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Implementation of Cocoa IPM in West Africa.

Participatory Video.
A guide to getting started

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Preamble

This guide has been prepared within the framework of the video component of *Implementation of Cocoa IPM in West Africa* project under the Dfid-funded Crop Protection Programme. The project has been coordinated and managed by CABI Bioscience and implemented in Ghana in partnership with ANS Media, Cocoa Research Institute Ghana, Strategic Communications Africa Ltd, and the Sustainable Tree Crops Programme/IITA.

The focus of the guide is the process of developing participatory video based on a fusion of rural people's experiences and insights with perspectives originating from scientific agricultural (cocoa) research. Details of technical aspects of participatory video production are available elsewhere and are therefore not treated in this manual.

The guide highlights the steps and reflects on lessons from the project over the one year of its implementation in Ghana. The guide will be of interest to those wishing to hand over more authorship and control of video media to disadvantaged, marginalized and poor communities whose own interpretations and voices may otherwise seldom be heard.

The guide reflects the personal views of the author and not necessarily those of CABI, Dfid, nor the project partners named above.

1. Why Digital Video?

There are many reasons why digital video (DV) is a major improvement on the older VHS and Hi –8 video formats.

- DV cameras are much smaller and lighter than the older VHS cameras and easy to learn to use. They are becoming much cheaper and affordable by projects and organisations.
- DV provides sharper images and more accurate colour. The sound (audio) is of the same quality as you expect from audio CDs. Overall the results can be favourably compared with broadcast quality video.
- Digital video is already in the correct digital format for transferring to the computer (PC or Mac) for editing.
- Editing of DV is becoming easier all the time. These days, basic editing programmes are be available free and are suitable for making excellent short videos. One single afternoon is all it takes to learn to make simple videos whilst many useful effects to help link clips and add useful effects are available at the click of the computer mouse!
- Portions of digital videos (clips) can be shared via email or posted on websites.

Given these advantages, DV is becoming a very attractive medium for use in a variety of situations where development organisations wish to:

- help overcome barriers of illiteracy and misunderstanding.
- illustrate some kinds of new ideas and techniques more effectively than by word-of-mouth or radio/written media.
- compress time.
- compress space (events and practices in distant locations can be transferred to other places
- as a means of standardising best available advice from any source.

2. Something about Participatory Video

2.1. Why Participatory Video?

A increasing number of organisations and projects work and experiment with participatory video (PV). In keeping with this interest, there are different understandings of PV (see Box 1).

Box 1 *Some descriptions of Participatory Video*

Participatory video is an exciting and innovative way of allowing people to express their achievements and aspirations through the medium of film. PV empowers communities, demystifying the tool of video-making and turning it over to them. It is the community members themselves who do the filming - they choose what to film, and what to say . **Chris Lunch (2005).**

Participatory video is the use of video within groups for change, whether it is individual or societal. Like participatory action research, the degree of involvement that participants have in designing the goals and process varies from project to project. **Patricia Okahashi (2000)**

Participatory Video: The video training has tremendous value as it comes at a time when women are required to communicate more widely, their experiences and expertise in permaculture, empowerment and leadership training. Handling the camera also gives visibility in the community and empowers the women to document the stories of the community**. P V Sateesh**, Deccan Development Society, India

We define ***Participatory Video*** as a scriptless video production process, directed by a group of grassroots people, moving forward in iterative cycles of shooting-reviewing, and aiming at creating video narratives that communicate what those who participate in the process really want to communicate, in a way that they think is appropriate. **Maneno Mengi (1999/2000)**

Box 2 ***Cocoa case***

In the PV process that was advocated in the cocoa work, we too wanted to exploit the many technical advantages of modern DV listed above. However, in PV we also wanted to hand over DV technology to farmers' themselves and take up the challenge to demystify video. We also wanted to exploit video as a way for outside professionals (scientists for example) to be better able to understand farmers' perspectives.

My belief has been borne out in practice that most people regardless of level of literacy can rapidly learn the mechanics of using digital video equipment. Having learnt the basics, rural video teams (for example farmers) can apply themselves to identifying and analysing priority topics and working out how to represent these on video. The farmers learn to handle cameras, plan their stories, shoot clips, edit if need be, review in their villages/communities, and produce the working versions of the PVs.

2.2. Brief origins of the cocoa PV project

The starting point of our work with cocoa farmers was the Farmer Field School (FFS) programme under the Sustainable Tree Crops Programme (STCP).

Box 3 ***Cocoa case***

In the Farmer Field School programme in Ghana, a number of farmers were able to take part in active 'hands on' learning activities. These were designed as a series of practical experiments based on comparing different cocoa management alternatives right there in the cocoa farms. In organising themselves to run the school, and conduct the experiments themselves, the farmers gain confidence and skills in testing new practical ideas out and judging the value of alternative cocoa farming practices in their own circumstances.

Due to costs and the need for sustained and high quality training guidance, FFS programmes such as that in Ghana, currently reach relatively few farmers. The big challenge was therefore how to share with lots of other farmers the positive experiences that farmers in the FFS had had of tackling cocoa management in new ways.

PV elsewhere has been able to excite people and stimulate interest and engagement with issues. I believed that the easily reproducible and viewable video products made by farmers could contribute to stimulating more debate, reflection and rethinking of what to do and how to do it, amongst other cocoa growing farmers to a far larger extent than seeing professionally made extension videos.

PV appeared to offer an excellent means for farmers who had been through the cocoa FFS process to capture those experiences and skills that had proven to be of real practical value to their lives in their own way on DV. The original intention was that understandings, demonstrations of practices, views, and concerns would be captured on videos by farmers themselves from their and other farmers' own direct experience.

- EXAMINE CAREFULLY THE REASONS FOR WISHING TO USE PV.

2.3. Why should small scale farmers/marginalised people learn to use video technology themselves?

Questioning written media.

No one will seriously dispute that lack of access to information limits the potential for innovation and entrepreneurship among marginalised and poor communities. Well meaning project staff then often assume they know what the poor need to know and how to package this information.

This assumption has and still does often lead to a strong bias towards production of written media of various kinds, both formal such as reports and manuals for reference, and less formal such as explanatory leaflets, flyers, and posters? I do not wish to detract from these. Written media supplemented by pictures and diagrams are so fundamental a part of our Western education and way of communicating with and acquiring information from authorities, colleagues, traders etc, that we perhaps

seldom question how comprehensible written media are to other communities. May such media actually put the very groups of people we are trying to help at a disadvantage?

The fact remains that rather large populations of people are highly unlikely to be reached directly by written media, whatever the merits of these in particular cases. This is not necessarily always due to illiteracy, though this clearly plays a major role in some countries and localities. It may also reflect a situation where, despite a quite high degree of literacy, much if not most information exchanges nevertheless occur orally and through the media like radio and increasingly television for diverse kinds of communities and players, whilst skills learning is stimulated by seeing, copying, testing out, talking and debating on the job.

Box 4 ***Cocoa case***

PV in the cocoa work was deliberately chosen in order to:

1. open up space for those with oral narrative and practical-based communication traditions to share their knowledge and to gain access to knowledge from outside

2. contribute to reversing control over the selection and presentation of information away from influential outsiders to farmers themselves.

- CONSIDER WHETHER YOU MAY BE NEGLECTING ORAL STORY TELLING TRADITIONS IN YOUR PROJECT?
- DO YOUR FLYERS AND POSTERS REQUIRE FAMILIARITY WITH PARTICULAR CLUES AND CODES IN ORDER TO BE UNDERSTOOD?
- ARE YOU SURE THESE CLUES AND CODES ARE UNIVERSALLY UNDERSTOOD?
- COULD THE SAME INFORMATION BE ACTED OUT OR REPRODUCED IN A MORE COMPREHENSIBLE FORM AS PARTICIPATORY VIDEO ?

2.4. Shifting control from professional media makers to farmers

It is important point out that handing over more control on what to film and how to do it to farmers themselves, as in the cocoa case, is not the same as saying that a 'truer' picture of farming issues will be obtained.

Note that the content of the videos that are made through this PV process will still be the result of the filmmakers' decisions about framing, shooting, editing, scripts etc.

The essential point is that farmers have been invited in to take control behind the camera *and* in the editing studio. This gives farmers an increasing and ultimately a key role in what is filmed, how it is filmed and how it is presented. They become filmmakers.

Thus it is the farmers' '*picture*' of farming issues, successes and challenges that become increasingly central. Their perceptions and reasoning of what works, what doesn't, what is problematic, what are the challenges, and how these relate to their own lives, in their own languages and in their own oral tradition, have a chance to shape the productions.

This role reversal does give another kind of validity to the videos as an expression of farmers' perceptions that can become a powerful driver of better communication with other similar communities and with specialists with particularly relevant scientific insights.

Box 5 ***Cocoa case***

Communicative interaction was a crucially important part of the cocoa PV project. The FFS process was the result of a merging of farmers' own experimental action to validate or modify the practical value of many alternative cocoa management practices that were based on scientific research.

In continuing this dialogue, the cocoa PV process also provided a further opportunity for cocoa scientists and farmers to come closer to understanding

each other through reflection on what was captured and how it was captured in the videos. This dialogue had an important bearing on how the PV project was set up and how it was managed.

- CONSIDER IN YOUR CASE WHETHER PV WILL ADD VALUE TO YOUR OWN COMMUNICATION CHALLENGES?

- ARE THERE IMPORTANT EXTERNAL INNOVATIONS/KNOWLEDGE (E.G. PEST LIFE CYCLES) THAT COULD BE MORE EFFECTIVLEY EXPLAINED VISUALLY BY OUTSIDE PROFFESSIONALS TO FARMERS?

- ARE THERE LOCAL INNOVATIONS AND UNDERSTANDINGS THAT WOULD BENEFIT FROM BEING PRESENTED VISUALLY BY FARMERS TO OUTSDIE PREFESSIONALS/SPECIALISTS?

- CAN PV HELP WORK TO REVEAL MISUNDERSTANDINGS BETWEEN THESE DIFFERENT PERCEPTIONS AND INSIGHTS?

- IF INFORMATION MAY NOT BE EASILY SHARED OR TRUSTED DUE TO REASONS OF LANGUAGE, TECHNICAL CONTENT, CULTURE ETC, CONSIDER WHETHER PV CAN HELP ADDRESS THESE?

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3. Finding partners: who does what?

Once it is clear that PV is worth trying out as an alternative kind of communication process and source of communication products, the first step is to find those who will take part in the making PV a reality.

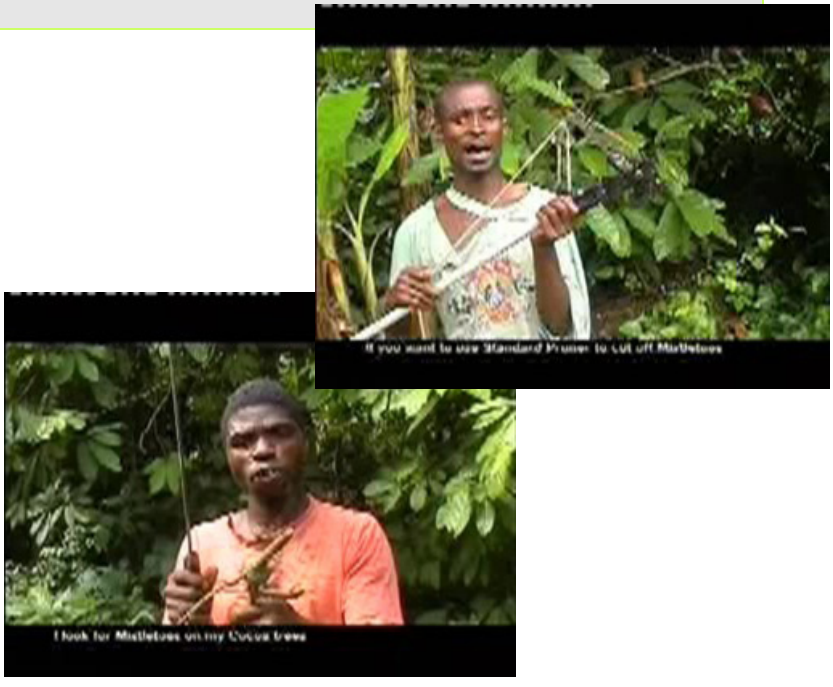
This may require some negotiation and imagination. The idea of ordinary rural people making videos is not widespread, neither amongst media professionals, other professional staff nor amongst local leaders nor yet rural people themselves.

The precise range of partners will depend on the context in which the PV is to be developed and on the kind of PV. Box 7 (below) describes some of different kinds of partners/collaborators who will probably be needed to work together in a PV project. The functions these partners perform may sometimes be shared between different individuals or sometimes one individual may be able to perform several different functions.

Box 6 ***Cocoa case***

The cocoa PV project illustrates how the selection of core partners (Box 8) reflected the special national focus on cocoa as a key source of foreign exchange and local revenue in Ghana, existing linkages between special cocoa development initiatives, local farmers and media specialists, national cocoa scientists and an international not-for-profit organisation (CABI) that also had previous linkages with technical cocoa development in West Africa.

In the cocoa case there were other interested parties who were less involved with the PV project initially but who have become important in the later stages of the work. These include Kuapa Kokoo which is an important Ghanaian cocoa farmers' cooperative and licensed cocoa buying organisation, and the farmer training/extension arm of the Ghanaian Ministry of Food and Agriculture (MOFA).



Box 7 ***PV Partners***

COMMUNITY/GROUP WITH A MESSAGE OR EXPERIENCE TO SHARE. The individuals, groups or communities with the burning issue, skill, insights, success story, critical problem situation to tackle, that they decide to publicise, debate and share both within their community and with other groups in society, as part of their own development process.

VIDEO KNOWLEDGEABLE PERSON/TECHNICIAN will be needed with expertise in video production (a skilled amateur or a professional) who can access video equipment and facilities and is willing to train others in their use regardless of their formal education level.

FACILITATOR to stimulate and guide the other partners in considering PV, planning and implementing PV, promoting use of the products and evaluation of the impact. This could be the same individual(s) as the video specialist if he/she also have good facilitation skills and experience. Grass roots organisations, civil society organisations, special interest groups, NGOs, who are either part of or work closely with the community in question, may have this facilitation role.

SUBJECT MATTER SPECIALISTS or service providers (including expert farmers/livestock and others) from local, national or provincial NGOs, research and development organisations (and perhaps from associated international organisations). These may be key resource persons if the context of the PV project is to investigate interactions, understandings and misunderstandings between local knowledge and scientific, technical or organisational knowledge from outside of the community, as a basis for finding ways out of a problematic situation.

COORDINATOR to ensure collaboration between all partners, efficient delivery of their respective contributions, stimulate reflection and debate and encourage wider sharing of the results of the PV project. This role could be filled by someone from one of the other roles or it could be a separate task.

Box 8 ***Cocoa Case PV Partners***

Cocoa Farmers, Amansie West District, Ghana. Several FFS had been conducted in two neighbouring villages in this area in 2003 under STCP and many men and women farmers had participated. Much practical work had been done in the farmers' own fields in trying out and implementing ideas from the FFS.

ANS Media, a local media knowledgeable person with experience in working with agricultural subjects and Digital Video who had received training and was keenly interested in PV but had not been commissioned to implement PV before. ANS Media was responsible for video direction, training and provision of assistance to the farmer video team in editing, pre-testing and final production of their videos.

Strategic Communications Africa Ltd. A communications firm with experience in working with rural people on important livelihood issues and on design, production and evaluation of participatory media events and products. The firm served both as media consultant to CABI in Ghana and as technical support to ANS media.

Scientists from ***Cocoa Research Institute Ghana (CRIG).*** They discussed with farmers the details of cocoa production practices during planning and review of the videos. CRIG staff had played a major role in development of several of the alternative practices that were presented in the FFS which farmers had experimented with and tested out for themselves. For these scientists, the PV also therefore represented an independent and detailed check on how farmers themselves had interpreted technical content of the FFS and gone on to assimilate these ideas.

Facilitators (Master Farmer Field School Trainers) from the ***STCP*** whose implementation of FFS in Ghana had provided the whole basis for the PV pilot project. These facilitators provided the link between the media trainers and the farmers. STCP also provided facilities for working meetings/trainings and assisted with logistics were possible. Like CRIG scientists, STCP also contributed to discussions with farmers on the details of cocoa technical content in the videos in planning and in pre-test of the videos.

A ***coordinator*** from ***CABI Bioscience*** who negotiated the idea with the initial core partners, identified other core partners to bring them in to the project, and contributed to facilitating the overall process. With support from other CABI staff I also sourced the funding to initiate the PV project.

4. Managing/Guiding the Interaction: creating an empowering process for building technical capacity to capture and share insights and interpretations.

One of the immediate difficulties with working with PV are the different standpoints and attitudes which most participants from small scale farmers/marginalized communities to professional specialists will almost inevitably bring with them into the project about video. These include existing preconceptions on what is correct or not, or possible or not possible, fears, doubts, aspirations and hopes.

If measures are not built into the work from the start, or, if there is not sufficient rapport between participants to enable open discussions and personal change along the way, then the most likely outcome is that the more powerful partners will come to dominate the PV process. This will of course result in the opposite of what was intended. Then the views and opinions and often also the media style of the outside professionals will be far more likely to characterise the results than those of the people whose voices are less often heard.

In some cases, this process of interaction and individual attitudinal change can be long and difficult. In other cases, rapport and openness to other ideas about using video can emerge surprisingly fast. My experience is that it is the process of engaging with the other partners over time that opens the way genuine collaboration.

Box 9 ***Cocoa case***

In the cocoa PV project there were many different kinds of partner (refer Box 8 above). Some of whom were close to the farming community, others in the capital city, others (myself) in another country. This situation added to the complexity of the interactions and scope for misunderstanding.

In the cocoa PV project we used a cycle of interactions that could allow for a degree of reflection, learning and re-definitions and change as we went along.

The strategy given in Box 9 was of course not immune to the limitations of physical location and resources that certainly have not made interaction easier. Nevertheless I believe there is much to be learned from the process as it turned out in practice.

The process started with 2 introductory steps:

1. Start-up meeting or Introductory step to set the scene, meet with farmers to assess interest in the project, and agree on initial roles, responsibilities.

2. Camera training workshop and camera use practice activities. This followed from the start-up meeting. Media professionals introduced farmers video team to camera handling and exercises in short film production.

This was followed by two cycles actual film production which are presented here as five distinct steps (3a-3e) although in practice there was some overlap. This particular way of interacting emerged with time. One of the partners (CRIG) entered practically into the process after it had started. Also, there was some adjustment to the second cycle based on experiences of the first cycle, as the need for particular interactions also became clearer, and as the confidence of all parties increased.

3a. Video topic selection and planning, filming and rough edit,
3b. Preview/Pretest of the rough edit with other farmers, scientists, extension service staff, facilitators,
3c. Revisions and additions to make a final draft,
3d. Technical review by CRIG scientists,
3e. Production of final version Master Copy

As the experiences may be useful to others who wish to embark on a similar collaboration of stakeholders in a PV creation process, I go

present suggestions, discussion, and provisional recommendations on each step with illustrations from the cocoa case (Boxes).

1. The start up meeting.

- Discuss thoroughly and agree on what PV is for? Be clear about objectives of the PV process. Whose objectives are to dominate? There may need to be compromises.

- Is PV being made available to farmers/other relatively disadvantaged groups in order for them to capture and debate their own issues, insights and experiences?

- Or are there other stakeholders invited into the PV process who have a different interpretation?

    - *For example, scientists or extension/project workers might wish the videos to capture and show the technically 'correct' standardised versions of particular crop production practices. That is, they may see the video as an improved tool for spreading officially sanctioned technical information.*

- Are the videos to be a window into the world of farmers, intended mainly for other farmers, but also a path to better understanding of farmers' lived in situation by service providers (extension, NGOs, scientists, etc)?

- These differences in purpose and intended use of the videos may all be very valid and appropriate.

    - *The important thing is to bring these out right at the start and agree on which should be followed. Maybe there will be a need for <u>more</u> than one kind of video to suit widely different purposes? These decisions are fundamental as they have a very important bearing on how facilitation and guidance of*

the discussions and video production process is conducted later on.

- If it is agreed that the videos should primarily be a tool in the hands of farmers /disadvantaged groups to capture their own stories, then choice of who facilitates the process is very important.

    - *Consider carefully in your case whether it will also be vital to allow ideas about topic selection, presentation and storytelling to emerge that are <u>not</u> necessarily similar to those of professional media? If yes, pay particular attention to choice of the on-the-ground managers or facilitators of PV process. He/she should preferably be skilled in assisting others to voice their views and ideas and helping different interest groups define the best media/communication tool for their particular purpose.*

Box 10. ***Cocoa case summary***

In **Step 1**, we attempted to clarify what PV was and could be, why it was potentially valuable to the service provision partners, and an opportunity for skills development for media specialists, and for farmers. We also assigned and agreed on roles to facilitate and manage the work.

The division of responsibilities was based on resources at the time and was at best a compromise. Here the bulk of the work for on-the -ground management fell to the media specialist ANS with some backup from StratComm, STCP and CABI. The principle reasons were availability, ease of communication with STCP (intermediary) and with farmers, and clear indications of interest in and willingness to become involved in a farmer supportive process/empowerment process. However, the media professionals did not have direct experience of facilitation of PV process.

Though we did list the key steps (below) to be conducted to make the videos in a participatory way, we did not go into details about precisely how to facilitate this.

- *Pre-training (ANS Media, StratComm Africa and farmers)*
- *Training (ANS Media and farmers)*
- *Shooting (ANS Media and farmers)*
- *Technical inputs (CRIG, STCP and partners, farmers)*
- *Editing (ANS Media and farmers)*
- *Pre-testing (ANS Media, StratComm, farmers, CRIG, STCP and partners)*
- *Edit (ANS Media and farmers)*
- *Final product*

2. Video camera use training/practice activities.

- Decide whether this will be conducted in a town or a village/trainees' home environment? Holding the training in the trainees' home environment may cost less also help create a strong feeling of ownership in the project.

- More discussion with the trainee video team will be needed to further clarify and consolidate understanding about the PV and why and how it can be used.

- Decide whether camera use training will include discussion around storytelling and will lead on to an initial planning of the video which is the purpose of the whole project?

- These decisions relate back to the introductory discussions and on ideas about what the video is for (refer to step 1 above) and what storytelling styles/traditions should be encouraged?

- Pay close attention to what kinds of skills are needed for the facilitation of particular aspects of the training (for example facilitation of ideas about how the stories will be told). Media professionals may have these skills or they may need supplementing by other individuals with a wider spread of facilitation experience.

- A key task is to demystify the camera, introduce users to and encourage practice in basic camera technique, varieties of shots, lighting and sound.

- Utilise opportunities that are on hand for practice in actual use, in-camera editing.

- If one of the outputs of the training workshop is at least a draft plan for the first video, make sure different options have been discussed thoroughly.

Box 11 ***Cocoa case summary***

Step 2. A training workshop was run by ANS with assistance from StratComm and STCP facilitators. This consisted of 3 days 'office' based activities and a variety of 'location' hands-on practice. The following key areas were tackled:

- Participants' Expectations.
- Stakeholders in the Ghana cocoa system.
- Questions, Comments & Contributions to give the farmer trainee video team the opportunity to share their views about what the purpose of the PV process and products was.
- Introduction to Basic Equipment, Handling and Uses of the Video Camera.
- Hands-on practice – including practical assignments such as trying out different shots of different subjects (human and inanimate) for feed back from the instructor and whole group, filming in the village community, making a 3 minute film on the Guest House where the training took place in town, and attending and filming a FFS graduation ceremony in Nkawie village.
- Review of proceedings and lessons.

An integral part of the camera training workshop was how to make a story board and how to plan a project and how to conduct interviews. However, as these are activities that were repeated for the second video without the basic camera training component, they will be discussed further under step 3 a.

3a. Video topic selection and planning, filming and rough edit.

- **Keep objectives in focus**. It cannot be emphasised too strongly again here on the importance of ensuring all parties are clear about the purpose of the PV. This has key bearing on how the production is managed and facilitated.

- Consider again whether your **facilitation** approach corresponds with the principle objectives of the PV project.

- This has a bearing on which and how other persons or groups play a role during the actual production.

- If the principle video producers (in the cocoa case, these were cocoa farmers) are to use the video to capture their <u>own</u> experiences and share these with others, then it may not be a good idea to involve other groups in discussing video content jointly with the farmers.

    - *To do so will almost certainly influence the farmers into questioning what they wanted to say and ay lead them to accepting views they may not really share.*

- If the idea is to join different groups' experiences together in a joint production, then it is clearly a good idea to hold joint planning meetings.

    - *In the cocoa case the first video had a stronger element of reflecting farmers' experiences from FFS. The second video became more of a joint production in which farmers essentially tried to accommodate specific suggestions from outsiders as well as their own ideas. Control of cocoa black pod disease is a fairly complex task. A combination of farmers' and scientists' insights in a single video may be an*

excellent way to create a credible and technically accurate educational product.

- *Consider also the benefits for shared understanding of a video in which farmers' understanding and practice of disease control are brought out in a video?*

- In a joint production, consider also whether some of the suggestions that originate from outside the experience of the community are realistic from the communities' point of view?

  - *Find out where there are clear differences of view, interpretation, experience, relevance to whom?*
  - *Consider whether both points of view, or both experiences should be captured in the same film? If we insist on farmers incorporating specific outside ideas in the video, will it reduce the farmers to a role as mere mouthpieces for the views and knowledge of others? One danger with this is that the messages may end up not being credible to viewers?*
  - *Consider whether alternative views can be presented together with the reasons and ownership of the different views clearly stated?*
  - *Or consider whether two totally different kinds of video productions will be best to tackle this issue? For instance, a good technical video could be made by specialists that explains the causes of the different kinds of cocoa disease in detail using a combination of straight film shots and animation.*

- With regard to discussing how to go about planning the video episode, there can be different approaches that could be more or less suited to the intended purpose of the PV.

- For example, discussion around how to plan the video could focus on problems. This is a common approach used by extension services whose may see their main role as providing ideas about

how farmers can solve problems. The 'problem' approach was used in both cocoa videos (see Box 12 below).

- However, there are alternatives which could have advantages over the problem approach. Consider whether a potential audience may not be more attracted to a video which focuses first on successes as the starting point?

    - *To develop discussion on such an approach, involve the video production team in talks about what successes they have experienced in the time period under consideration.*
    - *This leads on to discussion of what particular events have been experienced, or action undertaken, by the community which are believed to be the reason for the success, compared to earlier difficulties.*
    - *Already the basis has been uncovered for telling a story. Then facilitators and video production team can go into details on how to develop the details of the story and how to express it.*

- Rather than insist on outside professional ways to tell the story, try to find out, through probing and questioning, what ideas the video production team have for telling stories.

    - *Find out how stories are told in the village environment, how instruction is given, and so on. Go to some length to find out the views of the video production team about whether and how these story telling/instruction styles could be the main base of the video.*

Box 12 ***Cocoa case summary***

Step 3a

First video episode. Topic selection, decisions about project planning, story board design and timing/dates for the various filming and editing tasks were all integrated in the video training workshop. The entire process was facilitated by ANS with contributions to camera training/facilitation from StratComm and STCP.

Video Project Planning was introduced as a process from choice of topic or problem, location selection and reconnaissance.

Pruning of old cocoa trees was selected through review of principle cocoa topics covered in the FFS by the farmer video team and decisions about what was relevant and could be filmed at the time of the year.

Types of questions which the farmer trainees were to ask themselves in video planning were presented as:

- *What is the problem?*
- *How important is the problem?*
- *When does it occur?*
- *How is it been solved?*
- *What benefit does it bring?*
- *When is it appropriate to solve this problem?*

Interviewing. The trainees were exposed to how to conduct an interview in a production as well as record audio and visual together. Each trainee practiced conducting and recording an interview session with a supposed farmer and played back for review

Story Board. Participants were also taken through how to do the Story Board in preparation for the location shooting. Provision was made for any technical shots that might need to be obtained by facilitators from specialist sources.

Once roles had been assigned, farmers made their own selection of locations where scenes could be filmed. Dates were then set for filming and editing. They visited the sights and filmed on their own, though initially accompanied by ANS technicians.

Second video. A dedicated planning meeting followed the same basic pattern but number of participants and methods used were expanded. The meeting was facilitated by ANS media with assistance by StratComm.

The objectives of the meeting was to:

- *Discuss the programme.*
- *Remind facilitators/resource persons and that the farmers' interest was paramount. They were to help farmers articulate their own views but not theirs.*
- *Assign role(s) and responsibilities to farmers and resource persons.*

ANS, STCP, CRIG and StratComm made efforts to listen and learn what the farmers needed before making suggestions. Farmers were given the opportunity to respond to technical suggestions, giving reasons why technical suggestion(s) should be accepted or rejected.

Listing of key cocoa production problems and (pair-wise) ranking was used to determine with farmers which topic was most important to the time of the year in question and therefore could most readily be filmed. Through this procedure, black pod was selected and a timeline for production agreed.

After selecting and agreeing on the topic for the second episode, the participants together proceeded to look at things to consider in making the second video. The following were considered as the outline for the video:

- *Types of cocoa diseases and most important disease: based on prevalence, damage caused*
- *What causes or conditions favour the disease*
- *Places where the disease is found*
- *Damages caused*
- *How disease spread on the farm and from one area to the other*
- *When / Time of the disease (infection period)*
- *Management of the disease / control*
- *Prevention*
- *Chemicals used against the disease – types, safe use, how, when, equipment, application*

- *Cultural Practices – removal of infected pods, weed control*
- *Link with other farm practices – excess shade, pruning, drainage etc.*
- *Frequency and timing of control.*

Farmers were assigned the task of developing a role play to address these black pod control issues. Already for the first video, farmers had expressed interest in role play as a storytelling style. This interest had not been taken up in the first video but was encouraged here. Their brainstorming resulted in the following plot.

- *Cocoa Farmer who is plagued by cocoa diseases*
- *Cocoa farmer (Successful & experienced) who has overcome the various diseases (FFS)*
- *Link person (between troubled cocoa farmer and successful cocoa farmer)*
- *Agricultural Officer (Facilitator)*
- *Caretaker*
- *Chemical seller / equipment*
- *Sprayer*

A separate group meeting was held by technical advisors, ANS, StratComm, STCP and CRIG to discuss and define technical issues and details that they believed were necessary in the role play and the video. A large number of factors were relevant to black pod disease recognition and control. The advisors were concerned that, if taken all together, the video could become too long, therefore the topics should be dealt with generally or divided into a series for details.

Meeting again in plenary, the farmers acted out their role play. Specialists made the following comments:

- *Black pod is not the only disease affecting cocoa. Other diseases should be mentioned before laying emphasis on black pod as the major cocoa disease.*
- *More needed on the cause of the disease*
- *Farm conditions need describing that favour disease*

- *More should be said about the cultural practices – pruning, weeding, removing excess shade, drainage etc.*
- *Mention the various types of chemicals on the market*
- *Stress on protection in application of chemicals*
- *Procedure for mixing the chemicals should be thorough*

The farmer video team were asked to incorporate these suggestions in the role play for final review at a later date. By that time they should also have identified a suitable location for filming.

Finally, following review of the revised role play in which the farmer team had incorporated points from the technical experts, the play was converted into the storyboard for the video. Parts of the sketch were also converted to location and site shots for the video.

Filming was divided into three phases all to be conducted by the farmer video team if at all possible:

- *Filming some Straight Shots and the drama/role play*
- *Filming Technical Shots*
- *Missing Shots*

The work was done during July-August 2005. In both video 1 and 2, farmers attended the commercial editing studio and played a leading role in direction of the editing. Rough edits of each video were developed in May and September respectively.

3b. Preview/Pre-test of the rough edit with other farmers, scientists, extension service staff, facilitators.

Some may distinguish between preview and pre-test. Preview may be more a check on the immediate technical (content and presentation) aspects of the PV, whilst a pre-test may lay more stress on how the production will function in a wider communication content. Again, a lot will depend on the original objectives of the PV.

- Subject rough edits to review by relevant other persons, groups and parties.

    - *This helps show up problems with existing content and presentation that interfere with comprehension.*
    - *Checking in this way by a range of relevant persons/groups also brings out additional points or tips on content or presentation with which to refine the video and enhance its value as a communication tool.*
    - *Can be used to provide a check on the degree of participation achieved in the production process.*

- Keep in mind the original objectives of the PV production whilst facilitating a review. This has a bearing on how may need to be changed or revised.

    - *Is the production intended primarily as a step in a process of communication that aims to stimulate more thought and reflection by those who see it?*
    - *Or is it meant to be a finished product that represents a standard technical solution to a particular problem?*

- In a PV production with many partners, as in the cocoa case, try to make sure that the video production team (the farmers in the cocoa case) are able to receive feedback/comments directly from the various groups who review the rough edit.

    - This will allow fuller exchanges where the reasons for a particular scene, expression and so on can be debated, reduces the possibility of misinterpretations if a facilitator has to convey comments from one party to the other.
    - Direct interaction is also important to maximise the feeling of ownership of the PV process by the production group, if this is considered a key part of the project.

Box 13 ***Cocoa case summary***

Step 3b

A preview/pre-test of the first and second videos was organised in Gyeninso village by StratComm and ANS Media. The meeting was attended by the media professionals, CABI, the farmers' video team, other cocoa farmers. The videos in DVD format was shown in the village church on equipment powered by a generator and owned by a local entrepreneur who shows entertainment films in the local villages. After the viewing, farmers divided into groups including at least one member of the farmers' video crew in each group, and shared their comments on the production with facilitators using a checklist of questions. The checklist explored the technical qualities of the film, the relevance and completeness of the coverage of the topics and the participatory nature of the production itself. The rough edit of the video was also viewed separately by CRIG technical specialists and STCP.

ANS was principally responsible for gathering the comments (either directly from participating in interviews or in report form) and sharing these with the farmer video team.

3c. Revisions and additions to make a final draft

- Be clear about the objectives of the PV project. Is there really a need for major revision? Re-shooting of scenes, new voice-overs, etc, may all add to the time and increase costs.

- Ensure sufficient discussion about the need for changes and additions.

- Will video mainly be used as a source of more debate, more reflection, amongst different groups, or for awareness raising? Minor revisions may be perfectly satisfactory.

- If the video deals with technically complex topics (such as pruning of cocoa or black pod disease control), ensure those responsible for making the video can debate the need for changes directly with technical specialists who have reviewed the rough edit rather than

through an intermediary.

- *The advantage of this is that a different way of expressing a particular point rather than a fundamental difference of opinion may lie at the root of some disagreements about video content. This can be readily sorted out through direct dialogue.*

- *In other cases, a practice that is shown in a way about which technical specialists have misgivings can lead to discussions in which the video producers agree to link that scene with another showing an alternative practice. Linking the two scenes in this way can enhance the educational value of the video. Is this not better than merely deleting the 'incorrect' scene?*

Box 14 ***Cocoa case summary***

Step 3c.

In the cocoa PV, ANS was principally responsible for facilitation of revisions to the rough edits of both videos. With video one, the farmer video team met at Gyeninso with ANS to review the video based on the comments and findings, and develop a script for re-shooting of some parts. This was done and editing conducted as before. A similar process was followed for video 2.

Finalisation of video one coincided with preparations for video 2. At the meeting of partners (except CABI) in preparation for video 2, ANS re-emphasised the role of the pre-testing process as being to make sure the video addresses farmers concerns as well as take care of technical details in cocoa production and cultural practices. The process was also meant to validate the video production as an effective tool of communication for the improvement of cocoa cultural practices for increased yield.

3d. Technical review by CRIG scientists

- Where a difficult technically complex topic is being filmed, and where the topic is nationally important or sensitive, it may be

important to ensure a final check by technical experts/independent knowledgeable persons.

- *Problematic items may still get through the initial review process. This is more likely where an intermediary mediates between outside specialists and the PV production team, rather than these groups meeting directly.*

- *Try to minimise the need for this, and the extra costs that may occur, by trying to maximise direct contact in the review process between the makers of the video, and those reviewing it.*

Box 15 ***Cocoa case summary***

Step 3d

The need for a final check on the revised cocoa videos arose when it was found, in the final version of the first video, that a farmer appeared incorrectly to be saying that poor pruning of cocoa trees could lead to attack by particular kinds of pests. This necessitated a delay whilst these frames were removed, and therefore increased the costs of the video. However, the matter could probably have been resolved if scientists have been facilitated to talk directly with the farmer production team as part of the review process.

In the second video, farmers had been asked to show how they could spray pesticides safely even if they could not afford standard protective clothing and apparatus. However, the scene they introduced did not correspond to specialists' recommendations. This scene was therefore removed.

3e. Production of final version Master Copy

- Master copies may be important for a number of reasons, therefore make sure the quality of these copies corresponds to the use to which they will be put.

  - *If they are to be a source of other copies, choose a high quality format.*

- *However, do make sure copies for use amongst particular communities/groups, are in a format that can be played on the kinds of equipment available to these groups.*

- *VHS and V-CD (Video CD) formats, or lower speed DVDs, may be easier to play than high speed DVD.*

- *High quality DVD will be a suitable source for eventual television screening.*

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5. Ownership and use of media.

The question of copyright and credits may come up if many groups including professional groups see themselves as partners in the PV production process.

One party may need to consider copyright in order to protect weaker parties from misuse of the productions, whilst allowing the widest possible use for educational and development purposes.

Box 16 *Cocoa case*

CABI, as the project instigator and fund sourcing partner, assumed copyright for the two cocoa PVs. CABI made the products generally available as follows:

"any organisation, group or individual person working anywhere along the cocoa supply chain will be permitted to copy and distribute without charge the complete un-edited works for bona fide training and education purposes, without geographic or audience restriction. For the avoidance of doubt, permission from the copyright holder will be required for any of the works to be used in abridged or otherwise edited form, with the exception that appropriately compressed video clips may be made available for open access download over the internet. The copyright works may not be used for any commercial purpose without the express written consent of CABI, and such notice shall be placed on all copies distributed by whatever means."

6. Reflections

The cocoa participatory video project was an exciting and very rewarding process. It provided a number of lessons for all parties and resulted in the creation of two video products with a very high degree of farmer participation and co-ownership of a process of interaction with specialists, facilitators and other farmers.

These video products have been distributed to key partners and institutions that promote cocoa in Ghana. These organisations are making plans to screen the videos (in video shows and on TV) for thousands of farmers nationally.

The project was initially conceived of as a means to offer video as a platform to farmers to express their own views, insights, problems and solutions, as experienced by them.

In practice, a change in objective, or rather the merging of different objectives, took place. This resulted in an expanded purpose for PV, suiting the interests of more parties. Thus in the second video, definition of video episode content became a joint exercise by farmer video team and outside cocoa specialists. This clearly moved content definition to some extent away from what farmers had experienced themselves during participation in FFS and in their own fields. Elements from technical specialists' knowledge were introduced during discussions, during review of the farmers' role play.

Both kinds of PV, and all kinds of intermediaries, are indeed possible and valuable. It is important to arrive at a definition of purpose as early as possible, given that this has a large influence on the most suitable means of facilitation. Equally important is to conduct an assessment of the impact the videos may have on viewers, as well as on those who took part in the productions as actors, film persons, advisors.

In the cocoa case, the facilitators were challenged by the evolution of the PV project, and found themselves trying to accommodate different understandings of the purpose of the videos whilst attempting to ensure the farmers' voice was heard.

It is hoped that the experiences of all parties will stimulate interest in and action for promoting a variety of new PV productions and in following closely and assessing the impact of the current videos.

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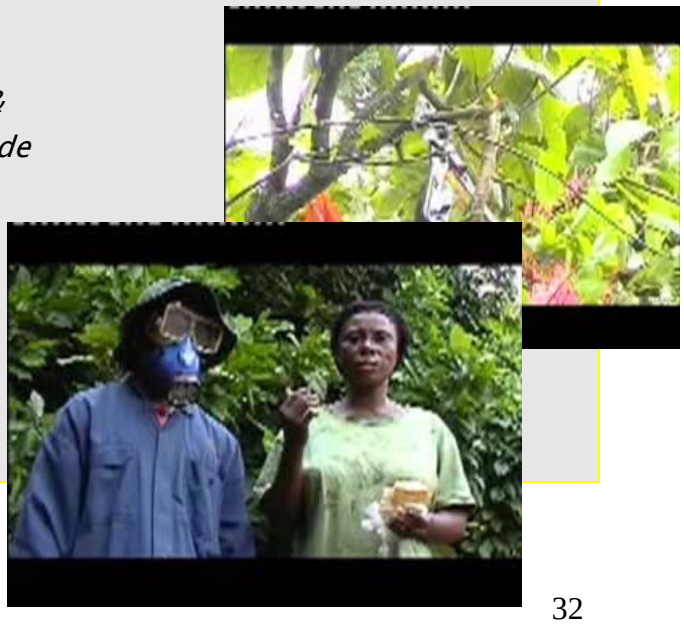

Appendix.

List of Equipment used in the Cocoa Farmers' Participatory Video Project, Ghana 2005 (Source, ANS Media).

Item	Model/Make/Format (please specify)
Camera	Sony Handycam DCR-VX2000E
Tripod	Velbon – PH-655Q/Spirit Level Tripod with Free flowing Head
Microphone	Max Wireless/Max Wire Microphones (Tie – Microphone) Professional Microphone (Boom)
Headphones	Stereo Headphone with OFC Cord
Tapes	Mini DV (JVC/Panasonic/Sony)
Editing programme	Adobe Premiere 6.5 / Adobe Premiere Pro 1.5
Master Copy (DVD)	Phillips/JVC/TDK recorded as DVD –