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Producing digital stories and photo films: How to make stories with photos and audio recordings



Producing digital stories and photo films:




How to make stories with photos and audio recordings

Elisabeth Bastemeijer

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Introduction

This guide was produced for internal use by the Nile Basin Development Challenge (NBDC). While most contents are relevant for any audience, some of the information described in this guide is especially applicable for people working for the NBDC.

The guide explains how to make a digital story. From interviewing and photographing to editing the pictures and audio-recordings and finally merging image and sound. In this guide you will find all the information you need to make a beautiful story that speaks to the eye and the ear.

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About digital stories

What is a digital story?

There are different definitions of what a digital story is. In this guide, when we use the term 'digital story', defined as:

'a multimedia, multisensory opportunity for storytelling. It can integrate any combination of movie clips, home or personal video, photographs, music, text and narration. It has a definite point of view and purpose. It can sometimes be more like poetry than narrative in that it is economical in its use of words and images.' (www.katiefromcda.blogspot.com 2009).

Why make digital stories?

There are different reasons for using digital storytelling in the ILRI context:

- To reach a broad public;
- To represent complex messages in an attractive, simple and short way;
- To give voices to people who otherwise might not get an opportunity to tell their story;
- To represent something in a more personal way which may speak more to the public than a very objective and factual way of sharing information/knowledge;
- As an experience sharing tool;
- To inform decision-makers with 'down to earth' voices;
- To document research outputs in multiple formats;
- As an advocacy tool;
- As an information sharing tool, for example in meetings to present an activity in a more original, attractive, captivating and short way.

General preparations

Prepare the person you are going to interview or photograph

1. Contact the (possible) respondent via telephone, email or face to face
2. Introduce yourself and make the respondent feel comfortable by asking how she/he is doing, etc.
3. Explain why you are contacting him/her:
 - Tell him/her you want to interview and take photos of him/her and the surroundings (livelihood, fields, house etc.)
 - Explain to him/her why you want to interview him/her and take photo's
 - Explain to him/her what the interview and photos will be used for (to make a digital story that will be shown to and used for...)
4. If the respondent agrees on being interviewed or photographed, make an appointment with the respondent that is at a convenient time and place for the respondent.

Prepare your material

1. Charge your camera and your audio device
2. Test both devices to make sure they work properly and are on the right settings

Prepare yourself mentally

1. Know what story you want to collect and prepare your questions.
2. Know what photos you need to take to go with the story and /or Interview

Doing the interview

Interviewing tips¹

- Ask participants if they feel prepared.
- Show respect to participants.
- Ask clear and short questions.
- Avoid asking leading questions (do not suggest an answer with your question).
- Ask open questions (questions starting with 'why' or 'how' or 'when' etc.) instead of closed questions (questions with 'yes' or 'no' as an answer).

Think about the public

To make the stories interesting for the public it is important for them to be:

- As personal as possible/with feelings
- Simple
- Short, maximum five minutes
- Realistic, so not only telling positive but also negative things

The actual interview—Recording live stories or interviews²

1. Prepare and test you recording device (test with headphone, do not put the microphone sensitivity to high)
2. Find a room that is as silent as possible (no television, inside rather than outside, turn off clocks etc.)
3. Make sure you are alone with the person you are going to interview. This will give him/her the opportunity to talk more freely.
4. Record five seconds of silence in that room (or if interview takes place outside, record outside silence).
5. Talk with the interviewed person to get acquainted and make him/her feel comfortable.

1. Lunch and Lunch (2006).

2. Pallant and Kirkwood (2012).

-
6. Talk with the person you are going to interview about what story that person is going to tell. A story with a beginning, a central part and an end that is not going to last longer than five minutes.
 7. Ask the interviewed person to take his time (not speak too fast, relax). Encourage him/her to think of the experience as telling a story to friends or to a child.
 8. Agree on what physical signal will indicate that you want to say something and the interviewed person should stop talking. It is very important not to speak or make noises when the person you are interviewing is speaking. If you want to say something, use a physical signal to let the interviewed person know that you want to speak.
 9. Start the interview. Use your face to encourage the interviewed person by smiling, keeping eye contact and nodding. Use the agreed signal when you want to say something.
 10. Once the interview is finished, listen to the story. If necessary, do the interview again until you are happy.

Taking photos

What pictures do we want (and do not want)

When taking photos for digital stories, make sure you pay attention to the following points:

The quality (resolution, or number of pixels) of the pictures should be high. Once the picture is taken it is easy to make it smaller but impossible to make it bigger. A picture with a small resolution cannot be used for a digital story because pixels become visible even on a computer screen.

Be careful with close-ups Pictures used in digital stories need to be cropped to 16:9, 150 pixels. This sometimes creates problems with close-ups. When cropping, part of the picture is taken out. With close-ups, all the information on the picture is important and we do not want to lose any of that information. So it is better to take the subject from a bit further away so that no important information is lost.

Landscape versus portrait Take pictures of your subject(s) holding your camera horizontally rather than vertically. If the pictures are taken with the camera being held vertically, they will be difficult to use in digital stories.

Clean lens Make sure your lens is clean before you start taking photos. Editing digital stories is very time consuming and we do not want to Photoshop every single picture.

Switch off time and date display Make sure there is no date and time information that appears on the photos. It will need to be cut out of the photographs afterwards with the risk of cutting out nice parts of the image.

Take many photographs It is better to have too many than too few photos.

Take as many different subjects as possible when making a digital story it is nice to have a broad range of images available that represent different ideas, things and/or people. Take photos of people, landscapes, crops, animals, fodder, fields, skies, children and whatever you think might be interesting.

Reality the pictures should represent the situation you are photographing as realistically as possible. If you see animals that are well fed and animals that are not well fed, you should try and capture both, that if you see a beautiful and lush field with fodder as well as a field that looks dry and empty, you should take a photograph of both fields, etc.

Organize and name your photos once you put your photos on a computer, immediately order them by date and location and try to add descriptions to the photos. This makes them easier for others to use. Make sure to record any credits or other information for subsequent use.

Using a camera³

Not all cameras are the same so look at the user guide provided with the camera. The following general recommendations apply for most cameras:

1. Familiarize yourself with the camera



2. Find the 'on' button of the camera and press it. Wait for it to turn on and load.



3. Put settings on 'Auto' for easy use



4. Look into the LCD screen at the back of camera and aim the camera at your target.



Taking powerful pictures

Holding your camera. One common problem faced by beginners is 'camera shake' which can result in blurry pictures. A good way to avoid this is to place one hand under the camera, and rest your elbow against your body. This will give you more stability. You could also lean against a wall, table or chair for extra support.

Alter your perspective. It is good to try taking pictures from different angles. You could for example take a picture of the subject from the side, or take a photo from the subject while you kneel down (this will give the subject more power).

Alter your distance. You can take photos of your subject from different distances. You can, for example take photos of only the face of the subject (think of the cropping afterwards and take a bit more than the face). You can take a photo of the subject from far away in a field or take a photo from the subject from nearby but from head to toes (take a bit more than the subject from head to toes, because of the cropping). For digital stories it is nice to have photos of the subject from as many possible angles and distances as possible.

Watch the lighting. Use a flash if you are in a dark space; make sure you are not pointing towards the sun or the light with your lens (the sun or light should point towards your subject, not towards your camera.)

Background when taking photos. Make sure you are conscious of what is behind the object or person you are taking. Is it telling the same story as the story you want to tell? Is the object or person you are photographing clearly visible and in contrast with the background?

Taking photos in different settings. It is a good idea to choose a setting that fits the theme of the story. If you are telling the story of the change of someone's socio economic position, it is nice to take photographs of the person in settings that show this change. For example: The person in a clean house with a television, or the person wearing nice clothes surrounded by happy children. If you want to show that the person is happy with the crops, it is a good idea to photograph the subject in a field, if you want to show the result of fodder interventions you will probably like to show photos of the person next to cattle, etc. Moreover, it is always a good idea to photograph the subject in different settings: inside, outside, in the garden, in the field, with animals, with neighbours, with family, cooking, cleaning, feeding cattle, working in the field, etc. Eventually you will want to show how the life of the person looks.

Gaze of the subject. Portraits in which the subjects are conscious of being photographed and are looking directly at the camera are not necessarily the best. It can help to ask the subject to look at something else or to take a picture of the subject when he or she is unaware of the picture being taken. This will make the person on the picture look more natural.

Preparing images and sound⁴

File discipline and archiving

File discipline is very important in digital story telling. The programs you are going to use to make the digital story need to know the exact file locations on your computer. Do not change locations. To avoid losing time, it is important to set up a file structure for all the various files:

1. Create a new folder. Preferably within the 'My videos' folder because your folder is going to take lots of space on your computer. Give the folder the name you want to give to your digital story.
2. Within this folder you should create the following folders and names:
 - Name of your story_**original audio**: this is the folder in which you will put the original, unedited audio file(s)
 - Name of your story_**prepared audio**: in this folder you will put the audio file(s) after editing. Make sure there is no other file on your computer with the same name.
 - Name of your story_**original images**: this is the folder in which you will put the pictures you will use for your story before editing.
 - Name of your story_**prepared images**: this is the folder in which you will put the edited pictures. Make sure you give them unique names and that no other files on your computer have the same name(s).
 - Name of your story_**project**: This is the folder in which you will put your adobe premiere elements files (the digital story editing program).
 - Name of story_**text**: this is the folder in which you will put all text files (for example your subtitles and the credits).

4. Pallant and Kirkwood (2012).

Preparing audio files

How to save your recordings

1. Copy the recordings (audio files) to your computer.
2. Give the file(s) a name that will make it easy for you to find it or them in the future. It is important to keep this **original audio** file(s) intact and not to edit it or them.
3. Save original audio file(s) in the original audio folder of your story folder.
4. Make a copy of the original audio file(s) and save it under a new name in the **prepared audio** folder.

Why you may want to edit your recordings

You might want to make changes within your recording(s) for several reasons. For example because:

- You want to make your recording shorter
- You want to take out words that begin twice, hesitations or repeated sentences
- You want to take out inadequate gaps between sentences (for example your own voice)
- You want to take out background noises, coughs etc.
- You want to shuffle material around (the end of the story may have been recorded halfway through)
- You want to take out parts where a person is saying the same things in other words.

In some cases you have to make decisions regarding content. This means you are responsible for creating the public version of someone else's story. This is why it is important to keep on trying to stay as objective and true to reality as possible.

Audacity is a program you can download for free from the internet that enables you to edit recordings. This is how it works.

Opening audacity—A sound editing program

- Double click on the audacity icon on your desktop.
- Go to file<open (on the top left side of the screen) and navigate to the file you want to edit. If you get a warning window, just click OK.
- Your file will appear on the screen.
- At the down left side of your screen, put the project rate (Hz) on 48000.
- Now you will be able to start editing your sound. Do not forget to save your file regularly under a new name. For example 'preparedaudiostory_0'; 'preparedaudiostory_1', preparedaudiostory_2', etc. This way if you make a big mistake, you can always go back to an earlier version instead of having to start all over.

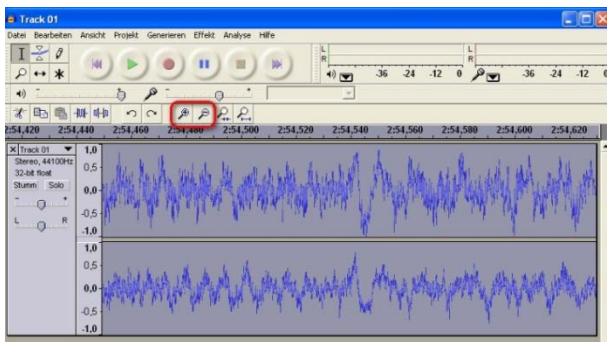
Playing the audio in audacity

Use your mouse to click anywhere on the waveform of the audio. A long black line (the play-head appears). This is the point from which the recording will play when you hit the spacebar or the play button. If you hit the spacebar another time, your recording will be put on pause. If you move your mouse to another place on the waveform click with your left mouse button and push the space bar, the audio will start playing from that place in the recording.

Editing in audacity

Selecting a section of the audio recording

1. If you want to select a part of your audio wave (for example because you want to delete, copy or cut part of it) you need to make an accurate selection of the part you want to do something with. In order to ensure precision it is advisable to zoom in.



2. Once you've zoomed in, look at the figures (numbers) above the wave shape and remember where you want your selection to start and where you want it to end.
3. Put the play-head precisely at the place you want your selection to start.
4. Then move the cursor towards the centre of the timeline until it turns into a hand.
5. Then click and drag the hand to the place where you want your selection to stop. The part of the waveform you've selected should now be darker than the rest of the waveform.



Copying, pasting deleting and cutting

1. If you want to delete part of your recording, select the part you want to remove and delete it by pushing the backspace or delete key.
2. If you want to change the location of a part of your recording:
 - Select the part you want to move
 - Cut the selection by pushing Ctrl x
 - Place the play-head at the location where you want to paste your selection
 - Paste the selection by pushing Ctrl v
3. If you want to copy part of your audio recording to cover another section:
 - Select the piece of the recording you want to copy
 - Copy the selection by pushing Ctrl c
 - Select the piece of the recording you want to cover over
 - Push Ctrl v to paste the copied material over the selected section.

Adding labels to manage a tricky edit

When you have a long recording, you might want to name or describe selections of your recording. This is why audacity gives you the opportunity to label selections. This is how to do it:

1. Go to tracks and look if there is a check mark next to Sync Lock. If this is not the case click on Sync Lock Tracks
2. Select the part of your recording to which you want to add a label
3. Go to Track<Add label at selection
4. Write/type in the white rectangle what the selection is about.

Removing labels

If you want to remove a label you need to do the following:

1. Go to Tracks<Edit Labels
2. Select the label you wish to remove
3. Click 'Remove'

Checking and completing

Play over the changed area checking, it sounds good, listening for any unnatural sounds you may have introduced: clicks, double breaths, etc.

Work along the whole voice over until you are satisfied that it is as foot as it can be, cutting and pasting sections from other takes as necessary.

Finishing of—Normalizing

Once you are done with the editing, you should do something that is called ‘normalizing the audio’. It helps to ensure that the volume of all the voiceovers is comparable, whatever device they were made on, wherever.

In order to normalize, follow these steps:

1. Go to edit<Select all
2. Go to effect<Normalize and click ok

Final saving/exporting

Once you’ve edited a file in Audacity you have to export the project to a file format readable elsewhere:

1. Go to File<Export
2. Navigate to the correct folder to save the file (the prepared audio folder)
3. Give it the file name it needs (example: audio_name project_ready for elements)
4. Save as type: use the menu to select WAV (Microsoft)
5. Click Save
6. Add more info (metadata) if you need to and click ok
7. The voiceover will now be ready for use in the video-editing program.

Image editing

Before you can use your photographs within Adobe premiere elements (the digital story editing program), you should edit each picture you are going to use and make sure all pictures you will be using have the same format. These are the steps you should follow:

1. Select the pictures you are going to use and put them in the **original images** folder.
2. For each image in the original images folder, do the following:
 - I. Open the image with adobe Photoshop
 - II. Locate the crop tool and click on it (shortcut is Ctrl C)



- III. At the bottom of your screen, set the aspect ratio to 16:9 and the pixel dimension to 150 pixels/inch

-
- IV. Crop your image. Or in other words, drag the crop tool over your picture and enclose the area you wish to keep. Double click to confirm the crop
 - V. Go to file, click on save as. Save your picture in your prepared images folder and give it a new and unique descriptive name
 - VI. A window that asks you in what quality you want to save the picture will appear. Save the picture in the highest possible quality (12 is the highest), but make sure it does not get bigger than 2Mb.

Creating the final digital story

Once all the pictures and sound needed for a digital story are ready they need to be matched up and stuck together as a film.

This process is called video-editing. It's where the editor tells the computer which picture is to put with which bit of sound for the film and arranges the material from different sources in the best order.

There are several digital story editing programs that work more or less the same, but we will work with adobe premiere elements.

File discipline

As mentioned earlier in the file discipline and archiving paragraph, it is important to work with the prepared images and prepared audio-files and not with the original images and audio-files. Also, keep all your files in the right location (see file discipline and archiving paragraph) and do not move them around.

Getting started with Adobe Premiere elements

Adobe Premiere elements is a very big program that takes a lot of space on your computer. So it is important to install the program on a PC or laptop with a high processing capacity and enough space. This will avoid problems with the program not running well later on. To install the program on your computer, insert the CD and follow the steps that will appear on your screen.

Opening Adobe Premiere elements the right way

Before you start editing you need to follow these steps.

1. Open Adobe Premiere elements.
2. When you open adobe Premiere elements, you can choose between Organizer and Video Editor. Select Video Editor. Then select New Project.
3. Go to File<New<Project and ensure the project settings are what you need.
4. In the New Project window:
 - Give the project a name in the top box
 - Click browse and tell it where the project should be saved (see file discipline and archiving paragraph)
 - Click on change settings

- An important window comes up giving you an initial choice between NTSC and PAL. These are international standards, so choose appropriately for your part of the world (for Ethiopia it is advisable to choose PAL and then HDV 1080i)
5. Premiere offers a choice between two different views. Choose Expert (not Quick)

Understanding the workspace

The monitor

The central rectangle in the middle of the screen is the monitor. This is the place where you can see what is under the play-head on the timeline.

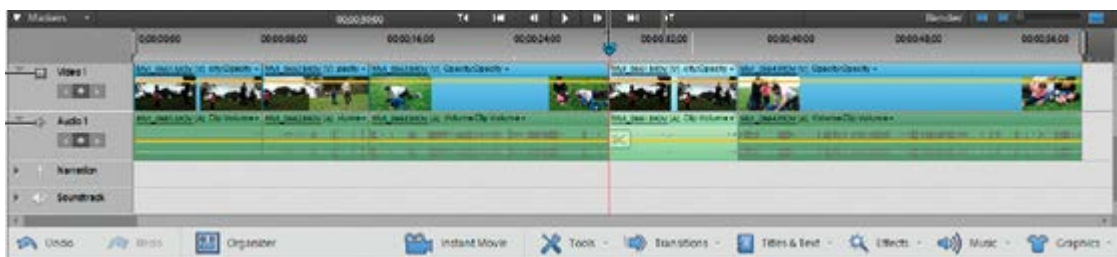


The play-head

The play-head is the red vertical line on the timeline. See image below. It indicates from where on your timeline you will play your clip. Also, if you want to apply changes on your timeline you need to position your play-head at the location you want to apply changes.

The timeline

The timeline is where the audio-files (audio 1), still images (video 1) subtitles (video2) will be laid out.



The timeline can be adjusted in different ways:

1. Right click on the name of any track (for example on Video 1 at the left side of the timeline) to bring up a pop-up menu that allows you to delete unwanted tracks, adjust track size (It is advisable to make the tracks as big as possible to ensure precision later on) and more.
2. The slider just above the timeline on the right (next to Render) allows zooming in and out for ease of working.

3. To the left of the timeline are buttons that allow you to adjust track displays, and key frame numerous different parameters (see dark sport in image above just underneath to where it is written Video 1 and Audio 1).

Gathering the images and sound into premiere

To add the files for use into premiere elements, follow these steps:

1. Click Add Media (on the upper left side of the screen).
2. Navigate to the location of the required files or folders and select them.
3. The newly added items will be shown under the Project Assets Tab (just next to the Add Media tab).

Saving, rendering and cleaning up

While you are working on your story it is important to:

1. Regularly save your project in the project folder under a new name. For example name of project_0, name of project_1, name of project_2, etc. This is to make sure that you can easily go back to an earlier version if you make a mistake, without having to start all over from the beginning.
2. Adobe premiere regularly auto-saves the project you are working on. To create more space on your computer it is advisable to regularly delete these files.
3. Regularly render your project by clicking on the render tab. This is to ensure that you project keeps on running smoothly. Also, if rendering does not work, you can try to find a solution before you are too far in the project.
4. Rendering creates film files that take a lot of space on your computer. If not deleted, they will grow in size and slow Premiere up, making it more likely to crash. So delete render files regularly by going to Timeline<Delete Rendered Files.
5. Finally, you can also gain some space on your computer by cleaning up the Media Cache Files. To do so, go to Edit<Preferences<Media and click Clean.

Working with audio in Adobe Premiere

Putting the voiceover in the timeline

1. Click on the voiceover (the audio-file) in the project assets window and drag it down into Audio1 on the timeline.
2. Drop it on the timeline (leaving some space on the left might come in handy later) and the voice over will appear on the track.

Playing the voiceover

Press the space bar on the computer keyboard or click on the play-sign button above the timeline to start and stop playback. A red line, the play-head, will pass along the audio track. Play always starts

wherever the play-head is located. Reposition the play-head by clicking anywhere on the calibrated line above the timeline.

Audio—Fading in and fading out

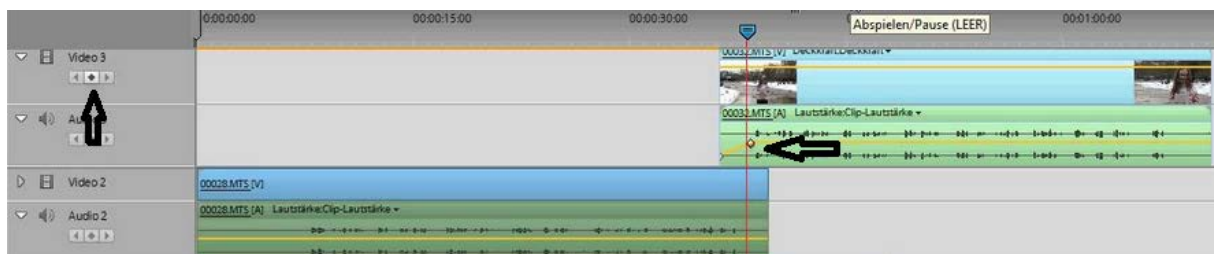
Put the play-head on the audio-track for which you wish the audio to fade in and out. A menu will appear in which you can select Fade in/Out. Fade in means that the audio gradually becomes louder and fade out means that it gradually becomes less loud.

You'll see white diamonds appear on the audio track, making the yellow line that runs across the file go up or down. By clicking on the white diamonds with your mouse and moving your mouse you can adjust their position. This will make the yellow line go up or down and thus change the volume.

Those white diamonds are called key-frames. With key-frames you can change the speed of volume changes and the volume level.

If two key-frames are created, Premiere will work out a smooth way of getting from the parameters of the first key-frame to the parameters of the second. Key-frames allow you to tell Premiere exactly when to make changes and precisely what those changes should be.

It is possible to add a key-frame anywhere along your audio-track by putting your play-head (the red vertical line) at the place you want to add your key-frame and by clicking on the little black diamond (left of the track underneath Audio I). If you want to remove a key-frame, click on the key-frame on your timeline (it will become yellow) and press Delete. If you want to find the key-frames on your audio-track click on the right or left arrow next to the key-frame button left to the timeline.



Cutting an audio track

Place the play-head where you want to cut the track. Click the faint scissor icon beside the play-head on the audio track (if you click on another track like the video I track, you will cut the video I track instead of the audio one). The track will be split.

Multi-track audio work

With Premiere it is possible to place different audio-files on different audio tracks. This way you can for example add some music. You can also for example temporarily place parts of your voice over on another track.

Working with images in Adobe Premiere

When you make a photo film or digital story, regularly listen to the audio. All the images need to be placed in the film to match the audio.

Putting images on your timeline

1. The photo's you are using in your story should now be available in your project assets (top left of the screen).
2. Put your play-head where you want the image to start showing in your story. Go to your project assets and drag the photo you need down into the video 1 track.

Adjusting images along the timeline

3. If you want to make your image shorter or longer in order to alter the time the image appears on screen:

Place the mouse at the end of the image so its shape changes to a red bracket.

Click with your left mouse button and drag the image backwards or forwards so it ends in the correct place with respect to the voiceover.

4. If you want to make the image shorter (thus shorten the duration an image appears on the screen) without changing the length of other images in your story, press the Ctrl tab on your keyboard while dragging. If you make a mistake press Ctrl z on your keyboard. You will go back to the situation before you made the mistake.
5. If you want to make your image longer without changing the duration of all other images following you can either:

First make the image just on the right of your image shorter while pressing the Ctrl tab. And then make the image you want longer.

Select all images subsequent to the image you want to change (click on the image just after the image you want to change and then click on the last image of your story while pressing shift on your key board). Then click on the selected images with your left mouse button and drag all the images to the right.

6. If you want to move your image to another part of the timeline

Click on the image you want to move.

When it becomes a white arrow, click and drag it to wherever on the timeline you want, even into another track.

Accurate placement

1. Zoom in using the slider
2. Make the tracks large by right clicking beside where it is written audio 1 or Video 1 at the left of the timeline and select track Size <Large.
3. Listen to the voiceover and place the play-head roughly where the image should end

4. Use the arrow keys to move the play-head frame by frame until it is in exactly the right place
5. Make sure the 'Snap' option is checked. Choose Timeline > Snap. A check mark indicates that the option is enabled. The Snap option, which is enabled by default, makes it easier to align clips with each other or with particular points in time. You can move a clip with the Snap option selected. The clip automatically aligns with the edge of another clip, a marker, the start and end of the time ruler, or the current-time indicator.
(www.help.adobe.com)
6. Now, stretch or shrink the image until it snaps to the play-head, ending exactly where the next image should begin.

Bringing in the second image—Snapping

1. Click on the second image in your project assets you want to insert and drag it down.
2. As it nears the end of the other image the mouse will change shape and sort of magnetic attraction between the two images can be felt rather than seen. Gaps between images will appear as flashes of black in the final film.

Replacing an image

1. In the project assets window click on the image you want to replace your image with.
2. In the timeline, right click on the image to be replaced. A menu appears.
3. Choose 'Replace clip from project assets' in the menu.
4. The new image will automatically replace the old image and acquire any opacity, motion or other effects previously associated with that image on the timeline.

Removing an image without moving other images

1. If you select an image and press 'delete', the image is removed, but all the following images shuffle along to fill its space so all the subsequent editing decisions are lost. To prevent this from happening:
2. Right click on the image you want to remove.
3. Choose 'Clear' on the pop-up menu.
4. A gap appears and the subsequent images do not move.

Shortening an image to create a gap—without moving other images

1. Choose a large track size and zoom in so the voiceover wave form is easily seen.
2. Move the mouse so it becomes a square red bracket at the end of the image that needs to be shorter
3. Hold down the control key on your keyboard (Ctrl) and drag your image to make it shorter.

Inserting an image into a gap

1. Zoom well in.
2. Drag the image down and drop it above the gap, but on another track. It is important not to drop the image straight into the gap because it may split the voiceover or overwrite adjacent images.
3. If a dialogue box appears that offers to apply Video merge or other options, click no.
4. Snap both ends of the image back to the images at each side of the gap.
5. Drag the image down into the gap while making sure that the pop-up menu figures remain on 0.

Transitions

When one image jumps straight to the next, it is known as a straight cut. Video editing programs provide many alternative ways of moving from one image to the next, known as transitions.

Transitions are grouped in a vast menu in a tab below the Timeline



The most commonly used transition is the Cross-Dissolve transition, which is grouped with other dissolves.

In order to insert a transition:

1. Zoom in so the junction between the images you wish to work on is visible on the timeline
2. Click the transition tab below the timeline and locate the transition you want to use.
3. Click and drag the transition onto the junction between two images.
4. A menu appears where you can adjust the transition, but you can also adjust it once it is active in the timeline
5. The length of the transition can be altered by dragging it to the right or left.
6. To remove a transition, simply click on it to select it and Backspace it.

Key-frames and fading in and-out

1. Key-framing on video tracks works exactly the same way as on audio tracks
2. Put the play-head on the image that you wish to fade in and out. A menu will appear in which you can select Fade in/Out. Fade in means that the image will gradually become lighter and fade out means that it gradually becomes darker.
3. You'll see white diamonds appear on the video track, making the yellow line that runs across the file go up or down. By clicking on the white diamonds (key-frames) with your mouse and moving your mouse you can adjust their position. This will make the yellow line go up or down and thus change the opacity of the image you are working on.
4. If two key-frames are created, Premiere will work out a smooth way of getting from the parameters of the first key-frame to the parameters of the second. Key-frames allow you to tell Premiere exactly when to make changes and precisely what those changes should be.
5. It is possible to add a key-frame anywhere along your video-track by putting your play-head (the red vertical line) at the place you want to add your key-frame and by clicking on the little black diamond (left of the track underneath Video 1). If you want to remove a key-frame, click on the key-frame on your timeline (it will become yellow) and press Delete. If you want to find the key-frames on your video-track click on the right or left arrow next to the key-frame button left to the timeline.

Cutting an image

Place the play-head where you want to cut the track. Click the faint scissor icon beside the play-head on the image track (if you click on another track, for example the audio 1 track; the scissor will cut that audio 1 track instead of the image track). The track will be split.

Working with video in Adobe Premiere

All the editing techniques that apply to images such as cutting, fading in and out, and adding transitions also apply to videos. It is important not to put videos on the same track as audio or image files.

Text and subtitles

Create a word document

Make a word document with all the text and/or subtitles you want to use in your story. Put them in the order you will use them and save the word document in the 'Name of story_ Text folder'.

Add the title screen in Adobe Premiere

1. Place the play-head where you want the subtitle screen to appear on your timeline.
2. A black slide appears above the image beside the play-head in track Video 2.

3. Double click on the black slide. The words 'add text' appear in the monitor with a set of editing tools beside the monitor on the right.

The text editing tools

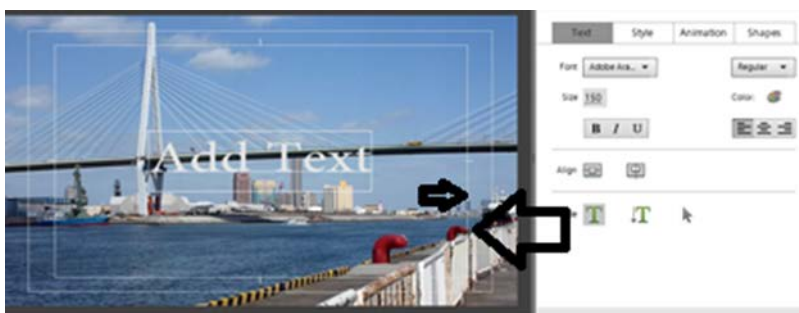
At the top of the toolbox (right of the monitor) are the usual modes of adjusting text,—font, colour, size and style. Below that are alignment tools as in desktop publishing.

Below that are the key tools: (1) The T that is on the most left is the Horizontal type tool that you will choose and use for inputting your text, (2) the T in the middle is a Vertical type tool, which you will probably not use for subtitling, (3) the arrow or selection tool is the tool you will choose and use for moving the text box on your monitor and place it in the correct part of your image.

Some important and useful tips and tricks

Subtitling needs to be simple. This means most styles; animations and shapes can be ignored. Arial and Times New Roman are good fonts for digital stories. Keep white as the colour of your letters. Furthermore it is important to keep in mind that the words need to be visible to the public later on. This can be achieved by making sure

- a. The letters are big enough
- b. The contrast between the colour of your letters and the image behind is big enough by moving your text box with the arrow tool to a plain and evenly coloured part of the image (preferably a darker part)
- c. Dropping a shadow on your text by clicking on the colour palette tool and checking the Drop Shadow box at the bottom of the palette menu that appears. This needs to be done every single time you add a new subtitle
- d. Making the people have time to read your text (read your own words out loud as if you were reading them for the first time and see if you have enough time to do so before your words disappear from the screen)
- e. Balancing the text with the voice-over. Reading a set of words takes longer than speaking them, so the subtitled image may need to be on screen for longer than the allocated time on the voice-over. To deal with this, you will have to cut the voiceover and insert some background sound, atmos
- f. Making sure you do not put too much text on one image, do not let your text go beyond the second rectangle on your monitor (see image below).



Two methods of putting in the text

Method 1: In the key tools, select the T that is the most on the left. Double click on the text box to activate it. Click with your left mouse button in the text box and type what you want to type.

Method 2: In the key tools, select the T that is the most on the left. Double click on the text box to activate it and copy in something from a word document.

Moving the text

To move the text to a suitable place on your screen you need to activate the Selection (arrow) tool and click and drag the text box to a plain, evenly coloured part of the image.

Coming out of the titler window

You can get out of the window by clicking anywhere on your timeline. If you want to go back and make further adjustments, double click on the title in the timeline.

Fading the subtitle in and out

Use your mouse to right click on the title on the track in your timeline. A pop-up menu appears in which you need to select fade in. Repeat the right click and select fade out.

Repeating the style along the timeline: Take care!!!

It seems logical to copy and paste the subtitle screen along the timeline to save on setting the font etc. every time, but be careful! If you copy the title in the timeline, paste it against the play-head and edit the text, the text of the original will also alter... so beware!

Moving subtitles to the foreground

It may happen that the subtitles are not visible because the contrast between the image behind and the text is not big enough or because the subtitles have been moved to the background. In this case you will need to bring the subtitles to the foreground by following these steps:

1. Go to shapes within the toolbox window
2. Choose the rectangle tool within the popup menu
3. Go over text with the rectangle tool
4. Choose a colour
5. Select the text
6. Right click with your mouse on the text
7. Choose 'arrange' in the popup menu
8. Choose 'bring to front' in the popup menu
9. Text will reappear

Adding logos and images to text

When you place an image in a text box, the image flows with the text as though it were a text character. Necessary, double-click the title in the Expert view timeline to open it in the Monitor panel.

1. Click the Horizontal Type Tool.
2. In the Monitor panel, click to create a text box where you want to insert the image.
3. Do one of the following:
 - Right-click/ctrl-click the Monitor panel and choose Image > Insert Image into Text.
 - Choose Text > Image > Insert Image into Text.
4. Select an image and click Open.

Your digital story, final steps

Credits, logos and creative commons

Every digital story for the CGIAR should end with one or two stills that show (1) the names of all the people and organizations that have made the digital story possible, (2) the logos of all partners and organizations involved in the project and (3) a mentioning of the creative commons licence.

Credits

It is important to include the names of people and organizations that made the creation of the digital story possible and what they did in order to do so. It could be who took the photographs, who provided funds for the making of the digital story, who edited the story, etc. See example below:

Interview with Aberra Adie

Edited by Elisabeth Bastemeijer

Photographs by Innovation Platform members, Zerihun Sewunet, Zelalem Lema, Kindu Mekonnen,

Aberra Adie, Gerba Leta, Beth Cullen and Elias Damtew

The NBDC Farmer's Field Days are the result of a collaborative effort. Thanks to the following people

for their input: farmers and Innovation Platform members in Fogera, Jeldu and Diga, Zelalem Lema, Kindu Mekonnen, Aberra Adie, Gerba Leta, Beth Cullen and Elias Damtew.

Logos

Every digital story you make for the CGIAR should include the logos of all partners and organizations involved in the project. To make sure you include them all, please consult the project owner. Also make sure you are using the most up to date logos by asking KMIS. You can also find further information here: <http://ilri-comms.wikispaces.com/Communications+support>

The CGIAR logo can be found by following this link <http://www.flickr.com/photos/ilri/4250364221/>. If you have trouble finding the other logos, KMIS can help you further by directing you to the right location on the internet.

Make sure the logos are of a high quality and well visible.

Creative commons

Finally, every digital story should include creative commons as presented in the image below. ILRI in the text below should be used only if ILRI is the organization that is publishing the digital story. If in your case, it is another organization, please replace ILRI by the name of that organization.



*The presentation has a Creative Commons licence.
You are free to re-use or distribute this work, provided credit is given to ILRI.*

Final check

Once you think you're story is finished, listen to it and watch it one more time to make sure it is as you want it to be.

Show it to others

Once you are happy with what you've made, show your story to the ones who need to give their approval before your story can be published. Make sure all important parties agree with its content and check that it fits organizational publishing policy. If necessary, apply final changes and show the story to the important parties one last time. At this point tell them, that if they want something else to be changed, this is their final chance to tell you. Once you've exported your file, it is very time consuming to apply more changes, and sometimes even (almost) impossible.

Exporting–publishing

Once the edit is complete, the digital story can only be viewed elsewhere once it is exported.

To do so you need to click on the Publish+Share tab on the upper right corner of the screen. Premiere then gives you different options. What options you choose, depends on your needs. For Ethiopia it is advisable to choose PAL and then HDV 1080i. In general it is also wise to make a maximum quality version to which you can return at any time as well as a smaller compressed version for uploading to the internet or inserting into a PowerPoint presentation. Once you've published/exported your digital story, play the exported movie and see if it works well.

Sharing

Now that you're digital story, is exported; give the exported files to the ones who are responsible for uploading them on the internet, such as someone working for KMIS.

Keep all folders

It is important to keep all folders and files that are related to your digital story until you are sure your story won't need to be changed anymore. Also, check with others if and where your folder could be kept, if you do not want to keep it on your computer where it takes a lot of space.

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The International Livestock Research Institute (ILRI) works to improve food security and reduce poverty in developing countries through research for better and more sustainable use of livestock. ILRI is a member of the CGIAR Consortium, a global research partnership of 15 centres working with many partners for a food-secure future. ILRI has two main campuses in East Africa and other hubs in East, West and southern Africa and South, Southeast and East Asia. ilri.org



CGIAR is a global agricultural research partnership for a food-secure future. Its science is carried out by 15 research centres that are members of the CGIAR Consortium in collaboration with hundreds of partner organizations. cgiar.org

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Nile Basin Development Challenge (NBDC) partners

Ambo University	http://www.ambou.edu.et
Amhara Regional Agricultural Research Institute	
Bahir Dar University	http://www.bdu.edu.et
Catholic Relief Services – Ethiopia	http://crs.org/ethiopia
Ethiopian Economic Policy Research Institute	http://eeaecon.org
International Livestock Research Institute	http://ilri.org
International Water Management Institute	http://www.iwmi.cgiar.org
Ministry of Agriculture	http://www.eap.gov.et
Ministry of Water and Energy	http://www.mowr.gov.et
Nile Basin Initiative	http://nilebasin.org
Oromia Agricultural Research Institute	
Overseas Development Institute	http://odi.org.uk
Stockholm Environment Institute	http://sei-international.org
Wollega University	http://www.wuni.edu.et
World Agroforestry Centre	http://worldagroforestrycentre.org