Integrating Gender and Nutrition within Agricultural Extension Services

Farmer-to-Farmer Video Training in Sierra Leone
January 2-17, 2018

Report prepared by Phil Malone and Kevin Mutonga, Access Agriculture, and Andrea Bohn, INGENAES

Introduction

During the first half of January 2018, INGENAES brought together four students from the University of Illinois at Urbana-Champaign (UIUC) with nine students and staff from Njala University to learn how to plan for and create farmer-to-farmer videos (see Annex 1). The topics of the videos were selected in close collaboration with the USAID funded Feed-the-Future Scaling up Aquaculture Production (SAP) project implemented by World Fish in Sierra Leone. SAP also provided encompassing support for the actual filming in the field. Two trainers from Access Agriculture, Phil Malone and Kevin Mutonga, were brought on board to bring their longstanding expertise on how to make and disseminate such participatory videos[1].

High quality "farmer to farmer" training videos in local languages help extension workers and local radio stations reach farmers better. Each video is carefully scripted to accuracy and veracity and to facilitate the translation of the script into multiple languages while still using the same video footage.

Objective and Output

The main aim was to create videos that would be very useful as an extension tool for the SAP project and beyond. The secondary objective was to build the capacity of students from different areas of study to work together in producing such effective communication and extension tools be able to produce farmer-farmer videos. While this is an enhancement to the education they are receiving as part of their regular degree programs, by engaging Njala University as a partner in this endeavour, the aim was also to build the capacity of the institution to produce videos for development as a potentially revenue generating activity. Having such improved capacity in the country would facilitate the more widespread use of videos by governmental agencies as well as NGO implemented projects.

Videos on three topics were produced and are now available on AgTube:

How to use Secchi Disk
https://www.agtube.org/en/content/how-use-secchi-disk
Effective Fish Marketing https://www.agtube.org/en/content/fish-marketing-plan-better-prices-0
How to test for pH https://www.agtube.org/en/content/testing-ph-fish-pond https://www.agtube.org/en/content/testing-ph-fish-pondtemne

Training Overview

The Njala University students and staff and the UIUC students were grouped in three groups of four to five and worked together intensely from January 3 to 14, 2018, with some follow up work done by the Njala students and Kevin Mutonga after the UIUC students returned to the United States.

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[1] Phil Malone, who already worked with UIUC in Bangladesh, Sierra Leone, and Liberia as part of the United States Agency for International Development (USAID)-funded Modernizing Extension and Advisory Services (MEAS) project; and with Kevin Mutonga, who is the Global Translation Officer for Access Agriculture and is an experienced practical trainer for both audio and photography.

The training was designed to be very practical with the emphasis on good quality research with the farmers, development of a detailed script based upon training principles and working out how to show the achievements of the farmers through both interviews and practical demonstrations.

Subjects covered included the following:

- Why use video?
- Opportunities to show video programs
- Elements to use within a video
- Who is the Audience?
- What is the Aim or Objective
- What is the Content?
- The Production Process
- Research and Preparation
- Zooming-in, Zooming-out
- Scripting
- Do's and Don'ts
- Practical tips
- Planning for Filming
- Schedules and Shot Lists
- Interviewing
- Video Equipment
- Filming
- Logging Shots
- Selecting Material
- Rough or First Editing
- Review of Rough Edit
- Final Editing
- Compiling accompanying material

The training was carried out in English, but the actual videos will be made available in local Sierra Leone languages such as Mende, Temne, Limba and Krio.

Throughout the training, Access Agriculture emphasized good communication with the focus on how to best reach the farmer and encourage changes to improve his/her profitability. The concept of "farmer to farmer" videos was be demonstrated with many relevant clips. Participants were reminded of how we learn, how training for adults must differ from classroom experiences, and how farmers will always be interested in seeing techniques explained by other farmers. Thus the three teams received hands-on supervision and sped up the process of "learning by doing."

This report includes a synopsis of the good practices in making Farmer to Farmer videos (See Course Content, Annex 3) as well as a "Guide to Editing with Adobe Premiere Pro CS6 2018" (Annex 5).

Equipment

Three cameras supplemented with SD cards, microphones, headphones and tripods were provided by UIUC and Access Agriculture. For editing, three laptop computers with agreed editing software and extra hard drives were available. Three zoom microphones and accessories assisted with recording voice overs and translations. Some of this equipment was provided to Njala University (see Annex 4) for continued use. Upon conclusion of the workshop, participants will be assigned tasks to put the learning into practice. In order to fulfil these tasks, the participants will need access to this equipment. Dr. Paul McNamara will set up detailed agreements on the use of the equipment with the institutions that are given the responsibility of handling the equipment and making it available to the trainees.

Distribution Options

Potential distribution methods are by DVD, preloaded mobile devices and smart projectors, that can be operated from a mobile device. The videos can be used by extension services working with farmers groups in different parts of the country. This will be an invaluable tool as farmers learn step-by-step by watching the videos and by listening to extracts on local FM radio stations. As everything is recorded digitally to broadcast standards, the final programs are very suitable for broadcasting on TV stations.

Day to Day Schedule and Activities

January 2nd 2018

In the evening, we met with Adolphus Johnson and some of the Njala students for a brief introduction to what would be covered on the following day.

January 3rd 2018

We started the training at 9am with introductions, expectation setting of the course.

We took them through questions, why do we use videos and where do we use videos? Which later led the discussion of how can it be applied into the agriculture context.

Dr. McNamara and the UIUC students came in late because of some unavoidable circumstances, and quickly we brought them into speed of the progress.

With the guidance of the video production dos and don'ts, we took them through the production process.

January 4th 2018

We started a little late because of some communication problem on transport, and found the students reviewing some of the Access Agriculture videos.

We did a recap of the previous day, and then started on the grammar of video production and some illustrations.

The students looked at some examples of scripts that we had, then we guided them through the grammar of script writing and the dos and don'ts of script writing. The students were divided into groups of four and assigned topics in which they were to write scripts for the following situations:

1. Making a cup of tea
2. Fetching water from the stream
3. Negotiating motorcycle taxi price

The exercise took 15 minutes and then the scripts were given to a different team to read out while we were acting what they read out.

We had a feedback process which the following needs were raised:

- Proper planning of the shots
- Consistency of the shots
- Shorter sentences
- Matching words with action
- Conversational language

We took them through the good case practices in interviewing, the do's and don'ts in an interview.

The UIUC team had come with three camcorders, which were to be used in the course for filming. The students were taken through the different components in the camera bag, how to use the tripod effectively and how to operate the video camera. With the same groups they each took the equipment and went to interview each other.

After 20 minutes they came back and we reviewed the footage of each team. The following came up:

- Some didn't frame the shots properly
- Some had to try different takes to get a good one
- Some used actions while others didn't

- Some looked at the camera instead of the interviewer

Colby Silvert[2] later joined the team; he is the project leader in fish farming with World Fish at Makeni.

The students were taken through the need for a checklist to ensure everything is okay before heading to film. Based on the different skills, students were divided into different teams for the production of the videos.

Colby introduced the project, the distances and where the filming will take place, and took them through what the three different topics entailed:

1. Use of Secchi disk
2. Use of the pH Kit
3. Marketing of fish

He took us through a presentation which had pictures of the Secchi and the pH kit and the particular fish in question – tilapia.

Based on random selection, the teams were assigned the different topics:

1. Group 1 - use of pH kit
2. Group 2 - use of the Secchi disk
3. Group 3 - marketing team

Final arrangements were made on the transport from Njala university to Makeni on the northern part of the country.

January 5th 2018

The journey started at 7.30 am and we arrived at 12:00 noon.

One team headed to the WorldFish offices and switched cars to use the WorldFish car since the other was a taxi.

After the lunch break, we headed to Tonkolili district - 60km away from Makeni - where the WorldFish ponds were at Makali.

Colby introduced his team at the ponds and others introduced themselves, then we were taken through the fishpond process, from fingerlings collection to breeding and harvesting.

Later, the filming groups were taken to different farmer groups who would guide in the different topics and plan for the filming.

At 1700hrs we head back to Makeni; in the evening the students met in a restaurant where they started writing the scripts before dinner and planned how to organise the filming for the next day.

January 6th 2018

The first group to start filming was the pH group. They took a while to get started but made some very good progress with the interviews and were helped by the protection of trees, which provided shade and kept everybody cool. They managed to get the filming done efficiently and shared the jobs among the team. After carrying out the filming, other videos about fish farming were shown in the community storage area, using the smart projector. The fish farmers really appreciated the other videos and the videos sparked other questions and a lively discussion.

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[2] Colby Silvert is the in-country Extension Specialist working for UIUC/INGENAS as well as the Project Extension Coordinator for WorldFish and is based in Makeni, Sierra Leone

The other group who started filming were the marketing group. They experienced some problems with traffic noise for their interviews and needed assistance in keeping the shots steady, allowing the action to happen and keeping the camera still on the tripod.

With this community, at Mathele Bana we also showed the other fish farming videos with the same effect of stimulating discussion.

The group working on the Secchi disc had spent the morning finalizing their script. They had some issues deciding how best to conduct the interviews, but in the end found places for the interviewer to be comfortable. For the filming, they had to find ways to cover the shots with enough variety. They realised that in order to show the disc entering the water and how to use it accurately, one of the team would have to go into the water with the fish farmer. This they did despite some initial doubts.

Later in the evening, there was a social event with drumming and dancing provided by the Makali Women's Group.

January 7th 2018

Location: Makali Agricultural Training Center

We started by reviewing some of the footage, and the marketing team had a lot of movement in their tripod. They had only few usable shots, but the interviews were well shot.

The other teams saw the need to have other additional shots because of some of the errors they had in their footage.

The marketing team accompanied with Kevin went to the fishponds to get shots of the fishponds and the different sizes of fish.

January 8th 2018

Location: Makeni to Magbafth, Mile 91 market and Bo at Njala University

We went to Magbafth, where there are other fish farmers led by Mohamed Kanu of World Fish; we had introductions and told the farmers of the goal we were to achieve.

The Secchi and pH teams took time to do more filming of the fishponds while the marketing team interviewed one of the farmers.

After meeting the farmers, we went to the market in Mile 91 to film in the market, though there was very little space.

Meanwhile, other groups took footage of different street and market scenes.

We later went to the restaurant where the farmers sell their fish and the students did more filming.

After lunch, we departed to Njala University but left Colby to later meet in Njala university during the symposium.

The main translator from Temne to English was Binta from World Fish. She accompanied the team to Njala to help in the translation of the interviews.

January 9th 2018

Started at 9. Recap of the filming days. What had the teams learned?

Since there was only one computer dedicated for editing we had to improvise by having 2 laptops from the students then installed the premiere pro editing software. (since Adobe no longer have standalone software rather they have monthly subscriptions so we had to use Kevin's account to install).

Installation took time because of the unstable internet in the campus.

For this part the student's worked with the Premiere Pro CS6 manual which Access Agriculture has compiled.

The teams started on the editing capture of the footage and worked on the placing the folders. Having different folders to work with premier pro editing software.

We were later joined with 2 Temne speakers who were to help in the translations of the interviews.

After tea break the students were taken through the premier pro software and they soon started doing the import and logging of the clips.

After lunch break the teams continued with the translations of the interviews and further editing of the script to be ready for the voicing, main emphasis been the understanding of dealing with the phonetic language and having an accurate translation from Temne to English.

Before the end of the day, the teams were given assignments on setting up the zoom recorder settings with reference to the manual.

January 10th 2018

Raymond Vuol from Countrywise Communication, Ghana joined the team to help in the editing process.

Teams started to finalize the script and as as soon as each finished they took turns in recording since they were using the same venue for recording.

The team that finished was taken through how to handle the audio files and how to ingest in the software and log them.

January 11th 2018

The teams continued in the editing of the programs, recording the voice again since there were some changes in the script.

There was an issue with one team where the files the recorded got lost due to a virus in their editing machine, but it was soon sorted.

Some clips turned green and froze in the timeline while editing but after they were changed to mp4 format and they worked.

Two teams placed the pictures on the timeline while the other worked on the interviews before placing the files.

After lunch break

The teams pushed to have the programs finished but at the end of the day all teams had an average of 45% done and we played what they had done and had a feedback and last speech session before finishing for the day.

The students were given different suggestions of free editing software to continue practicing.

January 12th 2018

The UIUC students went back to Freetown ready to head back to the US.

Njala students continued with the translations of the script to Temne and later the groups voiced and renamed the files.

The programs were to be completed over the weekend with the Access Agriculture team so that they could be used for the symposium.

January 15th 2018

The Symposium started with the beginning of the breakaway sessions.

We were in one breakaway room where we were able to introduce the process of producing a farmer-to-farmer video.

Power went off but because we had the smart projector, we continued. This made people interested in the idea. The students from Njala University were active participants in the session and shared their experiences from the past ten days.

Again, the basis of the session was the Do's and Don'ts booklet from Access Agriculture.

The different topics we discussed in regards to production were met with much appreciation and interaction and some of the points brought up in questions were:

- How much was the smart projector kit?
- How can Liberia benefit from such a course?
- How should we approach farmers in the use of videos?
- How can we get the videos to the farmers currently?

January 16th 2018

We met with the Njala students and did some final edits on their videos and had the Temne language versions ready for viewing on the afternoon.

All the videos were ready in both languages except the Secchi disk one in Temne, which was to be finished in a week's time.

After lunch the videos were shown. There was great excitement and praise for the quality of the videos produced by the students in such a short time, and to the surprise of many, what their students could do in a short time.

Main Conclusions

There was a very good response from both sets of students and they worked very well together. Initially there was not an appreciation of the need to carry out detailed research with the communities. However, this soon became clear when the teams realised that the finished programs have to be training focused in the "farmer-to-farmer" style.

It is vitally important to have a dialogue with farmers and show them other videos so that they can see how other farmers can help them and vice versa. This reduces the demands for cash payments for assisting with filming.

Normally the training would have been carried out over a 14-day period, but the students did assist each other and show that they could put the theory into practice quite quickly. Nonetheless, it is important that a mentor be on hand for each group to avoid basic mistakes that result in the need to reshoot.

It is important that the Njala team, including the five students doing agricultural communication courses, are encouraged to work together and that their work is judged based on scripts, descriptions of the processes, and the final videos. At least one new camera should be obtained by Njala University and continued liaison with Access Agriculture to receive advice on scripts, translations and editing.

The formation of the INGENAES video What'sApp group really helped with team communication.

Annex 1: List of Trainees in Each Group

Secchi Disk Group				
https://www.agtube.org/en/content/how-use-secchi-disk				
Tamba	Darlington	Male	Njala University Radio (staff)	tambaderlington494@gmail.com
Sesay	Christiana	Female	Agricultural Communication and Media	christianasesay3@gmail.com
Scott	Christian	Male	Agricultural Communication and Media	criscott22346@gmail.com
Mejia	Nayeli	Female	Global Studies: Global Health (UIUC)	nmejia4@illinois.edu
pH Group				
https://www.agtube.org/en/content/testing-ph-fish-pond				
https://www.agtube.org/en/content/testing-ph-fish-pondtemne				
Name	**Surname**	**Sex**	**Field of Study**	**Email Address**
Sankoh	Sunkarie	Female	Agriculture General	sunkarysank1386@gmail.com
Bundu	Ishmail Bai	Male	Agricultural Communication and Media	baibunducarrick@gmail.com
Sessie	Tamba	Male	Agriculture Extension	198817593t@gmail.com
Zhu	Mengyuan	Female	Agricultural and Consumer Economics – Financial Planning (UIUC)	mzhu29@illinois.edu
Marketing Group				
https://www.agtube.org/en/content/fish-marketing-plan-better-prices-0				
Shaw	Alhaji	Male	Agricultural Communication and Media	shawlaji@gmail.com
Kabba	Mohamed Abdulai	Male	Agricultural Communication and Media	mohamedakabbajr1@gmail.com
Momoh	Daniel Nyuma	Male	Agriculture General	danielnyuma791@gmail.com
Deng	Una	Female	Agricultural and Consumer Economics – Financial Planning (UIUC)	kdeng8@illinois.edu
Laumann	William Matthew	Male	Agribusiness, Markets and Management (UIUC)	laumann2@illinois.edu

Annex 2: Photographs of Trainees in Action

Day One of the symposium

Students describing making the videos at the symposium

Annex 3: Course Manual

Video Production Do's and Don'ts

Why use video?

1. For documentation and as a future resource (time shifting)
2. To give particular messages
3. To target particular groups of people or allow all groups to watch
4. It has wide acceptance and is popular to watch
5. It has high credibility for the viewers and can build trust
6. It can easily be duplicated and spread to other areas
7. It is cost effective (a well-researched, well-written and well-made video will have a long lifetime)
8. It can be translated into other languages
9. It is not necessary to be literate in order to learn from video
10. It can provide motivation and encouragement (farmers will pay most attention to what other farmers say)
    a. Use interviews
        i. with innovators to inspire (farmer peer trainers)
        ii. with subject specialists for particular knowledge
11. It is easy to learn from – the viewer both sees and hears information. This can be enhanced by providing practical exercises to do after watching the video
12. It can stimulate new practices and demand for new support
13. It can be used to disseminate important information
14. The learning experience is the same every time
15. The same video can be used with many types of target audience, although you may change the style of language in the voiceover
16. It can be used to remind people of good practices before certain times of the year, e.g. dipping, harvest, sowing
17. It can help farmers understand the 'why' behind new practices
18. It has lasting impact – because people both see and hear information, it is easier to recall this later

BUT ALWAYS ASK YOURSELF . . .Is the subject matter VISUAL?

The Production Process

Think how you will multiply and distribute the video

Pre-Filming ◗ Initial Research / Baseline Survey

◗ Script ideas

◗ Research

– desk research

– field research

◗ First draft of script

◗ Discuss with colleagues and end-users

◗ RECCE Visits (location scouting):

Where can you film? Which farmers?

What new information can the farmers tell you?

◗ Redraft script (maybe many times!)

◗ Prepare for filming:

– Write questions for interviews

– Prepare shot list

– Shooting schedule

– Liaise with people you are filming with

Filming ◗ Input footage and logging

◗ Select and transcribe interviews

◗ Decide if you need other interviews or shots

◗ Redraft script

◗ Record voice over

Initial Edit ◗ First (rough) edit

◗ Assessment of video with a test audience

◗ Now make further changes to script, pictures and programme

Final Edit ◗ Add captions, music etc. (make sure audio levels are correct)

◗ Prepare any other material that you want to use with the video

(e.g. leaflets, experiment or practical skill)

◗ Multiply and distribute the video

Scriptwriting

1. First, always consider the target group
2. Explore all potential sources of information, including knowledge from farmers and field workers
3. Consider the final product and how the video will be watched
4. Each video module has to stand on its own, without explicit reference to other modules
5. Reflect and exchange on major content of script with staff of farmer field schools and the target group
6. Exchange the script with subject matter specialists and colleagues
7. Make sure there are no factual errors
8. Modify the script after having visited the field and conducted exploratory farmer interviews
9. Simplify and reduce the words and phrases
10. Practice, practice and practice, as you learn by doing three sections of a script

INTRODUCTION

- tell the audience what you are going to teach/show them

THE MAIN BODY OF THE SCRIPT

- tell them the information

CONCLUSION

- tell them what you have told them
- Keep it simple!

Scriptwriting Do's and Don'ts

◗ Start by presenting the broader context

◗ Don't use difficult words

◗ Avoid complicated words   ◗ Don't use acronyms

◗ Use short phrases   ◗ Don't write in the third person

◗ Write for the spoken word   ◗ Don't use names of organisations or projects

◗ Keep the subject interesting   ◗ Don't use long lists

◗ Follow a logic sequence   ◗ Don't introduce examples that are not feasible or do not inspire

◗ Invite the target group to test the ideas presented

◗ Don't introduce a lot of numbers and calculations

◗ Finalise the Audio column before putting in pictures in the Video column

◗ Don't put words between brackets

READ the script to your colleagues, and to farmers

Do the words 'flow' when they are spoken aloud?

In a video, the viewer cannot easily refer back to something they have heard, so the programme must make sense as you hear the words

Interviews

1. Interviews normally explore the opinion and/or experience of the interviewee
2. Make sure that interviewees are relaxed
3. Choose a good background behind the interviewee (no major distractions; different colour from the colour of the interviewee's clothes)
4. Try to keep the number of people standing around to a minimum and also keep any other distractions to a minimum
5. The questions are not used in the editing, they should be OPEN QUESTIONS: who, what, why, when, where and how
6. The answers should be complete sentences, this will make editing easier
7. It is important that the answers are listened to carefully, as it is often necessary to ask for more explanation from the interviewee
8. It is the producer's job to make sure that there are enough cut-away shots to illustrate what the interviewee is saying
9. It is very important that the name and official title/status of the interviewee be collected together with contact details. This is so that name captions can be prepared or that a 'thank you' caption at the end of the programme is correct
10. It is always better to have one person asking the questions and someone else operating the camera

Interview Do's

◗ Plan your questions before the interview

◗ Ensure the microphone works BEFORE you go to film

◗ Remember the microphone and extra batteries

◗ Use OPEN questions

❱ Put the microphone recording to MANUAL and check your sound level

❱ Listen on headphones

❱ Ask the interviewee to talk to and respond only to the interviewer

❱ Frame the interviewee to allow for 'breathing space'

❱ Position the camera on the same eye-line as the interviewee and interviewer

How to cope with interviews that need translating during filming

❱ When answers (and questions) have to be translated during the interviews, remember that this will take extra time

❱ One option is to have a small audio recorder with the person translating, so that either just the translator or both interviewee and translator can be recorded

❱ This audio recording can then be used for transcribing. Many mobile phones now have this recording facility

Tips on using digital video equipment

Digital cameras, although small, the quality of the material recorded rests in your hands.

Read the manual and get to know your camera!

A checklist is vital, the essential items are:

1. camera
2. batteries
3. tapes or memory cards
4. interview microphone (and batteries)
5. tripod
6. headphones

❱ If you want to do interviews you will need to use a clip microphone, try to hide the cable

❱ Remember to switch to MANUAL audio mode, if you can

❱ Don't forget the headphones – to ensure you are recording sound

❱ Try to always keep batteries charged and everything together in the camera bag

And now for action ….

❱ load the battery

❱ turn on the camera

❱ remember to allow some seconds recording before the action you want to film, and also some seconds at the end

❱ Remember to **save battery** power by turning off the camera if you are not using the camera for a while and closing the LCD screen when possible

❱ In the viewfinder you can see how many minutes of battery life are left

❱ Make sure all batteries are charged!

❱ Always use the tripod for best results

◗ Tripods give stability and an easy way to know that the picture is level by using the 'bubble' indicator (the spirit level)

◗ There is a 'plate' which attaches to the camera and allows the camera to be quickly attached and detached from the tripod

Filming

1. The cameraman dictates when action starts and stops, to ensure the camera is recording before the action happens
2. For activity shots, if there is the time you may need to ask the farmer or other person to do an action two or three times so that you can get different angles, but always be aware that people may have busy schedules
3. The main rules for activity shots are to try and get a wide shot, close ups of action and a face shot
4. Everyone must be checking for continuity and that things are said and done correctly
5. DO NOT leave the camera on the tripod unattended, it can easily get knocked over
6. Always wear headphones for good sound recording. Listen for sound in the background, stop people in the background talking or using mobile phones when filming – ask them politely to be quiet!
7. Be careful of light reflecting off very bright surfaces (e.g. white shirts, flipchart sheets or even tin roofs) into the camera, especially at midday
8. What you see in the viewfinder is what you record! This also applies for audio
9. Don't go out filming without an advanced script - and prepare your shot list before filming to make sure you get all the shots you need
10. Practice, practice, practice… you learn and become confident by using the equipment. The camera is your friend; do not be afraid of it!

Remember…if the sun is hot, the best time for filming is early morning and late afternoon.

Filming Do's and Don'ts

◗ Check the equipment is working BEFORE you leave

◗ Don't forget to take all the equipment … who is responsible?

◗ Check you have reformatted any memory cards, and have spare ones with you

◗ Don't forget to charge the batteries

◗ Use a tripod! ◗ Don't wander aimlessly with the camera

◗ Film action from different positions with different shot sizes

◗ Don't take only one shot of an action

◗ Explain beforehand why an action will need to be repeated

◗ Avoid filming in the middle of the day, the pictures are likely to appear 'burnt out'

◗ Frame the pictures before pressing record, remember the rule of thirds

◗ Don't start filming a sequence if the tape is nearly finished

◗ Let the action happen in front of the camera

◗ Don't forget to check the format you are recording

◗ Transfer and backup footage regularly

The Editing Process

1. **Transfer footage** into the computer
2. Remove the SD card from the camera and insert into the card reader of the computer
3. Create a folder in your PROJECT FOOTAGE folder for that days filming, copy the files into that folder
4. It is good practice for fi les from each day (or half day) to be copied into a separate folders
5. Ensure you make a copy of this folder on an external drive
6. Open your editing project
7. Import the footage
8. If you can, log the clips
9. Put descriptions for each shot – ensure you write in the description column and that you are not accidently changing the filename
10. Be critical of what has been filmed… how can you improve?
11. Delete shots which are of no use at all, do not delete something that COULD be used
12. If your software allows, create sub bins and put groups of relevant shots in these bins, this will make editing faster
13. Select Interview answers
14. Create a sequence for each person interviewed
15. Put on the sequence all the answers the person gave
16. Export each interview sequence in a suitable format
17. Transcribe each interview (word for word) – and translate if necessary
18. Select the sections for interview for your video and put those words in your script

Voice Over

1. Record and transfer the voice files, make sure you rename the files before importing them into your edit
2. Create a sequence for your main edit
3. Space the voice as necessary
4. Insert Interviews
5. Place the sections of interview you want to use in position on your sequence
6. Now you can start editing!
7. Place your cutaway pictures and sound
8. Use another video track for captions

Editing Do's and Don'ts

◗ Create a folder for each camera card you are transferring

◗ Don't have a pan or zoom followed by another pan or zoom, it does not make a good programme

◗ If your software allows, write a description for each shot that you can use

◗ Don't rush when you are deleting unusable clips from the bins, or you will make mistakes

◗ Always backup your project

◗ Practice, practice and practice, you only learn editing by doing it

Annex 4: Equipment handed over to Njala University

Access Agriculture

Headquarters

Rhapta Road, Nairobi, Kenya

UIUC Vendor ID @02890922

Equipment handed over to Njala University

Training on producing Farmer to Farmer videos, Njala University, Sierra Leone from January 2-19, 2018

Submitted to the University of Illinois at Urbana-Champaign for the USAID funded Integrating Gender and Nutrition in Agricultural Extension Services (INGENAES) project.

Item	Serial Numbers
3 x Tripods	ST 05101
	ST 05102
	ST 05107
3 x tie clip microphones	
12 x headphones	
3 x 1 Tb hard drives	
3 x Extreme Pro 64 Gb SD cards	
3 x Zoom microphones	B71149497
	B71148498
	B71149500

Signed   Date 16 January 2018

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A Guide to Editing
with Adobe Premiere Pro CS6 2018

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and Cooperation SDC**

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THE EDITING SYSTEM

Editing Software: Adobe Premiere Pro CS6
                      C:\programme files\adobe\premiere

**Premiere Pro CS6 can open projects from earlier versions of Premiere,
a CS6 project should open in CS5 version of Premiere,
but you cannot save a CS6 project as an earlier version.**

The HELP MANUAL can be accessed in the program at:
                      HELP > ADOBE PREMIERE PRO HELP
USE IT! Here you can find out very useful information.
If you are connected to the internet you will be able to access further information from
            here.

BEFORE STARTING A NEW PROJECT

- Your working drive for Premiere Pro files is best on the internal D drive (or E drive depening on your computer).
- Use an external drive for backing up your complete project.
- Create a folder for 'Premiere Project Editing' if it does not already exist.
- Premiere Pro needs enough space on the C drive to work efficiently so avoid putting too many other programs on the computer.
- It is sensible at the end of a project (and at the end of each day) to back up your Project folder containing ALL your working files.
- These archive backups can be used to re-create a project if your computer crashes.
- Use a separate hard drive to create archives of your camera footage.

IF YOU ARE TRANSFERRING FROM VIDEOTAPES…

- Do you need the camera attached (and switched on)?
  Either because you need to input footage or because you need to output the finished programme onto videotape.
- It is better to power the camera from mains when you are editing, preferably plugged into a UPS to prevent variations in power supply from affecting the computer.
- Connect the camera to the computer (before going into Premiere) using the four pin firewire cable. Ensure the camera is in playback mode.
- The computer will recognise the camera and you can control the tape from the computer.

WHEN YOU START PREMIERE PRO

If this is a *new project* double click on the Adobe Premiere Icon on the desktop, select 'new project' from the opening screen.

In the NEW PROJECT SCREEN there are 2 tabs: General and Scratch Disks
At the bottom of the screen there is information for the location and name of the project.
At **LOCATION**: select the folder Premiere Editing and create a folder for the whole PROJECT.
At **NAME**: give a name to the project (usually the same as the project folder).
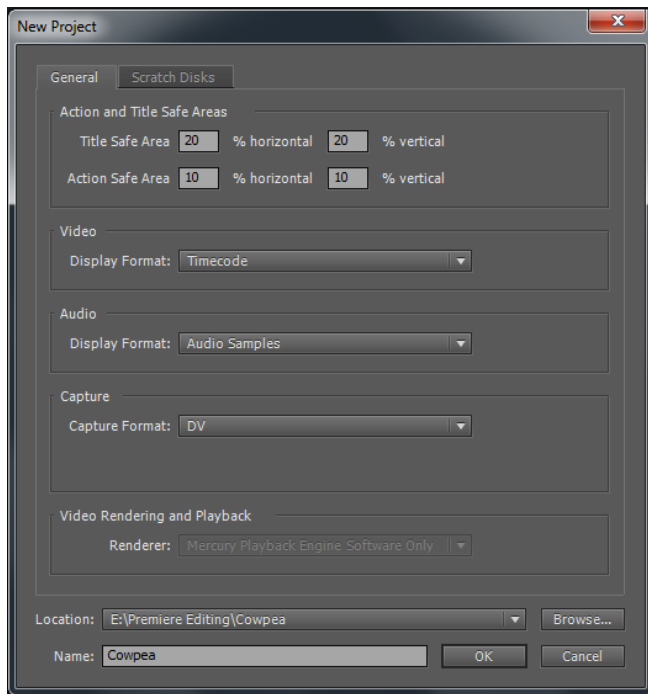
In the GENERAL tab:

- For **LOCATION**: browse and select the Premiere Editing folder on the D (or E) drive, and create in this a *working folder* for your PROJECT (the name of the project).
- For **NAME**: Type the name of the project and select the location of the *working folder* that you created.
- Ensure Video, Audio and Capture tabs are correctly selected.
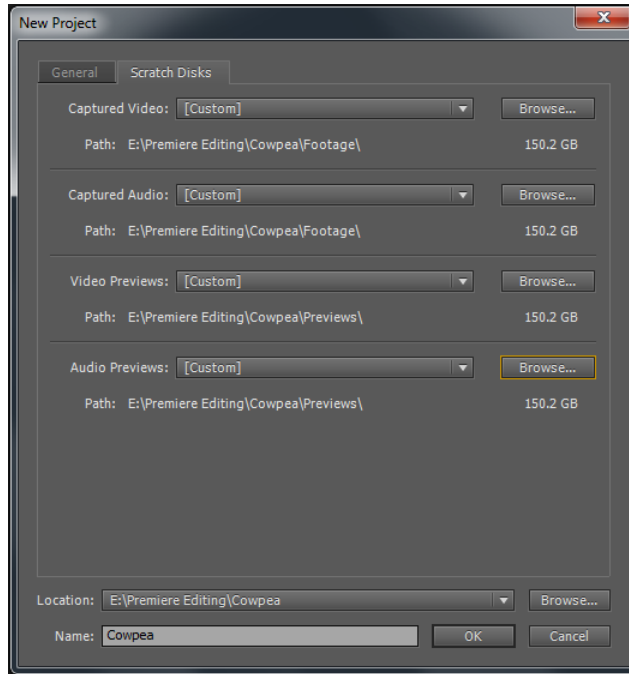
In the SCRATCH DISKS tab:

- For *Captured Video*, select the project folder you created and then within this, make a new folder called FOOTAGE.
- For *Captured Audio* select the FOOTAGE folder you have just created.
- For *Video Preview*, select the project folder you created and then within this, make a new folder called PREVIEWS.
- For *Audio Previews* select the PREVIEWS folder you have just created.

These settings can also be accessed within the Premiere screen by going to:
Project > Project Settings

When you click OK the screen goes through to the NEW SEQUENCE options window.

In the NEW SEQUENCE SCREEN there are 3 tabs:
Sequence Presets, General and *Tracks*
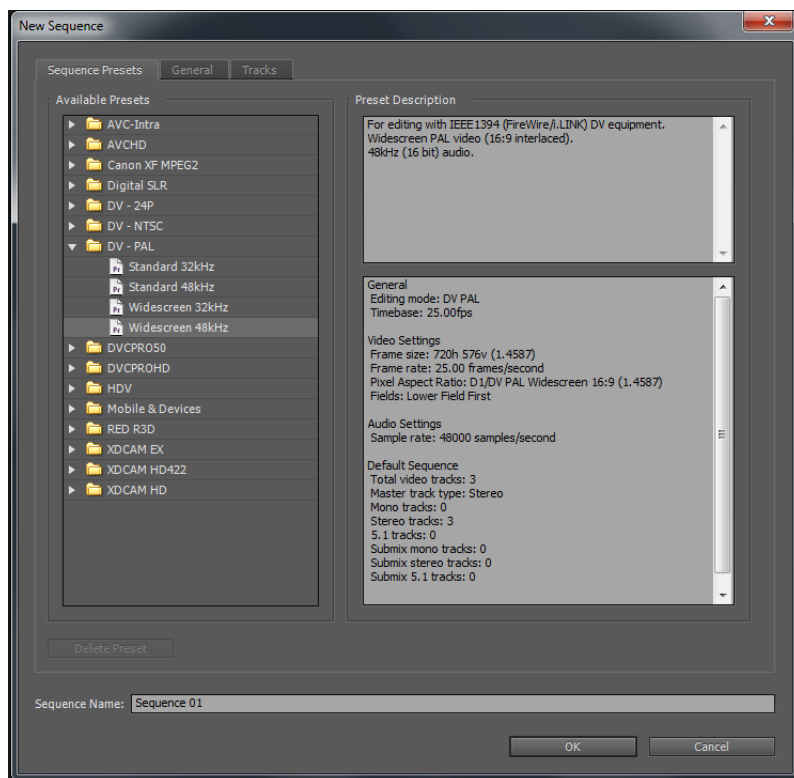
In the SEQUENCE PRESETS tab:

- Select the correct sequence format :
- For SD AVI footage files use **DV-PAL Widescreen 48Khz** (or *Standard 48Khz* if you are working in a standard 4:3 format)
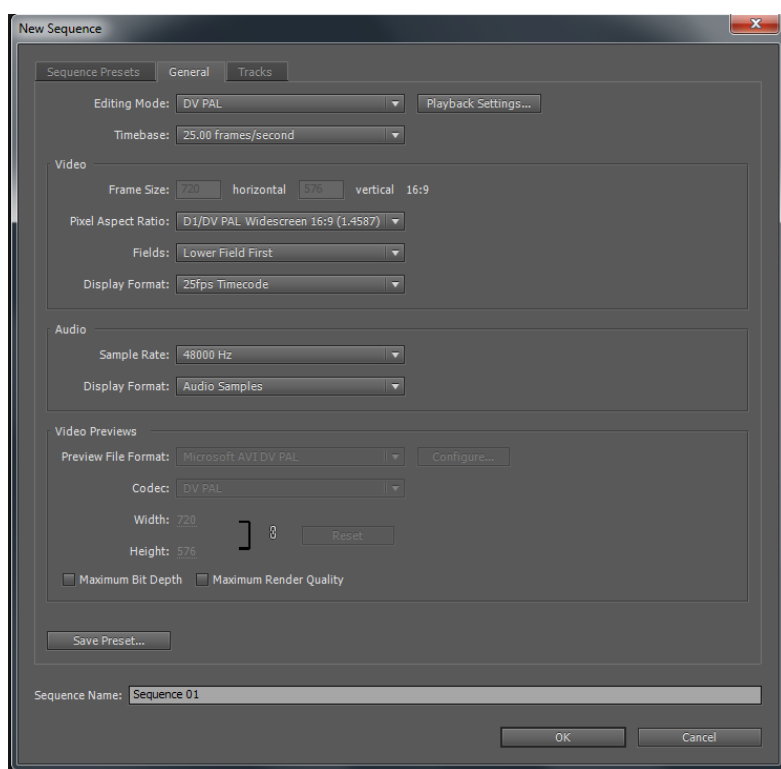
In the GENERAL tab:

- Ensure the settings are correct for working with PAL (25 frames/second)

In the TRACKS tab:

- Select how many video and audio tracks you want in your sequences
- As standard there are 3 Video and 3 Stereo Audio, you can always add more to a sequence later.

When you click on OK, the screen will open up in Premiere

N.B.

If you are opening an *existing project* go to the project working folder on whichever drive you are using **and double click the Premiere Project Icon for that project**.

New Sequence

Sequence Presets | General | **Tracks**

Video

Video: 3 tracks

Audio

Master: Stereo

Mono: 0   Mono Submix: 0
Stereo: 3   Stereo Submix: 0
5.1: 0   5.1 Submix: 0

Save Preset...

Sequence Name: Sequence 01

OK   Cancel
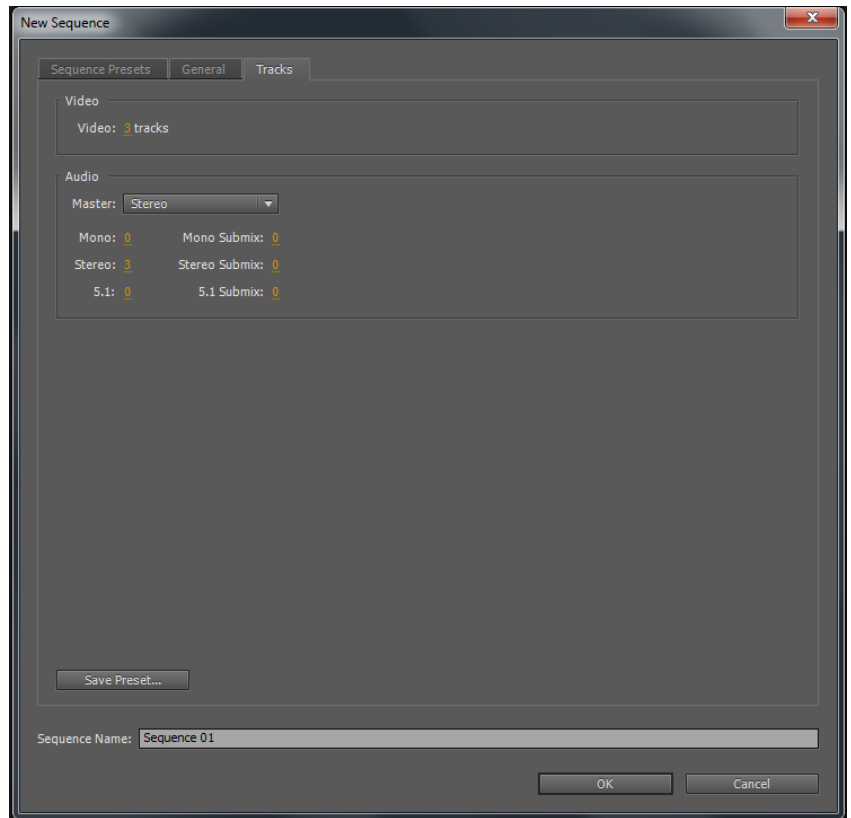
PREMIERE SCREEN LAYOUT (Editing CS6)

Source Viewer

Program Viewer
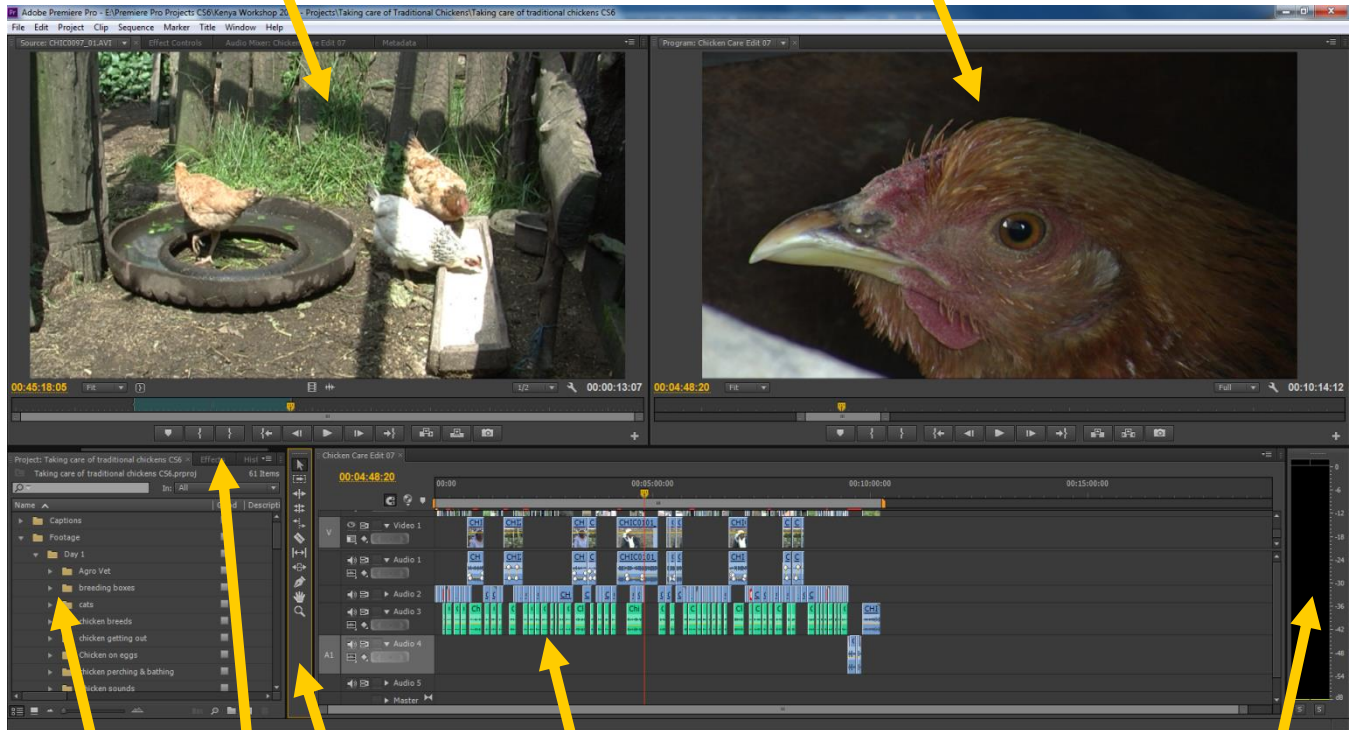
Levels
Project Window

Effects Window

Audio

Sequence Window (for the editing)

Toolbox (this may appear in different positions)
If the Project window (bottom left) is not visible, select it.
The name of the other windows are: *Media Browser*, *Info, Effects, Markers* and *History*

PREMIERE SCREEN LAYOUT (Editing CS5.5)

Project Window   Source Viewer   Program Viewer

Levels

Effects Window   Sequence Window (for the editing)

Toolbox (this may appear in different positions)

Audio
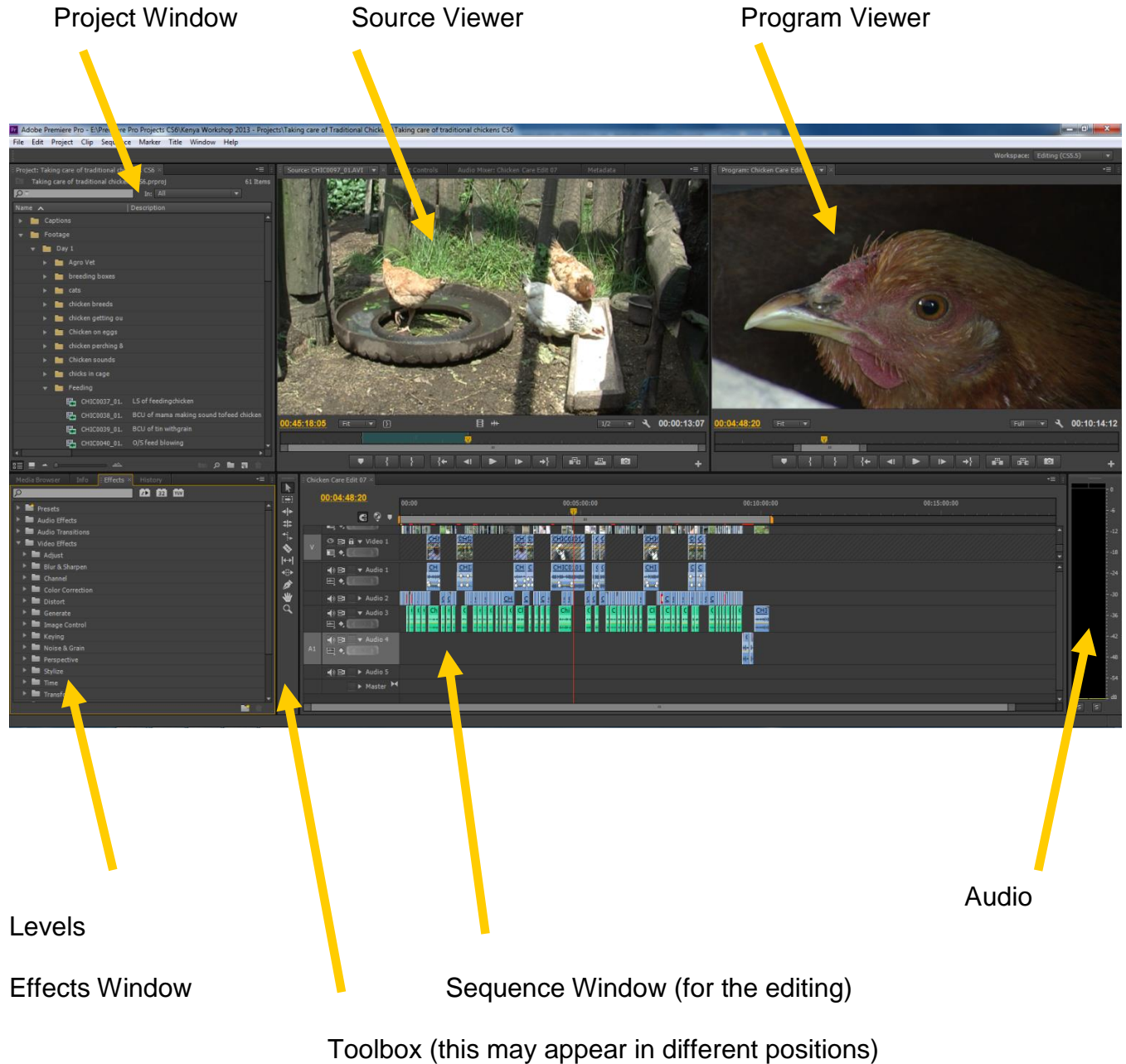
If the Project window (top left) is not visible, select it.
The name of the other window in this area is: *Resource Central*

If the Effects Window (bottom left) is not visible, select it.
The other windows in this area area: *Media Browser*, *Information* and *History*

Once the Premiere programme is open, it is sensible to always check the following settings:

Edit > Preferences > Autosave
- It is sensible to Autosave a project every 5 or minutes (you can do a lot of work in 5 minutes!)
- maximum 15 or 20 saves

Edit > Preferences > Media
- *Media Cache* :
  Tick: Save next to originals if possible
  Create a file on Drive D for *Premiere Media Cache*
- Create a file on Drive D for *Premiere Media Cache Database*
- **'Clean' from time to time the** *Media Cache Database,* particularly when you start a new project, or if you have problems during the edit.
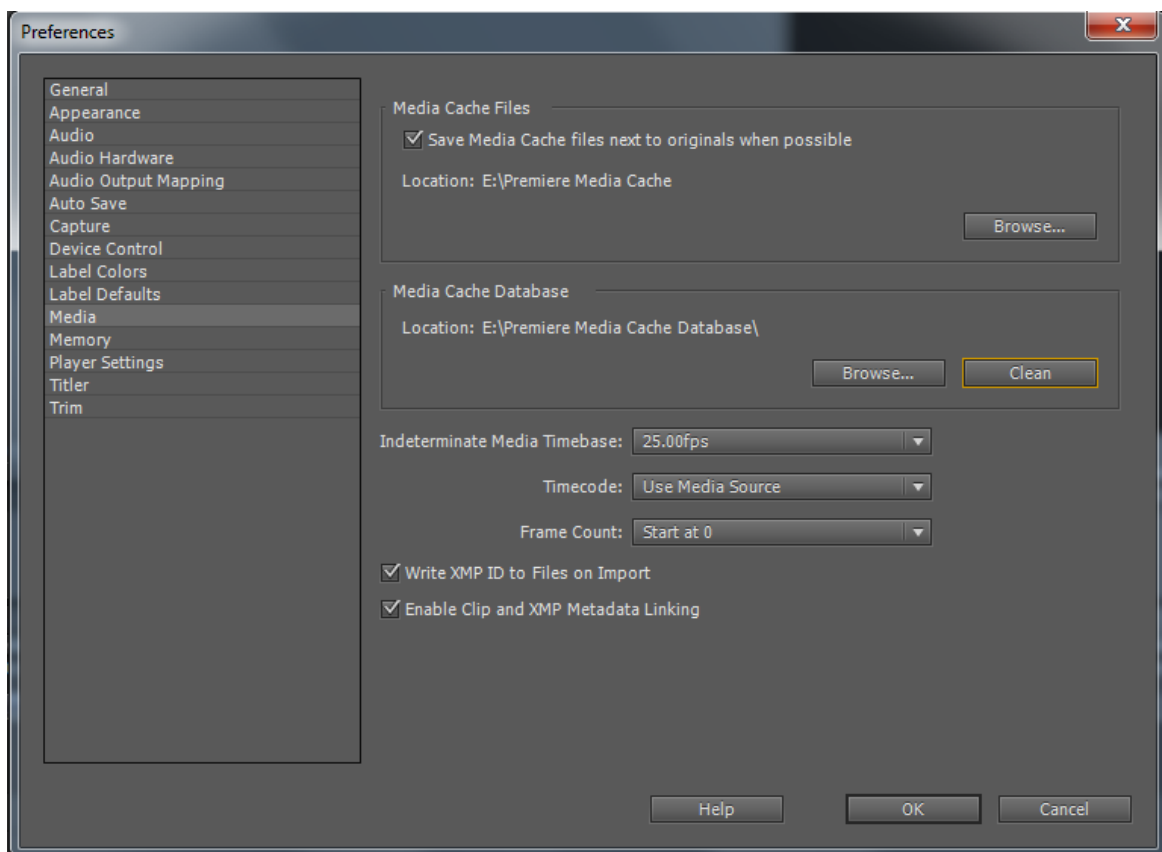
AFTER OPENING A NEW PROJECT IN PREMIERE

- Sort the positioning of the different information columns in the PROJECT SCREEN if necessary (they can be dragged across), a sensible layout is shown below.
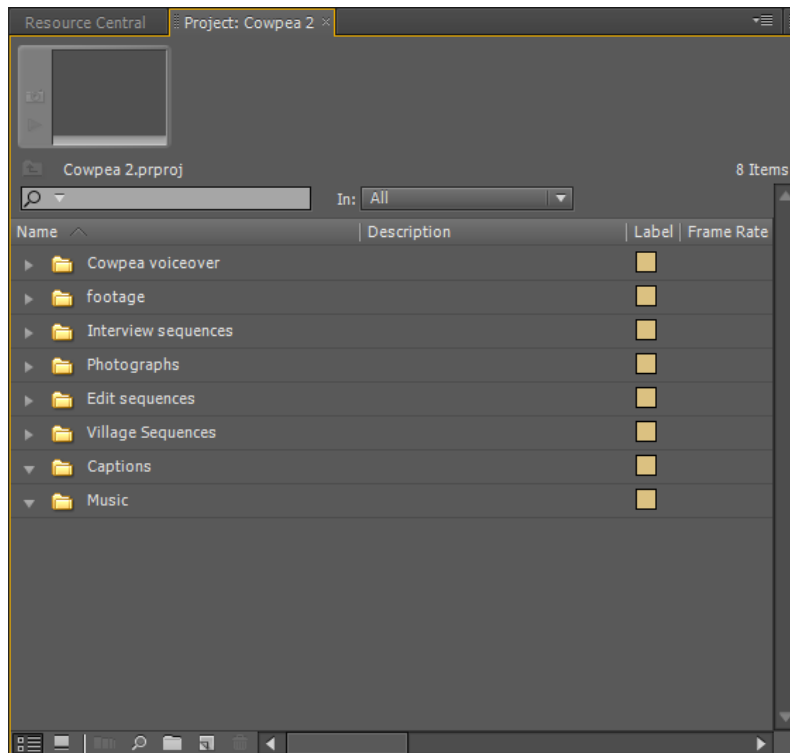
- Now create a bin (right click in the project area and select NEW BIN) and label the bin.
- Create bins in the Project so that you can separate the different items e.g. Footage Voice Over, Interviews, Sequences, Captions, Music etc.
- Bins can be opened and closed using the small triangle.

TO IMPORT FOOTAGE FROM VIDEOCARDS

- Change your workspace layout to **Metalogging**
  Window > Workspace > Metalogging
- On some computers you may be able to select the metalogging workspace from an option top right of the Premiere screen

- In the *Project Window* select the footage bin, right click and select IMPORT
- Browse and find the folder where you transferred the video files to
- Select this **folder**, and then click on IMPORT FOLDER
- The folder (as a bin), and all the files, will now be in the footage bin, the name of the folder will be the name of the bin
- If you did not select the footage bin before importing, you can move the new bin to the footage bin
- It is sensible to have a separate folder for each day's filming
- The clips now need to be logged: *see page 15*

IF YOU ARE CAPTURING FROM VIDEOTAPE

Once the Premiere programme is open, always check the following settings:

Edit > Preferences > Capture

- Normally tick the top 3 options on this screen
- **If** you know you have a ***problem with dropped frames*** on the footage, then *untick* the option for abort capture on dropped frames, but realise that this will create a problem with editing

Edit > Preferences > Device Control

- Devices: set for DV/HDV Device Control
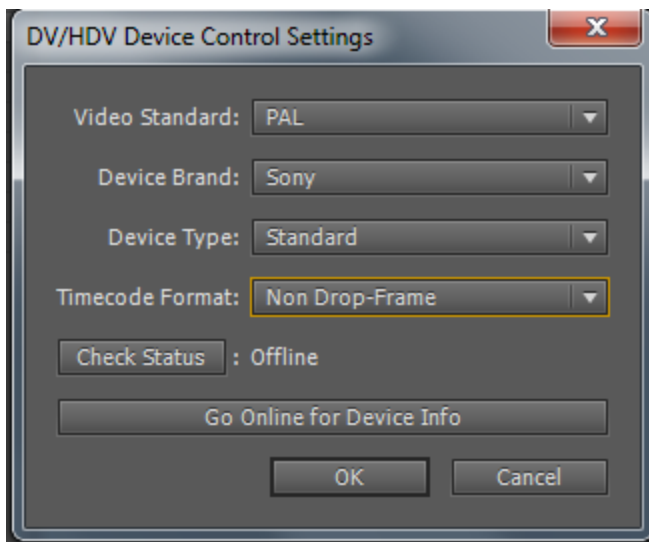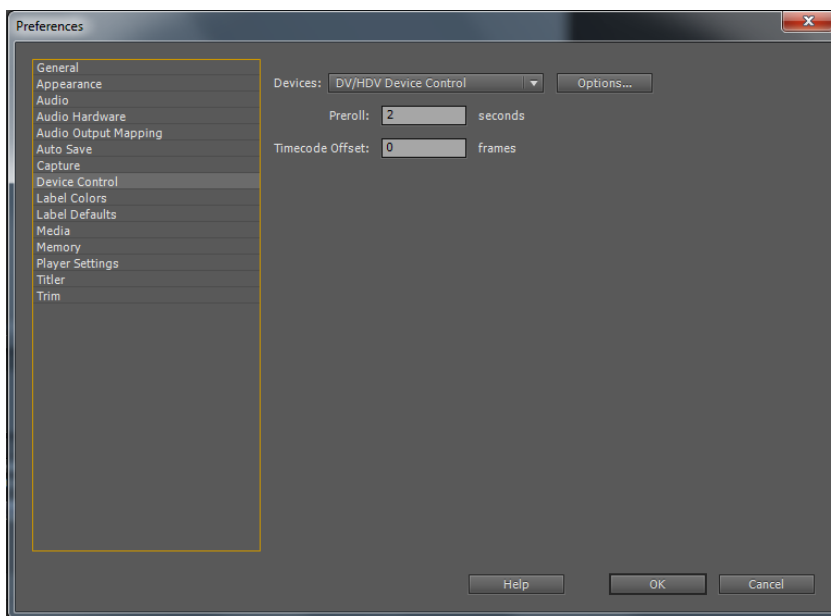
- Go to OPTIONS:
- Video Standard : make sure you have the correct video system (PAL) this is VERY important as it will affect the controls when you are capturing footage.

- Device Brand : Select the brand name of your equipment.

- Device type: set to standard.

- Timecode Format :
    Non drop frame

TO CAPTURE FOOTAGE FROM VIDEOTAPE

- Open your Capture Window (*File* > *Capture*, or use the key F5).
- The Capture Window allows you to monitor the incoming video.
- You can use the controls below the screen to control the videotape in the camera.
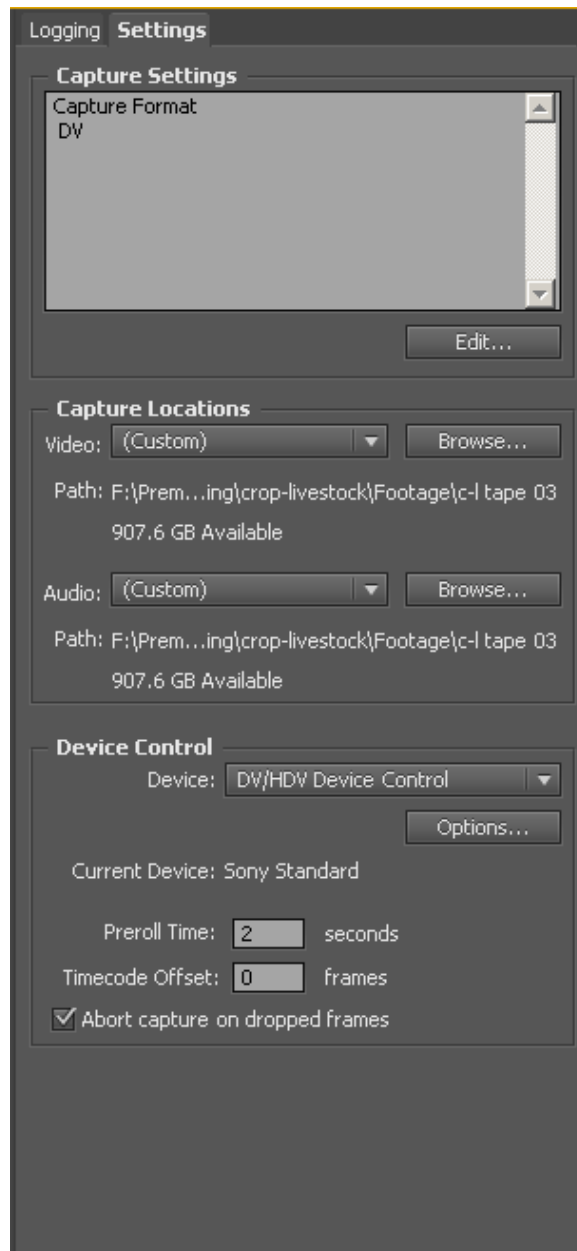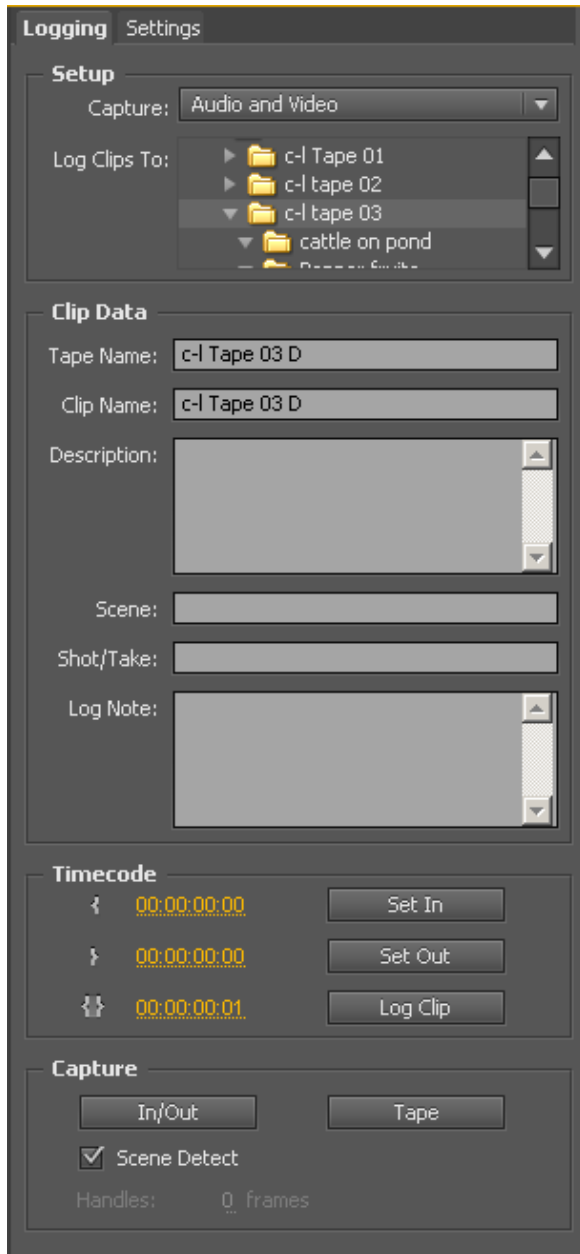
In the SETTINGS tab area check:

- CAPTURE LOCATIONS: ensure Video and Audio is set to the correct **tape folder** in the FOOTAGE and PROJECT folder
- Use BROWSE and create a new folder **for each tape**

In the LOGGING tab area check:

- SETUP:
  Capture: Audio and Video

  Log clips to: Select the correct bin

- CLIP DATA:
  Tape Name: Insert the Tape name
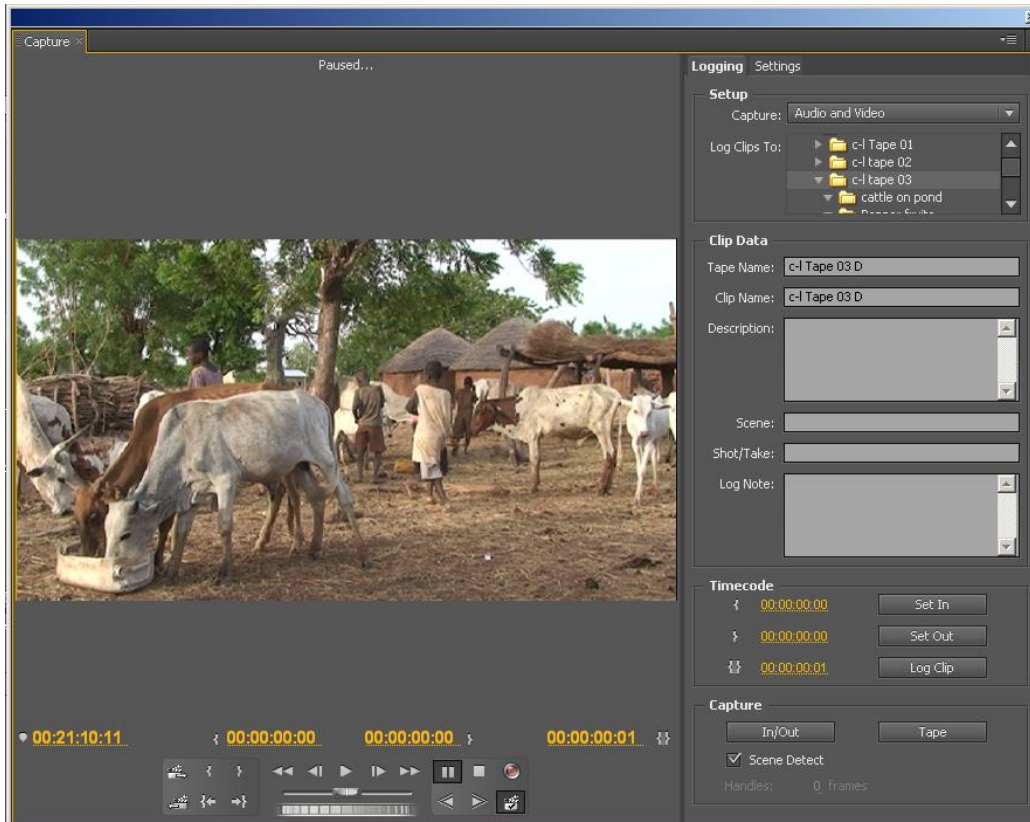
- Go back to the LOGGING tab.
- Ensure the correct videotape is in the camera - **and rewind it**.
- Play the videotape for a few seconds so you are certain you have picture, sound and timecode being captured.
- Now in the CAPTURE section of the screen, click on TAPE.
- The tape will be input into Premiere. As SCENE DETECTION is on, wherever the tape has been paused or stopped, a new clip will be created.
  N.B. Scene detection will ONLY work if the date and time have been set in the camera

- While the tape is being captured the STATUS AREA at the top of the Capture Window will show details of the current capture (Clip Name, Capture Duration, Remaining Disk Space).
- If you do not see this detail changing then stop the capture as you probably have forgotten to select SCENE DETECT.

- When the tape gets to the end of the timecode (either the end of tape, or if there is a break in the timecode on the tape) it will stop capturing.
- If it is because the timecode has ended, a window opens with the message:
  Capture stopped because blank tape was detected
- If you do not see this message, click somewhere else on the Premiere screen and the message will reappear, or use ALT+Tab key to reveal this window.
- Click OK to the message.

- If you have recorded more footage on the same tape and you now want to input the new material, enter the tape number **with 'B' after the number**, and the same with the clip number, make sure you are capturing TO THE CORECT FOOTAGE FOLDER and to the CORRECT BIN.
  - Line the tape up at the point from where you want to capture
  - Make sure SCENE DETECTION is selected
  - Then select TAPE for capture

THE WORKING WINDOW LAYOUT FOR LOGGING

- Select the METALOGGING layout.
  Go to: *WINDOW > WORKSPACE > METALOGGING*
- On some computers you may be able to select the metalogging workspace from an option top right of the Premiere screen
- Open up a bin to log the footage.
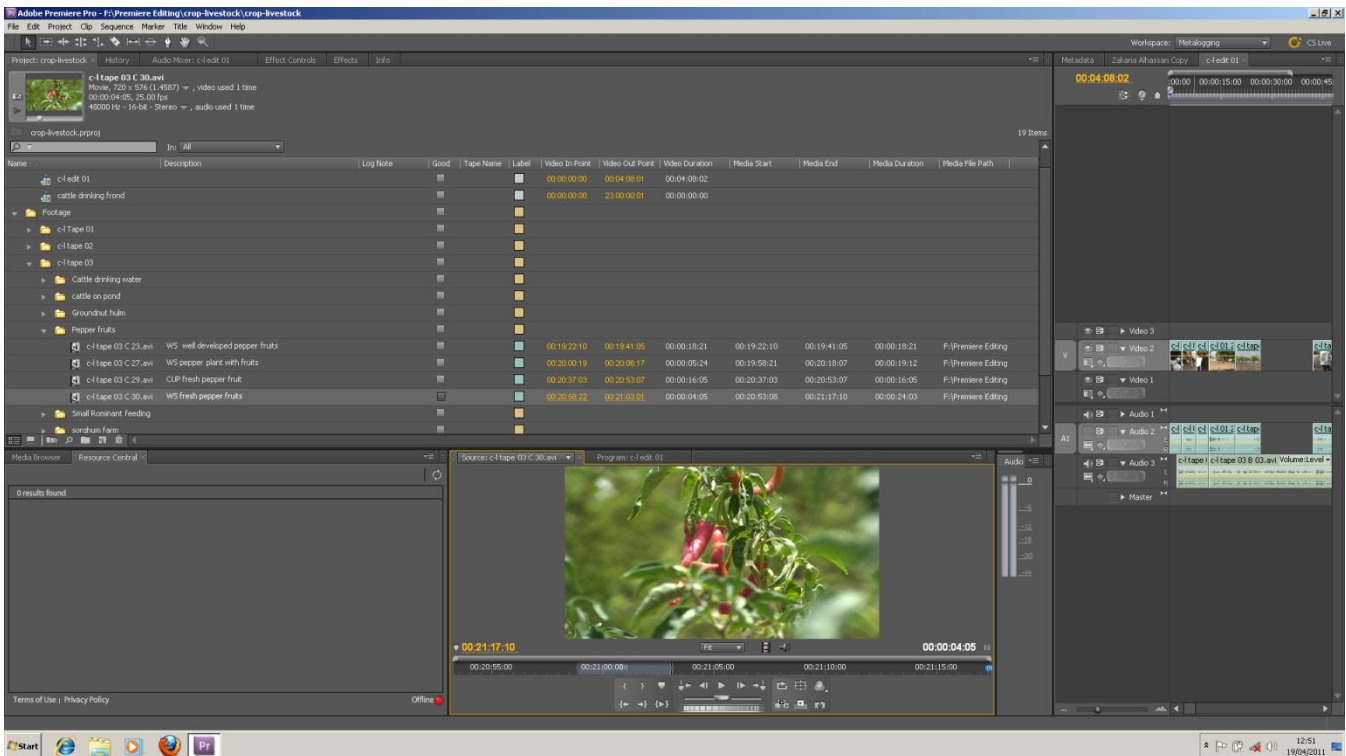
- For each clip, double click on the icon to open the footage in the viewer, look at the clip – you can use the scroll line to view quickly (or use the J, K and L keys).
- Decide on your description (use LS, MS, CU etc to describe the size of the shot) and then type in a description for any clips that are *usable* – this does not mean you will use them, but that they are usable….
- Tick if the clip is good.
- If the clip is no good or is not going to be used, leave the description blank or write NG (no good) or NVG (not very good).

- After you have put a description for each usable clip, you can delete clips that are not needed.
- To delete only from Premiere, then simply select the clip icon and click DELETE.

- If you want to delete the clip completely from the computer:
    - Select the clip, check it is definitely to be deleted!
    - Right click and select: *Make Offline*
    - Now select the option for DELETE the media from the computer
    - Click OK, and on the next screen click OK again
    - Now go to the bin (notice the icon by the clip name has now changed) and delete the clip from the bin by using the DELETE key, or the BACKSPACE DELETE key.
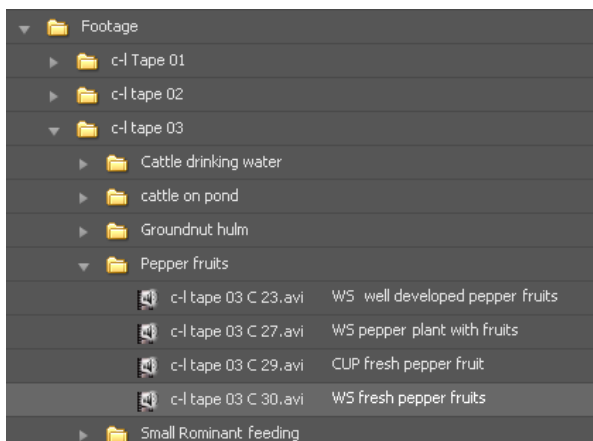
- When all the clips have a description, create SUB BINS within the Filming Day Bin for different subject matters or topics.

- Move relevant clips into these bins by selecting the clips and then dragging and dropping.

- Alternatively double click the new sub-bin icon to open it in a separate window and then move the clips across into that open window.

- The aim is to not have too many clips in one bin as it will be easier to find the clips to use for the edit.

THE WORKING WINDOWS FOR EDITING

THE SOURCE VIEWER

- You can select IN and OUT points using ⧘ and ⧙ buttons (or I and O keys).
- You have IN and OUT points set, the **numbers on the right** in white show the DURATION.
- You can play between these clips using LOOP – this option is available in settings 🔧 .
- You can delete an IN or OUT point by right clicking in the scroll bar and selecting
   CLEAR CLIP MARKER > IN AND OUT, or IN or OUT
- You can go directly to the IN POINT using this key ⧘← and directly to the OUT POINT using this key →⧙ .
- You can MARK points on the source clip using this button ▽ . You can GO DIRECT to these points using the GO TO option available when you right click in the scroll bar.
- The clip can be placed on the timeline by using the OVERLAY 🔽 or INSERT 🔄 buttons (bottom right beneath the source window), or by **dragging and dropping** the clip from the source window onto the timeline. The shortcut key for OVERLAY is the fullstop key; the shortcut key for INSERT is the semi-colon key.
- If you are dragging and dropping and you only want to use the VIDEO from the clip, drag the video icon 🎞 from just below the picture.

- If you only want to use the AUDIO, drag the audio icon ![audio icon] from just below the picture.
- OVERLAY will cover up whatever is on the tracks which have been selected at the editing or IN POINT.
- INSERT will move the pictures and sound to the right of the editing point further up the timeline (unless the tracks have been locked).

THE PROGRAM VIEWER

- The **Program Viewer** shows the image from the Sequence (wherever the yellow cursor is located).
- The controls for the Program Viewer are the same as for the Source Viewer.

THE SEQUENCE WINDOW

To create a new sequence
– Select the Timeline bin
– Go to: *FILE > NEW > SEQUENCE*
– You can also create a new sequence by clicking the 'new item' icon on the bottom of the project window and selecting *SEQUENCE*.
– Select the DV Widescreen 48Khz sequence (or whatever format is suitable for your footage) and give the sequence a name (it can also be renamed at any point).
– Now click OK, the new sequence will be created in your Sequence bin and will open automatically in the Sequence Window.

- You can DUPLICATE a sequence by right clicking on the sequence name in the Sequence Bin, then select DUPLICATE.
- The sequence will be duplicated in the Sequence Bin with the word COPY beside the name.
- RENAME this duplicated sequence (sequences can be renamed at any time).
- This is useful when working on a new version of the edit or creating different language versions.

- Open a sequence in the Sequence Window by double clicking on the icon in the bin.
- Sequences can be closed by clicking the small cross beside the name.

- The Sequence Window is where the clips are assembled to create the programme.
- More tracks can be added by right clicking in the track name area of this window.
- The tracks can be expanded by clicking on the small triangular arrow by the track name.
- The tracks can be RENAMED by right clicking where the name is on the track and selecting RENAME.

- You *make the tracks ACTIVE* for editing by clicking near the track name (the track information area turns light grey).
- You *select the target tracks* for insert and overlay editing by moving the V and A1 tabs to the intended track, the tracks MUST be active.
- V will only show when you have an image in the source window.
- Usually there are initally **3 video tracks** and **3 stereo (**called **'standard'**) **audio tracks**.
- More tracks can be added by right clicking in the track name area of this window and selecting the tracks to add.
- It is imortant to be organised when editing and keep similar items on the same timeline.
- A practical way of working is shown below :

V4				Captions
V3			Background pictures	
V2		Background pictures		
V1	Interview pictures			
A1	Interview sound			
A2		Background sound		
A3			Voice Over 1	
A4				Interviewee voice
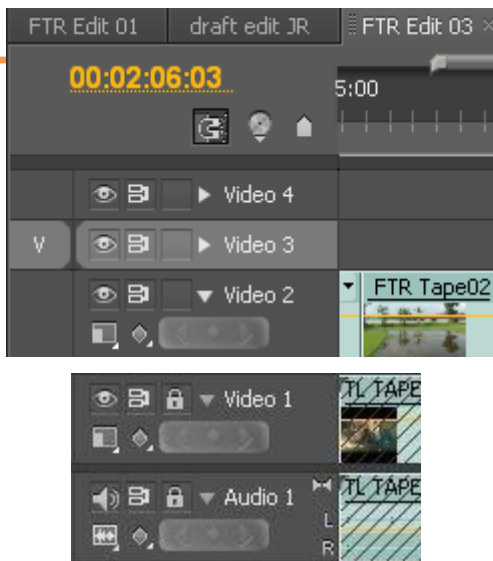
- This symbol is the SNAP tool .
  If it is switched on, when you move, or drag and drop clips, it makes the clip 'snap' to the edit point. Usually it is best to keep the snap tool 'on' and only switch it off when you specifically want to.

- **Locking a track** by using the padlock symbol located near the track name can also be used to 'protect' the track from being affected by insert edits or the 'ripple delete' function.
- The locked tracks are indicated by slanted lines over the track area.

- A track can be locked so that the audio or video of a clip can be deleted or altered without affecting the other part.
- Check that the track sync lock symbol on the video and audiotracks are selected.

- **An audio track can be muted** by clicking on the loudspeaker symbol.
- **A video track can be switched off** by clicking on the 'eye' symbol.
- The selected sequence can be started and stopped from the timeline by using the spacebar.

MOVING AROUND THE SEQUENCE

- To move along the sequence, use the yellow scroller attached to the red line.
- You can use the keys **L** and **J** to play the sequence forwards and backwards, and the **K** key to pause.
- If you press L or J twice the footage will play faster.
- Use the **+** and **–** keys to expand and reduce the sequence view.
- The slider on the bottom of the sequence window can also be used to expand or reduce the size of the sequence view.

- The yellow timecode numbers on the top left of the sequence indicate the exact position of the yellow scroller.

FINDING A CLIP FROM YOUR SEQUENCE IN YOUR BINS

- Select the clip on your sequence and right click, from the options select 'Reveal in Project'.
- The clip will be highlighted in the bin in your project window,

> # You can copy and paste a picture on the time line using CTRL+C and CTRL+V keys
>
> # You can cut and paste using
> # CTRL+X and CTRL+V keys

THE TOOLS WINDOW
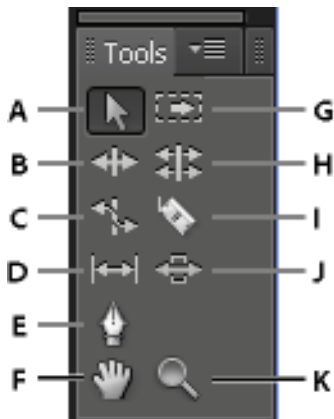
A.	Selection tool
B.	Ripple Edit tool
C.	Rate Stretch tool
D.	Slip tool
E.	Pen tool
F.	Hand tool
G.	Track Select tool
H.	Rolling Edit tool
I.	Razor tool
J.	Slide tool
K.	Zoom tool

Selection Tool (Key V)
- This is the tool that is used most of the time.
- ALWAYS return to this tool after using any of the other tools.

Track Select Tool (Key A)
- Select this tool (a black arrow) to select all the clips to the right of the cursor in a sequence. To select a clip and all clips to the right in that track, click the clip.
- Holding the *Shift key with Track Select Tool* switched on changes the Track Selection Tool into a MULTI-TRACK Selection Tool (two black arrows), this enables **all tracks** to the right of a selected clip to be selected.
- If a track has been locked it cannot be selected.
- If you use the *Track Select* tool, return afterwards to the *Selection* tool.

Razor Tool
- Select this tool to make one or more incisions in clips in the sequence. Click a point in a clip to split it at that precise location. To split clips in all tracks at that location, hold the SHIFT key down at the same time.
- If you use the RAZOR cutting tool to cut an edit, return to the SELECTION tool afterwards to avoid accidentally cutting another edit. Also make sure you have the correct track selected for cutting.

If you want to cut a shot *exactly* where the scroller bar

is located in the sequence use :

CTRL+K keys

This is the fastest and most accurate way of cutting a shot.

Only ACTIVE tracks (pale grey) will be cut.


ADJUSTING AUDIO

THE AUDIO MIXER

- Audio *for a whole track* can be adjusted using the AUDIO MIXER (a tab for accessing this is found beside the Source Window).

- Use the fader to increase or decrease the audio level *across the whole track*.
- This option is mostly used for the BACKGROUND audio, as generally this will all need to be decreased.

- It is also useful for increasing a voice track where the voice is at a low level (either voice over or interviews).

- When playing back your programme before final output for export or to tape, have the Audio Mixer window up so that you can visually check that none of the sound levels are too high.

ADJUSTING AUDIO FOR A CLIP
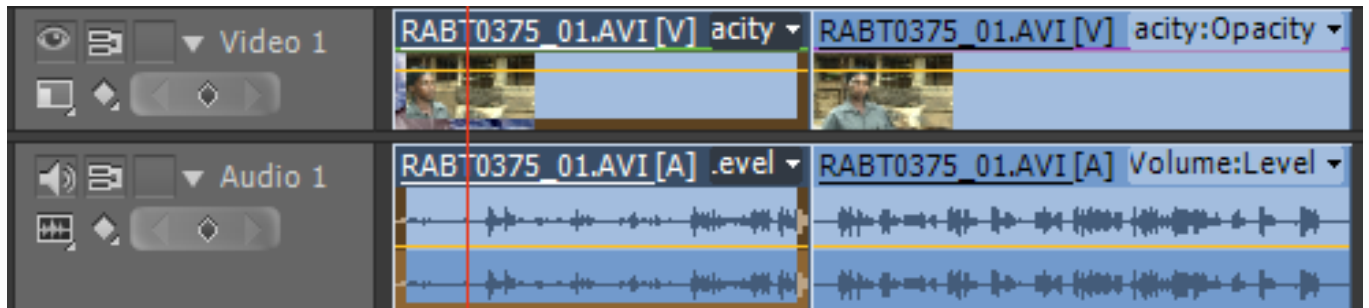
- To adjust audio for an individual clip you need to expand the relevant audio track (using the small triangle by the track name).
- If you move the mouse pointer over the yellow line *on the audio track* you will see it change shape to indicate a flat line, whilst in this form you can increase or decrease the audio level of that clip.
- Hold the left button of the mouse down when altering the audio level of a clip.
- Altering the sound level of an individual clip is still possible even if the audio mixer has been used to lower or raise the sound level of the whole track.

ADJUSTING AUDIO USING KEY FRAMES

- Audio will need to be adjusted using key frames particularly where there is an interview in one language and there is the translation voice on another track.
- Ideally you should hear the interviewee talking in their language first, this then fades to a lower level before the translation voice is heard.
- Two key points need to be added before the translation voice so that the level can be lowered.

- Select the clip.
- Add a key point by positioning the scroller bar at the point for the key point, then click on the add-remove key point tab (just below the small triangle which opens and closes the track).
- Move to the next position for the key point and do the same.
- Lower the sound level for the clip after the two key points and you will see a visual interpretation of the sound level going down.

- You can also create a key point by holding down the CONTROL key and clicking with the mouse on the yellow line on the audio track of a clip

If the translation voice is shorter than the interviewee actually speaking, you can enter two more key points and raise the interviewee's voice at the end of the interview.

ADJUSTING VIDEO

EFFECT CONTROLS

- There are three effects which can be altered in a video clip without adding an effect from the effects panel, these are:
    - MOTION
    - OPACITY
    - TIME REMAPPING
- **MOTION** will be described later in the section on INSETTING A CLIP.

- You may want to adjust VIDEO **OPACITY** for an individual clip to make it darker so that you can use it as a background for captions.
- Expand the relevant video track (using the small triangle by the track name).
- If you move the mouse pointer over the yellow line on the video track you will see it change shape to indicate a flat line, whilst in this format you can alter the opacity level of the clip.
- Hold the left button of the mouse down when altering the opacity level of a clip.
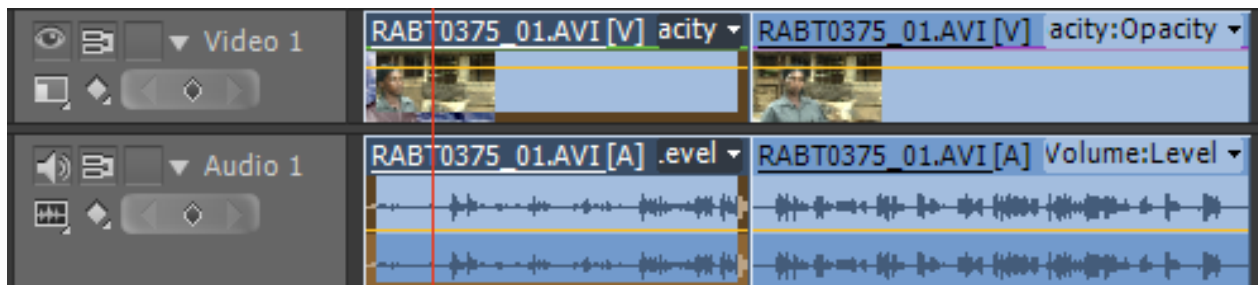
- By selecting the altered clip and then clicking on the EFFECTS CONTROL window next to the source window you will be able to see exactly the opacity level you have set.
- You can also alter the level directly in this window.
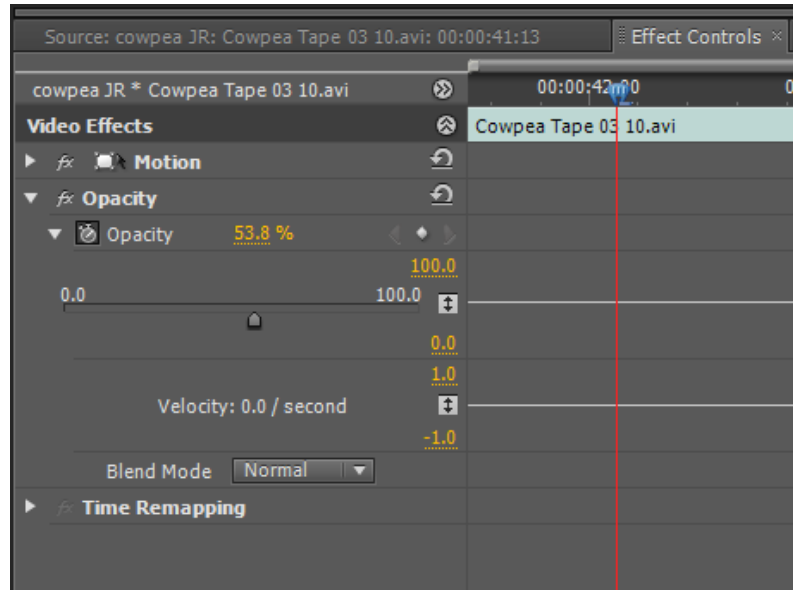
TIME REMAPPING is an advanced feature and is rarely used.

APPLYING A VIDEO or AUDIO TRANSITION or EFFECT
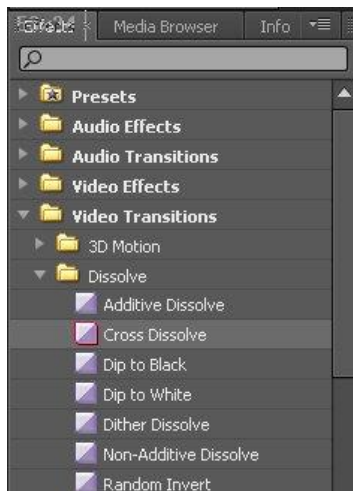
- Open the EFFECTS PANEL on the left of the Sequence Window.
- Open the bins to select a transition (or effect).
- Drag and drop the transition (or effect) on to your clip.

TRANSITIONS
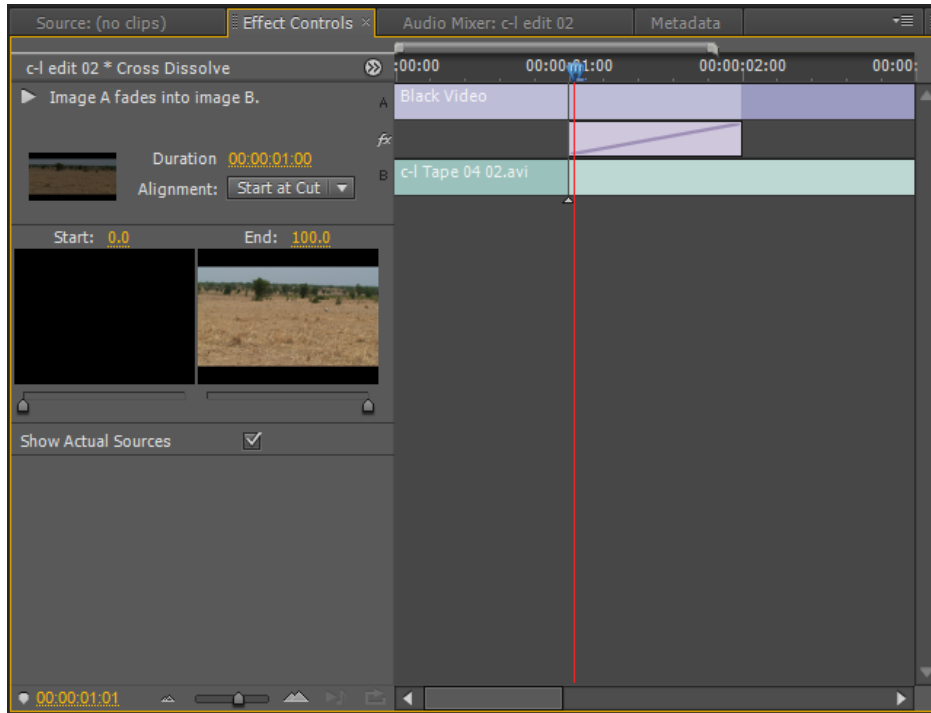
- If you applied a **TRANSITION,** double click the transition in the timeline and then go to EFFECTS CONTROL PANEL.
- Tick SHOW ACTUAL SOURCES so you can see the effect with the actual pictures.
- You can alter the transition duration and other parameters here.

- To DELETE A TRANSITION, click on the transition in the clip and use the DELETE key.

EFFECTS
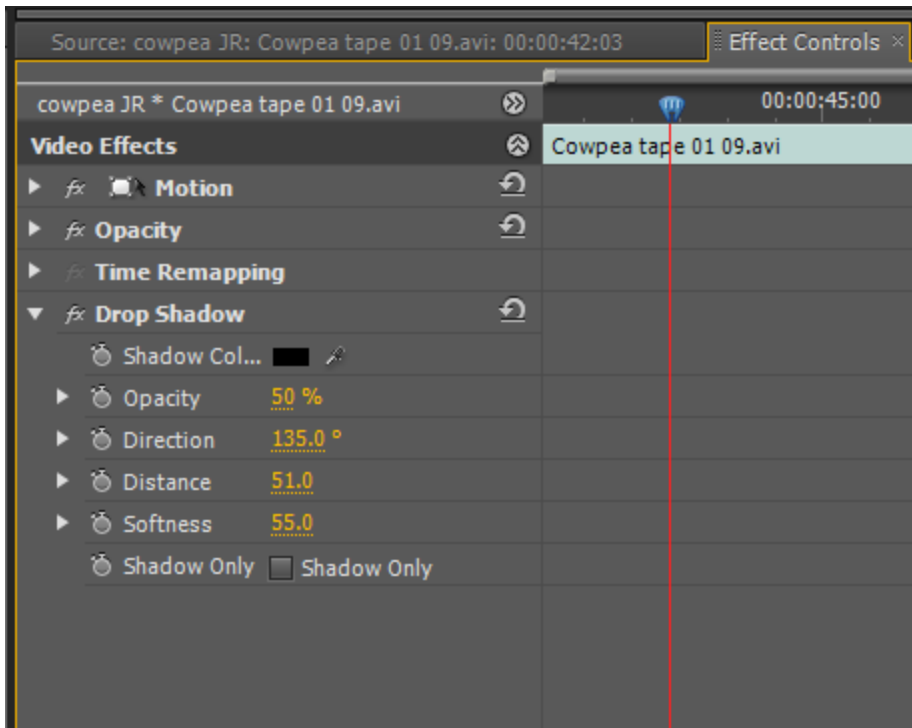
- If you applied an **EFFECT**, click on the clip where you have applied the effect and then go to the EFFECTS CONTROL PANEL.
- Click on the small triangle to open and view the effect.
- You can then adjust the effect (example on the left shows a **Drop Shadow** effect).

- Reset an effect by clicking the RESET symbol [icon] on the right of the effect.
- Switch an effect OFF by clicking the ***fx*** symbol beside the effect name.
- DELETE an effect by clicking on the effect name and hitting the DELETE key.

- You can COPY AND PASTE an EFFECT from one clip to another by :
    - Selecting the clip with the effect
    - Copying it (CTRL+C or right click and select COPY)
    - Go to the clip (or clips) where you want to apply the effect, select the clip
    - Right click and then select PASTE ATTRIBUTES
    - **All effects** from the original clip will be applied to the new clip

AUDIO TRANSITIONS and EFFECTS

- AUDIO EFFECTS AND TRANSITIONS work in similar ways, but do not usually have to be rendered (see next page).

RENDERING EFFECTS AND TRANSITIONS
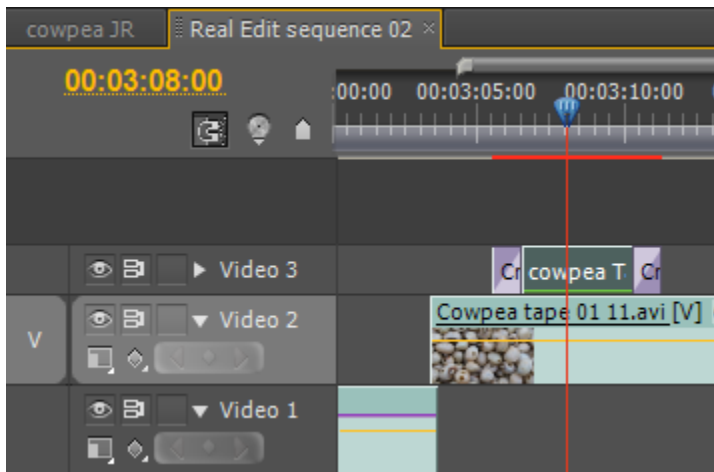
- Most effects and transitions will play on the sequence, but a red area above the sequence indicates that this section will have to be RENDERED before the programme is exported as an encoded file, or recorded to tape.

- To render, first select the sequence.
- Make sure the work area bar is the same length as the sequence to be encoded

- Now click on *SEQUENCE* at the top of the Premiere screen and select *Render Effects in Work Area*.
- **Or** select the sequence to be rendered and use the ENTER key.
- After rendering the red line will now be green at the top of the sequence.
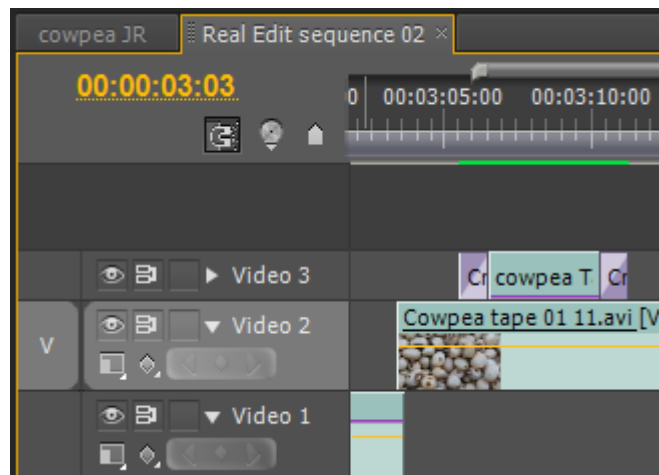
TO SCALE A SHOT and PLACE ONE SHOT WITHIN ANOTHER

- To scale a shot on the sequence, first decide what you want in the background when the picture is scaled down, the background needs to be on Video 1.
- The shot to be scaled must be on Video 2.
- Double click on the shot to be scaled so that it opens in the source viewer.
- Next click on the Effect Controls tab beside the source window.
- Click the small triangle beside **Motion** to see the motion options, including **Scale**.
- Then click on the triangle beside Scale.
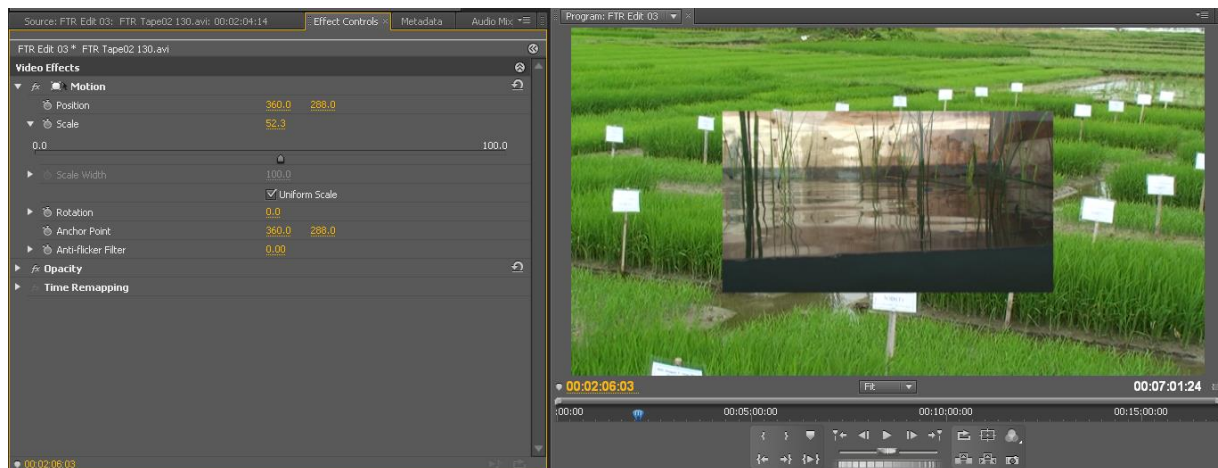
- Now use the sliding scale (0.0 to 100.0) to reduce the picture size to the scale you want, or click on the numbers beside Scale and type the figure in direct.
- Now go to the timeline and play the effect. Adjust as necessary.
- The **position** of the scaled picture can also be changed.
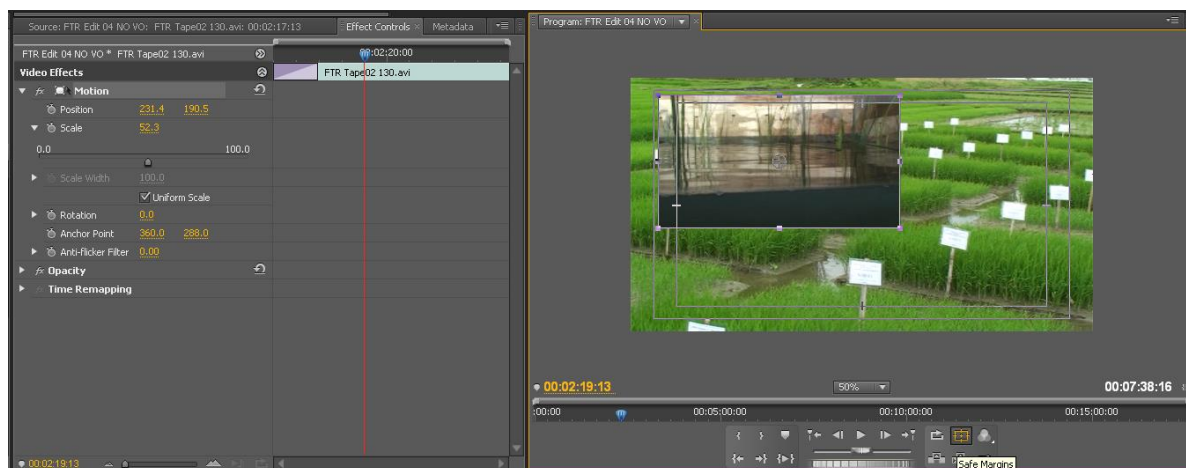
- Move to the program viewer and select the scaled down picture by double clicking on it, a white line appears around the image. Move it using the mouse to the position you want. Now play the effect on the sequence.
- Having the SAFE MARGINS icon selected will make sure the inset picture is not too near the edge of frame.
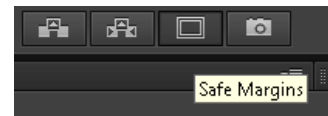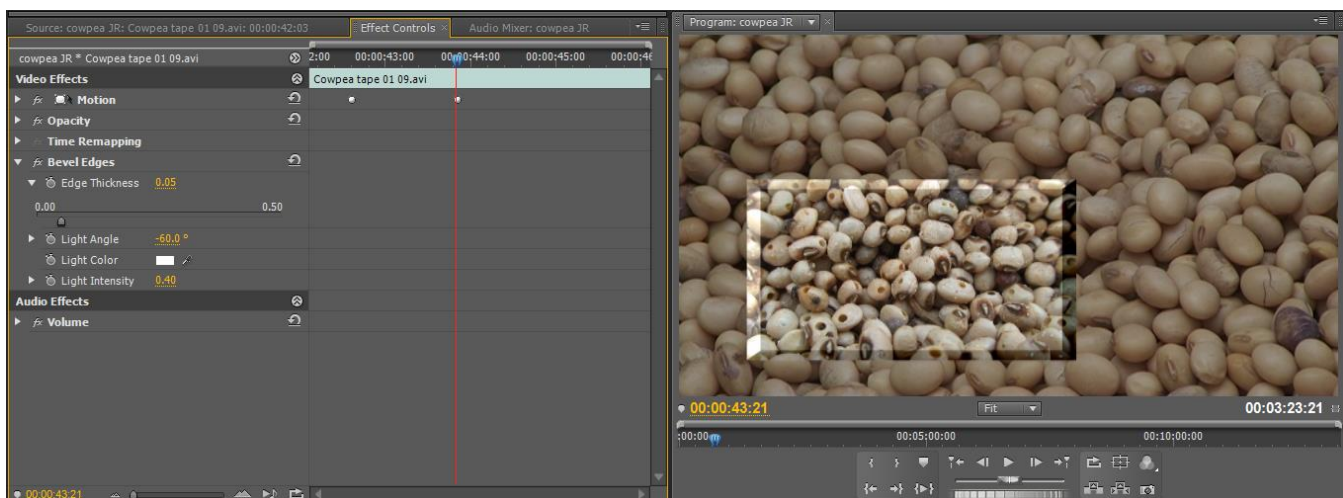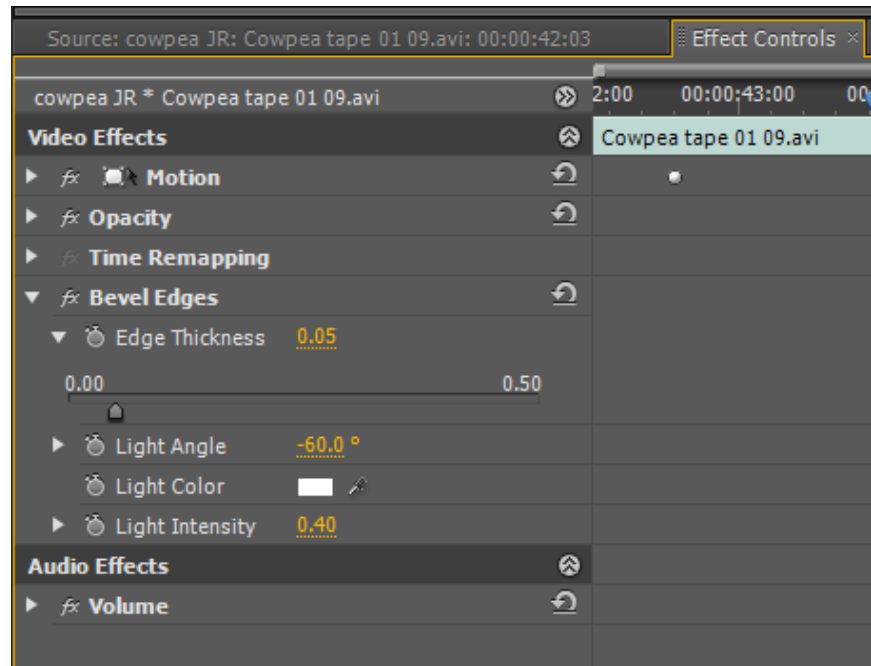
DROP SHADOW

- Next to make the inset picture look good and separate it from the background you can add a **DROP SHADOW** (see also Page 23).

- From the EFFECTS PANEL select :
    - VIDEO EFFECTS > PERSPECTIVE > DROP SHADOW

    - Select the drop shadow effect and drag it on to the clip in the sequence.

    - Go to the EFFECT CONTROLS PANEL and alter the drop shadow as you want.
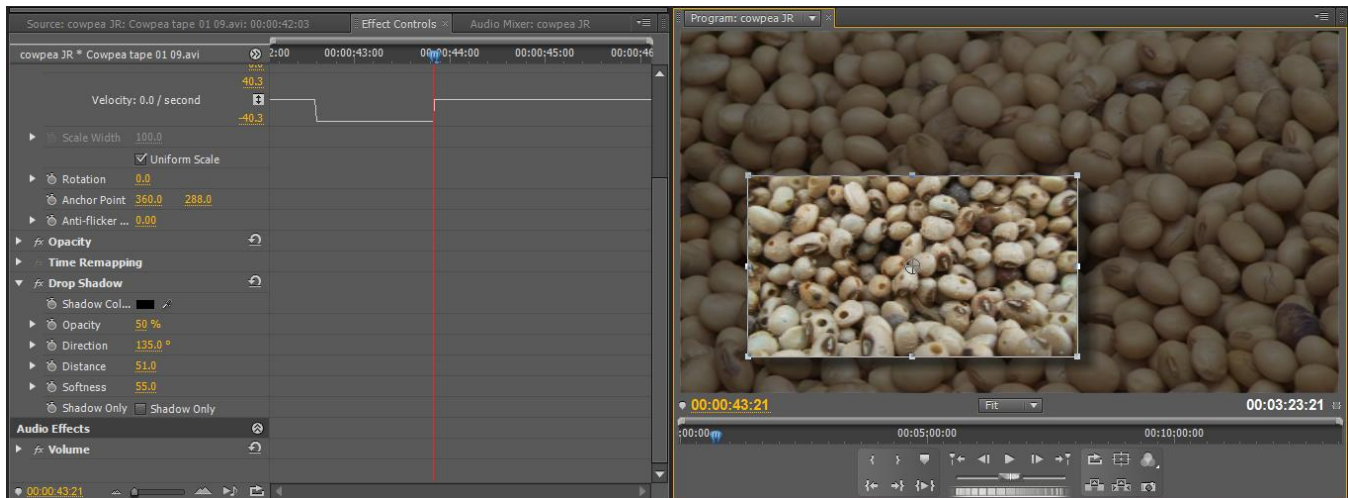
BEVEL EDGES

- If you want to make the inset picture stand out from the background, another easy way is to use **BEVEL EDGES.**
- From the EFFECTS PANEL select :
  - VIDEO EFFECTS > PERSPECTIVE > BEVEL EDGES

- Pick up this effect and drag it on to the clip on the sequence.

- Go to the EFFECT CONTROLS PANEL and alter the bevel edges as you want.

- It is possible to combine the effects of bevel edges and drop shadow.
- You can apply a fade up on the clip as well if you want.
- Don't forget to render the effect and save your project.
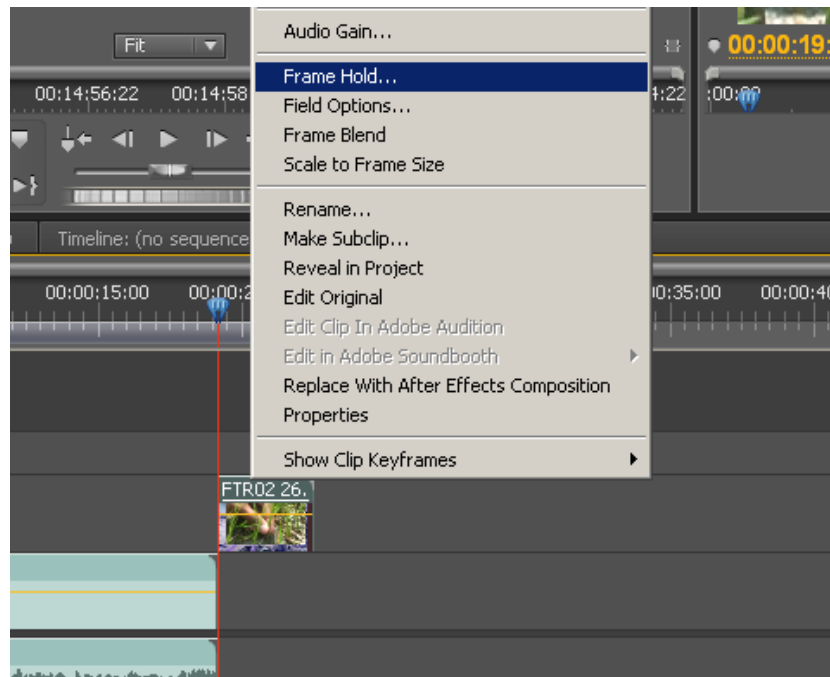
REMEMBER:

YOU CAN DELETE ANY EFFECT FROM THE EFFECT CONTROL WINDOW BY CLICKING ON THE EFFECT NAME AND THEN USING THE DELETE KEY.

YOU CAN SWITCH OFF AN EFFECT TEMPORARILY BY CLICKING

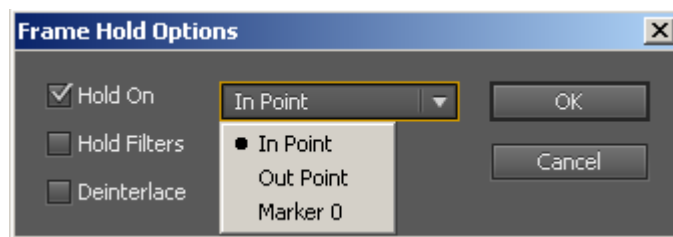**ON THE *fx* SYMBOL TO THE LEFT OF EACH EFFECT NAME.**

TO CREATE A STILL FRAME

- Select the clip on the sequence that you want to make as a still frame.
- Right click and select: *FRAME HOLD*

- In the Frame Hold Options Window, tick the HOLD ON box:
    - You can select to hold on *In Point*, *Out Point* or a *Marker*, the most usual would be IN POINT

- Click on OK
- You will usually have to render the still frame.

TO CHANGE THE SPEED OF A CLIP and REVERSE PLAY A CLIP

- One method to change the speed of a clip is to select an IN and OUT point on the sequence, and *ALSO* an IN and OUT point on the clip.
- When you click on OVERWRITE a window appears, select the top option : *Change Clip Speed (Fit to Fill)*
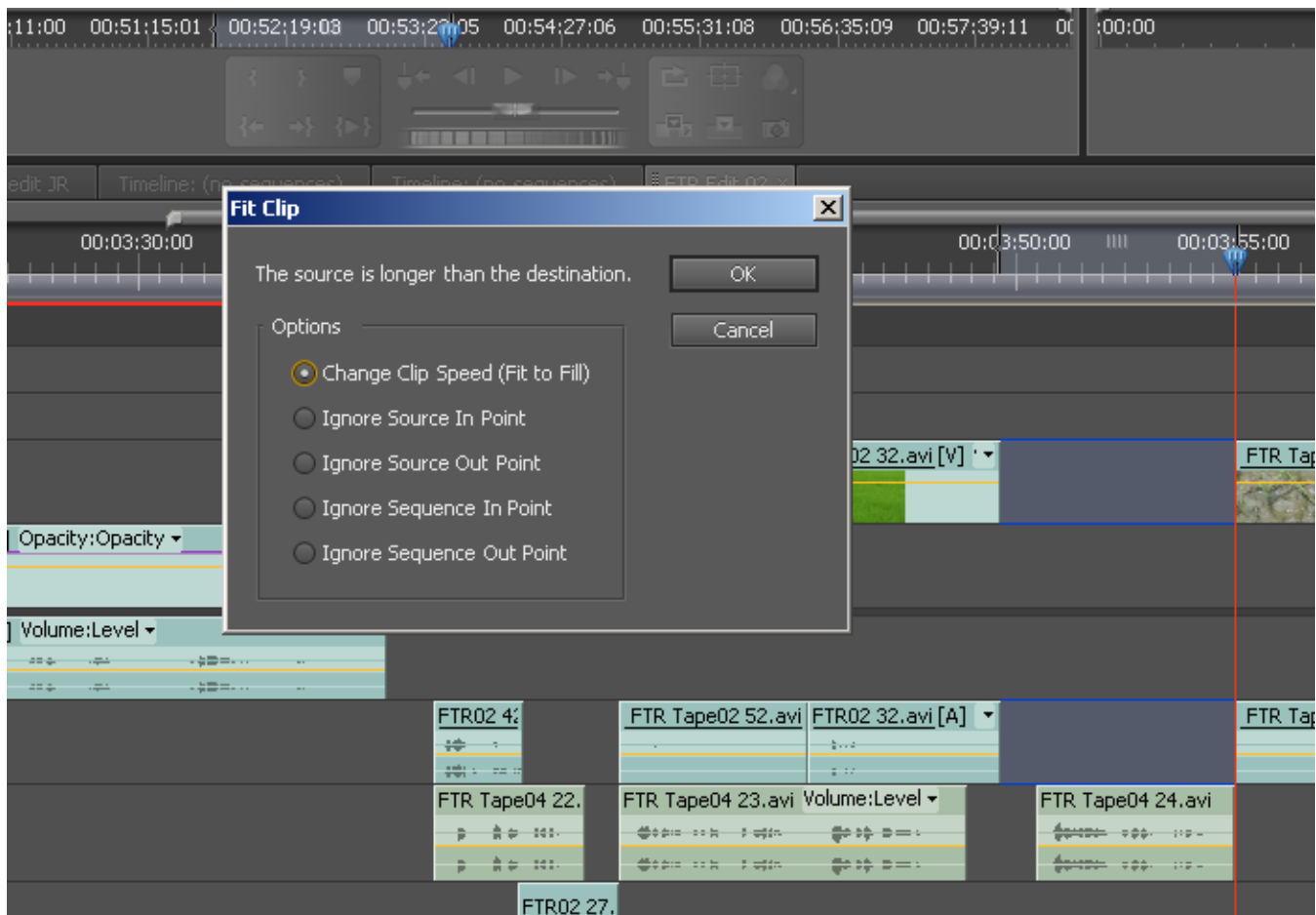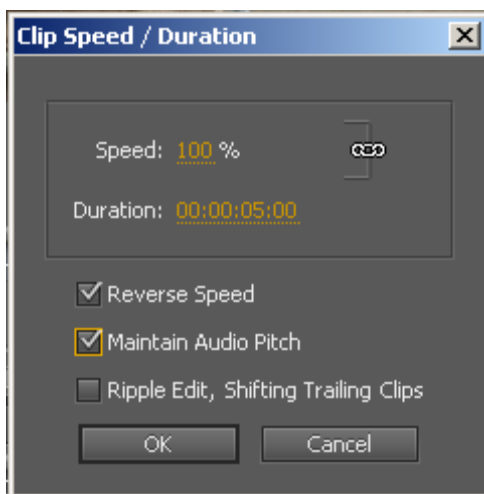

- Click on OK
- You will have to render the effect.

- An alternative method is to select the clip on the sequence, right click with the mouse and select : SPEED / DURATION
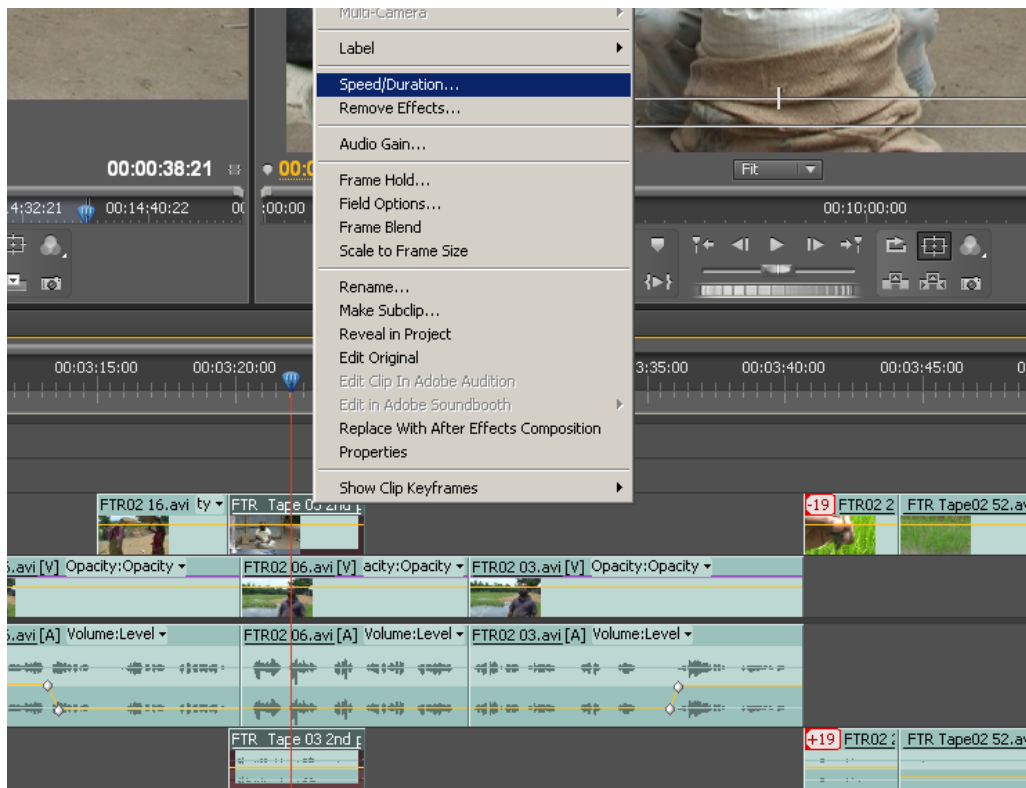

- From the Clip Speed / Duration window you can alter the speed of the clip, or even make it play in reverse.

- Selecting MAINTAIN AUDIO PITCH in this window means the audio will play at normal speed even if the video speed or direction is altered.

IMPORTING A GRAPHIC

- Select the bin you want to import the graphic into.
- Right click, select IMPORT and import the file you need.
- Many different formats of file can be imported.
- Once imported, double click the imported graphic and it will open in the source viewer (layered Photoshop files will work differently).
- Position the image on the timeline.
- You will probably need to alter the SIZE of the image on the sequence. The size is altered exactly like altering the size of any other clip.

- If you are importing a still photograph or graphic **which is very large**, the editing software may not work properly, if this happens, **resize the pictures/graphics before importing.**

- You can use the PAINT programme on your computer to resize an image (reduce the number of pixels).
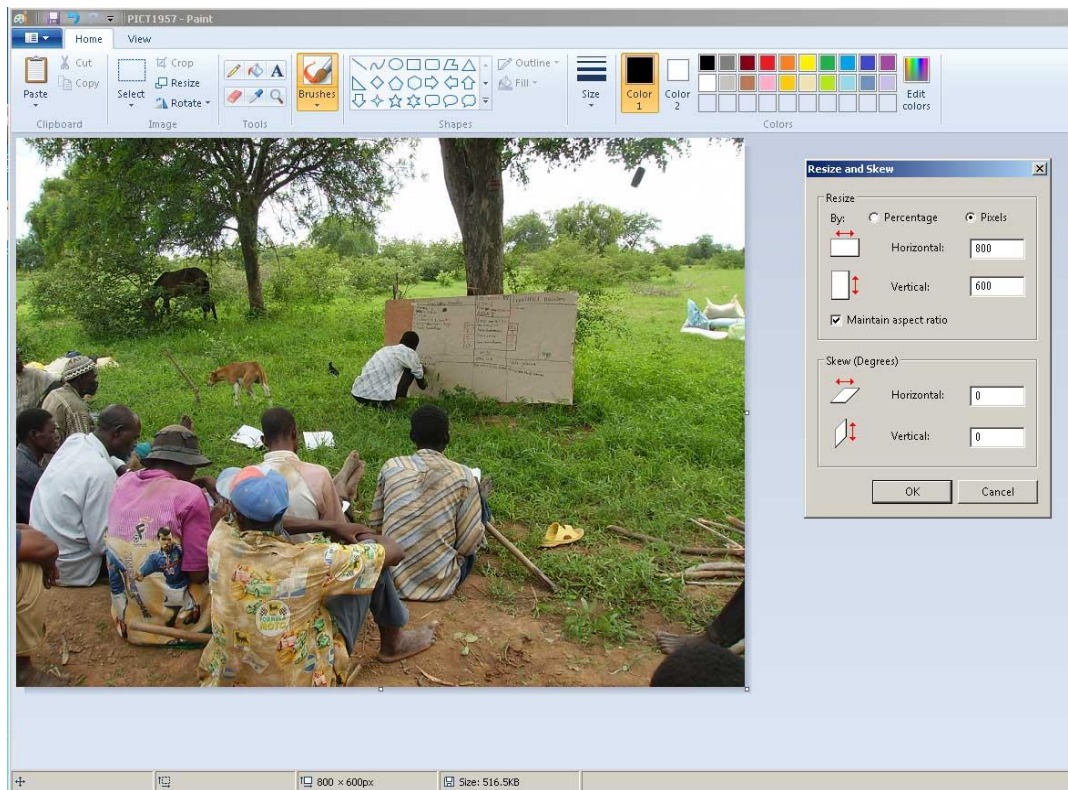
> **Note that the PIXEL size for**
>
> **PAL 4:3 (standard) format is: 720x576**
>
> **PAL 16:9 (widescreen) format is: 1024 x 576**
>
> **PAL HD format is: 1920x1080 or 1280x720**

HOW TO CREATE A SUB-SEQUENCE or 'NEST'

- If you want to insert a number of images, like below, it is easier to create this in a different sequence.
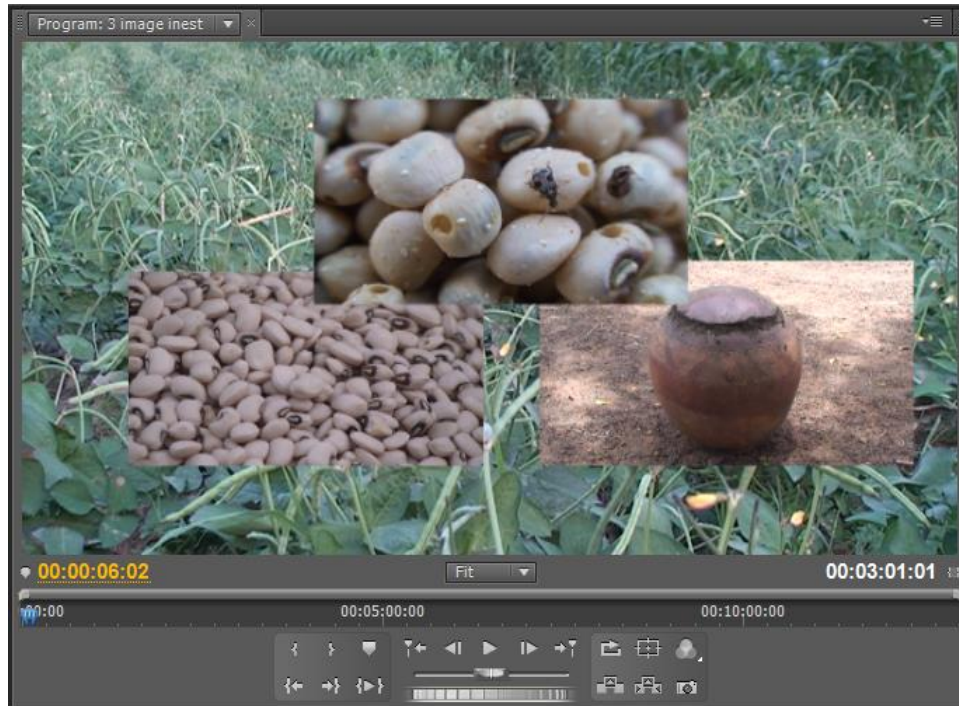
- If you want the timing of the photos to be accurate to the voice, select the voice and images, right click, select 'NEST. The area selected is shown as green area on the sequence.
- In your project window you will see a sequence called 'Nested Sequence', move this into your sequence bin.
- Open the 'nested' sequence and adjust your timings and images on this sequence.
- Any alterations will be you make in this nested sequence will also be changed on your main edit sequence.

CROPPING

- If certain photographs or video clips need to be cropped, first select the clip in the sequence. Then go to the Effects Window and select :

  Video Effects > Transformation > Cropping

- Drag and drop the effect onto the clip or picture to be cropped.
- Double click on the clip to open it in the Source Viewer.
- Select *Effect Controls*
- Click on the small triangle next to Cropping and you can crop the clip.
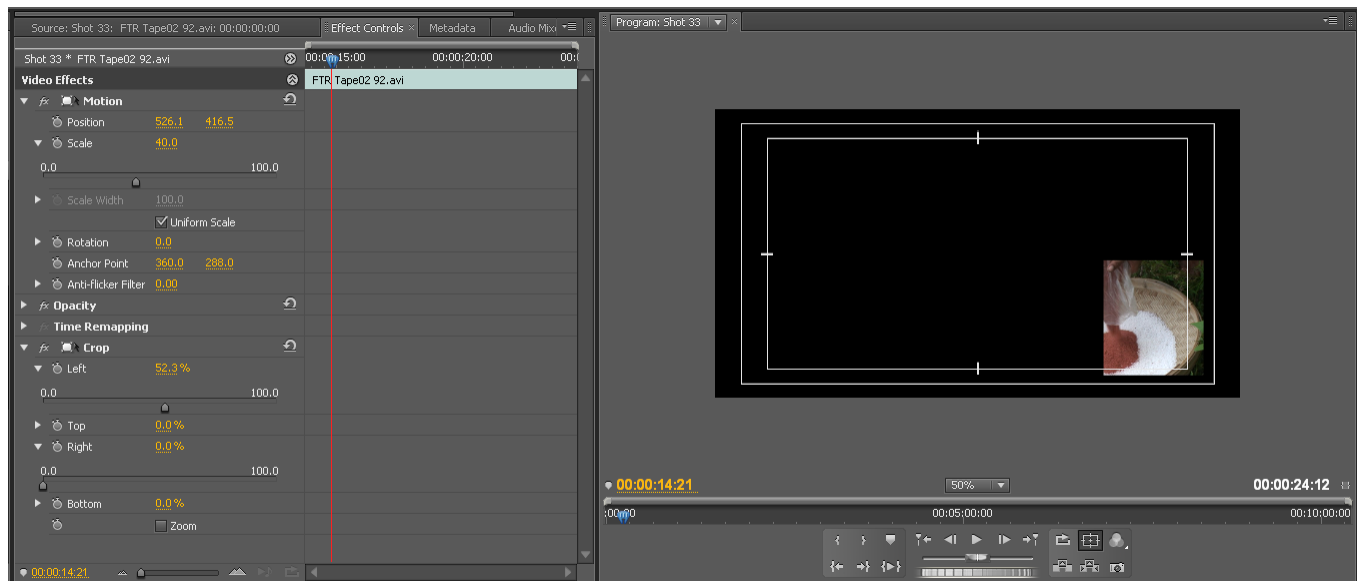
TITLES and CAPTIONS in English

- There is a specific titling /captioning programme within Premiere, for certain languages you must ensure that the necessary fonts are installed on your computer.
- Before creating a caption, on your sequence, place the yellow scroller bar at the point where you want the caption to appear.
- Go to the Project Window and create or select the **CAPTION BIN**.
- Go to: FILE > NEW > TITLE   (or select the *New Item icon* and choose Title)
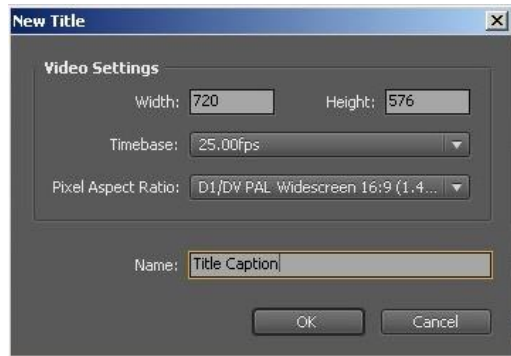
- A NEW TITLE window will appear.
- Enter the NAME for the caption you are creating, click OK.
- The CAPTION (TITLE) WINDOW will open with the background picture from the sequence.
- If the background picture does not appear, click on the 'Show Background Video' button

- There are two thin lines in the Titling window:
  - the area outside the outer line is the CUT-OFF AREA and may not be seen if the video is shown on domestic televisions.
  - captions need to be placed *within* the TITLE-SAFE area (inside the inner line) to be certain they can be read and they will not be 'cut-off' or be on the very edge of frame.
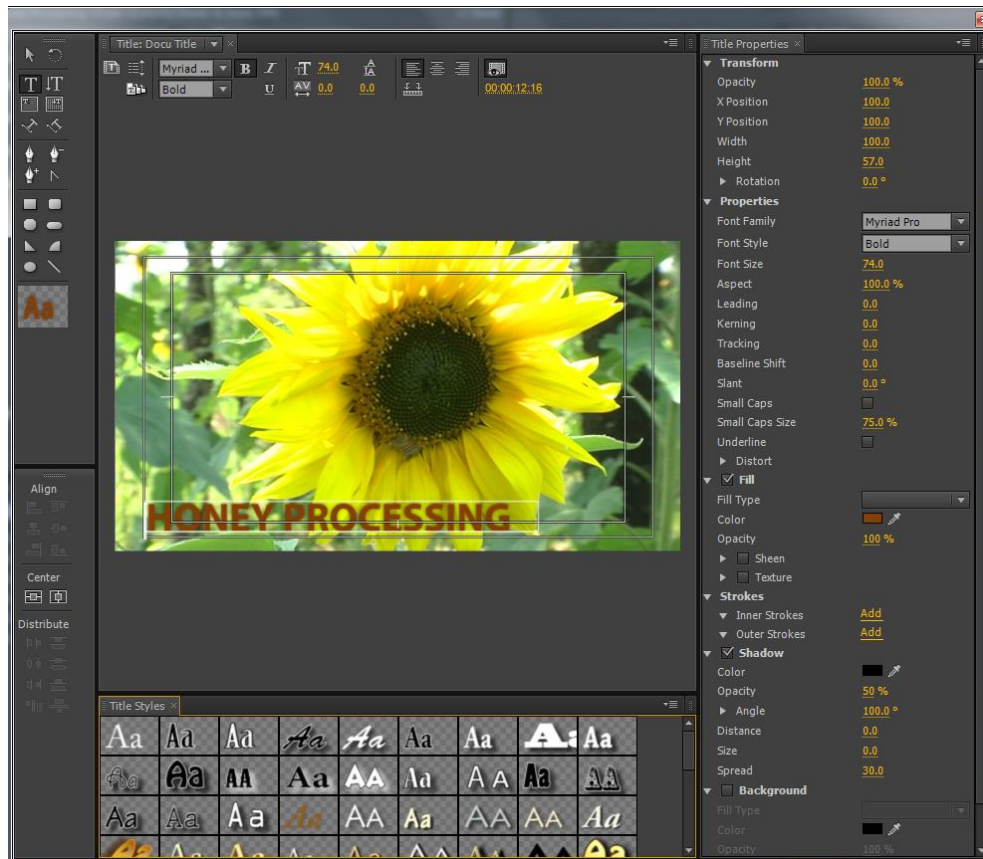
- Captions can either be created using the TITLE STYLES below the monitor window, the TOOLS on the left of the monitor window, and TITLE PROPERTIES on the right, or you can create them yourself.

- Every caption can be easily altered and resized as in most graphics programs.

- There are a large number of TEMPLATE styles of titles and captions which can be adapted for your programme.
- To access the templates go to the symbol shown bottom right of these three symbols.
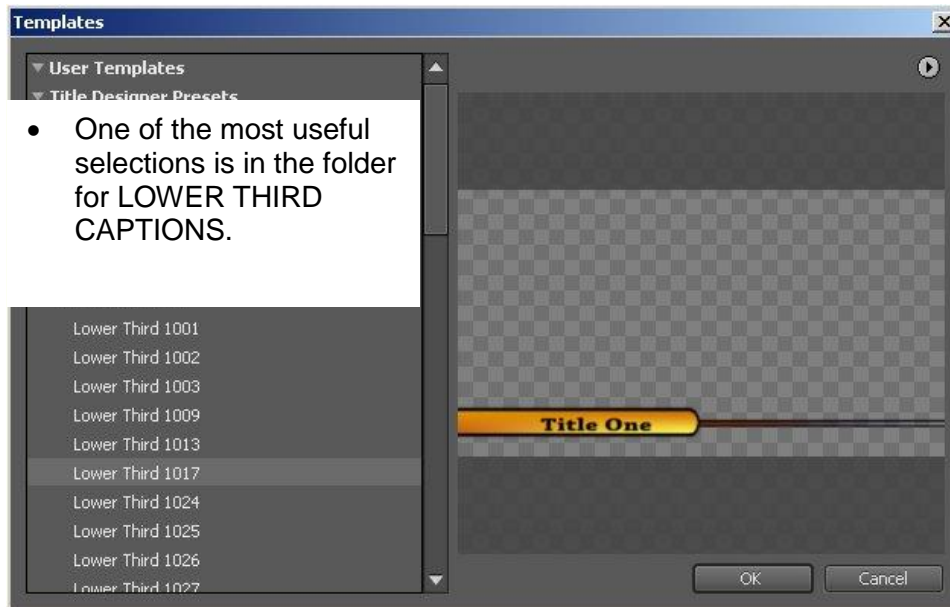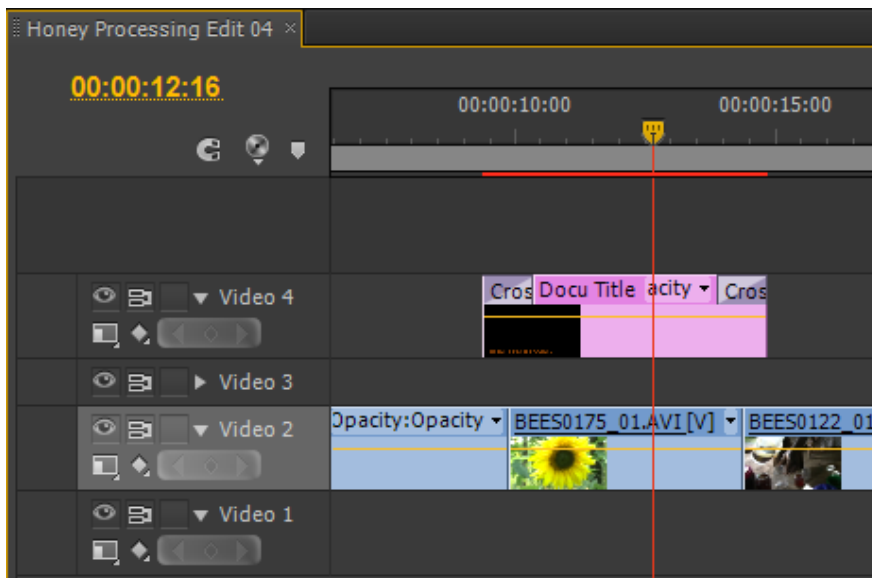
- One of the most useful selections is in the folder for LOWER THIRD CAPTIONS.

- Once your title or caption has been created, close the Title window (you do not 'save' as this is done automatically).
- The caption will appear in your CAPTION BIN.

- Drag the caption down onto the sequence and then place it on the video track for captions (usually Video Track 3).
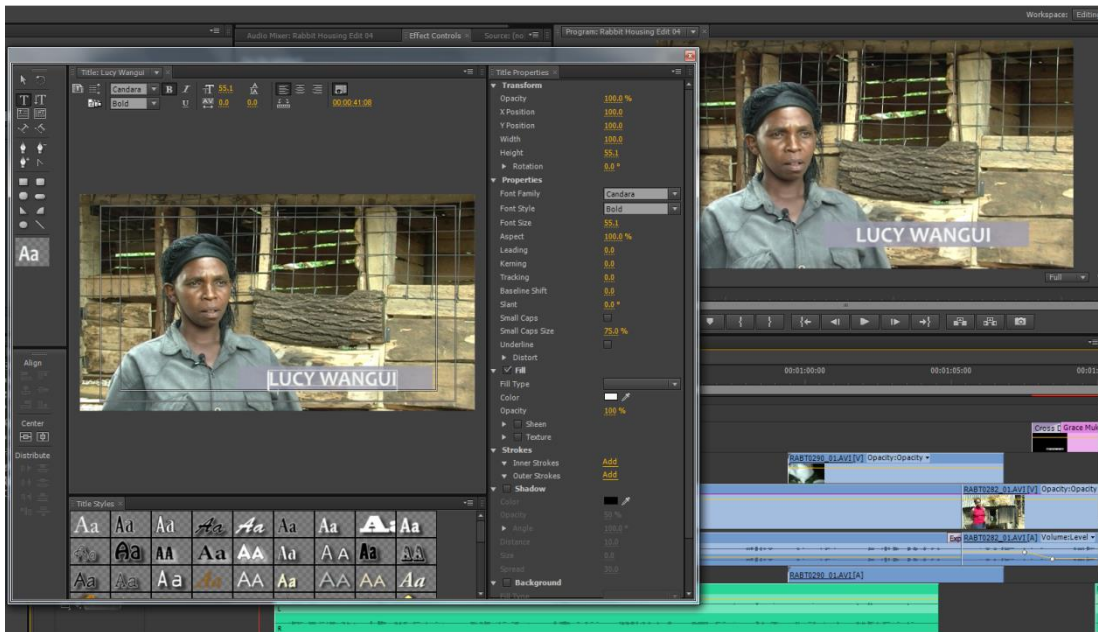
- Name captions are created the same way, you need the caption to last a minimum of 4 seconds **plus** the fade up and fade down.

To Create Another Caption by Altering an Existing One

- To create another caption by altering an existing one, go to the bin, select the caption you want to alter, right click and select **duplicate**, give the duplicate caption a **new name**.
- Double click the newly named caption and then alter it within the Title Window.
- **If you do not duplicate the caption first**, then you will be altering the caption on the sequence that you have already prepared.

To Export and Save a Caption for Use in Future Projects

- To export and save the caption for importing into future projects select the caption to export.
- Go to FILE > EXPORT > TITLE
- In the export window create a *folder* to save the captions into (TITLES and CAPTIONS), make sure the name of the *file* you save is the same as the caption, then click SAVE.
- Your caption or title will be saved into the folder in a format which it can then be opened in another project.
- It is sensible to do this for ALL the captions you create for your project.

NOTE

If you double click on a title or caption from within the sequence or bin,

it will open in the Titling Window

TITLES and CAPTIONS in Arabic

- Arabic and similar texts cannot be written direct in Titler as the software automatically reverses the text from Right to Left to Left to Right.
- There are three options for producing Arabic texts.

1. A VERY useful website
http://www.arabic-keyboard.org/photoshop-arabic/

Type or copy the Arabic text into the main box, then click on Copy', the text is converted and copied to clipboard.

You can now go into Titler and paste the text in - the text will be correctly reversed to the correct way of Right to Left.

This means that you have the full facility of Titler available.

2. When using Photoshop (non ME version)

- Ensure that the programme is set up for Arabic text.
- In CS6, go to your Preferences and select Type.
- Then, under Text Engine Options, select Middle Eastern.
- Now relaunch Photoshop for the change to take effect.
- Once Photoshop is relaunched, select:

  Type Menu > Language Options > Middle Eastern Features

- The Character and Paragraph panels will have lengthened with new icons to support Arabic text features.
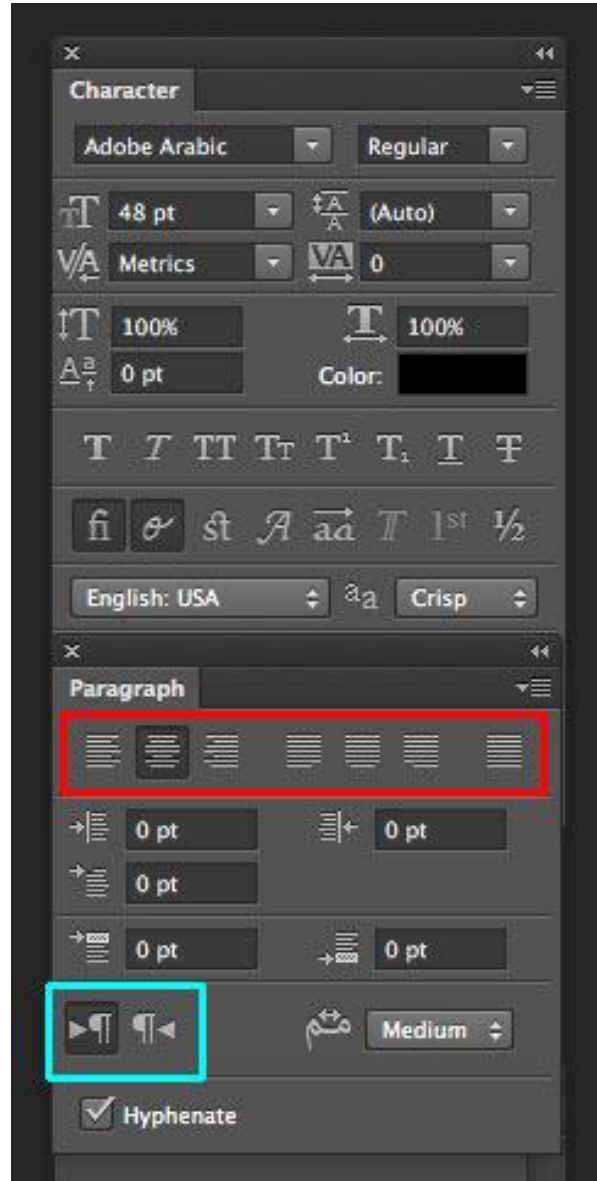
3. When using Photoshop Elements

- You cannot type Arabic text directly into Photoshop Elements.
- Download the PSD template from :

  http://www.adobe.com/support/downloads/detail.jsp?ftpID=4107

- Open this file in Photoshop Elements and copy and paste Arabic text into the document as needed (this can be from a text file or pdf).
- Remember to save the file (with a different name) in the Project Folder on the D drive.
- Now import this file into Premiere.
- An area behind the caption can be created with a Colour Matte or from Titler.

EXPORTING FILES for TRANSCRIPTIONS and TRANSLATIONS

- Have the relevant sequence open in the sequence window with each answer as a separate clip and 5 seconds black inbetween.
- If necessary, lower or increase the audio level using the audio mixer.
- Make sure the correct Sequence is selected (it will have a yellow line around it).
- Before exporting the sequence, go to the Effects Window :
  From *Video Effects*, open *Video* and select : *Timecode*
- Drag and drop this effect on the first clip in the interview sequence interview.
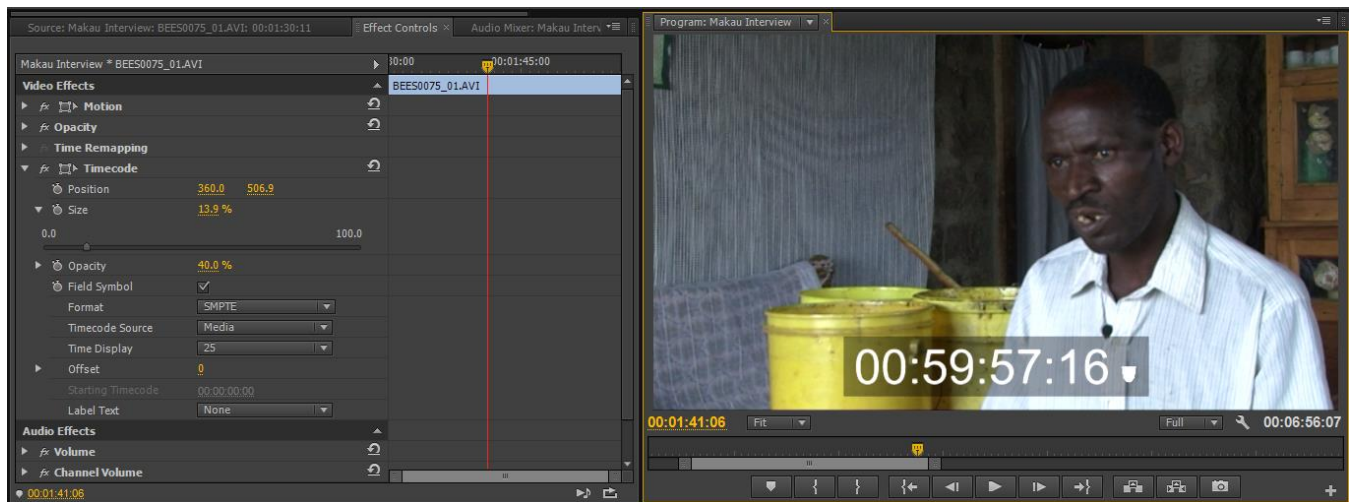
- Open the effect in the Effect Controls window.
- Click on the small triangle next to Timecode and select :
  Format :   SMPTE
  Timecode Source :   Media (this is very important !)
  Time Display :   25   (this is very important !)
- The clip in the sequence now shows the numbers from the timecode *of the original tape*.
- Now alter the SIZE of the timecode numbers (so that they will be easy to read) :
  - Click on the small triangle beside Size
  - Use the sliding scale to alter the size of the numbers so they can be read easily

- Copy this effect on to all the clips in the sequence.
- Use COPY (CTRL+C) and then PASTE ATTRIBUTES :
  - To copy, select the clip and then right click and select COPY.
  - Go to the clip you want to apply the effect to, or select all the clips.
  - Right click and select PASTE ATTRIBUTES.
- All the clips in the sequence should now show the original timecode recorded.
- If you are working in a language you do not understand, you can use the timecode to identify exact points in the interview with the person who has transcribed and translated the interview.

- Now render each interview sequence (the red line will turn green).
- Now select the each sequence and go to :
  FILE > EXPORT > MEDIA
- The *Export Settings* window opens.In **Export Settings:**

- For *Format*:   select a useful format, e.g. Windows Media or FLV
- For *Preconfiguration* :   select a useful preconfiguration
                    e.g. *PAL Half* or *PAL DV Widescreen*
- For *Output Name* : click on the yellow output name and create or select the folder you want to save the file to (by default *the file name* will be the same as the sequence name)

- Now click EXPORT at the bottom of the *Export Settings* window.
- The sequence will now be encoded.

- IF you have a number of files to export, click on *Queue* instead of *Export.*

  ### *Adobe Media Encoder* will now open.

ADOBE MEDIA ENCODER

- If you have forgotten to save the file to a particular folder, or to give it the file name you want then you can still do this by clicking on the Output File.
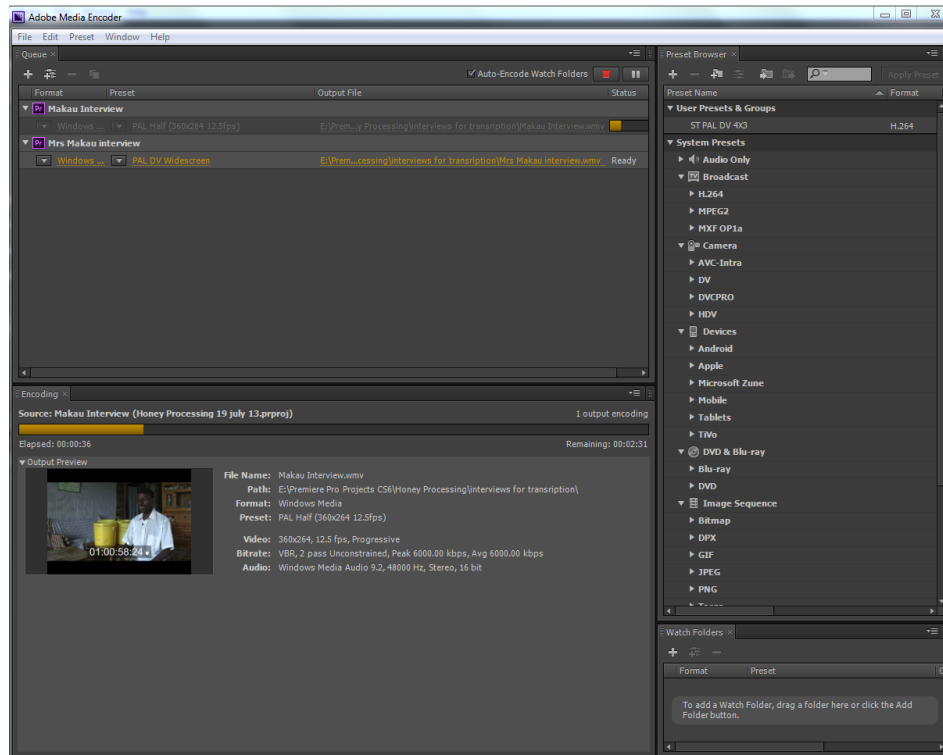
- Now return to Premiere and select a new sequence to export, repeat the same actions.
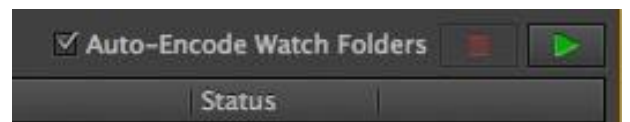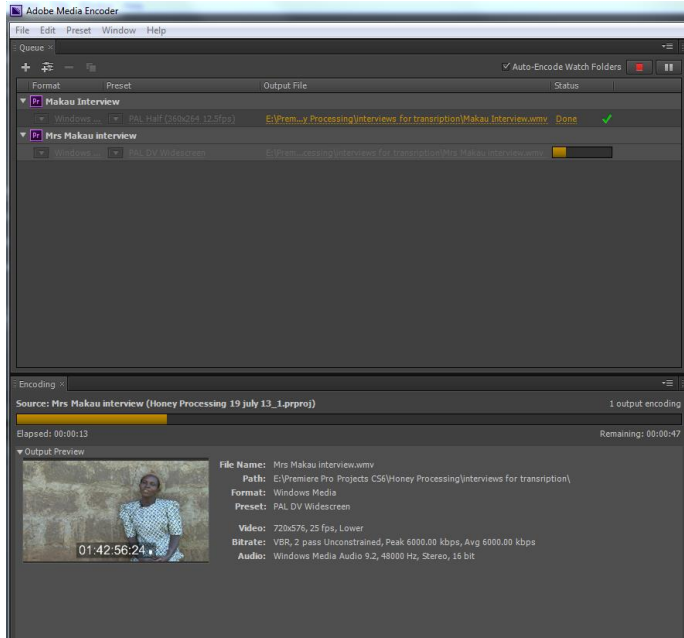- Now when you go to Adobe Media Encoder, you will find another file to encode.

HOW TO EXPORT A SEQUENCE

- Open and select the sequence you want to export.
- Before encoding a programme, make sure you have played through the programme and are certain that the sound levels are balanced (MAXIMUM levels should be -6db, voice levels should ideally be between -12db and -6db). For the balance of the audio channels, *make sure you are listening on headphones*, it is not good enough to only listen on speakers.
- Ensure that the grey work area bar covers the whole of the programme, this is the bar with yellow ends immediately above the top video track.
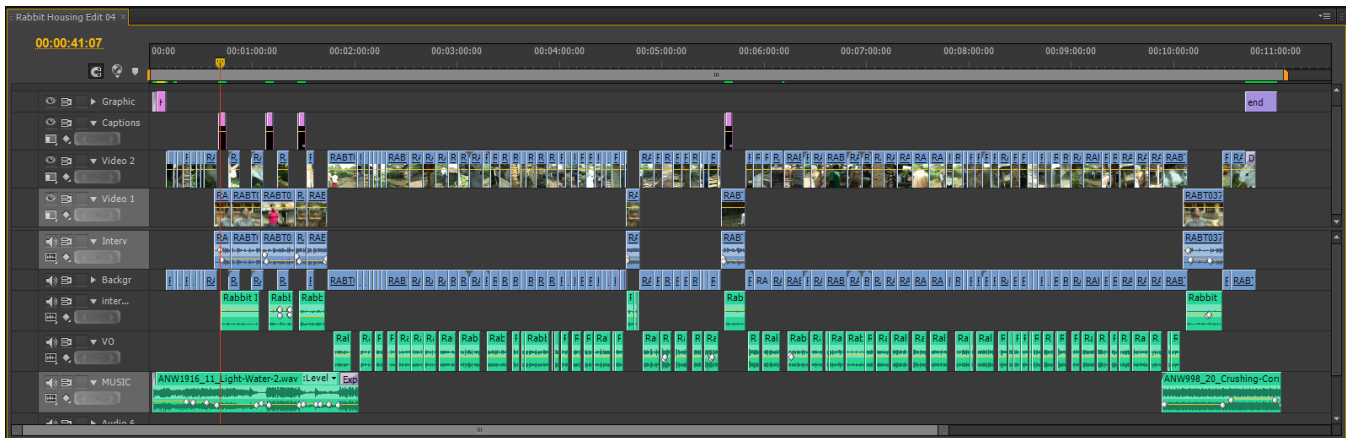
- Complete all renders (SEQUENCE > RENDER EFFECTS IN WORK AREA and to be safe also RENDER AUDIO).
- You can also select the sequence to be rendered and use the ENTER key.

- Select the sequence, then select :   FILE > EXPORT > MEDIA
- The Export Settings window will open.

- Now make your selections for **file format** and **preconfiguration** as necessary.

- If you want to encode more than one sequence, use Adobe Media Encoder as described previously.

RECORDING TO DIGITAL TAPE

- Before recording a programme to digital tape, make sure you have played through the programme and are certain that the sound levels are good (MAXIMUM levels should be
-6db, voice levels should ideally be between -12db and -6db.
- Also ensure that all renders have been completed.

- *Before connecting the camera for outputting the tape, insert the tape to record on to and record a minimum of 30 seconds of COLOUR BARS.*
- You do not want sound recorded on this, so plug in the external microphone but do not switch it on.

- Now put the camera into to PLAY/EDIT mode.
- Connect the camera with the Firewire cable.
    - It is ALWAYS better to connect the camera BEFORE going in to Premiere Pro
- Always have the camera running from mains when editing (preferably through a UPS)
- Now go into your project in Premiere.

- Go to the PROJECT WINDOW, right click and select
New Item > Bars and Tone and then *New Item > Video Black*.
OR   FILE > NEW > BARS AND TONE   for Colour Bars and Tone
FILE > NEW > BLACK VIDEO   for Black
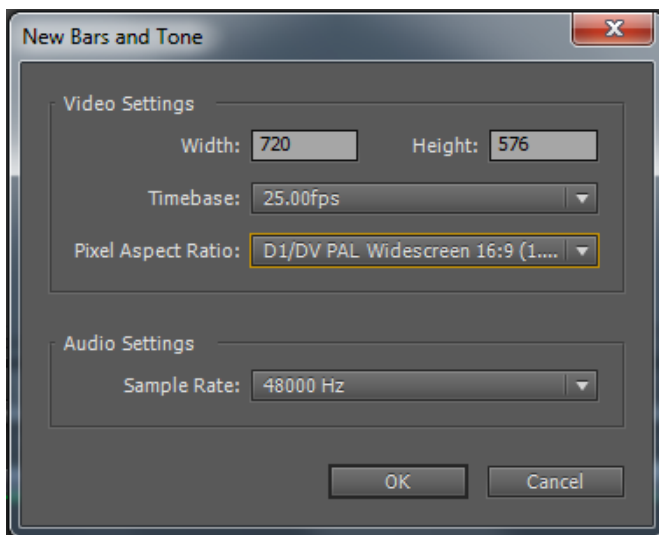
- In the window that opens, select :
        D1/DV PAL Widescreen 16:9

Clip Speed / Duration

Speed: 100 %

Duration: 00:01:00:00

☐ Reverse Speed

☐ Maintain Audio Pitch

OK   Cancel
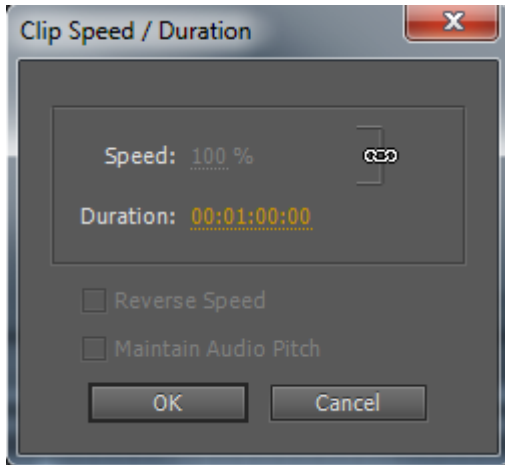
- • The duration of Bars and Tone and the Video Black can be changed by right clicking item in the bin, select *Speed / Duration* and then type the number of minutes and seconds as necessary.
- • This example shows a duration of 1 minute.

- • Create a NEW SEQUENCE in your sequence bin, name it as PLAYOUT.
- • Open the Playout sequence in the Sequence Window.
- • Place 60 seconds of COLOUR BARS on this timeline followed by 30 seconds of BLACK.
- • Now drag and drop your EDITED SEQUENCE from the Sequence Bin onto the Playout Sequence – your edited sequence is *'NESTED'* within the Playout Sequence.
- • Now place 1 minute of BLACK at the END of the programme.
- .
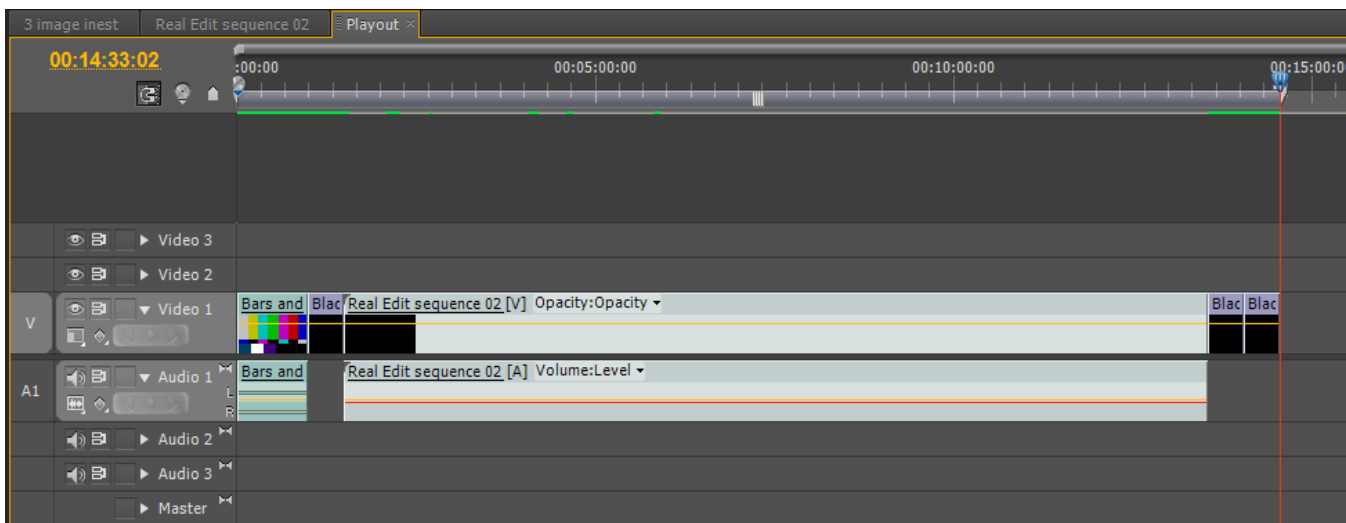
- • The colour bars and tone are used for checking video and audio levels when making VHS copies of the programme.
- • The black at the start is used to give a run-in to the programme and the black at the end provides a clean signal after the programme has finished.
- • Make sure the work area bar covers the whole length of the programme
- • Now go to: *Sequence > Render Effects in Work Area*
- • Also render the audio : *Sequence > Render Audio*

BEFORE RECORDING ONTO TAPE….

- Ensure the video recorder is connected through the firewire cable.

- Check : PREMIERE PRO > PREFERENCES > DEVICE CONTROL
          Click on OPTIONS and ensure *Video Standard* is selected for PAL
          Device Brand can be selected as necessary
          Click OK when finished

- Then select : PREMIERE PRO > PREFERENCES > PLAYBACK
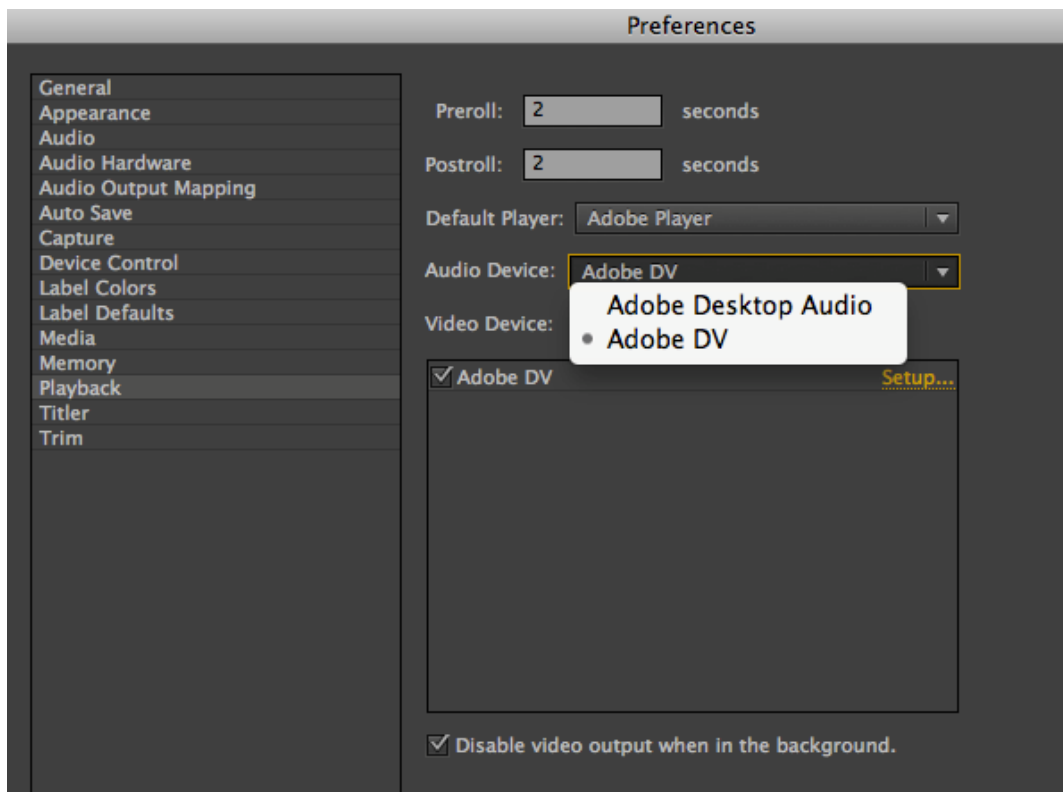
Audio Device : select *Adobe DV*
Video Device : select *Adobe DV*
Also select : *Disable video output when in the background*

- Click on OK.

- After, select the correct Playout sequence in the sequence window.

- Now select: FILE > EXPORT > TAPE

Export to Tape

Device Control
- ☑ Activate Recording Device
  - ☐ Assemble at timecode: 00:00:03:08
  - ☐ Delay movie start by 0 frames
  - ☐ Preroll 0 frames

Options
- ☑ Abort after 1 dropped frames
- ☑ Report dropped frames
- ☑ Render audio before export

Export Status
- Start Timecode: 00:00:00:00
- End Timecode: 00:02:11:13
- Current Timecode: 00:01:36:06

- Dropped frames: 0
- Status: Ready...

[Record] [Cancel]
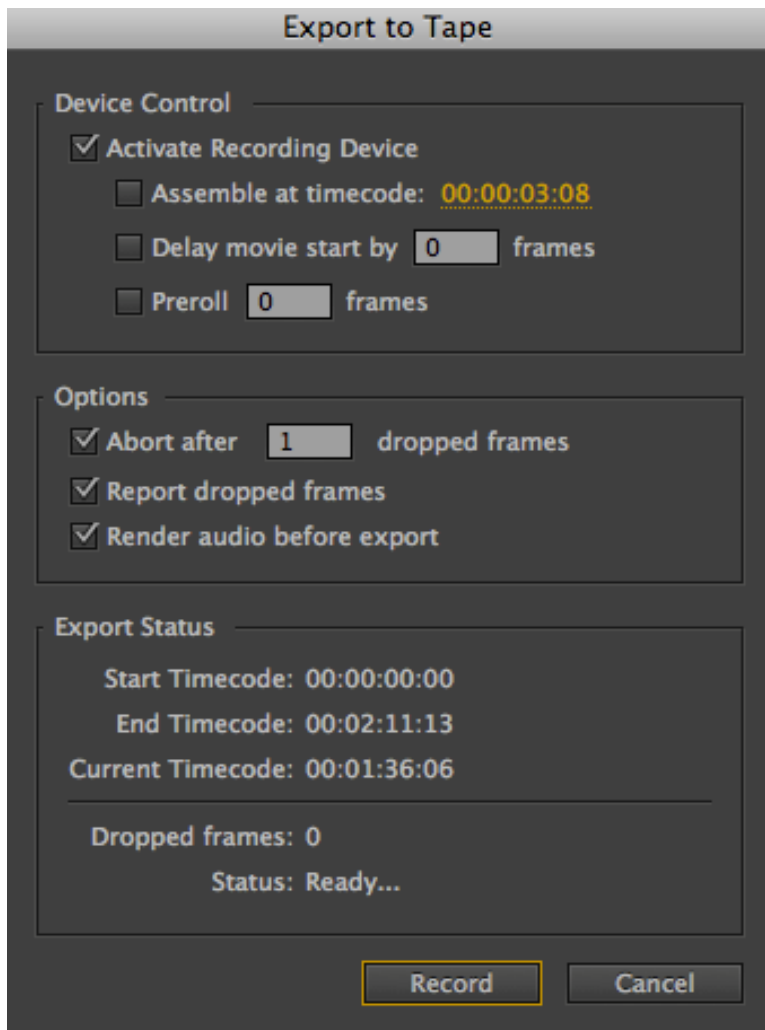
- After finishing the recording, return to:
  EDIT > PREFERENCES > PLAYBACK

  Return the selections to the original settings

**ALWAYS make sure you have
TWO COPIES OF A MASTER PROGRAMME
(this is your 'insurance'!)**

MAKING MULTIPLE LANGUAGE VERSIONS of your PROGRAMME

- Before a new language version can be made, your programme must be translated *accurately* into the new language.
- Check your final script against the programme and make sure that the words on the script are accurate.
- **TIME each section** (shot) of voice, this timing should be noted on the script.
- It is best to make the script into a landscape format so that an extra column can be added for the translation, for example…

Script 02: Seed Sorting by Flotation

Draft: FINAL   Duration: 06'50"   Word Count: 760   Date: June 30 2009

Shot	Video	Audio English	Audio LOCAL	Duration
1	Title Caption: **Seed Sorting By Flotation**			
2	Clean seed sample	Improving the quality of farmers' seed is very important for Bangladesh because more than 95% of the farmers use their own seed. But if you want a good yield, you must start with healthy seed.		18"
3	Sample with insect	Farmer-saved seed is generally of poor quality because of contamination, mostly from insects and diseases. Seed damaged by insects or unripe seeds are much lighter than healthy seed so it is easy to get rid of these light seeds.		20"
4		Let's have a look at how women in Maria village, near Bogra in Bangladesh, use a method called the seed flotation technique to improve their seed quality.		12"

- If possible the translation of the script should be done on computer, but there are times where the translation will have to be handwritten.
- Finding GOOD people to translate the programme *accurately* and then record the voice over in the new language is not easy. It is not worth taking shortcuts.
- Before recording, always check the translation of the programme with colleagues.
- The timings that have been noted for each shot are **very important** when the voice is recorded, so that you can be certain the new voice will be the same duration.
- If possible, record the voice in a proper sound studio, where the timings can be easily checked, otherwise make sure someone is timing the recordings.

- If possible, record the audio files as 48 KHz 16 bit WAV files, as this is the format for digital video.
- 44.1 KHz or MP3 audio files are also useable.

The audio file(s) of the new voice are first transferred into the editing computer.
- Make sure you put them in a folder WTIHIN your project folder.
- Import them into Premiere Pro: either as the whole folder or into a bin you have created.

- Before starting to make another language version of your programme, first **DUPLICATE** the final edited sequence. Select the sequence in the Sequence Bin, right click, select duplicate, now give this version of the programme a new name (the new language).
- Double click this new sequence to open it the sequence window.
- Lock the video and audio tracks (see *Page 20*). The aim is always to keep the programme the same length.
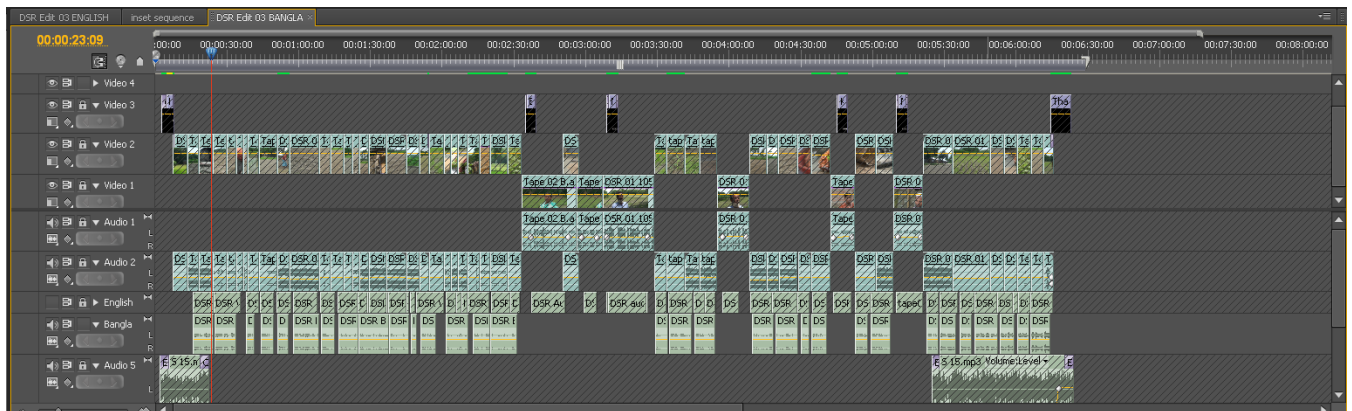
- Add a new audio track (see *Page 20*). The new audio files can then be placed on this track.
- Use the original voice track (usually in English or French) as your guide for placing the new voice files in the correct position.
- Once the new voice files are in the correct position, you can MUTE the guide track (*see Page 20*).

- Now check the audio levels of the new voice in relation to the programme.
  USE HEADPHONES!!!
- It is best to use the audio mixer to raise or lower the levels if necessary. Remember you can alter the audio level within an individual clip as well (*see page 24*).

- If during an interview, the interviewee was talking in the new language, then obviously this does not need translating, but the sound level for the interviewee must be brought up to normal levels so that people can clearly hear what they are saying (you will have to unlock the relevant audio track to do this).

Once all the new audio is in the correct place, and all audio levels have been checked and adjusted, then this new programme can be exported or recorded onto tape.

Why keep the translated programme the same length?

- When you are making multiple translations of programmes it is easier and less work if the programme is kept the same length.
- If a multiple programme / multiple language DVD is being made of the programme, the aim is to keep the visual element of the DVD the same, and only the audio tracks change.
  This means that more programmes can be put on one DVD, therefore saving on duplication costs.

Captions…

- **Changing captions is generally not needed.**
- If you want or need to change captions into this new language, first make sure you have all the captions correctly translated (and spelt).
- DO NOT just change the captions that are on the new timeline as you will be changing them in the original programme, you must first duplicate them and then alter them (*see page 42*).
- Then place the new captions either to replace the original ones, or on a new video track – and then 'switch off' the original caption track (*see page 20*).

ARCHIVING YOUR PROJECT

When you have finished the project you are working on, make sure you archive your project so that you can recreate it if necessary at any point in the future.

Your working folder should contain ALL files that have been used in the programme:
- The Premiere Project file
- All footage
- Voice files
- Music
- Any graphics or photographs

Archive the files onto a separate hard drive – always use more than one in case a hard drive fails.

USEFUL WEBSITES

www.adobe.com/support/contact

www.forums.adobe.com/community/premiere

http://premierepro.wikia.com/wiki/Adobe_Premiere_Pro_Wiki

www.creativecow.net (forums, blogs, training, tutorials)

www.dvinfo.net (forums, blogs, training, tutorials)

www.larryjordan.biz (forums, blogs, training, tutorials)

www.lynda.com (training, tutorials)

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