

THE RIGHT FOCUS

Global Citizenship Education through Documentary Film-Making

Workbook



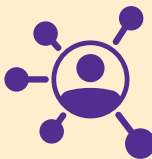
Trōcaire

GLOSSARY OF KEY TERMS



Executive Producer

This is the role of the teacher/youth worker. The executive producer has final say over the decision to go ahead with the proposed film, and move into pre-production.



Producer

This person makes sure everything happens from pre-production through to getting your film out there. The producer manages the entire project and puts everything in place for filming and post-production.



Writer

This person writes the script for the film. They may have help working on the script, but it is their responsibility to ensure that the script is ready for filming. They are also responsible for any changes that need to happen during the production phase.



Narrator/Presenter

Your film will have either a narrator or a presenter. A narrator is not present on-screen, but their voice is heard throughout the film, reading the script. A presenter will be seen on-screen from time to time, speaking directly to camera and conducting interviews.



Director

The director drives the creative vision of the film. They work closely with all other crew members to bring the subject of the film to life on-screen. The director will have a hand in most aspects of the project in order to guide the look and feel of the film.



Camera Person

The camera person is in charge of shooting the interview and any B-roll. In consultation with the director, they ensure that the interview is composed, framed and lit properly.



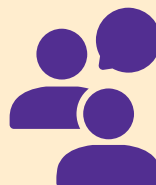
Audio Recordist

The audio recordist is responsible for getting the best audio possible when recording interviews and recording the presenter or narrator. Having good quality audio is just as important as having good quality visuals.



Editor

The editor takes all the material that has been recorded and sourced, and edits it together to create the final film. They do this using editing software that is readily available on either a PC or Mac.



Interviewee

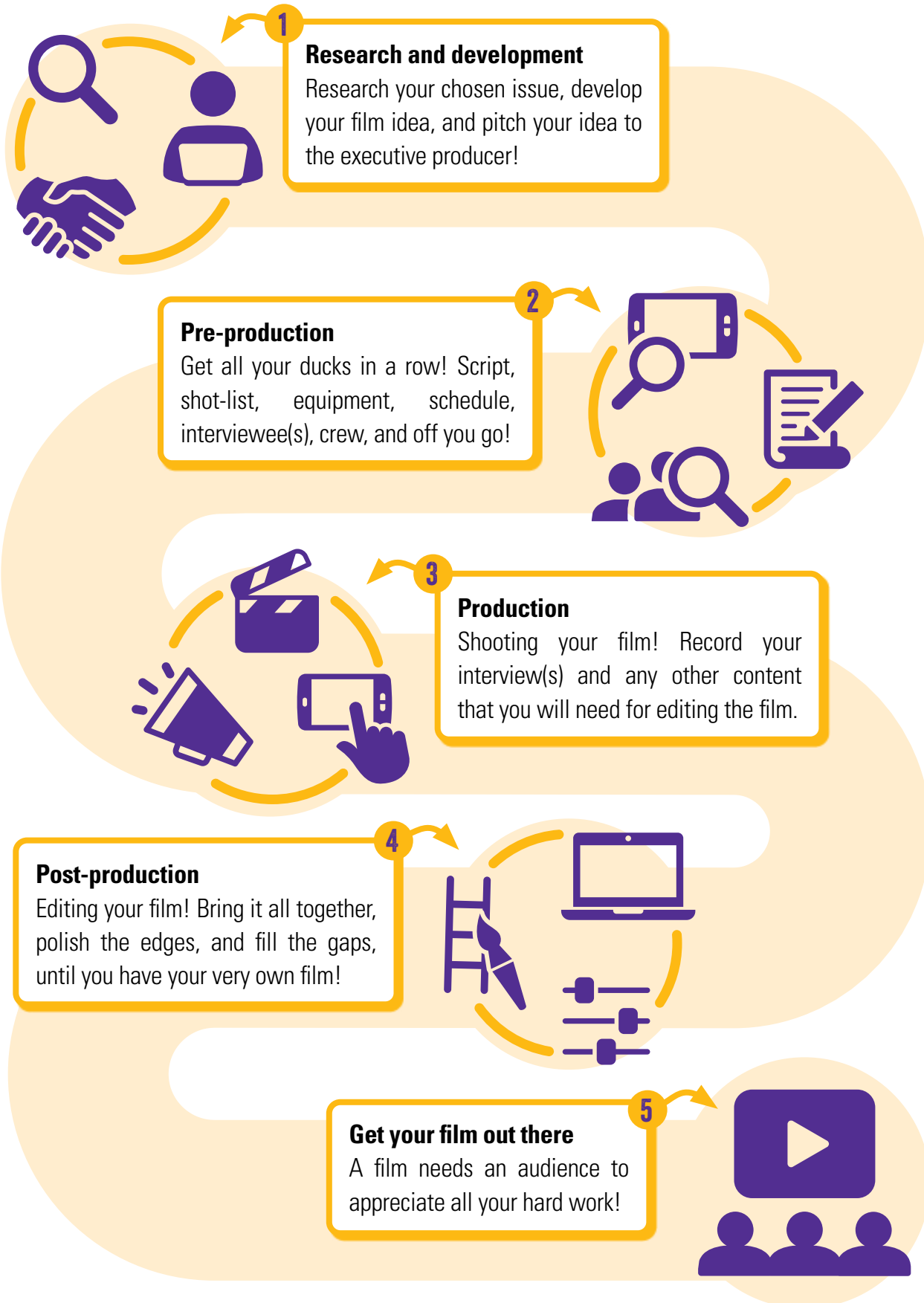
The interviewee is the person being interviewed in your film.



B-roll

Also known as 'cutaways', B-roll is all the extra material you need in addition to your interviews and narrator/presenter. This material, which can be footage or photographs, is used to illustrate the points being made or story being told in your film.

THE FIVE STAGES OF DOCUMENTARY FILM PRODUCTION



STAGE ONE: RESEARCH AND DEVELOPMENT



KEY STEPS

- Watch Trócaire's [Make it Your Business](#) documentary (password is OAC)
- Arrange the masterclass
- Research and choose which global justice issue your group will focus on
- Explore links between your chosen issue and the SDGs
- Pitch your idea to the executive producer



Watch Trócaire's [Make it Your Business](#) documentary

Begin the programme by watching Trócaire's *Make it Your Business* documentary film. The password is OAC. It is important that while watching the film you take notes on some of the techniques, so that you can use this knowledge in your own film. Use the worksheet on page six to help you.

Arrange the masterclass

Before you start the process of documentary film-making, it is a good idea to get some input and advice. Talk to your teacher/youth worker and decide on a date for the documentary film-making masterclass. This will be a workshop run by Trócaire to help you with the process of choosing which global justice issue to focus on for your film, and will also give you lots of tips and ideas about the film-making process. This is a key step and should happen as early as possible in the process.

Research and choose which global justice issue your group will focus on

In your small groups, choose a global justice issue to focus on and link it to the SDGs. Use worksheet two on page seven to help record notes and decisions.



Choose a global justice issue as the focus for your film

Once you have chosen the global justice issue you will focus on for your film, you must conduct research into that issue.

A suggested way of doing that is by linking the issue to an SDG. Ask the following questions:

- Can the global justice issue of your choice be linked to one of the SDGs?
- What are the main targets and indicators for this SDG?
- What is happening in Ireland/the UK around this SDG?
- What is happening around the world?
- What are the key issues that could provide the focus for your documentary film?

Top tip: For help with this research, use the suggested websites and resources listed at the end of this booklet.

Pitch your idea to the executive producer

Once you have completed your research, you must pitch your idea to the executive producer (your teacher/youth worker) who will give you feedback on your idea and, when you are all happy with the proposal, will give you the go ahead to move into pre-production.

While your film can be as creative as you like, it must be based around at least one central interview. The interviewee can either be an expert on the issue or someone whose own personal story reflects the issue. It can be someone from your school/youth group or local community, or from further afield. The following should be considered when identifying an interviewee:

- What tone do you want your film to have? This will determine whether you interview an expert (for example, an academic) or someone whose personal story is the central focus.
- Where are they based? Can the interview be recorded in person or would it need to be recorded via Zoom?

Suggest some possible interviewees to the executive producer in your pitch. The interviewee will be confirmed in the next stage.

Top tip: No matter whom you interview, it is important they give 'informed consent'. This means that before recording they must understand the purpose of the interview and how it will be used. This is especially important when interviewing someone about his or her personal story. The executive producer will provide you with a consent form.



WORKSHEET ONE

Describe the theme(s) of this film

How is the film structured?

Does the film use a narrator or a presenter?

Narrator ☐

Presenter ☐

Describe the role of the narrator/presenter

Who is interviewed for this film, and why were they chosen?

Is there music? How and when is it used?

What type of B-roll shots are used?

WORKSHEET TWO

Our chosen global justice issue is _____

Our chosen global justice issue relates to the following SDG and target(s) in the SDG:

Explore the context of your chosen issue at home and in the wider world. How does the issue interlink with your everyday life?

We have chosen this issue because ...

STAGE TWO: PRE-PRODUCTION



KEY STEPS

- Name your production company and identify roles and responsibilities
- Budget
- Get to know your equipment
- Draft your script
- Identify an interviewee
- Plan a filming schedule
- Arrange the interview and prepare your questions

In this stage, you prepare everything you need for the production phase. It is all about putting things in place before you shoot your interview and other footage.

Name your production company and identify roles and responsibilities

Production Company Name: _____

Team member	Area(s) of interest	Role/Responsibility
Joe Bloggs	English/Media	Writer

Budget

Do you have one? You really do not need any budget to make a film. In fact, having no money forces you to be creative. If you do have a small budget, think about how this can be used. Often, documentary budgets are spent on sourcing B-roll (see page two). Again, do not worry if you have no budget; there are lots of ways to get B-roll for free – including shooting it yourself.

Getting to know your equipment

Most likely, the main piece of equipment you will use for shooting will be a mobile phone. Most modern mobile phones have good video capability.

Of course, you can choose to use other types of camera equipment if they are available. No matter what you have, there are basic techniques that all documentary makers use whether they are using the best camera or simply a mobile phone. It is essential to practise using the equipment before you shoot. Make sure you are familiar with the settings on the camera/phone, and that you have enough storage on the phone/camera. Make sure you are shooting in HD. Make sure you know how to transfer your files to a computer (and to a backup storage place). Test out the audio recording levels on the phone/camera. Before you shoot your interview – practise, practise, practise!

Top tip: To improve the quality of your mobile phone footage, consider using a tripod with a mobile connection and a microphone, if available.

Draft your script

The next step is to begin writing your script for the film, based on your chosen global justice issue. What do you want to say about this issue? Remember, your film will be shown to many people; you want to teach them about the issue, to raise awareness, to give a call to action, to make a change. You need to decide whether your script will be narrated (just a voice-over) or delivered by a presenter speaking directly to camera. Think about what type of film you want to make – something very factual or something emotional or maybe a mix of both.

Identify an interviewee

As part of the scriptwriting process, you must identify the person who will be your key interviewee for the film. You need to consider the following:

- How are they linked to your issue?
- Is it possible to arrange an interview with them either face to face or digitally?
- Will they be relevant to your audience?

Plan a filming schedule

Outline a filming schedule, including a time and a place for the interview. Pick a shooting location that will have good light and where you won't be interrupted in the middle of recording, or have unwanted noise. You can shoot the interview outdoors, but be aware that wind can be a major problem for audio. Therefore, unless you are using

an external microphone, shooting indoors will be best. Ensure that the executive producer is aware of your schedule and is happy for you to go ahead with the interview. **Make sure that a member of staff from your school/youth group is present during the interview, either in person or online.**

Top tip: Always think 'B-roll'. What other shots will you need to get, in addition to the actual interview?

Arrange the interview and prepare your questions

Good questioning techniques

Don't ask the interviewee 'closed' questions! In other words, don't ask questions that they can simply answer yes or no to. For example, instead of asking, 'Is taking action on climate change important?' ask, 'Why is taking action on climate change important?' or 'Can you tell me what your thoughts on poverty reduction are?'

If your film does not have a presenter, it is important to ask the interviewee to repeat each question before they answer. If you don't have a presenter, the audience will not know what question has been asked unless the interviewee repeats the question before they answer it. For example, the interviewer asks, 'Why is poverty reduction important?' and the interviewee responds, 'Why is poverty reduction important? Well poverty reduction is important because ...'



STAGE THREE: PRODUCTION



KEY STEPS

- Shoot the interview
- Shoot your B-roll
- Record your presenter or narration

Shoot the interview

This is when you get your interview footage, along with any B-roll you need. There are many tutorials on YouTube explaining the techniques for shooting video interviews, so have a search online. Here are a few basic things to get started:

Keep it steady: While it is possible to shoot an interview handheld, it is best to avoid this and, instead, mount your camera/mobile on a tripod. This will keep your shot nice and steady.

Shoot in landscape: If you are using a mobile phone, be sure to shoot in a landscape (horizontal) position.

Framing and composition: This is all about what your interview looks like. Think of **framing** as where you position your interviewee on your horizontal screen. Think of **composition** as all the elements of your shot; for example, the lighting, the framing of your interviewee, as well as anything in the background of your shot.

Top tip: Ask the interviewee to talk to the interviewer, who will be off-screen, instead of looking at the mobile/camera.

Getting good audio: When using the internal

microphone on your camera or mobile, position your camera/phone as close to the interviewee as possible, while taking into account your framing and composition, as well as any social-distancing requirements.

Top tip: If possible, use an external microphone for better audio quality.

Monitor the audio through a pair of headphones. Listen out for any distortion or any other unwanted noises. If you are using a camera, you might even have audio levels on-screen, which you can monitor. Make sure the levels don't hit red!

Shoot your B-roll

Your B-roll is all about bringing your film to life visually. Your script will give you many ideas for B-roll, and so will the interview. More is always better, and variety is key. If your film has a presenter, remember to record shots of them asking the questions. You don't need to see the interviewee in these shots, just the presenter. This is best to do directly after the interview.

Record your presenter or narration

If your film has a presenter, record them talking directly to the camera/mobile. A presenter should try to remember their lines off by heart so they can talk without looking at the script. Unlike a presenter, a narrator can read the script from a page, because they won't appear on-screen. The best option is to record the narration in a small room that has carpet and lots of soft furnishings that will help absorb noise and improve audio quality.

Important! Make sure to save and back up (save again somewhere else) everything that you shoot!





STAGE FOUR: POST-PRODUCTION



KEY STEPS

- Editing
- Source or shoot additional B-roll
- Adding music
- Arrange test screenings for feedback
- Make any final edits
- Add credits

Editing

Editing is all about bringing your footage together to create your film. It is the key stage in the post-production process and requires the use of video-editing software. The go-to free software for beginners editing on a Mac is usually iMovie. If you are using a PC, there are many free or cheap iMovie alternatives for Windows. Do some research online to see what suits you best. If you are a complete beginner, editing software can seem complicated; however, it is not. Take some time to play around with it and figure things out.

Whatever editing software you choose, you will find many explainer videos online showing you how to use it. But for now, here are some of the key principles to remember when editing your film.

- 1) **Start with the script:** Your script will guide your edit. But don't be afraid to make changes or try new things. You might also realise you need more

content – another interview perhaps or more narration. The editor should work closely with the director during editing.

- 2) **Use cutaways:** Interviews can be visually boring unless combined with other shots known as 'cutaways'. So, instead of just showing the presenter or the interviewee speaking, you can keep their voice but show something else on-screen. This is where your B-roll comes in very handy.

Source or shoot additional B-roll

You will hopefully have shot lots of B-roll during the production stage. However, you might need content that you can't shoot yourself and, therefore, need to source it elsewhere. A good option is to source the content from a website specialising in stock footage and photographs. Some of these websites offer the content for free, while others charge a fee to use the content. Whatever website you use, make sure that you read the licence agreement, which will explain how you can and can't use the content.

Adding music

Adding music will really help to bring your film to life. Try to match the type of music to the mood you are trying to create. A good option is to source the content from a website specialising in 'stock' music. Some of these websites offer the music free, while others charge a fee to use the music. Whatever website you use, make sure that you read the licence agreement, which will explain how you can and can't use the music.

Top tip: A much more creative option is to get someone in your school/youth group to compose a piece of music specifically for your film.

Important! Make sure you have permission from the copyright holder, often the person/organisation who created the content (music, footage, photos), before you use it in your documentary.

Share a rough cut for feedback

A rough cut is a basic early edit of your film that you

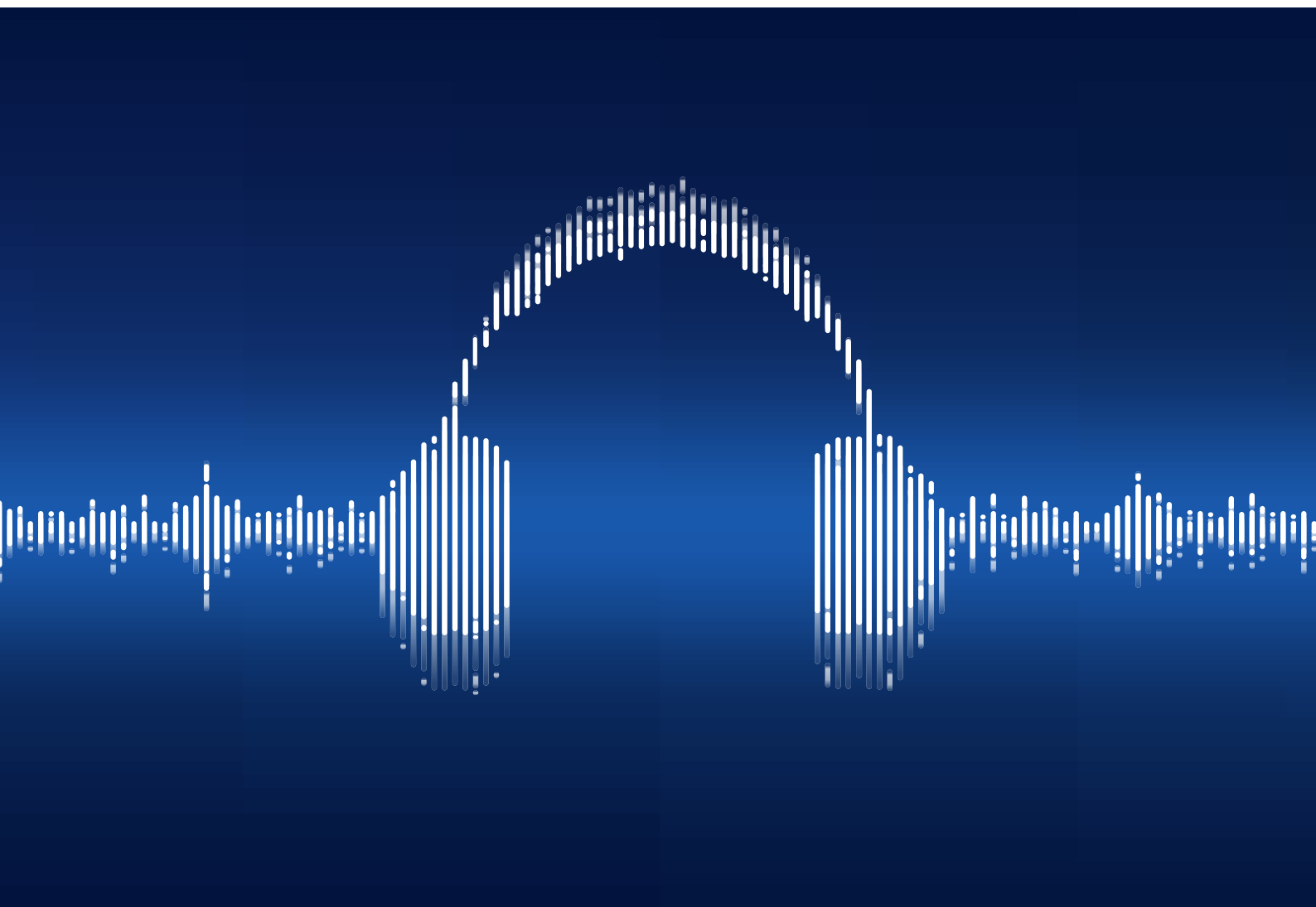
can share with others for feedback. You can share it with anyone who will watch your rough cut and give you feedback. For this, you need to create a feedback sheet for them to fill in. Think about what you want to find out about your film and ask this on your feedback sheet.

Make any final edits

Once you have received feedback, make any appropriate changes to your film. Remember, there is only a certain amount of things you can change at this stage, and you do not have to agree with all the feedback you receive! However, the executive producer will have the final say over your film.

Add credits

You need to put credits at the end of your film, which include the names and roles of everyone involved in making the film. You also need to credit the copyright holder/source of any B-roll and music you have used. In addition, make sure to thank everyone who helped you in producing the film, even if it was only in a small way.





STAGE FIVE: GET YOUR FILM OUT THERE



KEY STEPS

- Arrange screenings
- Share finished videos with Trócaire for our YouTube channel
- Trócaire People's Choice Award

Arrange screenings of your documentary

After all the hard work getting your film ready, it's time to share it with as many people as possible!

Speak with your teacher/principal/youth worker about the possibility of screening your film at a school assembly, youth group meeting, or special event. This might involve screening all the documentaries your class/youth group have produced. Remember:

- Be confident in yourself and your film. You have worked hard on this!
- Be ready to explain what the film is about and why it is important to show it. Perhaps you can relate the film to current events or a topic that has been discussed within the school/youth group recently. What will the school/youth group/community learn by watching the film?
- Be clear on who is the target audience of your film. Is it suitable for everyone?
- Be clear on how much time you would need and be ready to negotiate and compromise. You might need three minutes to introduce the film plus the time the film lasts plus five minutes for Q & A.
- Set up a date and time for your screening.

- Once you have the final date, create posters and reminders for your friends and peers not to miss it!








Share finished videos with Trócaire for their YouTube channel

Contact a member of the Trócaire Development Education Team and share your final piece of work with us. We will then review it and share a selection on our YouTube channel. Keep an eye on our channel and, if appropriate, share your work on your social media.

Trócaire People's Choice Award

A shortlist of the best documentaries will be screened at a final celebration event in May 2023. This is a great opportunity to see what others have been working on. We would love to show all of the films, but due to time and space restrictions this will not be possible. The creators of all selected films are invited to attend the event. Young people will vote for their favourite film in a **People's Choice Award** at the event.

CRITERIA CHECKLIST

Film Checklist	
	Research and development
	We watched Trócaire's <i>Make it Your Business</i> documentary
	We arranged a masterclass with Trócaire (if applicable)
	We chose a global justice issue to focus on
	We pitched our idea to the executive producer and our idea has been approved
	Our chosen global issue links to a target or targets in the SDG
	Pre-production
	We have a name for our production company
	We have assigned roles and responsibilities
	We have practised with and know how to use our equipment
	We have researched the issue, including examining different views and perspectives
	We identified an interviewee or interviewees and have received informed consent
	We have a script with clear and open questions for the interview
	Production
	We have thought about framing and composition for our interview
	We have shot the interview in landscape (horizontal) position
	We have ensured the best quality of audio for the interview
	We have recorded our narrator/presenter
	We have shot all the B-roll we need for the film
	We have saved and backed up everything we have shot
	Post-production
	We have found video editing software to edit our movie and learned how to use it
	We have considered copyright and have permission to use any sourced B-roll and music
	We have added music to our film
	We have created a feedback sheet
	We have shown our film to our peers
	We have discussed feedback
	Get your film out there
	We arranged screenings in our school/youth club/community
	We sent the video to Trócaire
	Overall
	Our film raises awareness of a global justice issue
	Our film connects the local and the global contexts
	Our film creates empathy about a social justice issue
	Our film encourages people to take action on the issue

SUGGESTED WEBSITES AND RESOURCES

- trocaire.org/education
- sdgs.un.org/goals
- <https://www.globalgoals.org/>
- worldslargestlesson.globalgoals.org/
- <https://www.undp.org/sustainable-development-goals>
- <https://irelandsdg.geohive.ie/>
- <https://www.youtube.com/user/THiNKmediaTV>
- <https://www.pexels.com>
- <https://shutterstock.com>
- <https://freemusicarchive.org>



Join us on:

Facebook: facebook.com/trocaireireland – connect with us

Twitter: twitter.com/trocaire – keep up with our latest tweets

YouTube: youtube.com/trocaire – see the people you support

Vimeo: vimeo.com/trocaire – watch our videos

Instagram: instagram.com/trocaireonline – see our photos and videos

Contact us:

Trócaire, Maynooth,
Co. Kildare, Ireland

T: +353 (0)1 629 3333

E: schools@trocaire.org

Trócaire, 50 King Street,
Belfast BT1 6AD,
Northern Ireland

T: +44 (0) 28 90 808 030

E: infoni@trocaire.org

Trócaire, 9 Cook Street,
Cork, Ireland

T: +353 (0)21 427 5622

E: corkcentre@trocaire.org

www.trocaire.org



Trócaire gratefully acknowledges support received from Irish Aid to conduct Development Education and Public Engagement activities in Ireland. The content, approaches and activities outlined in this resource are entirely the responsibility of the author(s) and do not necessarily represent or reflect the policy of Irish Aid.

Trócaire takes seriously its obligations in respect of your personal data and is committed to adherence to national and international data protection law, namely the Data Protections Acts 1988–2018 and the General Data Protection Regulation (GDPR – enacted automatically across EU Member States in May 2018). For more information about how we process and protect your data, please go to trocaire.org/privacy-security or contact us for a copy of our privacy statement.