Choosing an angle
Citizenship through video production

Ben Verrall

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Foreword from Lord David Puttnam

I am delighted to welcome the publication of this pack of materials on post-16 citizenship through video production developed by the LSDA.

As someone who is now retired from the film industry, my more recent work in the public sector has brought home to me the necessity for creating an education system capable of equipping *all* of our young people with the knowledge and skills they will need to navigate their way through an increasingly complex, globalised world.

Lord Puttnam

A vital part of citizenship education is enabling young people to understand the importance of the political realm in their day-to-day lives. The media have a hugely important role to play in determining levels of engagement with politics – they have a massive influence in the way that they *inflect* political discussion and *affect* debate around our changing values, and the place of the citizen in society. Television, the press and films uniquely and inescapably shape attitudes and create conventions of style and behaviour. In doing so, they reinforce or undermine the wider values of society. In these circumstances we must continually recognise, and scrutinise, the impact the media have on young people.

It is in the interest of all of us, especially those responsible for creating and distributing moving images, to think far more deeply about the impact of their work, especially on young people. What better way to do this than far more directly involving young people in the process?

This pack places young people in the role of producers, and gives them the opportunity to express their views and explore and research their chosen issues in a way that is creative, engaging and thought provoking. I hope that all those who use the materials and who go on to make their own videos will be inspired to take a greater interest in citizenship issues, most particularly at a time when the media has so much influence on *all* of our lives.

Contents

Introduction

Citizenship

Citizenship education is an important part of the development of young adults. It enables them to learn about their rights and responsibilities, and to understand how society works. It prepares them for dealing with the challenges they face in life. Through citizenship education, young people are encouraged to play an active part in the democratic process, thereby becoming more effective members of society. Effective citizenship education increases confidence, self esteem and motivation for learning. Young people are encouraged to express their views, to have a voice and make a difference to the communities in which they operate.

Citizenship education can be delivered effectively in a variety of ways. Experience of the post-16 citizenship programme suggests that successful media for citizenship activities include: art, photography, video-making, role play/simulations, websites, music, newsletters, radio stations, debates, conferences, exhibitions, graffiti walls, banners, dance, comedy, drama, surveys, and campaigns.

Whichever approach is used, young people and facilitators need to be clear about what is to be learned. The ten Qualifications and Curriculum Authority (QCA) learning objectives for post-16 citizenship are:

- Demonstrate knowledge and understanding about citizenship issues
- Show understanding of key citizenship concepts
- Consider the social, moral and ethical issues applying to a particular situation
- Analyse sources of information, identify bias and draw conclusions
- Demonstrate understanding of and respect for diversity and challenge prejudice and discrimination
- Discuss and debate citizenship issues
- Express and justify a personal opinion to others
- Represent a point of view on behalf of others
- Demonstrate skills of negotiation and participation in community-based activities
- Exercise responsible action towards and on behalf of others.

From Play your part: post-16 citizenship, QCA, 2004

Citizenship and video production

This pack is intended to be a practical and accessible guide to citizenship teaching and learning through video production. The activities in this pack were, in part, developed while working with a group of young consultants to produce a DVD promoting post-16 citizenship to young people for the LSDA.

Video is an effective medium for young people to express their views and, through involvement in a production process, they are able to learn more about putting forward a case or argument.

Video is particularly useful in a citizenship context because it allows young people to consider issues of concern to them and to develop their thinking about the wider social and political implications of their chosen topic.

Making a citizenship video achieves this by requiring young people to think about their chosen topic in depth, to consider a range of views on a subject, and sometimes to represent views which are not necessarily their own.
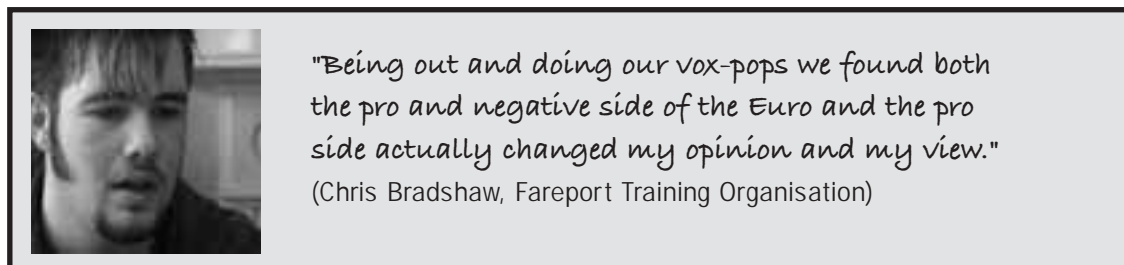
Video can be used:

• as a research tool;

• to entertain and educate;

• to stimulate discussion and debate;

• to challenge perceptions;

• to provide valuable witness;

• to campaign and send out a call to action.

Finished citizenship videos can be used as a tool in putting forward a reasoned argument on a particular theme in a creative and stimulating way or simply to raise awareness of the chosen topic from a citizenship perspective. By considering their target audience, young people can also think about how their video might help to influence opinion or bring about change.

Video is also an increasingly accessible, democratic medium – a powerful tool for getting a message across. The internet makes it possible to distribute completed work to a world-wide audience.

The aim of the activities in this pack is to help young people to consider citizenship issues by beginning to think like a video producer. The emphasis here is content over style; those interested in producing a citizenship video should not be put off by limitations in the technology available. Indeed, many of the activities do not require the use of a video camera at all!

"Being out and doing our vox-pops we found both the pro and negative side of the Euro and the pro side actually changed my opinion and my view." (Chris Bradshaw, Fareport Training Organisation)

Citizenship learning and assessment

The citizenship learning which develops from the activities in this pack can and should be assessed. The aim is not to assess technical skills; rather it is important to recognise the citizenship learning that has taken place so that the young people can understand how their citizenship knowledge, skills and understanding are developing. This understanding offers a sense of confidence and achievement, and can also feed into the planning of further citizenship work.

Any of the QCA citizenship learning objectives (page 9) could be addressed through the activities in this pack. Suggestions for assessment are given at the end of each activity. It is suggested that facilitators develop their own assessment ideas and that young people are involved in this process from the start, including the selection of objectives.

It is useful to remember that regular reviews can support learning. In particular it can help young people to understand and value their learning by enabling them to gain constructive feedback from peers, staff or other adults. This information can be used to:

• identify progress against learning objectives;
• make judgements about their achievements to date;
• negotiate next steps, such as further learning objectives and how these might be met.

How this pack works

The activities in this pack can be used as stand-alone activities or can be adapted as part of a longer term scheme of work. They are broadly divided into activities that don't need access to a video camera, and those that do. All the activities are designed to help young people develop their citizenship learning together with more general teamwork, thinking and technical skills..

The activities might culminate in the young people working in groups or individually to complete a more complex video production. The process of making and completing an edited video involves a range of experiences that require the development of sound editorial judgement. At the end of this booklet there is advice on managing a complete production that draws on the lessons learned from the individual activities.

The DVD included with this booklet includes four videos, three of which were made by young people which will be needed for some of the activities. 'Notes on the DVD' can be found on pages 44–45.

The DVD also includes ROM content, which can be accessed by using a DVD-ROM drive on a personal computer. The ROM content includes electronic copies of all the resource sheets included in this booklet for use with activities.

Activity 1: Knowing the target audience – screening

Background, organisation and resources

In this activity, participants consider a range of existing citizenship videos and the importance of being aware of the target audience when making a video on a citizenship theme. Using this as a springboard, participants go on to identify their own criteria for a successful citizenship video project. Resources required are a DVD player, the Choosing an angle DVD and a flipchart or white board.

Objectives

At the end of this activity, young people will have:
- seen a range of citizenship issues represented through video;
- recognised the importance of knowing the target audience;
- identified the importance of having a clear aim or purpose;
- developed 'success criteria' for a citizenship through video project.

Stage 1: Screening and initial reactions

Explain to the group that they are going to watch three videos from the Choosing an angle DVD, made by young people on a citizenship theme:

1) Dorset County Council's 'Little Britain... Big Europe'

2) Youthcomm's 'Our Side'

3) Fareport Training Organisation's 'The Euro: How much do we care?'

Ask the group to bear in mind the questions below as they watch.

- What was the video about? (What is the aim of the video?)
- Who is the video aimed at? (Who is the target audience?)
- What moral, ethical, social and political issues are addressed?
- How might people in authority, with influence in decision-making around the topic covered, view the videos?
- Could the videos help bring about change?
- Do the videos give a fair representation of the issues around the topic?

Taking each video in turn, facilitate a discussion on the questions above, drawing out early what the citizenship issues are and relating them to any previous citizenship work.

Stage 2: Listing the success criteria – unpacking the answers

Looking at the videos as a whole, and drawing on the young people's reactions to them in stage 1, facilitate a discussion about what makes a good video on a citizenship theme and create a list of key elements that the young people think contribute to the effectiveness of a citizenship video.

Stage 3: Applying the success criteria

Conclude the activity by reminding the group of what makes a citizenship issue (the focus on public policy aspects of political or social issue) and invite the young people to evaluate which of the three videos is the most effective citizenship video, bearing in mind the criteria they have just developed, using a quick 'temperature check' activity:

Invite young people to place crosses along a line on a flipchart or white board or position themselves along a wall between two points denoting 'very successful' at one end and 'totally unsuccessful' at the other. Do this for each video and invite a few volunteers to briefly explain their choice of position.

Assessment opportunities

In this activity learning can be checked throughout and at the end in a variety of ways, the focus should be on clarifying what makes a citizenship issue and how effectively they can be explored through video. There are a number of opportunities to address the QCA learning objectives (see page 9), for example:

- **Analyse sources of information, identify bias and draw conclusions:** facilitator taking feedback during stage 1; young people should analyse the methods and information used in the videos to express a particular message
- **Discuss and debate citizenship issues:** facilitator and peer questioning and discussion in stage 2 should draw out the citizenship issues in the exemplars.

Activity 2: Using images and symbols to present an issue

Background, organisation and resources

In this activity, the group breaks into pairs to use images to represent social and political issues and explore the links between visual stimuli and getting a message across. It will also provide an opportunity to reinforce understanding about what a citizenship issue is. In addition to the Choosing an angle DVD, select some images appropriate to any existing issues the group is working on or photocopy those provided at the end of this activity (resource sheets 1–3) – cut them up to create individual cards to hand out to the pairs.

Objectives

At the end of this activity, young people should be able to:
- consider the social and political issues that a range of images could represent;
- explain a citizenship issue using symbolic images;
- consider how to assist an audience's interpretation of an image (using sound, voice-over, music etc.);
- understand how to create meaning through the juxtaposition of images.

Stage 1: Screening and preparatory discussion

Screen the video 'Eject the Clip' from the Choosing an angle DVD.

This is a campaign video made by Operation Black Vote in the form of a pop music video that uses words, music and symbolic graphics to present a message to young people from black and minority ethnic groups to understand power and use their vote. (For more information visit www.obv.org.uk)

Following the screening, ask the group:
- What is the citizenship issue raised in the video? (What is the aim of the video?)
- Who is the video aimed at? (Who is the target audience?)
- How are symbolic graphics used in this video?
- How are symbolic graphics used in other examples they can think of from TV to reinforce a message?

Stage 2: What does the image say?

Divide the group into pairs. Give each pair a photographic image to consider. Ask them to decide what social/political issue the image could be used to represent. Encourage them to "read into" the image.

Ask each pair to consider:
- What citizenship issue could the image represent?
- What was their first (gut) reaction to the image?
- Does the composition of the image affect its meaning?
- What are the individual elements of the image that can provide meaning?
- Does the image present a positive or negative message?
- Does the image need a caption to help its meaning?

"This image could be used in a campaign to highlight the problem of homelessness and to question what society can do to solve it. The man in the picture is anonymous, which says something about the way we view homelessness – it is easy to ignore. The blue jeans are a symbol of American/consumer culture. They might have been a fashion item once. The can represents alcoholism which is often a cause of homelessness."

"We think this is a judge's gavel. So this image could be part of a campaign to make people think more before acting as 'judge and jury'. So if it had the caption 'All young people who wear hoodies are criminals' then it might make people think twice before being so judgemental. It's like saying, 'who are you to judge?' "

Stage 3: What does the image sequence say?

Now ask each pair of young people to join with another pair. Each group of four should now have two different images.

Ask each group to consider:
- If they combine their images does the sequence present a new issue, or can the images combine to reinforce one of the issues already discussed?
- Do the images work together? Do they carry different messages when shown in sequence?
- Does the order in which the images are presented affect their meaning?
- Supposing the images form part of a video sequence, what social or political issue might such a video be about? What would be the message of the video?
- Who would the target audience be for the video?

Ask each group to think about how they would use the sequence of images to represent a particular point of view on their chosen issue. Ask the groups to consider how the message of the images could be reinforced as part of a video using commentary, sound effects, music, more images, expert interviews or documentary footage.

"These images could form part of a video that challenges people's stereotypes about why people are homeless and presents homelessness as an issue for society and not just the individual on the streets. It could be part of a sequence that presents some typically judgemental comments made about homeless people – like 'they're only on the streets because they're drunks' – and then presents the facts, like that alcoholism is more commonly a symptom rather than a cause of homelessness. We would use the sound effect of the gavel hitting the judge's desk with each judgemental comment – and include expert interviews with people from Shelter or another homeless charity."

Stage 4: Storyboard of images

Ask each young person to choose a political or social issue they feel strongly about and ask them to create a sequence of images to represent the issue from images they find themselves in magazines, the internet or the images at the end of this activity.

Assessment opportunities

Assessment of this activity should focus on young people beginning to consider how citizenship issues can be represented visually. QCA learning objectives that can be addressed in this activity include:

• **Analyse sources of information, identify bias and draw conclusions:** facilitator taking feedback during stages 1 and 2 should draw out understanding of the interpretation of images in relation to citizenship issues

• **Demonstrate knowledge and understanding about citizenship issues:** the storyboards produced in stage 4 should demonstrate not only an appreciation of the use of images in representing an issue but more importantly an understanding of the public perspective of the issue itself.
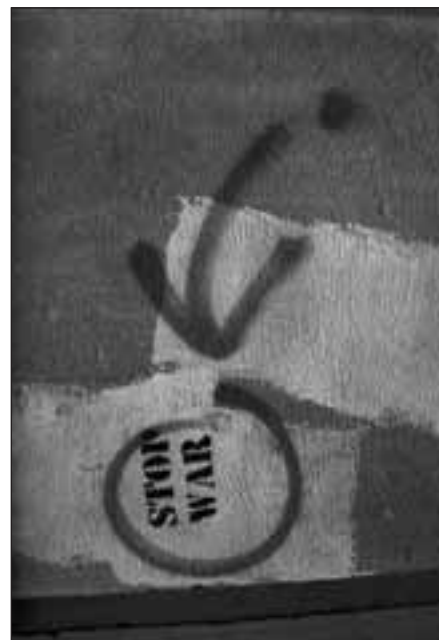
Activity 3: Researching and developing a proposal

Background, organisation and resources

This activity focuses on choosing a citizenship issue on which to base a video. It can be adapted to be used as part of an introduction to citizenship. Use issues the young people feel strongly about as a starting point and highlight how their issues can be approached from a citizenship perspective. The emphasis must be on social and political issues. This activity can also be used with a group already familiar with citizenship to consolidate their learning so far and move the project on. The proposal sample and blank pro-forma included at the end of this activity (resource sheets 4–7) are required.

Objectives

At the end of this activity, young people will have:
- decided on a social and political issue to explore through video;
- researched the issue and considered different points of view;
- thought about the target audience;
- decided on an aim and a point of view for the video.

Stage 1: What is important to you?

In groups, ask the young people to brainstorm any citizenship issues that are important to them. These should be social or political issues that they would like to raise awareness of, or campaign on behalf of. Issues can be of local interest e.g. within the organisation or local community, national or global. The most important criteria is that they are genuinely passionate about the issue, enough to want to research more about it and think about how working with others could help bring about change. See references and resources section for other materials that may be useful in helping young people identify issues e.g. Post-16 citizenship: what? why? how? (LSDA, 2004).

Following the brainstorm, each young person should decide upon an issue to research and develop further – or they might want to work in pairs or small groups.

Stage 2: Introducing the proposal pro-forma

The proposal pro-forma uses a number of headings to help the young people consider their issue further in terms of a video production. Talk through each heading in turn:

TITLE

The title needs to grab the attention of the audience, it should be snappy and give an indication of the content.

LOGLINE

A "logline" is a one-line description of the programme. For example the logline for 'Big Brother' might be 'The real-life soap opera of 12 housemates locked in a house, under control of an unseen, all-seeing Big Brother – filmed 24 hours a day.'

PURPOSE AND AIMS

A video must have a clear purpose, young people should indicate here why they want to make this video, what its aims are and what they want the audience to come away knowing, believing or thinking about.

TARGET AUDIENCE

This should be a very specific description of who the programme is intended for. What part of society will watch and be persuaded by the video? If it is an issue-based video, who with decision-making power needs to know about the issue?

RATIONALE

The rationale should sell the aims – why is this an important issue?

KEY IDEAS

These are ideas about what the video will explore – not ideas about how the video will be filmed. Young people should consider ways of researching the issue, or provide evidence of existing research; to show that the idea or argument can be backed-up with substance.

You can use the example pro-forma that were created for Dorset County Council's '**Little Britain…Big Europe**' and Fareport Training Organisation's '**The Euro: How much do we care?**' to help explain the process. These forms can also be found as part of the ROM content on the DVD.

You can also find a blank pro-forma as an editable file in the ROM content.

Stage 3: Writing the proposal

Provide each young person, pair or group with a blank pro-forma to fill in for their issue.

If the screening from Activity 1 has been completed, remind the young people of the 'success criteria' they developed for making successful citizenship videos.

Assessment opportunities

The assessment of this activity should ensure that there is a clear understanding of what constitutes a citizenship issue. It is vital at this stage before a video goes into production that young people have chosen and researched an appropriate topic and are considering the social and political aspects of it in detail. QCA learning objectives which can be addressed in this activity include:

- **Demonstrate knowledge and understanding about citizenship issues:** issues raised during brainstorm in stage 1 must have a clear citizenship focus
- **Analyse sources of information, identify bias and draw conclusions:** research results at the end of stage 1 should demonstrate that the young people appreciate that some of the information they have gained through written research results and discussion (e.g. in the media) may deliberately represent a particular point of view
- **Show understanding of key citizenship concepts (e.g. rights and responsibilities, government and democracy, identities and communities):** completed proposal pro-formas at the end of stage 3 should show an understanding of key concepts involved in the chosen issues.

PROPOSAL PRO-FORMA: EUROPE AND CITIZENSHIP – EXAMPLE

Name: Dorset County Council

TITLE:
Little Britain . . . Big Europe

LOGLINE:
Reactions and recommendations to attitudes towards the EU following remarks and opinions from young people across Europe.

PURPOSE AND AIMS:
To raise awareness of the channels available to express their views and their voice within Europe, and to understand the importance of doing so in order to help shape the future and unite with other young people across Europe.

TARGET AUDIENCE:
Young people 16–19, who are currently undertaking a range of post-16 education opportunities, varying in ability and knowledge.

RATIONALE:
Young people are the future, and are a part of the EU, but young people in the UK appear to have a lack of knowledge about EU issues and how they can have a voice within Europe and therefore, generally, a negative attitude.
It is important that these channels of communication are clear to young people and easily accessible through a variety of sources. Young people within the UK need to see the benefit, and take the opportunities available to unite with other young people across Europe and play a part in developing the future.

KEY IDEAS:
- Research carried out shows varying opinions between European young people and UK young people. Why is that?
- What is the response to this research? Personal recommendations and opinions from key communication links e.g. youth workers, member of youth parliament and key young people within our society.
- How can the communication channels available to young people be promoted?
- Is there a need to highlight to young people why the EU is important to them? (do they understand what it means? and why they should take an interest in it?)

PROPOSAL PRO-FORMA: EUROPE AND CITIZENSHIP – EXAMPLE

Name: Fareport Training Organisation

TITLE:
The Euro: How much do we care?

LOGLINE:
'Rocky Pound' takes on the 'Mighty Euro' in a fight to the debt!

PURPOSE AND AIMS:
- To demonstrate why we should keep the Pound and leave the Euro to the business world.
- To raise awareness about what could happen to money if Great Britain were to adopt the Euro.

TARGET AUDIENCE:
14–24 year olds who are unaware of the effect the Euro will have on the U.K. and how it will affect young people in the future.

TARGET AUDIENCE:

For many young people, money (or lack of it) is the most important thing in their lives: Where do we get it from and how do we spend it?

In contrast, many young people find politics dull & boring and we want to change that! With a General Election looming and a possible referendum on the Euro we want to make sure the 18–24 year olds use their vote wisely and the 14–17 year olds can be prepared for making political decisions.

KEY IDEAS:

We want to get across to the audience that their voice matters. If the English Pound can take on the European Euro then young people can take on the Government with their vote.

Young people need to ask questions and stand up for what they believe in. By having young people's views on the video, we hope to encourage others to ask, "What happens to my money? Do I get a choice?"

The Government and the European Parliament wants us to adopt the Euro, but do we? What will it mean to the country and our future if we do?

Changes have been happening to currency in Europe since 1st January 2002, so are we next on the hit list?

PROPOSAL PRO-FORMA: TEMPLATE

Name: _____ **Date:** _____

> **TITLE:**
>
> **LOGLINE:**
>
> **PURPOSE AND AIMS:**
>
> **TARGET AUDIENCE:**
>
> **KEY IDEAS:**

PROPOSAL PRO-FORMA –- NOTES

TITLE

The title needs to grab the attention of the audience, it should be snappy and give an indication of content.

LOGLINE

A "logline" is a one-line description of the programme. For example the log line for 'Big Brother' might be: 'The real-life soap opera of 12 housemates locked in house, under control of an unseen, all-seeing Big Brother - filmed 24 hours a day.'

PURPOSE AND AIMS

A video must have a clear purpose – why do you want to make this video? What are the aims of the video – what do you want your audience to come away from knowing, believing or thinking about?

TARGET AUDIENCE

This should be a very specific description of who the programme is intended for. What part of society will watch and be persuaded by the video? If it is an issue-based video, who with decision making power needs to know about the issue?

RATIONALE

The rationale should sell the aims – why is this an important issue?

KEY IDEAS

These are ideas about what the video will explore – not ideas about how the video will be filmed. Consider ways of researching the issue, or provide evidence of existing research; to show that not only is the idea good, but that the idea can be backed-up with substance.

Activity 4: Developing treatments, scripts and storyboards

Background, organisation and resources

This activity must be preceded by considerable research by young people into a specific citizenship issue. The activity allows young people to develop ideas about expressing that issue through video. Resources for this activity are the completed proposal pro-forma and guidance notes on completing a treatment, script or storyboard for a citizenship video which can be found at the end of this activity (resource sheets 8–11). Sticky notes may also be useful for jotting down ideas and ordering them into a structure for the video.

Objectives

At the end of this activity, young people will have:
- prepared a citizenship through video project for filming;
- carried out further research on their issue;
- described and structured on paper (using a treatment, script or storyboard) their complete video.

Stage 1: Choosing the right format

There are three paper formats that are suitable for developing an idea from the completed proposal pro-forma to something that is ready for filming. The young people need an understanding of the qualities of each format in order to decide the most appropriate for their idea. The choice of format may also be influenced by the learning styles of the young people.

Format 1: TREATMENT

A treatment is a prose description of what will be filmed, and how. This is particularly useful if the planned video includes documentary or investigative footage. Each paragraph of the treatment should represent a different scene in the video. (See resource sheet 8).

Format 2: SCRIPT

A script might be appropriate if the video is presenter-led or voice-over led. The more formally structured a video is, the easier it can be to film especially if the total duration is estimated by timing each piece of script. A script would also be appropriate for dramatised reconstructions. A script should have 3 columns indicating 1) the action 2) what the presenter will say 3) estimated length of time (see resource sheets 9–10).

Format 3: STORYBOARD

A storyboard would be appropriate if the video was particularly visual, for example using graphics or symbolic images to present the issue. Often the most effective ideas are very simple. A storyboard would be appropriate if the video took the form of a campaigning advert.

For example, if the issue about hoodies being banned from shops was treated in a different way, a storyboard might show a series of increasingly silly signs in shop windows (see resource sheet 11 at the end of this activity).

Stage 2: Translating the proposal for the film.

Ask the young people to choose a format appropriate to their proposal and to complete the development of their idea.

By planning the complete video on paper, it should become apparent if there are any gaps or if any further research is needed through a peer review of the plans.

Evaluate the effectiveness of each campaign against the stated aims and purpose and the suitability of the treatment for the intended target audience.

Assessment opportunities

Specific citizenship skills can be assessed during and at the end of this activity. The young people can rehearse the points of view they would like to express in their videos by discussing their written proposals, targeting QCA learning objectives such as:

• **Represent a point of view on behalf of others:** in stage 1 young people will need to start thinking about their approach to filming which may need to involve representing a point of view which is not necessarily their own – facilitator monitoring discussion and offering feedback

• **Express and justify a personal opinion to others:** facilitator listening to peer review in stage 2.

TREATMENT FORMAT FOR VIDEO – NOTES

A treatment is a prose description of what will be filmed, and how. This is particularly useful if the planned video includes documentary or investigative footage.

The aim is to describe the purpose of each filmed sequence, what you hope each finished sequence will look like, and how you plan to film each sequence.

You will need to think about all the *filming opportunities* available to construct the story or argument of your finished video.

The point of the treatment is to describe:

WHAT
• sequences you want to film
• you want the audience to learn from each sequence

WHY
you think the filmed sequence is important to the video

WHERE
the filmed sequence fits within the structure of the video. Structure your treatment so that each paragraph represents a different sequence in the order they will be viewed.

HOW
you propose to film the sequence (e.g. the logistics of filming the sequence, who you are going to focus on, etc.)

You might want to consider:

Action sequences – this is any activity that you might be able to film. For example, this might be a discussion or an event. When writing your treatment consider what you expect the structure of the activity to be, what facts you want your audience to gather by watching it, how the sequence will contribute to the finished video – where it will fit within your argument. For example, in the 'Our Side' video the video-makers filmed a house party to demonstrate to their audience what young people do in Evesham, in order to show a genuine need for alternative leisure facilities in the town.

Main characters – will there be one or more main characters in your documentary? For example, if you want to film a fly-on-wall sequence of young people taking part in a protest or a workshop – it is useful for the audience to identify with one or more of the participants. This makes it easier to film and helps you create a story. You need to know what each of your main characters contributes to the film's objectives – for example, what views they represent. Who are they (name, relationship to others in the video etc.)? Where does this person fit into the structure of the video? What is the character's role within the video?

On-camera contributors/interviewees – who can you interview? These might be people who are experts on the subject as a result of their job or qualifications (for example a local councillor) or they might be an expert because the issue affects them personally (in their day-to-day life). These might be people who are particularly passionate about the issue who can help you present your argument.

SCRIPT FORMAT FOR VIDEO –– NOTES

A script can help you to structure your video and present your argument.

This simple format allows you to write a script (for a presenter, actor or voice-over artiste) and help you to think about what you plan to show on screen. It can also help you plan your interviews, as you can structure what information you want to give the audience and when. It will also give you a rough running time for the complete video.

There are some useful abbreviations that can be used when writing your script:

GVs – 'General Views' – these are shots that set the scene. For example, if you were interviewing a person at their place of work you might want to show some exteriors of the building to establish the location.

PTC – 'Piece To Camera' – when a presenter speaks directly to the audience, straight down the lens of the camera.

VO – 'Voice Over' – the presenter talks off-screen. This is usually added to pictures at the editing stage. Although you might want to indicate in the script where sound recorded as a PTC is to be used as VO (see example below).

RT – 'Running Time' – approximately how long you think the item will last in screen time. This is useful as it helps you plan the length of the complete video.

SCRIPT FORMAT   PAGE 1 OF 1

PRODUCTION TITLE: **HOOD'YA THINK WE ARE?**
DATE: **01/01/2006**
SCRIPTWRITER(S):   **A. N. EXAMPLE**

	ACTION NOTES	PRESENTER SCRIPT	RT
1	GVs of town centre. People milling about the shops... ... Focus in on groups of young people wearing hoodies.	**V/O:** This is the town where I live. But it could be any town in the country. People just want to go about their business... ... but this town has a problem. It is being overrun by...	15"
2	Presenter dressed in hoody, jeans etc. She has a skinhead and nose ring.	**PTC:** ... the small minded prejudice of people who judge us by the way we look.	5"
3	Focus in on individuals in the town centre wearing different types of clothes – man in suit, old woman etc.	**V/O**: You dress the way you want to, we dress the way we want to... but you are not banned from shops for wearing your suit, or your track suit...	20"

(PTC = Piece to Camera; V/O = Voice Over; GV's = General Views ; RT = Running time)

Resource Sheet 10

PRODUCTION TITLE: _____ DATE: _____

SCRIPTWRITER(S): _____

ACTION NOTES	PRESENTER SCRIPT	RT

4:3 RATIO STORYBOARD TEMPLATE
PRODUCTION TITLE: NO HOODIES ALLOWED !!!
DATE: 01/01/06
STORYBOARD ARTIST: Y. PERSON
PAGE NUMBER: 1/1

STORYBOARDS FOR VIDEO – NOTES

A storyboard can help you to structure and visualise your video. It is useful for planning shots, especially if you plan to primarily use images to get your point across – for example, using graphics or symbols, or maybe you need to plan the art direction.

It does not matter how well you can draw. The audience will never see your storyboard, so as long as it conveys the sense of what you intend to film it is good enough. If you can draw stick men, you can draw a storyboard.

The box beneath each picture is for you to include other useful information, such as voice-over, script or a description of the action.

STORYBOARD TEMPLATE

STORYBOARD ARTIST:

PAGE NUMBER:

PRODUCTION TITLE:

DATE:

Activity 5: Vox-pops – canvassing opinion

Background, organisation and resources

This activity is useful for young people to get used to the types of questions they will need to ask to capture suitable vox-pops for their video. It can also be used as a stand-alone activity even if producing a final edited video isn't possible. A video camera and equipment for viewing the footage is required for this activity. Building in time to encourage young people to think about the effect of using a range of open and closed questions will be useful.

Objectives

At the end of this activity, young people will have:
• practised canvassing opinion on a particular subject;
• considered ways they could use vox-pops in a citizenship through video production.

Stage 1: Questions to gain opinion

Ask the young people to form small groups of up to four.

In their groups ask them to think of a controversial social or political issue and agree a position on the issue. This does not have to be their personal opinion; in fact they can be encouraged to take a controversial stand.

Explain that they will each have the opportunity to canvass the opinions of the other young people in the session. They will be allowed to ask each of their peers three questions.

In their groups ask them to write three questions that they think will be most useful in getting answers that support their point of view.

Stage 2: Filming the vox-pops

Each group member should take a turn at asking the questions and holding the camera.

Stage 3: Screening

When each group has had the opportunity to canvass the opinions of the other members of the group, screen the results.

After each vox-pop sequence is shown, ask the group how effective they thought their questions were. Could they have got better footage by asking open questions? (Closed questions can be appropriate for a straw poll on something; it is important to think of the most effective way of questioning for the intended purpose.)

Ask them to think and discuss with the whole group, how they might use the footage in a video to support their point of view on the issue. For example, if public opinion went against their position on the issue, how might that be used to their advantage?

Assessment opportunities

The focus in this activity on active learning allows young people to practise gathering a range of opinions and begin to consider how they can use these in their videos. QCA learning objectives that can be targeted include:

• **Represent a point of view on behalf of others:** facilitator observation and feedback in stages 1 and 2 in which groups have to agree a position on an issue and represent it on camera

• **Discuss and debate citizenship issues:** assessment of young people's contributions and understanding through facilitated whole group discussion in stages 1 and 3.

Activity 6: Presenting a point of view

Background, organisation and resources

This activity allows young people to practise presentation skills in relation to their chosen citizenship issues. It may be useful to use some of the activities in 'Agree to disagree: Citizenship and controversial issues' (LSDA 2005) to prepare young people for this session. For this activity a video camera set up in a quiet room, flipchart paper, a stopwatch and equipment to view the footage will be needed.

Objectives

At the end of this activity, young people will have:
• scripted and presented a short piece to camera;
• considered and presented their point of view on a citizenship issue.

Stage 1: Scripting

Ask each young person to think of a citizenship issue that they feel strongly about and have some knowledge about. Ask each young person to script a piece to camera of no more than forty-five seconds that sums up their opinion on this issue. Their opinion must be supported by at least one fact or common misconception.

Stage 2: Filming

In groups of three, each young person should film their piece to camera in a quiet room. Each group member should in turn present their script, time the presenter using a stopwatch and operate the camera.

The timer needs to indicate when the presenter is running out of time (at the 30 second mark) by moving their arm in a circular motion. Ideally the timer should count down the last five seconds by holding up their fingers.

At 45 seconds the timer should say 'Time's up' – however if the presenter is speaking the camera should not cut. When the presenter has finished the timer should say 'cut' and the camera operator should pause the video camera.

Stage 3: Screening and peer review

Watch the pieces to camera as a whole group for peer review.

Encourage constructive criticism on each of the pieces. Ask the young people to consider:
• How effective was the argument presented?
• Did the presenter give too little/too much information for the 45 seconds?
• How persuasive was the style of presentation?

Assessment opportunities

By practising presentation skills young people will gain confidence in their understanding of their chosen topics which can be assessed formally and informally during this activity. QCA learning

objectives which can be addressed in this activity include:

• **Demonstrate knowledge and understanding about citizenship issues:** facilitator
  viewing and giving feedback on scripts for pieces to camera in stage 1

• **Express and justify a personal opinion to others:** facilitator and peer review in stage 3.

Activity 7: Conducting an interview

Background, organisation and resources

This activity allows young people to experiment with different interview techniques and consolidate learning about how to phrase questions to illicit responses from interviewees and how to articulate answers succinctly. For this activity at least one video camera and equipment to view the footage will be needed. It may also be useful to photocopy the notes on different types of interviews at the end of this activity (resource sheet 13). Before the activity, each young person will need to have researched an issue enough to feel confident about answering questions on it. If the young people have been working on researching and developing an idea (through proposals, treatments etc.) then this will be a good opportunity for them to test their knowledge of the issue.

Objectives

At the end of this activity, young people will have:
• practised conducting an interview on a social or political issue;
• thought about how to get the best out of a contributor;
• considered different ways of filming an interview.

Stage 1: Experts and interviewers

Each young person needs to state a social or political issue that they are willing to answer questions on, and where they stand on that issue. For the purposes of the exercise they will be considered an 'expert' on this issue.

In small groups, the young people need to decide upon interviewer/'expert' pairs. When filming, there will always be one 'expert', one interviewer and one camera operator.

Stage 2: Preparing questions

Individually, each young person needs to prepare five questions for their 'expert'.

They must also consider how they want the interview to be filmed (explained in more detail on resource sheet 13):

Presenter-led interview

Here interviewer and interviewee are both seen on screen. This allows for a conversational (or confrontational) approach to the interview. Because the question is always heard, the interviewee does not have to answer in complete sentences.

Off-screen interviewer

Although questions can be included off-screen, this method is generally used when the interviewer wants to cut out their voice in the edit. If this is the case, the interviewee's answers need to stand alone as complete statements. So for example if the question is: "What do you think about the skateboarding park being closed down?", the interviewer needs to encourage the interviewee to incorporate the question in their answer ("I think the skateboarding park

should be closed down because... ")

Stage 3: Filming

Each young person should have the opportunity of filming an interview. Each interviewer should be given a time-limit of five minutes to complete an interview. The purpose of filming should be to gain footage that could be edited.

Stage 4: Screening

Watch the unedited interviews as a whole group for peer review.

Encourage constructive criticism on each of the pieces. Ask the young people to consider:
• How effective were the questions for eliciting answers?
• How could the interview be used as part of a video?
• Was the interview method chosen appropriate (how does this limit its use within a video)?

Stage 5: Editing

If editing equipment is available, the young people should be encouraged to edit their footage.

Arrange for a screening and peer review of the edited sequences.

Stage 6: Follow up

A useful follow up activity to help move the project along would be to ask the young people to brainstorm the people they would like to canvass opinions from and experts or people with decision-making powers they might approach for interviews that would be appropriate to their chosen issues.

Assessment opportunities

Assessment during this activity may involve observation or assessment of written work (particularly during peer review in stage 4, e.g. recording sheets designed by the facilitator). By experiencing the role of interviewer and interviewee during this activity young people can address the following QCA learning objectives:

• **Demonstrate knowledge and understanding about citizenship issues:** observation of preparation for interviews in stages 1 and 2

• **Express and justify a personal opinion to others:** footage recorded in stage 3 and peer review in stage 4.

CONDUCTING AN INTERVIEW

The purpose of filming should be to gain footage that could be edited – so you need to think about what you might need to film in addition to the interview.

Filming interviews

For example, you might want to film the interview completely 'as live' so that there is no opportunity for editing. This might mean setting up the shot so that the interviewer and the expert are both in shot at all times, or you might want to use a hand-held camera and swing between the interviewer asking the questions and the 'expert's answer. This would be appropriate for a news item, where it is important that the 'expert' is given the power to represent themselves (e.g. a live news interview with a politician).

You might want to film the questions and the answers separately so that you can cut from the interviewer to the expert. If you do this, film 'cut-aways' of 'listening shots' or 'noddies' of the interviewer so that you can edit the 'expert's speech and cover the join with a shot of the interviewer.

If you plan to film the interview with the interviewer off-screen you will need to think about other ways of covering the join if you want to edit the 'expert's speech. A traditional cut-away might be a close-up of the 'expert's hands or – if they are describing something they do, then a shot of them 'in action'. The best cut-aways provide a context for what the interviewer is saying – so if they are talking about the cruelty of blood-sports you might simply make a list of the documentary footage you plan to film for cut-aways.

Tackling a more complex production

Introduction

The activities described can provide the foundation for a more complex production, like those featured on the DVD.

To complete a video, young people will need access to a video camera and editing equipment. These notes do not provide instruction on how to use the equipment, but rather provide guidance on how to ensure the video tackles a citizenship issue and also how to provide appropriate 'checks and balances' along the way.

A group of 4–6 young people will find that they are able to share the workload fairly, can each play an active role, and can provide constructive criticism for each other.

Pre-production

The proposal pro-forma and notes on creating treatments, scripts and/or storyboards can help young people focus on, and unpack, the two key questions that should be addressed before filming commences:

- What is the video about? (What is the aim or purpose of the video from a citizenship perspective?)
- Who is the video aimed at? (Who is the target audience and how might the video influence them?)

Research is the most important aspect of any video production: understanding the issue, and the different perspectives that exist; finding appropriate contributors and knowing what questions to ask them; knowing what it is possible to film and how to get the footage required; and so on.

Production

Planning is key here: while a video made by young people might not have a budget as such, it is possible to introduce young people to the rigour of scheduling by limiting access to camera equipment and limiting the amount of tape stock used.

It is important not to underestimate health and safety and legal matters. For every shoot, ensure that the location authorities and contributors have been fully informed of the purpose of the video and are happy to be involved. It may be advisable to ask the young people to provide a 'call sheet' which is a document detailing all the contributors, locations and action being filmed before issuing them with equipment.

Post-production

Editing time should also be limited. There is a tendency for inexperienced video producers to overshoot. Encourage the young people to make a 'paper edit' of their footage before using any editing equipment. Careful planning about what footage will be used and in what order, prior to using any computer editing equipment will save time and disk-space in the long run.

There are many moral and ethical issues to explore with the young people during the editing process. Encourage a peer review of a 'rough cut' of the material prior to the completion/public

screening of the video. Ideally this rough cut should not include any special effects or music. Reviewing a 'straight' content edit of the material before adding any gloss will help ensure the focus of the project remains content over style.

Distribution (screening) and review

When making a video it important that there is a final screening. Try to fix a date for the 'premiere' early in the production process – there is nothing like a real deadline!

If at all possible, invite people for the intended target audience to the screening and as part of a follow up activity encourage the young people to capture and review the reactions of the audience in some way and consider the impact of their video.

After the screening review the video with the group using the same success criteria they viewed other young people's work with in Activity 1: Knowing the target audience.

Notes on the DVD

The following videos can be found on the DVD. These can be played on any standard DVD player or through a personal computer with a DVD-Rom drive.

Choosing an angle

Part 1 shows young people talking about social and political issues they have chosen to make videos about. Some of the key statements made by the young people, along with some of the methodologies used are highlighted as text on the screen. This can be used to help inspire young people about the sort of topics available to them.

Part 2 shows the young people at Fareport Training Organisation at four stages of making their more complex production: 'The Euro – How much do we care?' You can use this to introduce the stages of production – from initial brainstorming and discussion through to screening and getting a genuine audience reaction.

Eject the clip (Operation Black Vote)

This video was commissioned by Operation Black Vote to encourage young black people to use their vote and understand power.

The sequence uses strong imagery to reinforce the message of the words. It can be used as an introduction to Activity 2 'Using images and symbols to present an issue'.

The Euro: How much do we care?

This video was made by young people from Fareport Training Organisation with the assistance of BDP Media and the LSDA and explores opinions on the Euro.

The sequence is a good example of the use of vox-pops and strong imagery to help present a citizenship issue.

Little Britain... Big Europe

This video was made by young people from Dorset County Council with the assistance of BDP Media and the LSDA and considers how young people can have a say about European issues.

The sequence is a good example of the use of interviews, research and presenting an issue.

Our Side

This video was made by young people from Youthcomm to explore the local issues of concern to them in Worcestershire. The sequence is a good example of representation and making good use of privileged access to documentary situations in order to campaign for a specific issue.

Resources available as ROM content on the DVD

By putting the DVD into a computer's DVD-ROM drive, it is possible to access the following documents for use with the activities:

Resource Sheet	Content
4	Example pro-forma for 'Little Britain...Big Europe'
5	Example pro-forma for 'The Euro: How much do we care?'
6	Blank proposal pro-forma*
7	Proposal notes*
8	Treatment notes*
9	Script notes*
10	Blank script pro-forma*
11	Storyboard notes*
12	Storyboard template*
13	Conducting an interview*

How to access the documents on a personal computer:

1. Insert disc into a DVD-ROM drive. If the DVD video content loads automatically; close the playing software.

2. From the Windows desktop, select '**Start**'.

3. Select '**Run**'.

4. In the box type '**d:\documents**', where '**d**' is the drive letter assigned to your DVD-ROM drive.

5. Select '**OK**'.

6. An Explorer window will appear showing the documents available on the DVD.

Handouts marked * are also available as editable files so that documents can be customised and adapted.

References and resources

Agree to disagree: citizenship and controversial issues, LSDA 2005

Make it happen: effective practice in post 16 citizenship, LSDA 2005

Making it click: an interactive guide to post-16 citizenship, LSDA 2005

Post-16 citizenship: what? why? how?, LSDA 2004

Staff development for post-16 citizenship: Guidance and materials for citizenship co-ordinators and staff developers, LSDA 2005

Play your part: post-16 citizenship guidance, QCA 2004

Teaching Digital Video Production, Pete Fraser and Barney Oram, Series editor Vivienne Clark, bfi Publishing, 2003

The Video Activist Handbook, Thomas Harding, Pluto Press, 1997

The resources published by LSDA can be accessed via **www.post16citizenship.org**

Acknowledgements