer Information and Advice Centres (FIAC) at Union Parishad offices, which are equipped with audio visual equipment such as Pico projectors. Thus, an essential first step for any future projects should be to compile an overview of existing initiatives and resources, and to engage with them wherever possible.

For further information on the 'Accelerating Horizontal Learning in Bangladesh Polders' project, and on video-based horizontal learning in general, you are welcome to contact us at aabhishek@metameta.nl

# ANNEX A

## TRAINING MATERIAL: EDITING

### Editing Basics

There are many different kinds of editing software.

However, the process of editing comprises of 7 basic functions/steps. Different editing softwares are used to perform these basic functions, they just look and feel different from each other.

5 basic functions

1. Creating a 'Project'
2. 'Importing' Media into the editing software
3. Using a 'Timeline'
4. Making 'Cuts'
5. 'Exporting' a video file

Additional Functions: It is possible to make videos without them, but they help to make better videos:

1. Using text: Subtitles
2. Using sound: Music and voiceover

### 1. Creating a project

A video is made of many elements: multiple video clips, pictures, sound clips, etc. A project is the environment within which all those elements are brought together and combined to make one complete video.

A 'project' is like a blank canvas. You can use different brushes, colours, etc. on that canvas to make a complete painting



Project + Tools (video clip, pictures music, voice, text) = Complete Video

To create a new Project in KineMaster, click on the button highlighted by the yellow arrow.
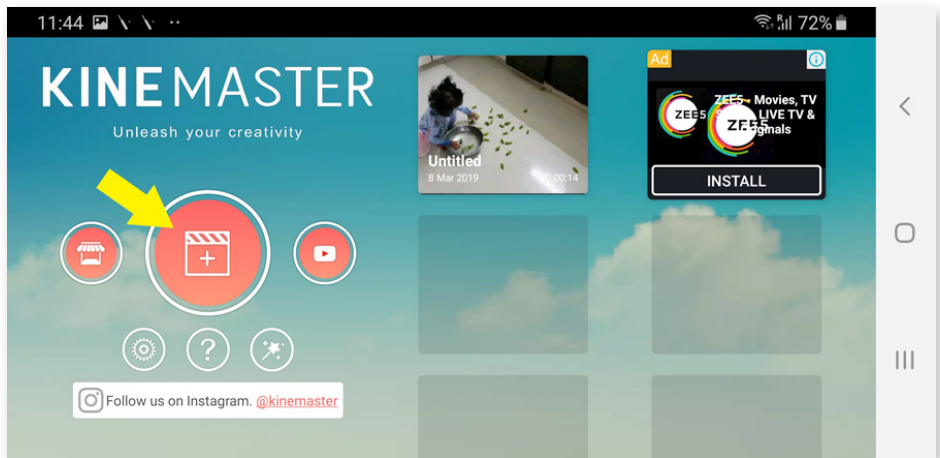


You are then asked to choose an 'aspect ratio.' This means choosing the shape of the video you want to make. If the video clips are shot with a vertical phone camera, choose 9:16. If most of the footage is shot with a horizontal camera, choose 16:9.
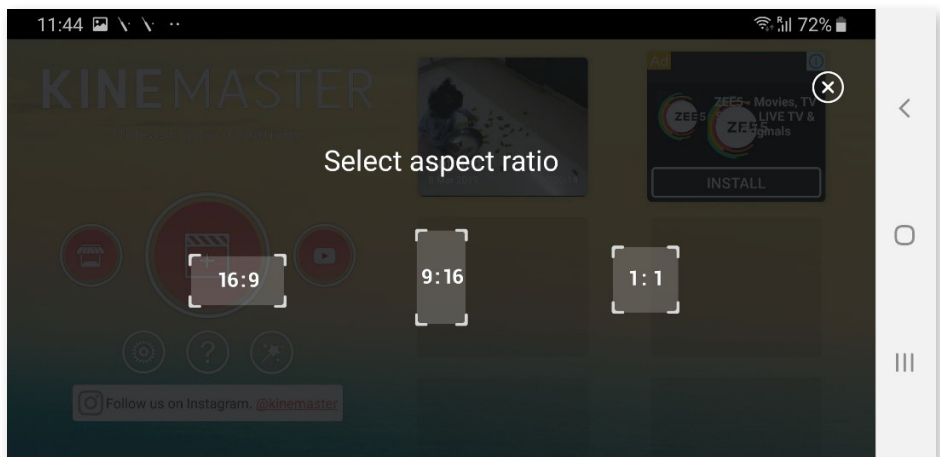


## 2.    Importing media

After selecting the aspect ratio, a new 'Project' is created. This is what the Project looks like.

Now, we need to bring into the project the video clips, audio clips, and pictures that we

are going to use. This is called 'Importing.' To import, click the 'Media' button, highlighted by the yellow arrow. Then you can see the various video clips, pictures, music files etc. that are in your phone.
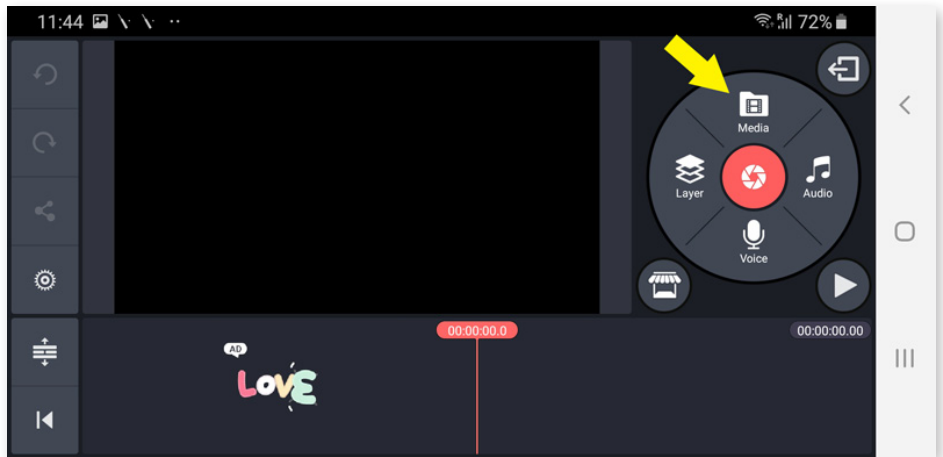


To import a clip, a picture, or a sound file, tap it.
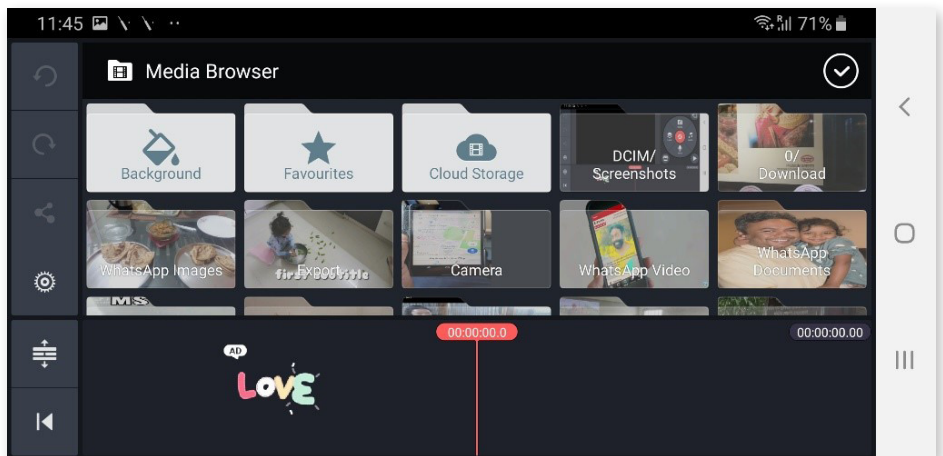


### 3.    Timeline Concept

Once you tap a file, you see it at the bottom part of the project screen.

This bottom part of the screen, going from left to right, is called the Timeline. It represents the time duration of the video being edited. The left-most point is the beginning of the video, i.e. 00m:00s. When you put your finger on the timeline, you can go back and forth on the timeline.

When you tap multiple files in the Media folder, they appear on the timeline, one after the other.
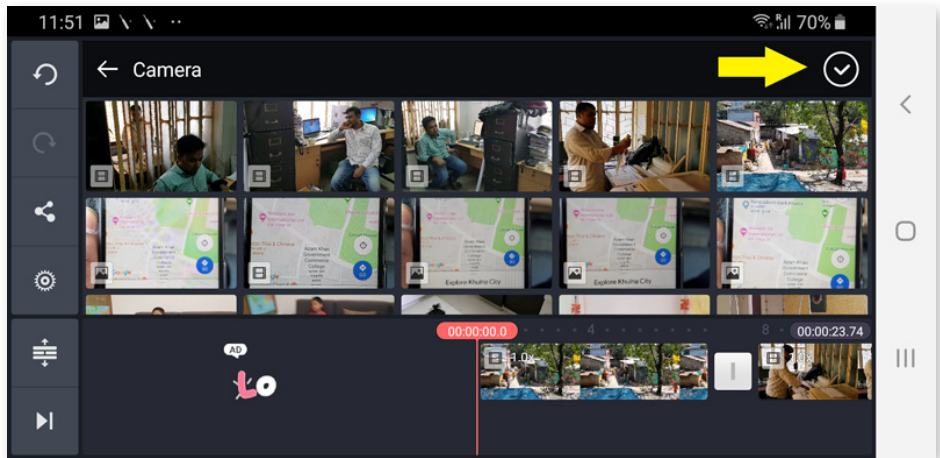


After you have imported the files you want, tap the button with a tick mark in the top-right corner (shown by the yellow arrow). When you do this, you see a large video screen appear in the top left corner. This screen is called the monitor. It shows what is on the timeline. We need to see the monitor screen while editing on the timeline.

When you tap the play button (shown by yellow arrow), what's on the timeline plays in the monitor screen. The playhead shows what point on the timeline is being shown in the Monitor Screen.
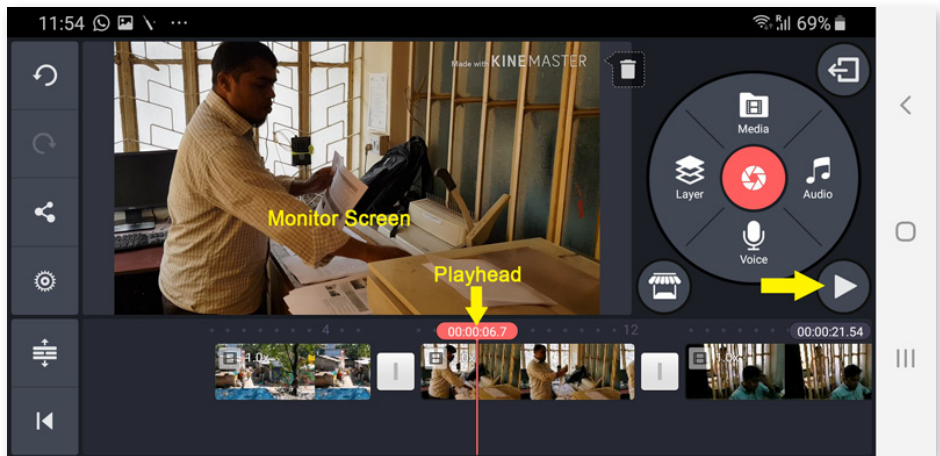


You can pinch-zoom on the timeline, to zoom in and zoom out.

## 4.     Making Cuts/ Trimming

You may want to use only a part of a video clip; or may want a picture on the screen for a certain duration of time. To do that:

double tap that clip on the timeline, its edges become yellow.

Tap and hold the left or the right edge of the clip, and move it horizontally to adjust the part of the video clip being used, or to increase/decrease the duration for which a picture is on the screen.
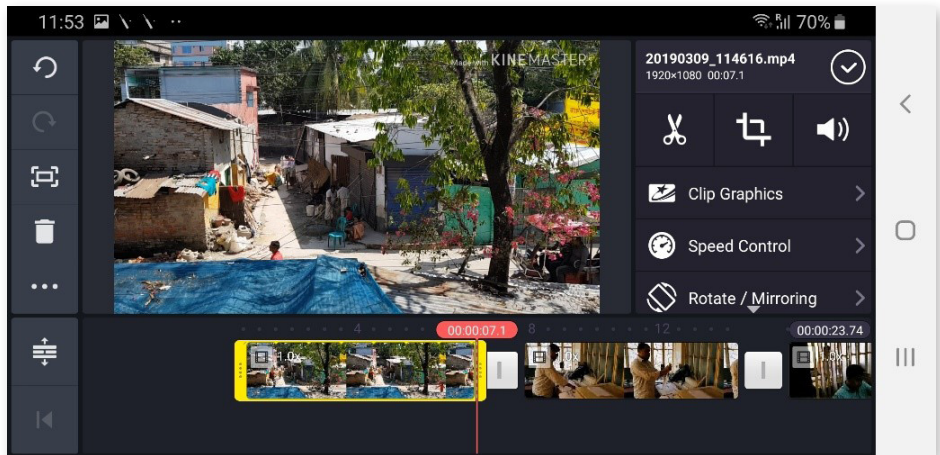


To delete a clip on the timeline, tap it. It turns yellow. Then tap the delete button on the left side (highlighted by the yellow arrow). The clip gets deleted.
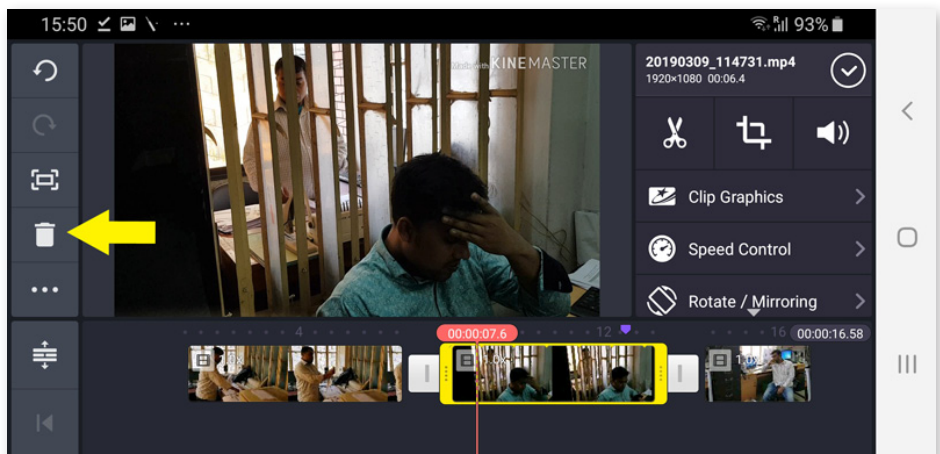
## 5.        Add-Ons

### 5.1. Using Text
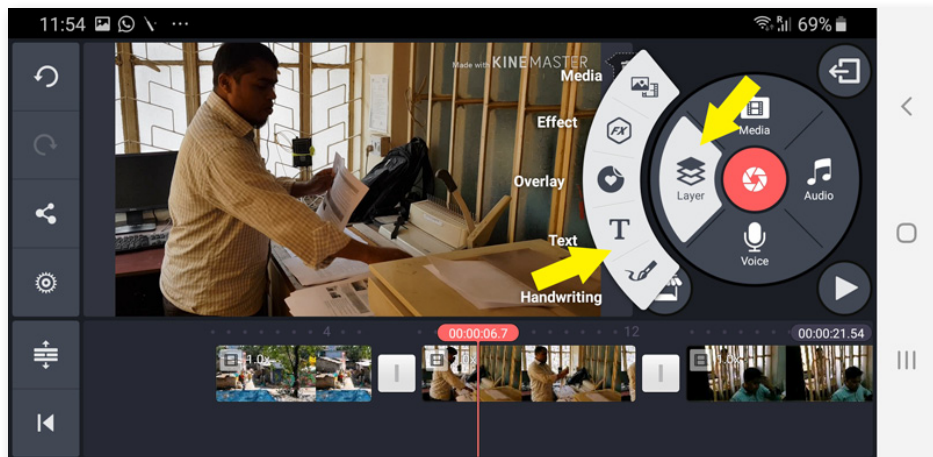


You may want to use text in the video. To do that, tap the 'Layer' button and then the 'Text' button (see the yellow arrows).
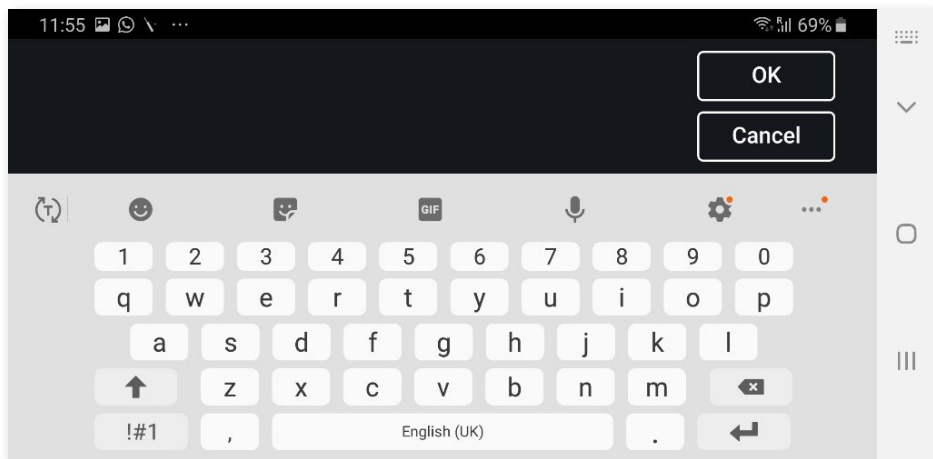
Then you get this window, where you can type. Type in the text you want, then tap OK.
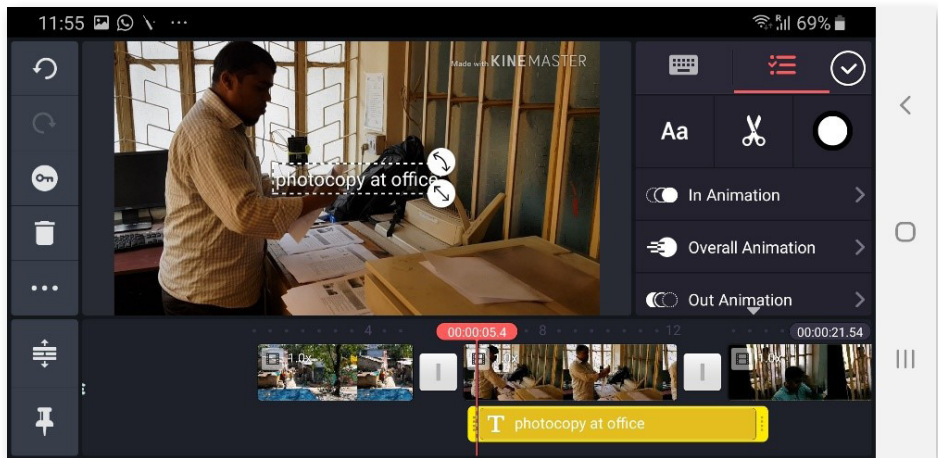


You will then see the text appear on the screen, on top of the video. You can use the arrow buttons around the title to change its size, and to rotate it. To move the title on the screen, tap on the title in the Monitor Screen and move its edges.

On the timeline, the title is placed where the playhead is. You can tap on the title and slide your finger along the timeline, to move it around. To change its duration, tap the subtitle clip, then tap the edge and slide it to the left or right.
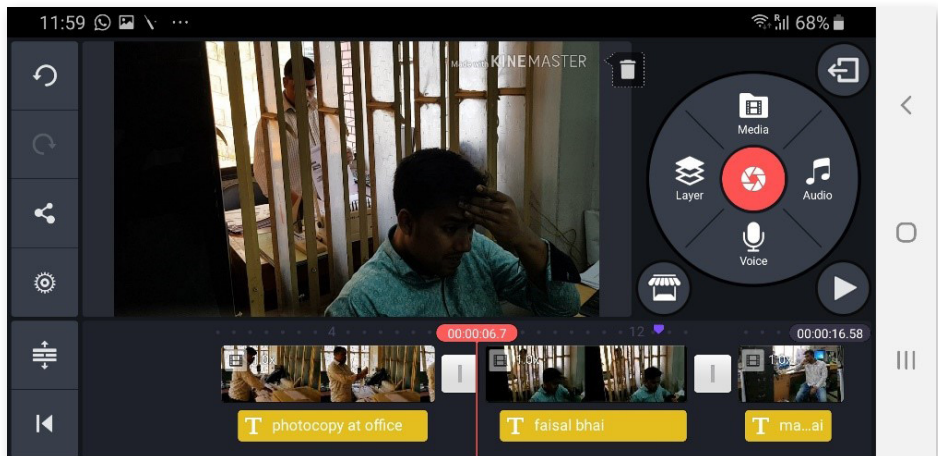
## 5.2. Using voice and audio
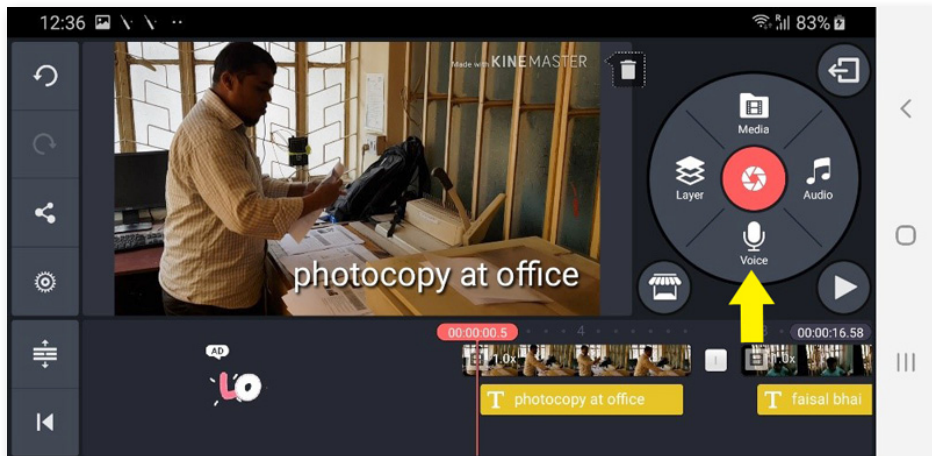


To put a voice over in the video, take the playhead to where you want the voiceover to begin, and tap 'Voice' button.
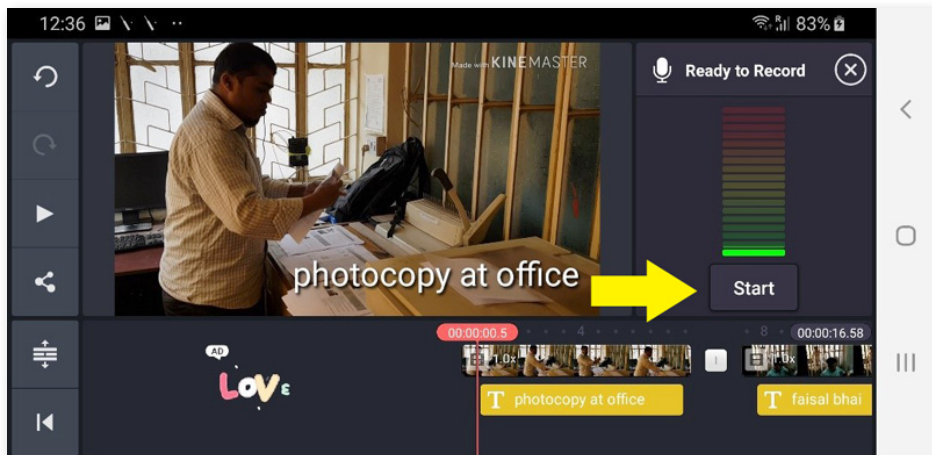


You see a bar in which the levels change when you speak into the camera. Press the

'Start' button below the bar, and speak into the microphone of the phone.
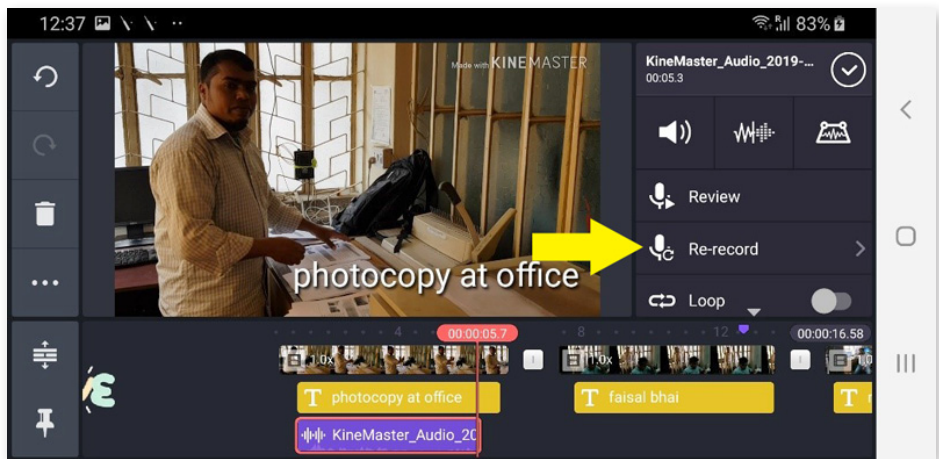


Your voice recording appears on the timeline, starting from where the playhead is. If you are not happy with the recording, you can Re-Record it.

You can move the recording clip by tapping, holding, and sliding it.
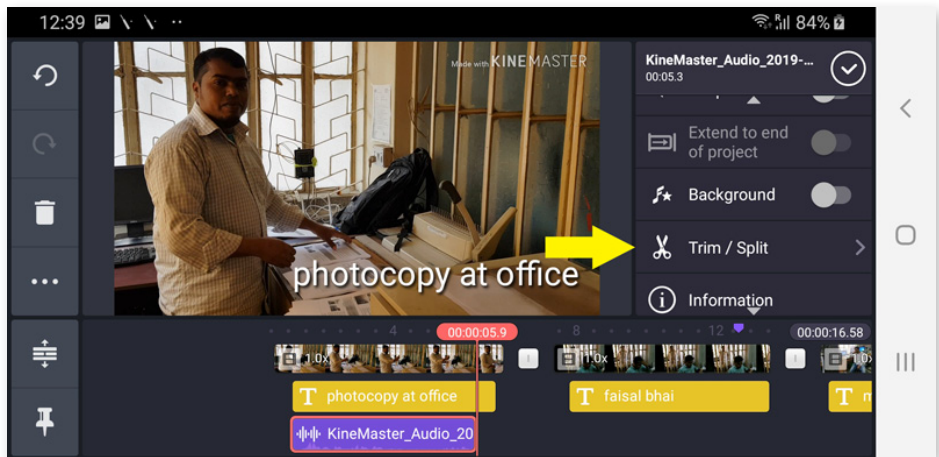
You can change the duration of the voice recording clip by tapping on it once, then tapping the 'Trim/Split' option, and then moving the edges of the clip (pictures above and below).
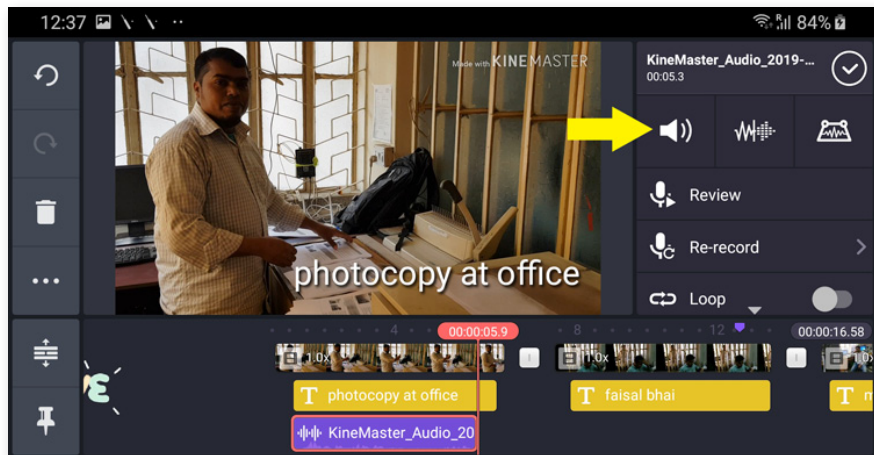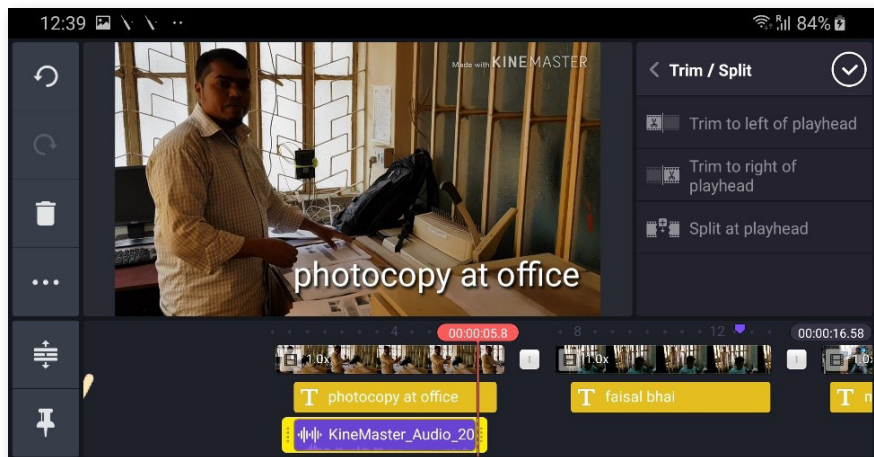
To increase or decrease the volume of your sound recording, tap on the clip, then tap the sound button (pic above). You will  see a volume bar appear (pic below). Slide the volume bar up or down to increase or decrease the clip volume.
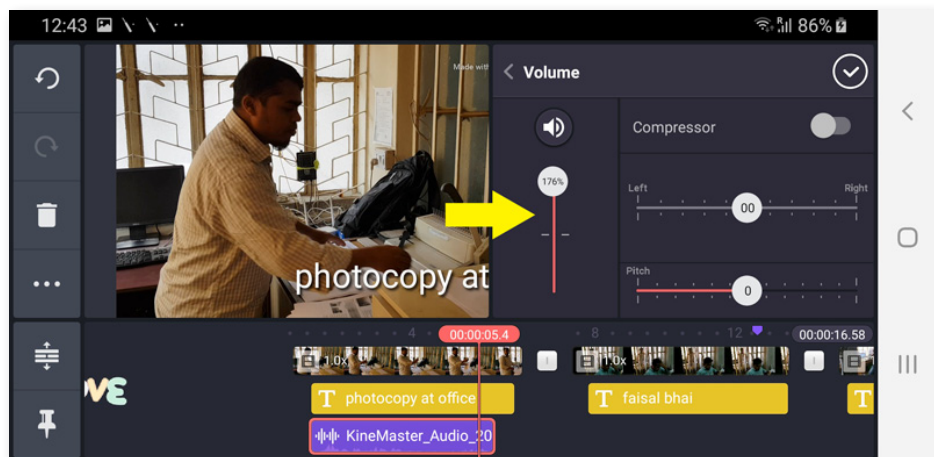


You can also decrease or increase the sound of the video clip. Tap on the clip, then tap on the volume button that appears.
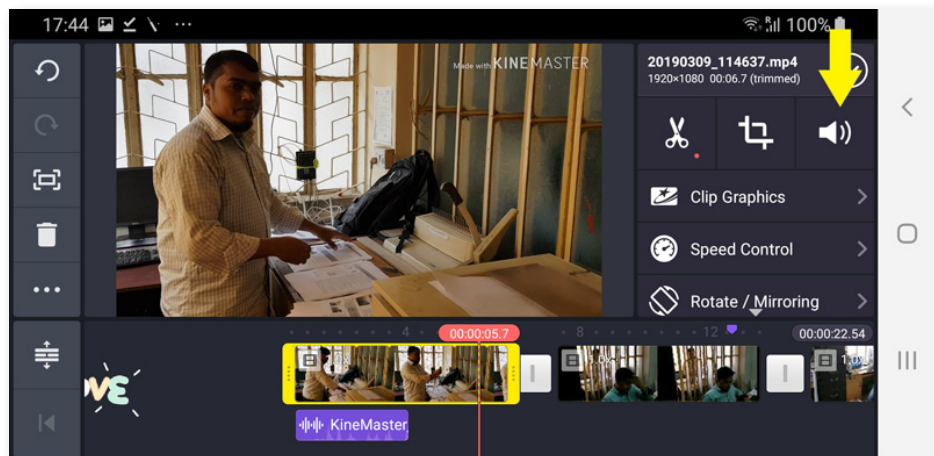
Then a slider appears. Use it to adjust the volume.
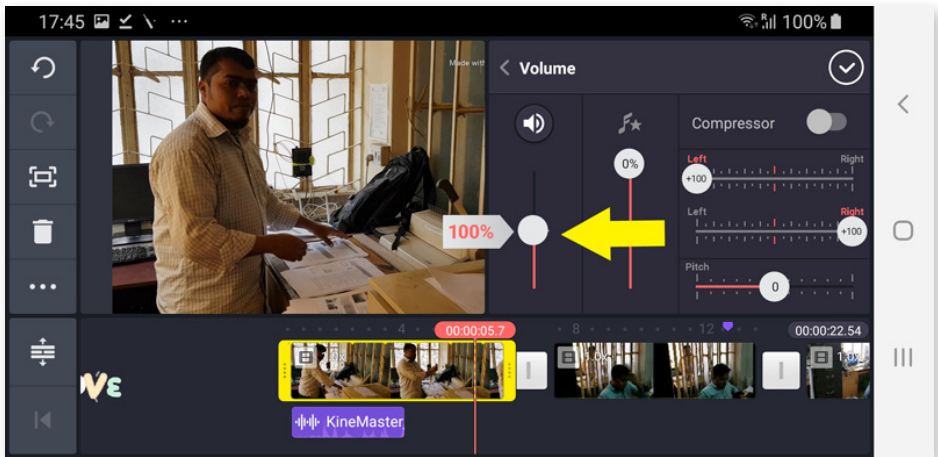


You can also insert a music file, to play in the background of your video. To do this, tap the 'Audio' button.
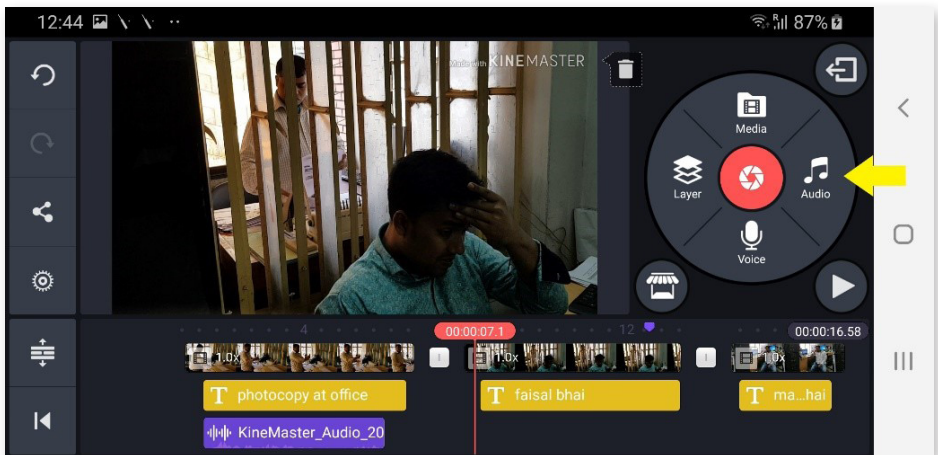
Then you see the different audio files in your phone.
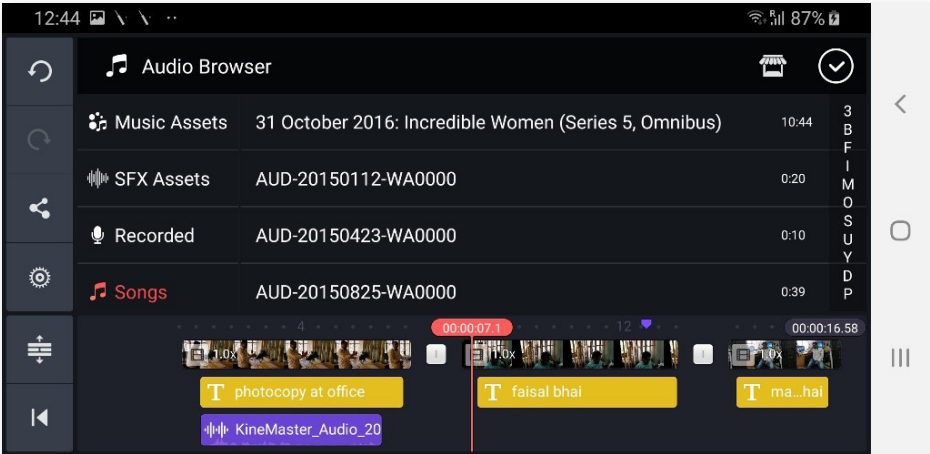


Tap on the audio file you want, it gets placed on the timeline, starting at the point where the playhead is.
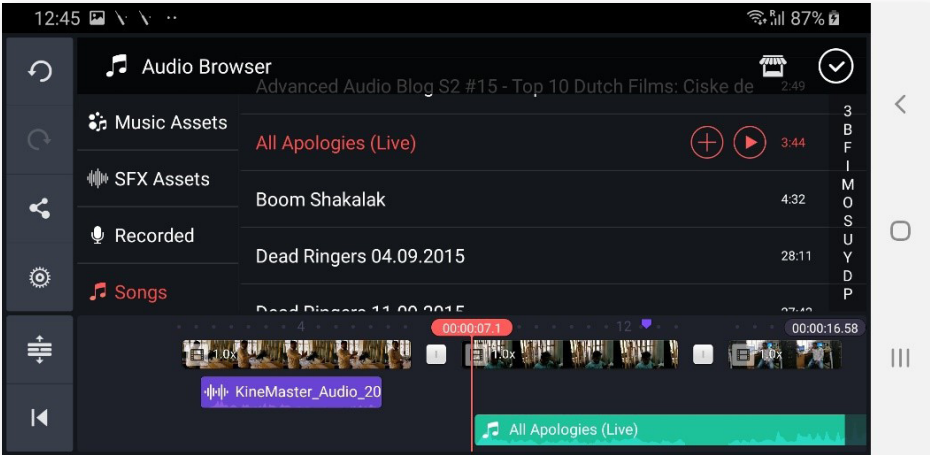
You can increase or decrease the length of the audio clip, by tapping on it, and then moving the edges.
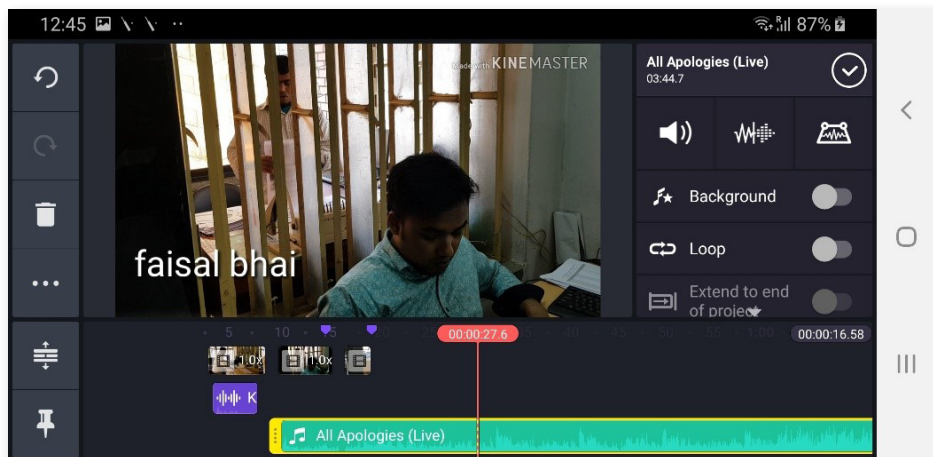


You can also place cut an audio clip into two and then delete one of the parts. To do this, tap on the clip, then tap on the 'Trim/Split' option.
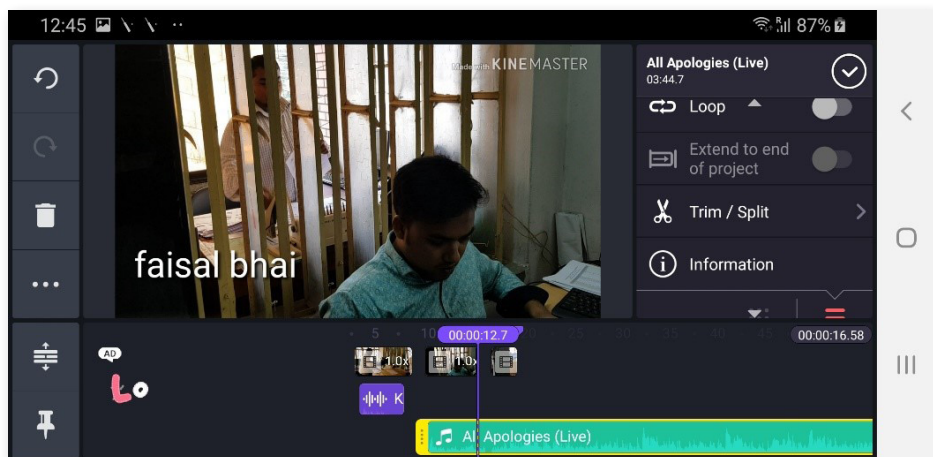
You will see 3 sub-options. Choose 'Split at Playhead'
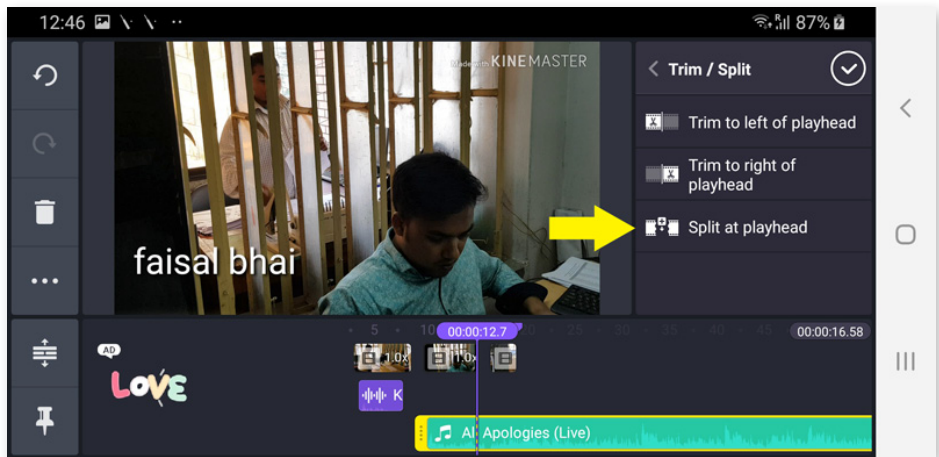


Delete a clip by tapping on it, then tapping on the 'Delete' option.
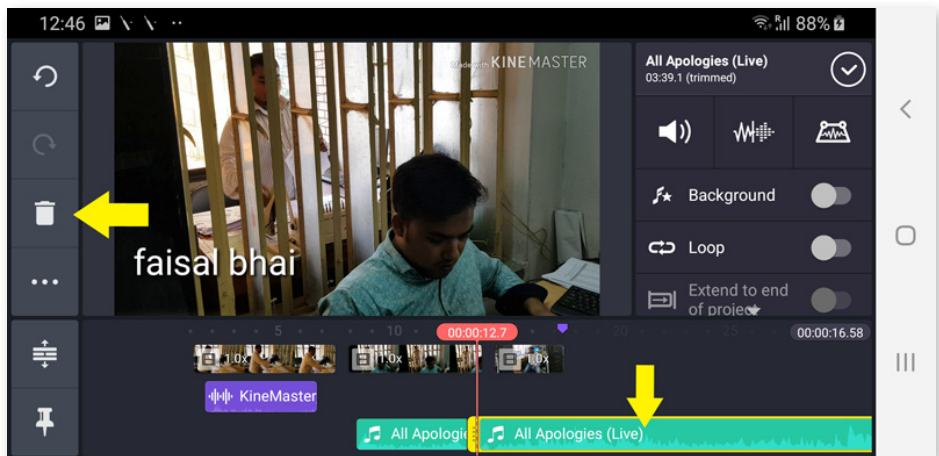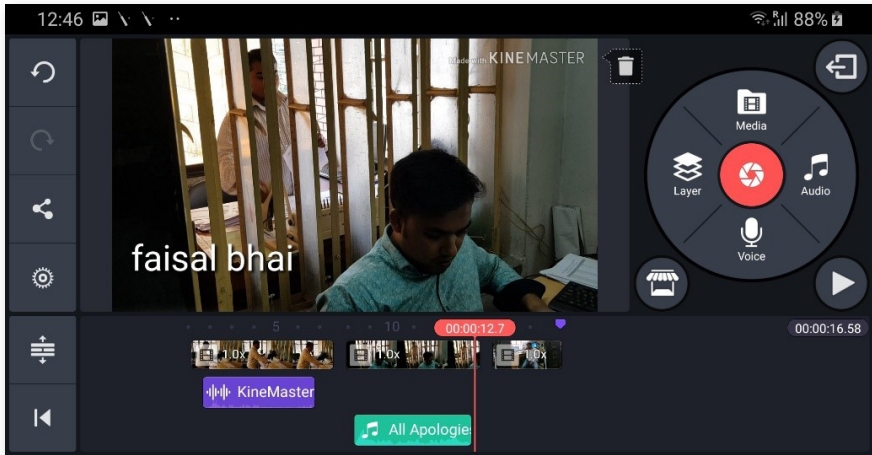
## 6. Exporting

After making all these changes in the project, you need to compile everything into a video file which can be shared and uploaded. This is called 'Exporting' the project.

To do this, first exit the Project, by tapping the 'Exit' button.
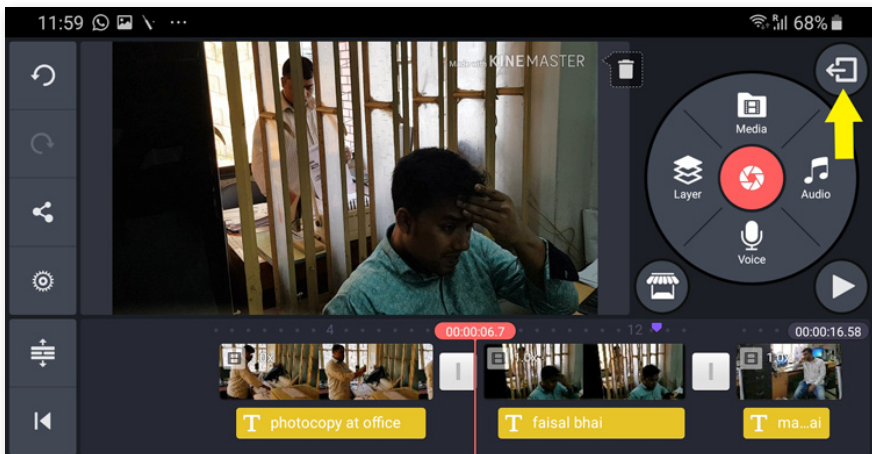
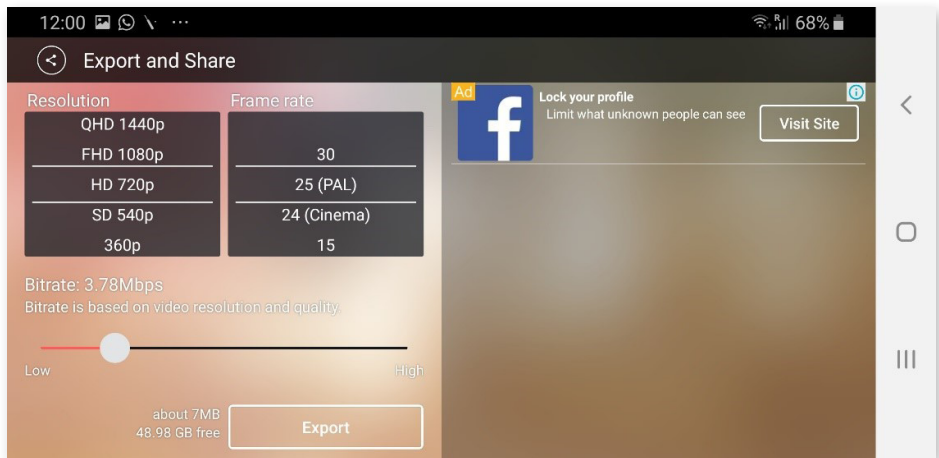You will be taken to the Main Menu of Kinemaster. You will see your project listed in the menu there. Tap on it.
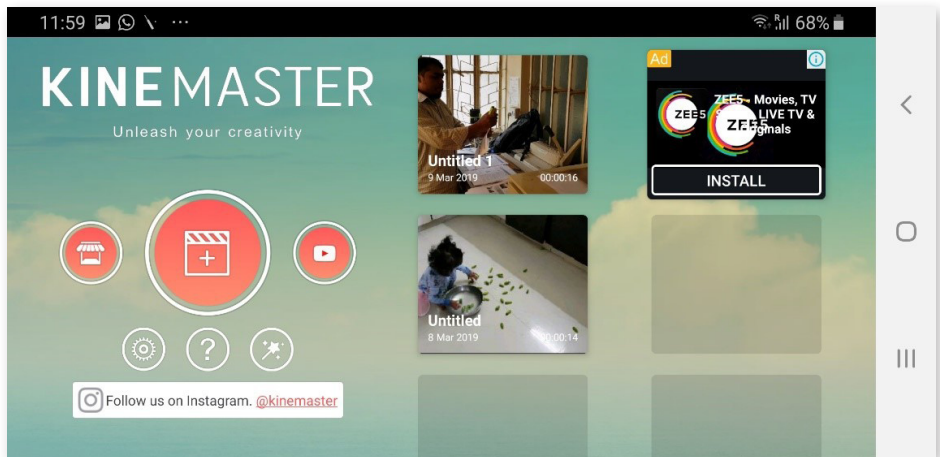


You will see a screen like this (below). Tap on the 'Share' button.
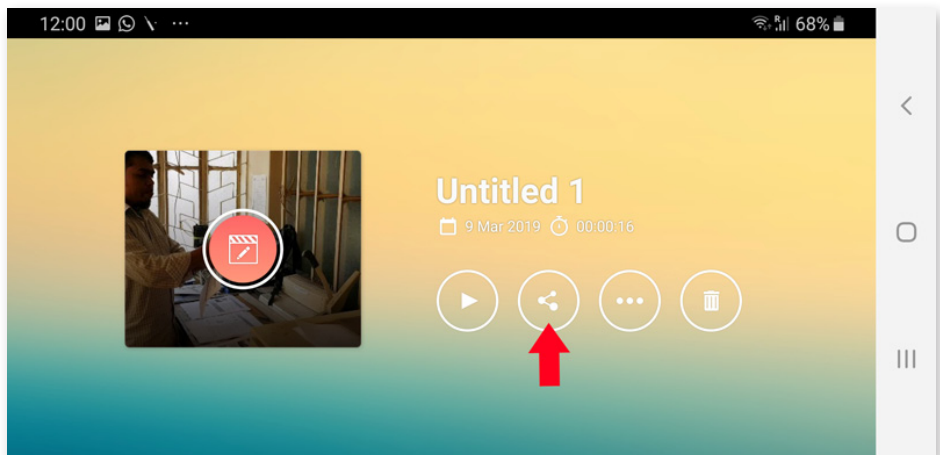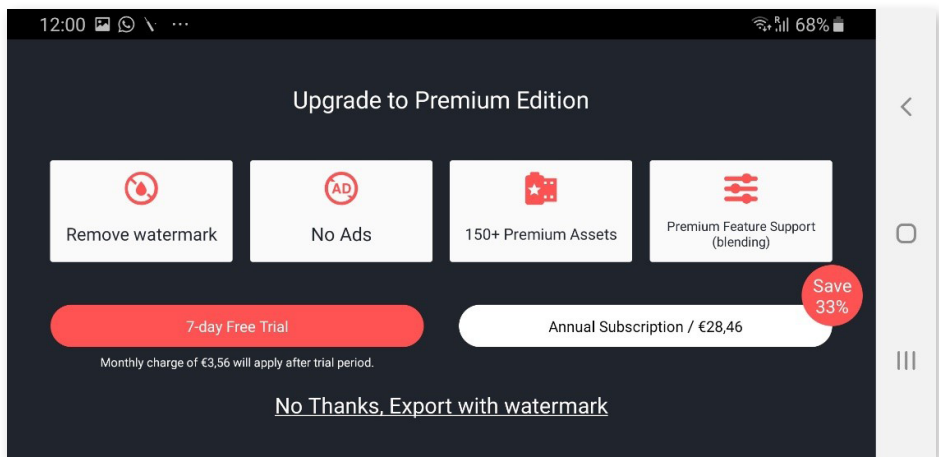


Choose the Resolution and Frame Rate.. It is best to keep the Frame Rate at 25 or lower. The resolution will depend upon the quality of the phone. It is best not to change the Bit Rate.
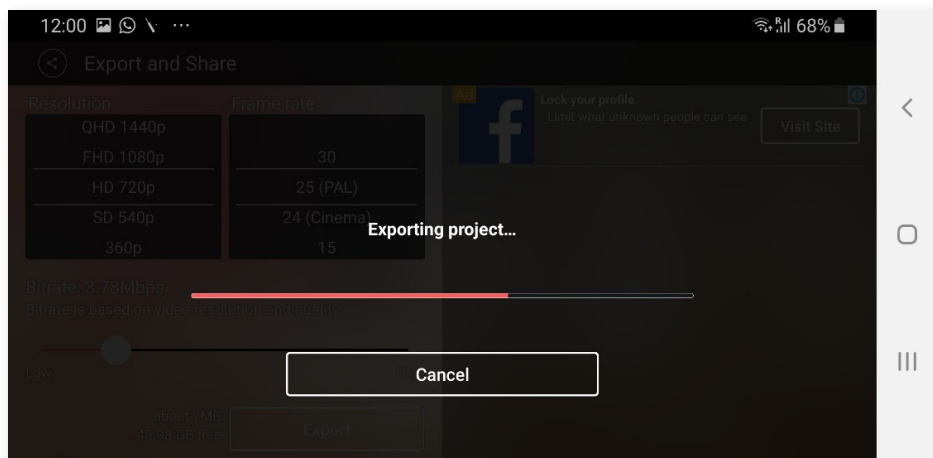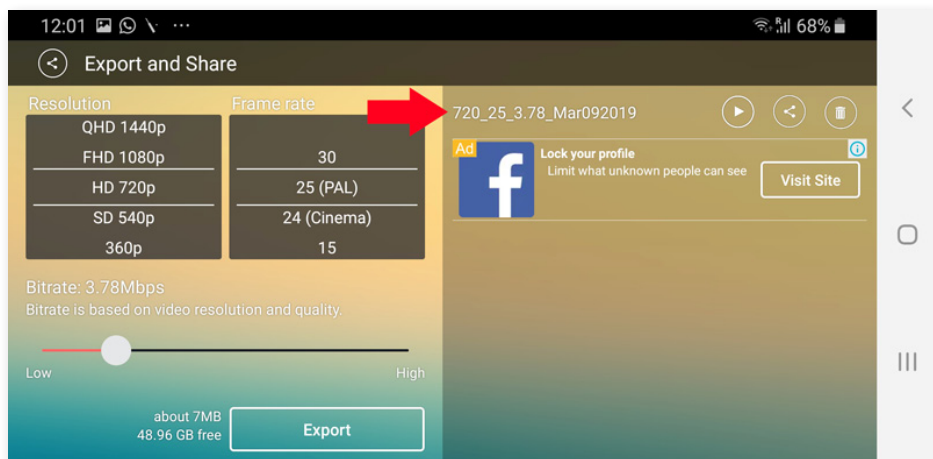
Press 'Export.'



After you press 'Export,' the software asks you to buy the Paid version. Click on 'No Thanks, Export with Watermark.'

Then you see a screen like the one below. It takes some time for the export to finish.



After the export is finished, you see a screen like the one below. The exported video file is listed on the right side. You can press the play button to view it.

You will also find the exported video in your media gallery.