
digitalGREEN

Standard Operating Procedures



CONTENTS

About Digital Green.....	2
About This Manual	2
Section 1000: Mobilization	6
Section 2000: Situational Analysis	7
Step – I: Pre-selection of villages	7
Step – II: Facilitation meeting with community	7
Step – III: Assessment of community institutions	10
Step – IV: Final selection of villages.....	10
Step – V: Random selection of villages.....	11
Step – VI: Baseline survey	11
Step – VII: Team formation	12
Step – VIII Selection of resource for video production	13
Step – IX: Selection of resource for video dissemination	13
Step – X: Selection of resource for video editing	14
Section 3000: Capacity building	16
Section 4000: Video production	18
Step I: Identification of subject/content	18
Step II: Writing storyboard.....	19
Step III: Video shooting	23
Step IV: Video post-production	28
Step V: Video quality assurance	30
Section 5000: Dissemination.....	32
Section 6000: Adoption.....	36
Section 7000: Reporting.....	37

ACRONYMS

ADM	- Assistant Development Manager
CRP	- Community Resource Person
CSP	- Community Service Provider
DG	- Digital Green
DM	- Development Manager
HH	- Household
HO	- Head Office
SMS	- Subject Matter Specialist
SOP	- Standard Operating Procedure
SHG	- Self Help Group

ABOUT DIGITAL GREEN

Digital Green uses information and communication technology to improve the social, economic, and environmental sustainability of small farmer livelihoods. We aim to raise the quality of their lives through targeted production and dissemination of agricultural information through a cost-realistic medium of participatory video and mediated dissemination in partnership with local, existing people-based extension systems of civil society organizations and governments.

The system is comprised of the following components: (1) participatory process for content production, (2) locally generated digital video database, (3) human-mediated facilitation for dissemination and training, and (4) structured sequencing to sustainably engage communities.

We believe that information or communication technology in and of itself is not sufficient to change behaviour of small and marginal farmers. They must participate, dialogue and reflect before they consider a change in their behaviour and adopt a new practice. Therefore, we work with existing, people-based extension systems to amplify their effectiveness. While video provides a point of focus, the people and social dynamics ultimately make the Digital Green approach work. Local social networks are tapped to connect farmers with experts; the thrill of appearing “on film” motivates farmers; and peer identification minimizes the distance between teacher and learner.

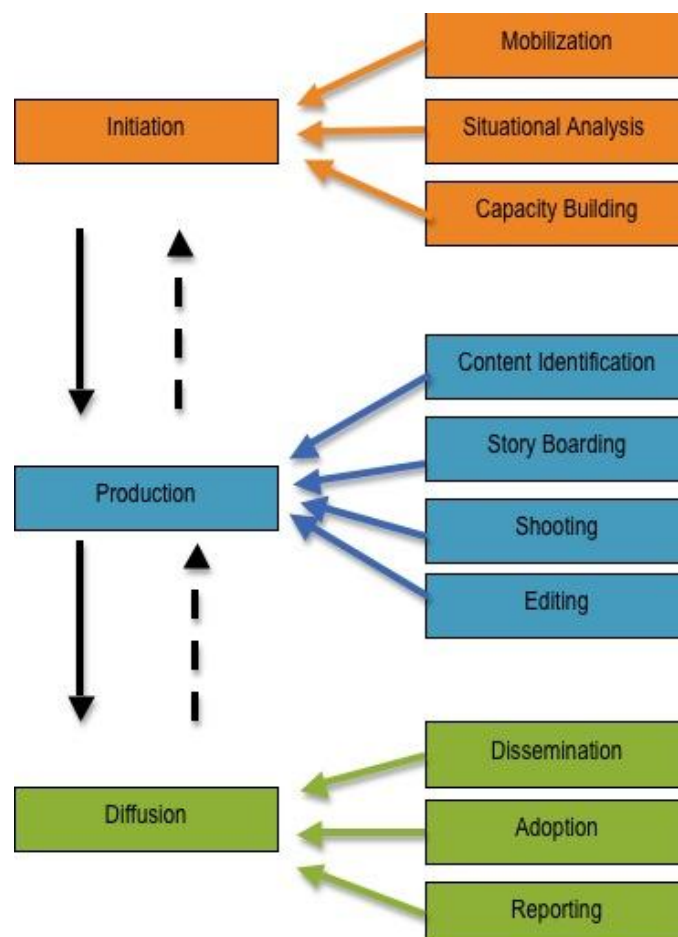
ABOUT THIS MANUAL

This manual provides a reference - a framework or standard operating procedures (henceforth referred to as SOPs) - in executing the Digital Green approach. Digital Green and partner staff involved in the implementation of the Digital Green system should follow these SOPs to ensure a consistent level of quality in all of its components in order to achieve desired outcomes. There may be need for some variation or customization of SOPs in different locations, but this should be done in consultation with Digital Green’s authorized representatives.

These SOPs are applicable to all personnel involved in the planning, coordination, execution, reporting, and/or evaluation of field operations of the Digital Green system.

PROCESS FLOW

The following figure represents the components of the Digital Green system and the way in which these are sequenced:



The diagram above highlights the main process of Digital Green. In the diagram, the process is broken into three main components: 1) Initiation, 2) Production, and 3) Diffusion. Each of the three components contain elements of the Digital Green model as following:

1) Initiation is the first and the most important stage in the Digital Green approach. It has three distinct components: (a) Mobilization, (b) Situational Analysis and (c) Capacity Building.

(a) **Mobilization:** The conceptual and operational aspects of the Digital Green system are shared with village leaders and community groups (agri-groups, self-help groups [henceforth referred to as SHGs], etc.) in a new location (a cluster of villages) in focus group discussions. The community is encouraged to raise questions and clarify doubts. If the

community is interested and committed to owning the system (and the benefits that they expect to derive), we move to the next component.

(b) **Situational Analysis:** A survey of the location is carried out to develop individual profiles of the villages based on few socio-economic parameters and villages are selected through a randomized selection process.

(c) **Capacity Building:** A team is selected from the local community through a process facilitated by a partner to execute the various tasks involved in video shooting, editing, and their diffusion in the community. This team is provided intensive training that includes formal classroom sessions and on-site support to develop and enhance the team's skills to select relevant topics, shoot films, edit them, and have them checked for quality.

2) Production is a process in which locally relevant videos are produced with local communities. First, local subject matter or topics that are useful in improving farming practices or livelihood of farmers are **identified** and its corresponding knowledge is shared and discussed. This knowledge is then formed into a **storyboard**, which describes how the video will be shot. It is created, checked for **correctness**, and then used as a guide during **shooting**. The video is then shot in the local community. The raw video clips that are generated during shoot are then stitched together in a final video through **editing**. The final video is then checked for **correctness and quality** by technical and subject matter specialists (SMSs) prior to diffusion.

3) **Diffusion** is a process in which videos are regularly circulated in the community in a facilitated manner to affect behavioural change and in which feedback is captured to better address its needs and interests. **Disseminations** are events in which a mediator from the community shares locally produced videos through organizations, like SHGs and village development committees, using projectors or TVs. During these disseminations, facilitators selected from the community mediate the screening of videos in a participatory manner. Disseminations are conducted with small groups of farmers to maintain an intimate environment in which all members can interact. Community service persons obtain feedback from the group in the form of (1) questions and comments related to the video, (2) interests in taking up the particular subject featured in the video, and (3) expressions of the adoption of practices shown in videos screened earlier. This information is then fed, through a **reporting** system, called COCO (Connect Online, Connect Offline), where it can be shared and tracked by Digital Green, its partners, and the public.

This data feeds into analytics tools and processes that are used to address new subjects of interests, answer questions, provide field support, inform the production of new videos, conduct additional trainings, etc. As this process flow is followed in a regular, structured manner, the system becomes institutionalized with partners and communities and is better able to deliver value to all stakeholders.

SECTION 1000: MOBILIZATION

PURPOSE

Initiation of a new location is a critical process that builds the foundations of a lasting relationship between the community and the partner. The first element in the initiation process is mobilization.

STRATEGY PLANNING MEETING

Mobilization starts with a joint strategy-planning meeting between representatives of the Digital Green team and the partner. The objective of this meeting is to provide an overview about Digital Green and its work. It takes a fresh look at the plans in the approved proposal and develops them into a detailed plan with tasks, sub tasks, indicators and timelines. The other important areas covered in this meeting are:

- Determining possible roles of Digital Green and the partner
- Determining mutual expectations
- Scheduling events especially the training programmes and reviewing the selection of both field and professional staff for the project. Digital Green will share guidelines for the field staff selection with the partner's staff.
- Village selection criteria

Note: This meeting can be conducted as a daylong event alongside the orientation training programme for senior members of the project implementation team.

SECTION 2000: SITUATIONAL ANALYSIS

PURPOSE

The purpose of a situational analysis is to assess how and where the Digital Green system can be extended based on selection surveys and a randomization process.

STEP – I: PRE-SELECTION OF VILLAGES

The partner will select a list of villages where the program is to be implemented. Representatives from Digital Green will provide guidelines and basic parameters for this pre-selection process. Digital Green will provide formats to categorize these villages.

Some of the basic parameters for pre-selection of villages include:

- Presence of functional community institutions
- Duration of partners' operations in the village (at least 2 years)
- Presence of on-going and future programs in the area of agriculture development
- Geographical proximity of villages to one other to form clusters or patches of villages
- Availability of fairly good transportation and communications connectivity
- Availability of electricity supply in the village or proximity
- Socio-economics of the village – landholding, resources, etc.
- Availability of field staff and community resource persons

Documentation: List of villages with analysis of selection according to criteria

STEP – II: FACILITATION MEETING WITH COMMUNITY

1. A meeting with the community must be convened with each group and/or village by the partner organisation to share the conceptual and operational aspects of the Digital Green system.
2. Partner's local representatives working in a particular village must be part of this meeting. It may also be useful to have a Digital Green representative during the initial set of meetings.
3. Wherever community institutions are organized in the form of clusters or larger groups within the village, preference is to have the meeting on a single group level to provide adequate understanding to individual

- members of the group on what the Digital Green system is about and how they are responsible for taking ownership of it.
4. This meeting should be scheduled at a mutually convenient date, time and place to assure participation from all stakeholders.
 5. After an introduction and description of program by the local team, the concept of the Digital Green system should be shared with the community in a systematic and sequential manner to ensure that the community fully understands the Digital Green system, its relationship with existing interventions, and the criticality of the community's role in the system.
 6. A locally produced video that describes the Digital Green system at a conceptual level produced beforehand should be shared during the meeting to facilitate concrete discussions.
 7. An existing Digital Green video on an appropriate subject may also be screened at the time of concept seeding. The video should be screened in a manner similar to a regular dissemination, as per **Section 5000: Dissemination**, to give the community a practical understanding of what the system is about and their role in it.
 8. The duration of the meeting should allow sufficient opportunity and time for the community to react and respond. This may require multiple visits to a particular village since a community may wish to discuss their interest and commitment in taking the system forward internally. All questions must be carefully understood and discussed to ensure that the community – and all of its members – are fully informed about any decisions or commitments that are made.
 9. After the community has an appreciable understanding of the system, it is necessary to assess the following:
 - a. Their interest in the program
 - b. Their willingness to participate in the program
 - c. Their commitment to participate in the video disseminations on a regular basis at an accessible day, time, and place
 - d. Their willingness to contribute to the program monetarily. For this, a variety of revenue models can be shared with the community. A specific revenue model can then be chosen by the community and may also be one of its own design. The model may also be integrated with local community institutions as a part of a package of services.
 - e. Their ability to hold accountable the community service persons responsible for regularly mediating disseminations and to establish mechanisms to express feedback to partner staff.
 - f. Groups of community members should be established who decide to regularly watch the screenings together. Preferably, these groups should already exist in the form of SHGs, village development committees, etc. The size of these groups should be between 20-25 members to ensure that the screenings are intimate, engaging environments for learning and discussion. This grouping should be based on geographic location (vicinity of hamlets, SHGs, etc.) and

with consultation from partner staff and community members. It is important that the community be involved in setting up groups, if required, to avoid the potential for social conflict. The choice between conducting a screening with one group or by grouping two together should be based on achieving for an optimal size.

- g. The focus of the Digital Green system and the groups in which disseminations are conducted should target the participation of women. An emphasis should be placed on identifying all women groups, such as SHGs. In cases where only mixed groups of men and women exist, community service persons should be trained to ensure that women are able to express themselves without hesitation during screenings and are able to build the confidence to enhance their decision-making authority in their household.
 - h. The partner organisation in consultation with the community will identify persons for disseminations, preferably from the local community. Nominated persons will be trained on conducting video dissemination, as per Section 5000: Disseminations, by trainers from the partner organisation in consultation with Digital Green. On successful completion of the training program and assessment, trainees will be appointed as the CSP. Preferably, CSPs should have the following characteristics:
 - i. Education (Class X pass)
 - ii. Agriculture experience
 - iii. Good oratory skills
 - iv. Literate (ability to fill dissemination formats)
 - v. Quick learner
 - vi. Availability
 - vii. Compensation demand should meet partner and community's offer
 - viii. Commitment expressed in conducting dissemination
 - ix. No known vices
 - x. Female members must be encouraged to take up this role.
10. If community has not shown interest or commitment of participation, such groups and/or villages should not be over-pursued. Other groups and/or villages should be identified and considered.
11. The final step before a village is initiated is to transfer the equipment of TVs, DVD players, pico projectors, and/or batteries to a responsible community representative by the partner in the presence of other community members. The CSP should be provided a thorough understanding of how the equipment is to be properly stored, used, and maintained in good order. This transaction should be made in writing, and signed and sealed by partner and community representatives.

Documentation: Date, village, group/cluster name, member names with brief of discussion, decisions, questions, etc. in the meeting along with names of participants.

STEP – III: ASSESSMENT OF COMMUNITY INSTITUTIONS

The Digital Green system should be integrated with community-based organizations, like SHGs, village development committees, cluster-level groups, farmers' interest groups, etc. These institutions provide the foundation for managing the day-to-day operations of operationalizing the Digital Green system. In order to select villages prior to randomization (Section 2000: Step VI: Random Selection of Villages) it is important to evaluate the capacity of these institutions/groups in a diligent manner. The following characteristics should be assessed for each group:

1. Existing strength of group
 - a. Age of group
 - b. Meeting regularity
 - c. Financial strength – size of fund, amount of loaning
 - d. Proper maintenance of records
 - e. Cohesiveness of group – stability in membership, office bearers, loan disbursement, loan repayment, history of disputes
 - f. Collective approach – participation in programs, history of collective efforts
2. Interest and willingness of group
 - a. If the group exhibits sufficient interest to own the Digital Green program,
 - b. If the group is willing to learn new techniques to improve their agriculture and other livelihood activities
3. Commitment of group
 - a. If the group is enthusiastic and can commit to participate in the program,
 - b. If the group can commit functional participation, by coming to watch the show regularly – 3-4 times/month at mutually decided places and times,
 - c. If the group takes full responsibility for the safety, security and maintenance of the equipment
 - d. If the group commits to make a financial contribution toward the running cost of program

Documentation: Final sheet of list of village with all criteria mentioned in the process above (Refer Annexure)

STEP – IV: FINAL SELECTION OF VILLAGES

Based on the assessment of groups, described in Step III, villages and groups with positive interest and commitment should be considered for further evaluation on

other criteria as cited in Step I. Names of villages are finalized by the anchor person of the partner.

This list should be discussed with the entire location team of a partner to ensure full agreement about going forward with the selected villages.

STEP – V: RANDOM SELECTION OF VILLAGES

The list of all villages selected by each location along with the category groupings described above are forwarded to Digital Green’s representative for that location, which is then sent for a random selection process by an external agency organized into the following subsets:

- Villages in which the Digital Green intervention will be conducted
- Villages in which the Digital Green intervention will be conducted along with intensive evaluation, which will be 20% of the Digital Green intervention villages.
- Control villages in which data will be gathered by the partner on the inputs and outcomes of its existing extension system
 - Partners can use their existing monitoring and evaluation system to capture this data to the extent possible, though additional efforts may be required
- The selection of intervention and controlled villages shall be 50% each of the total identified villages. That is, if a partner proposes to have 50 Digital Green interventions, a list of 100 villages should be provided so that 50 villages will be selected for intervention and the other 50 for control.

Digital Green will decide control and intervention villages and its decision will be binding on the partner organization.

The randomly selected intervention group of villages should not be changed at any point during the project duration without the expressed written permission of Digital Green.

Note: Intensive surveys on each unique practice or technique should be designed and performed by partners.

Documentation: Randomized list of DG and control villages done by third party; intensive surveys for each unique practice.

STEP – VI: BASELINE SURVEY

Baseline surveys should capture and record details on the existing local context.

There are three baseline surveys conducted before implementation of the Digital Green system in a particular village:

- Village baseline survey: To be conducted by partner organisation before program begins, in all villages (both Digital Green as well as control).
- Household survey: To be conducted before program begins, in 10% of households in all villages (both Digital Green as well as control).
- Intensive evaluation of practices/techniques: To be conducted before video dissemination starts in Digital Green villages selected for intensive evaluation, covering 100% of households in 20% of selected villages for Digital Green intervention. This survey should be completed before the screening of each new technique/practice/subject/content begins in the village. The intensive survey should be:
 - Initiated and conducted by the appropriate subject-matter specialist of a partner
 - Designed by subject-matter specialist of a partner
 - Designed for each unique topic of content
 - Conducted prior to and after each screening of a unique topic of content.

Note: All surveys should be performed by partners. Digital Green will provide the required format, reporting framework, and other support whenever required for the same.

Documentation: Survey reports with dates and name of surveyor

STEP – VII: TEAM FORMATION

The approach of program implementation may vary from one partner organization to another and even up to some extent from one location to another within the same partner organization. However, a team of following composition is required for effective and sustainable execution of program at the initial stage:

- Video production team – part time/fulltime team members (Community Resource Person [henceforth referred to as CRP]) from partner organisation belonging to the community. Roles: Video Shooting, Video Editing, Data entry for production and dissemination, and content/quality approval, number of people required in this team will depend on grouping of job responsibilities, number of video cameras and computers deployed which in-turn will depend on a) number of villages under program, and b) geographical spread of sub-locations.
- Video dissemination resource persons– new part time/full time members (Community Service Provider [henceforth referred to as CSP]) chosen by the community in collaboration with partner organization and/or existing community members from partner organization's staff.

Documentation: Selection process, people evaluated, date, people involved in selection and final list of people selected

STEP – VIII SELECTION OF RESOURCE FOR VIDEO PRODUCTION

These people are selected preferably from the pool of existing community resource persons already working within a partner's existing extension system and belong to the local community (e.g., CRP etc.). They are trained for video production depending on the nature of their involvement.

The CRPs who are selected to be involved in video activities preferably should have the following characteristics:

- Local person from community, preferably from one of the villages selected for the Digital Green system
- Good command over local language and familiarity with local context
- Basic knowledge of local agriculture practices.
- 12 months experience of working with field partner
- Class X education
- Basic understanding and interest in handling electronic equipment, like camera
- Good communication skill and sociable in community, preferably with experience in interacting with community-based institutions/groups
- Availability to spare and devote required time for the program
- Female members must be encouraged to take up this role.

The selected individuals will work as a team as video production requires the support of at least two persons (i.e., a camera operator and an interviewer/discussant). Therefore, the CRPs should be selected in groups of 2-3 people from villages in proximity to one another to minimize logistics and coordination issues.

Documentation: Selection process, people evaluated, date, people involved in selection and final list of people selected.

STEP – IX: SELECTION OF RESOURCE FOR VIDEO DISSEMINATION

CSPs mediate the video screening across multiple small groups on a regular basis. The number of such people that are required depends on the number of villages to be operationalized at a particular location and the equipment shared between the villages. S/he works very closely with the community and serves as a type of service

provider to his/her community. The selection criteria for these positions preferably should include:

- Based in at least one of the selected villages to simplify logistics and enhance community relationship building during and after video screenings,
- Availability to serve as a resource person in community for on-going field work and group support,
- 12 months of prior experience working with partner organization,
- Strong communication skills for leading and training groups preferred, technical expertise in SHG formation and management,
- Knowledge of locally appropriate agricultural practices and technologies (perhaps, a service provider specialized in agriculture extension)
- Well-known and sociable with all segments of community
- Basic experience with electronics and handling of mobile phones, TV, DVD, battery, remote, etc.
- Interest in learning new skills and support with technology (particularly important to bring social and financial ownership of the system in the community)
- Ability to mobilize community to regularize screenings and to support logistics of transporting equipment among selected villages and/or groups
- Literacy to record data on prescribed formats
- No known vices
- Should be a responsible person to handle and maintain equipments.
- Female members must be encouraged to take up this role.

Documentation: Selection process, people evaluated, date, people involved in selection and final list of people selected.

STEP – X: SELECTION OF RESOURCE FOR VIDEO EDITING

Video editing requires skill in working with computers and electronic gadgets. Video editors are selected on different criteria than those involved in video production and video dissemination. The following criteria is preferred to be used for the selection of these individuals:

- Person should be from local community and working with field partner team for 12 months or so with good understanding of the local language.
- Preferably s/he should be Class XII pass
- Well versed with typing, basic computer applications like Microsoft Windows and Word.
- Person should have some knowledge about video shooting.
- Person should be a fast learner and detail-oriented person with patience to sit on computer for long hours.
- Person should be able to devote at least 2 hours/day for video editing work.

- Female members must be encouraged to take up this role.

Documentation: Selection process, people evaluated, date, people involved in selection and final list of people selected.

SECTION 3000: CAPACITY BUILDING

Digital Green trainers introduce the components of the system to dedicated staff of the partner organizations. There are three major types of capacity building trainings that are conducted by Digital Green staff and then subsequently by the partner staff:

- Video production training
- Video editing training
- Video dissemination training
- Online reporting training
- Content and quality checking training

The following points have been found important to bear in mind while conducting training of community staff (CRPs and CSPs):

- Training should be well planned. The date, time and place should be scheduled in consultation with everybody involved as per mutual convenience.
- Building an enabling and conducive environment before getting into training is recommended because people might hesitate to listen from strangers.
- Direct entry into subject matter is not advisable. Instead, the trainer should consider opening a training session with an ice breaker-type of activity.
- Building curiosity on the skills that the trainees will be learning to improve their engagement.
- Understanding the level of absorption of trainees that is possible in a single training session. Using the first 10 to 15 minutes to gauge the audience.
- Structuring the training approach while retaining flexibility to the needs of individual trainees within the framework of standard procedures of a given job/task as defined in its SOPs.
- Training people by starting on their own terms and where they are coming from.
- Letting the audience know what they are going to be trained on upfront and further trying to learn their expectations after a brief orientation.
- Circulating the training module schedule well in advance.
- Giving space to trainees to speak their minds and interests to increase their level of comfort.
- Maintaining an optimal pace dependent on the grasping capacity for the whole group – neither too fast for the slowest trainee nor too slow for the fastest one
- Avoiding unrelated discussions to ensure focus and minimize distractions.
- Mediating arguments with trainees or among trainees and addressing them immediately to reduce any disruption to the activities.

- Setting rules before beginning the training program. Rules could include: no use of mobile, no speaking out of turn, no leaving the training room, punctuality, etc.

Note: Learnings from training programs should be included while reporting on the COCO system described in Section 7000: Reporting.

DOCUMENTATION OF TRAINING

All the partner staff responsible for their respective locations must maintain a detail document of all the activities related to training. This documentation should include:

- i. Monthly training calendar (planner)
- ii. Date(s), place and time of training conducted
- iii. Name and address of trainees with their signatures
- iv. Subject of training
- v. Name of main resource person/trainer
- vi. Nature of training (classroom/field)
- vii. Type of training (initial/follow-up/repeat/refresher)
- viii. Learnings from training (both for subsequent similar trainings or for the subject of training itself)
- ix. Name of people who have been finally certified/approved as 'Trained'
- x. Feedback from the participants

SECTION 4000: VIDEO PRODUCTION

The Digital Green system involves the production of short digital videos that average 8-12 minutes in duration on locally relevant agriculture and other livelihood-related subjects, involve local community members, and feature partner field staff and farmers as experts. This is a specialized job and specifically identified resources from the community are trained by Digital Green trainers for this job.

STEP I: IDENTIFICATION OF SUBJECT/CONTENT

DEFINITION OF CONTENT

Content is a subject/topic/practice or technique on which a video can be made. This is developed on the basis of farmer interests and needs and is seeded by the knowledge base of a partner organization's existing livelihood- and non-livelihood-related extension program.

GOOD CONTENT IS

- Relevant to the locality and season
- That which meets the demand and requirement of a community
- Clearly understood and has proven benefits
- Simple enough that individuals can take up its knowledge within the span of 1-2 days after viewing it
- Practically possible to practice by farmers in locality
- Sufficiently generic to benefit a significant local population

TYPES OF CONTENTS

Content will be finalized jointly by CRP and the local partner organization on the basis of the community need and interest. The broad areas of the content generation include:

- Techniques that partners have demonstrated successfully in the local area and that are actively disseminating through conventional extension methodologies
- Improved techniques, practiced by local progressive farmer
- Agricultural practices/techniques invented/innovated by local farmers
- Traditional sustainable practices.
- New and improved practices adopted by farmers in other regions, suitable for locality as per agriculture pattern, agro-ecology, soil type and local requirements.
- Livestock and dairy related topics.
- Community-based institution management
- Complementary support services (e.g. microfinance), government policies (e.g. NREGA), and non-livelihood-related issues (e.g. gender sensitivity)

While generating content, the following parameters must be considered in evaluating its applicability:

- Socioeconomic relevance,
- Cultural appropriateness,
- Seasonality,
- Agro-ecological conditions

These aspects should be discussed with the production team and subject-matter specialists and in combination with community assessment and feedback gathering.

CRPs can have a discussion among themselves or with the thematic experts/professionals and write a list of suitable topics through a 15-20 minutes brainstorming session.

TIPS

- Should focus on one specific behavioral change that is trying to be affected upon (a practice that farmers can take up such as a seed germination test or an institutional procedure that can be changed in a SHG, etc.)
- Research the subject through literature and Internet-based reviews from trusted sources
- Precisely focus on only the single aspect of the subject that is to be communicated
- Relevance to the viewing audience and the context in which they live and work is of utmost importance

Documentation: Content topics proposed with names of individuals or groups and final approval of topics.

STEP II: WRITING STORYBOARD

WHAT IS A STORYBOARD?

In the Digital Green system, outlining of a story is called a storyboard. A storyboard is an organized output of a well-understood and visualized process. Storyboarding is done in order to organize and sequence a story or process, into a clear and understandable flow. It can later be translated into any media (e.g., video) for dissemination to the target audience. In the absence of a storyboard, the output form of any story or process will end up being non-standardized which may lead to confusion or wrong information. Further, without storyboarding, quality output cannot be achieved and the entire process can be time consuming.

Good storyboard writing effectively saves time and reduces the gap in understanding between the persons who write the script and the director, facilitator or producer who produce the video in the field. Consequently, it is important that the storyboard be very clearly written in a step-by-step manner according to the storyboard format. Before writing the storyboard, some research must be conducted

by discussing the topic with experts in the team, field staff professionals, subject matter specialists and CRPs working in the field.

In order to be effective a story is developed with the help of questions, which will lead to filling-in details that probably would not be possible to understand by the process alone. Storyboard does not contain dialogues. Dialogues depend on the location and language (local) in which the film is being shot. The featured persons change but the process of storyboard development is standard.

It is critical to note that storyboards are not scripts. That is, storyboards should not contain an elaborate, fabricated dialogue. Digital Green videos should be designed – with the help of the storyboard – to authentically capture a farmer’s free-flowing conversation while ensuring accuracy and completeness.

GETTING STARTED ON WRITING A STORY BOARD

Before writing the storyboard all information should be gathered from Subject Matter Specialists and Partner professionals. Once all the information is gathered, it needs to be reviewed and brainstorming needs to be done on how to organize this information into a storyboard.

HIGH-LEVEL DESCRIPTION OF SCENE

Based on the subject matter, the scene should be described at a high-level before proceeding with the storyboard writing: including, the location where the shooting will take place, what ingredients or materials are required, who will participate in discussion, how the material and process will be demonstrated, background setting, the sequence of events, etc.

STORYBOARD WRITING

Storyboards are written by CRP/Field Guide/Mitan etc. with initial support from the Digital Green professional staff and partner’s professional staff.

Prior to the production of any Digital Green video, a storyboard must be written in a standard format that is divided into three segments: Header, Body and Trailer. Following are the sub-division of each segment:

1. Header

- a. Author
 - i. Name of the storyboard writer
- b. Topic Name
 - i. Title of the story
- c. Topic Type
 - i. Categorized as demonstration, activity expansion/introduction, testimonials/success stories, discussions and topics related to

processes like institutional development, agricultural extension/progressive services, IGA, livestock, etc.

d. Expected length of interaction

- i. Time that would be required to translate the story in to a good video film

2. Body which consists of five sections. Each section is arranged in sequential order to give flow to the story.

a. Introduction

- i. The introduction shares information about the farmer spoken by the farmer himself/herself. The areas of information to be mentioned include the farmers name, village, SHG group affiliation, family composition, profession, land holding etc.

b. Subject

- i. Basic information on the topic and why has it been selected

c. Process/Discussion

- i. The process covers the greater part of the subject matter of the topic. This includes questions like why, how, where, when and what of the topic, and the main processes or story of the topic to be communicated. For example, questions could include, why should one consider the given method of nursery raising? How does that compare with the traditional way of nursery raising? What are the step-by-step instructions involved in raising a nursery? etc. It is noteworthy to remember here that the storyboard is not a script.

d. Conclusion/discussions

- i. This section covers testimonials and the benefits received by the farmer. It provides a short synopsis of the body and reiterates the main takeaways for viewers. Others' perspectives, experiences, and the hope that viewers would follow/take up the practice can also be included.

e. Thanks

- i. Appreciation for the sharing of information by featured participants.

The sections of the body should be defined by an outline which captures the following aspects:

- Details
 - Accurate and complete topic information that should be captured through facilitating questions and discussions
- Facilitating questions
 - Questions or discussions points that are to be posed by the facilitator/interviewer to cover the topic information in detail in a free-flowing conversation with featured participants
- Estimated timings of each section when captured in the final video

- Camera focus
 - Envisioning the frame and direction to shoot each scene

3. Trailer

- a. Arrangements required
 - Lists of materials, quantities and preparations that would be necessary to demonstrate the process
- b. People who will be required to participate in the video as featured participants, e.g. farmer(s), his/her wife/husband, children and facilitator.
- c. Location and time where the video will be shot
- d. Signature
 - Subject matter specialist to certify that the process converted to storyboard is correct and is ready to be translated into video film.

TIPS

- Each of these sections must include section details, time required to cover the section, relevant question or discussant points pertaining to the section, and the camera focus required to cover the action, person, etc. from the correct angle and distance.
- Verify the technical correctness of the storyboard as per a documented, well-defined thematic quality assurance process.
- Digitize the storyboard upon thematic and technical approval.
- Use bullet-points rather than narrative descriptions.
- Assume that the storyboard writer will be different from the person involved in video production in the field
- Always use the standard storyboard format
- Review the whole storyboard/process at least once after writing the first draft
- Circulate the storyboard draft to partner organization field staff and fellow Digital Green team members for feedback and opinion gathering
- Use the “Camera Focus” section of the storyboard to provide guidance and creative direction for the camera operator, director and facilitator who will conduct the shoot in the field.
- Some aspects, especially the introduction and conclusion parts of the videos, should be designed to be flexible, to allow for the production team to take into account the actual situation on the ground.

REFERENCE

Storyboard Format: Annexure III

Documentation: Well documented and approved storyboards which are in local language, large text, on clean sheets of paper, with no markings.

STEP III: VIDEO SHOOTING

This section outlines a standardized process for video shooting using a storyboard.

RESPONSIBILITY

Video production CRPs

CAST

- Camera operator: To operate camera
- Director: To ensure shots as per storyboard
- Facilitator: To facilitate discussion with actor
- Actors: Farmers, groups, individual person, etc.

EQUIPMENT REQUIREMENTS

- Storyboard,
- Camera with memory card,
- Tripod with base,
- Headphone, wired microphone or cordless microphone,
- Protective cover for camera and carry cases.

PREREQUISITES

1. Technically verified and thematically approved storyboard.
2. Make all the necessary arrangements, seek necessary permissions and fix-up the schedule before visiting the site for shooting.
3. All the actors and facilitator must have subject knowledge and the story board should be discussed well in detail among all participants including actors/farmers.
4. Camera must be properly charged. For 10 minutes of video shooting, camera must have battery power for at least 120 minutes.
5. In case wireless microphone is used, the batteries should have sufficient power.
6. For SD-memory card-based video cameras, memory card should have sufficient recording space. For a 10 minute movie, camera must indicate memory space for at least 45 minutes of recording.

STEP BY STEP PROCESS

1. Plan the shoot (angle of shot and positioning of materials, equipment, tools and camera) with the featured participants, facilitator and the director.
2. Make sure that everyone understands the process.
3. Shoot separate clips for each section of the storyboard.
4. Dialogues should be rehearsed by the actors (farmers) and the facilitators, as guided by the storyboard, before each section of the storyboard.

5. Use local language for the dialogues as far as possible.
6. Use protocol (as mentioned below) before shooting each clip. This includes checking sound, readiness and silencing the audience. In case of any external noise like quacking of ducks, barking of dogs, child crying, too much wind, etc., hold the shoot.
7. Facilitator and other actors play their role as per the planning. Facilitator's role in the process is as defined below.
8. During shooting, in case of any mistake or deviation from the storyboard, director will say, "Cut". Re-practice the scene but do not forget to turn off all the equipment until the next take resumes.
9. If the video take is accepted, camera operator should note the clip details (clip number in case of digital camera). In the case of the mini-DV/tape-based video camera, camera operator will note the start and end time of the entire shoot.
10. Proceed to the next section of the storyboard after the shot is accepted.

TIPS

- Reach the site on time
- Greet and introduce self to the community
- Give a brief background of what is going to be carried out, to the community
- Be humble and polite with the community and the actors during the entire process
- After the shoot, thank the community and the actors for their support
- Do not over-utilize the time of the actors
- Do not be demanding to the community
- Be precise and quick but at the same time be patient
- Use local greetings while introducing one's self in the shoot
- Keep unwanted audience away from the site or at least ask them to keep silence at the time of the shoot
- Innovate to keep children away from the shooting site or at least ask them to remain silent
- Ask everyone to turn off their mobile phones necessarily– even if the phones are placed in silent mode a disturbance in the audio quality might occur.
- All the actors and facilitators must speak loudly and clearly
- Let one actor speak at a time. Give chance to all the actors to speak. See there is no overlapping voices-- the facilitator should not speak over the actor's dialogue.
- Let microphone be with the actors in case they are not able to speak loudly
- Let the microphone be in the centre while shooting group processes
- In case there is a female actor, do not keep her silent. Give her an active role and dialogues
- While shooting a group, adhere to the quorum as capturing too many people speaking at once can be very difficult.

- Make the best effort to perfect the process demonstration in one go, as once there is an error in the demonstration process, redoing the demonstration will require refill of the materials once again, which is a loss to the farmer/actors.
- Be careful where you place your equipment, feet, etc. especially when near the farmer's crops.
- Keep equipment with you at all times and take care of them. For example, do not leave a camera on a tripod and then walk away for some water.
- It is the facilitator and camera person's job to make the farmer feel at ease in whatever way possible.

CAMERA PRECAUTIONS

- Hold camera with strap around the hand
- Do not touch the camera lens under any circumstances
- Do not wipe the lens of the camera even if dust particles are observed
- Do not blow on the camera lens
- Clean the body of the camera with clean soft cloth (without loose fibres) for maintenance
- Use dustcover to cover the camera in between the shots
- Do not expose camera to rain/water or extreme climatic conditions
- To carryout shooting, make necessary connections. Connect external microphone and headphone to the camera. Turn on the camera and the microphones (at the correct frequency in case of cordless camera) and check the sound output
- Switch off the camera and the microphone set when not in use or while there is a long gap for the discussion of dialogues or any other arrangements
- In case of digital camera, for recording movie clips check that the camera is set in movie position and not photo position. To change the mode, position the mode-dial in the correct position.

TRIPOD PRECAUTIONS

- Under all circumstances use a tripod for stability. Avoid handheld shooting at all times. This might not be apparent when viewed on the camera, but once the footage shot without a tripod is viewed on the computer, it becomes quite clear that the shooting was done without the use of a tripod.
- Open the legs of the tripod to a wide position and lock them by pushing down the connecting support at the centre.
- After extending the legs of the camera, lock the extensions so that tripod does not topple over
- Place the camera on the tripod and lock the safety latch so that the camera sits firmly on the tripod. Gently shake the camera to check the grip.
- Check the spirit level indicator (bubble) for the correct levelling of the tripod with the ground. The bubble has to be right in the centre of the indicator of

the spirit level. Adjust by shortening the legs of the tripod. This process has to be repeated whenever the position of the tripod is changed.

SHOOTING PROTOCOL

- Once the scene is rehearsed and characters have taken their place for the shoot, camera operator should put on the headphone/earplugs and must turn-on the camera and the microphone (in case of cordless microphone).
- Director shouts “Silence” to maintain silence among the onlookers.
- Director then shouts “Check Sound”. To this the facilitator will turn on the microphone (at the predefined frequency in case of cordless microphone) and will say, “Check, Check”, closer to the microphone. On hearing the sound in the headphone, camera operator will say “Sound OK”. If there is no sound, troubleshoot.
- If the sound is okay, director will signal “Ready”. In case the actors are ready, facilitator will respond by saying “Ready”; if not then attend to the problem
- Director will then either say “Action” or “Start” (pre-decided)
- Camera operator will immediately press the record button. Camera rolling will be indicated by “Rec.” (red dot) in place of Play/Pause green icon.
- Actors will delay the dialogues by two second after hearing “Action” or “Start”
- If the shoot was acceptable, director will say “Ok”
- If the dialogues or process is not as per the storyboard, director will say “Cut” and the process will be repeated.

FACILITATION

Facilitation is required to ease the understanding of the process. Facilitating questions go into the details of the process and provides points of discussion when videos are disseminated. The facilitator also fills-in the silence while a process is being demonstrated, thus utilizing the time and to make the process better understandable. Facilitators also assist actors to say their dialogues at the time when they are shy or become camera conscious and are not able to describe a particular process. They also try to explain processes which may not be well expressed by the actors. They direct the focus of a video by asking relevant questions and emphasizing details of the process. The facilitators’ role includes the following:

- To prepare and rehearse the dialogues with the actor as per the storyboard
- To ask questions during shooting, at the appropriate time to elaborate the understanding of the process that is being demonstrated
- To repeat important points so that it is well understood at the time of dissemination
- If the actor is not clear in speech, has difficulty in expression, or has lost his/her train of thought, then the facilitator should aid the actor in resuming what s/he was saying and also overall speech delivery.

Note: Facilitator should allow the actors to speak and as much as possible aid them in their speech. If the actor still fails to get back on track because of the aforementioned reasons, the facilitator might take on the role of the actor in a way as if the actor was speaking. Digital Green videos are meant to enable the community to see an individual as a peer, who is one amongst themselves.

CAMERA POSITIONING, DIRECTION AND SHOOTING

- Ensure appropriate light to shoot. Too little or too much might ruin the contrast in a frame
- Avoid long moving shadows
- Subject should face the light. In other words, the Sun must be behind the camera and not in front of it.
- Avoid shooting inside dark rooms
- Avoid back profile i.e. avoid showing actors' backs towards the camera
- Avoid straight faces except during introduction sections
- Always keep the subject as the main focus
- Do not cut necessary parts of the subject (actors or materials) while shooting. Show them optimally.
- In a group meeting, focus on the entire group or else focus only on the one individual who is speaking.
- Maintain the height of the camera in-line with the faces. Adjust tripod accordingly.
- Do not move fast while panning. Panning should be smooth and not have any kind of jerky motion.
- Bring in camera closer to the demonstration to capture the process
- Subject motion has to be slow so that it can be captured correctly and precisely
- Panoramic views should entail long shots. Discussions should be at mid-shot while processes and materials should be in close-up [Refer to figure in shot breakdown section].
- Maintain dignity of all actors by avoiding shots that may not be appropriate.

SPECIAL TIPS

LIGHTING

- The best light for shooting is in the early morning hours or the hours right before a sun set.
- Always take a close up shot of the farmer's face in good sun light. This will allow recognition of the farmer by others even if the video is viewed with a pico projector.
- For shots inside vessels (such as drums), narrow openings or in holes, turn on the front light on the camera.

SHOT BREAKDOWN

- The figure below represents the various options a camera person and the director have in order to position their camera appropriately, and capture a good shot. As the figure shows, there are three different shot distances during filming. A shot distance is the space between you, the camera person, and the subject that you are filming. When shooting the faces of individuals, small details of objects, ingredients, etc., using a **close-up shot** is appropriate. However, whenever one is trying to shoot two people talking, an action taking place or something that needs more space between a camera person and the subject, a **medium shot** (Mid-Shot) is utilized. Finally, when one wants to capture the entire scene where this subject is placed and surroundings, a **wide shot** is used to show the landscape, the farm, the home, etc.
- One must be aware to change their angles and shots many times within one shooting/movie. This will allow ease in editing and create a more attractive movie. A film need not always be shot in a horizontally frontal angle; a three-quarter angle usually creates a more attractive frame.
- **DO NOT USE THE ZOOM** while recording. If you need to take a close up of some item, record all the conversation and then pause. Move the camera or zoom in only while in non-recording mode, then start shooting again.

AUDIO

- Ensure that the batteries that power the microphone (both wired and wireless) are properly switched on during recording and switched off when there is no recording.
- Audio should be closely monitored with earphones during recordings to ensure that there is no disturbance.
- Avoid placing microphones underneath clothing, in the direction of the wind, or close to agricultural activities (like digging pits, carrying materials) as this can be a cause for disturbance.
- Carefully check that the fuzzy cover on the microphone is well secured before and after each shooting as it helps eliminate high wind noise.
- Note that the internal camera microphone is switched off when an external wired or wireless microphone is connected to the video camera. Featured participants must speak loudly and close to the microphone that is on.

POST SHOOTING

- Before leaving the shooting site, it is recommended to check the clippings of video quickly to check that every shot planned as per storyboard is properly covered.
- Ensure that all the equipment are packed and placed in respective positions.
- After reaching the work place, transfer video files to system for editing so that memory and tape capacity of camera can be utilized for further shootings.

STEP IV: VIDEO POST-PRODUCTION

The Digital Green video post-production processing pipeline aims to help partner staff to build upon existing video production skills or learn how to easily capture input from a video camera, perform some basic editing, store the videos on their local machine, and on another external medium for safe keeping and future use.

The high-level assumptions and requirements of this process include:

CAPTURING VIDEOS FROM A VIDEO CAMERA

Using USB cable one can transfer the video files from a camera to the PC. The transferred files are ready to use on the PC. It may be necessary to convert the format of the video file for editing, in which case the appropriate team members will be trained to do so.

VIDEO EDITING

- Simple interface for basic non-linear editing: trimming the beginning and end of video segments, segmenting videos into multiple topics/files, merging multiple segments into a single file
- Flexible for additional functionality (e.g., adding video annotations, subtitling)
- Maximize audio volume and reduce noise
- Most external microphones provide audio on only a single channel.

STEP BY STEP PROCESS OF EDITING

1. Import the raw videos onto the collections board of Windows MovieMaker
2. The raw videos should be thoroughly viewed before copying it to the timeline.
3. Make a sequential note of the videos
4. Keep the original storyboard in hand throughout the editing process
5. Drag videos in sequence to the timeline
6. Unwanted portion can be split and trimmed.
7. For minute-level trimming and editing, the timeline can be zoomed in and out.
8. Once the editing is over, the entire video should be reviewed for quality assurance.

TIPS

- While video editing, one might be tempted to put audio clips of popular music (e.g., Bollywood songs) at the beginning or end of a video to make a video more attractive. This, however, should be consciously avoided. A wide community (including on the Internet) views Digital Green videos and without permission to use such audio tracks might lead to potential issues of royalties and licensing. Instead, one might use other features at the beginning and end of the video. For instance, a voice-over dubbing of text titles in the local language would be more accessible to semi-literate audiences.

- Furthermore, it is a good practice to have annotations/titles interspersed at appropriate intervals in the videos to emphasize important points, summarize information, and/or to provide mediation cues to CSPs. These too could be supported with voice-over dubbing in the local language.

Documentation: (a) Detail records of video shooting including subject of video, date, place, names of people involved in shooting, (b) proper filing of raw clippings in computer, (c) edited file, (d) project file, (e) thematic approval, and (f) video audio quality approval.

VIDEO STORAGE

Videos stored in indexed file system (e.g., index could be the video production report Excel file). Ease of use for transferring/mirroring videos to multiple computers with minimal installation requirements

DVD BURNING

- Customize DVD menu template (e.g., background and Digital Green and partner organization's logo)
Select videos that are stored on the local machine (e.g., by specifying the filenames) as DVD chapters
- Editors can name these chapters using local-language fonts (e.g., Kannada, Hindi)

STEP V: VIDEO QUALITY ASSURANCE

The partner organization professionals and community resources that belong to a video production team should make their best effort to produce high-quality videos. They are required to act as the primary quality assurance authorities. And, all videos produced need to be processed through a documented, well-defined quality clearance process before releasing to the public in video disseminations and elsewhere.

The quality approval process includes two major checkpoints:

AUDIO/VIDEO QUALITY APPROVAL

Audio and video quality of final video are checked and approved by the partner professionals. The quality approval that should be checked at this stage is based on the following parameters:

- Sound quality of video
- Visual quality, brightness
- Length of video
- Name and subject correctness
- Whether with digitized storyboard
- Whether accompanied with project file of video

THEMATIC QUALITY APPROVAL

Thematic or subject approval of video must be obtained before release of video for any public screenings. This approval is to be accorded by the designated person of partner team, generally a subject matter specialist. Partners should assure a feasible but well defined process of thematic approval is designed and put in place.

Generally, thematic quality approval must address:

- Thematic correctness of the video as a whole and its alignment with the original storyboard.
- Process appearing in video is demonstrating the correct technique/method.
- Narration/dialogue/answers are technically correct and clear.
- Materials used and their quantities shown and spoken are correct.
- Applicability, uses and advantages of technique/process is explained correctly.

IMPORTANT NOTES

Both of these approvals should be made in writing along with signatures from the responsible authorities and be kept on file.

Only upon receiving both approvals, as described above, can the video be released for screening.

Documentation: (a) Approval of storyboard, (b) approval of video from competent thematic person/body/process, and (c) approval of audio-video aesthetic quality.

SECTION 5000: DISSEMINATION

Dissemination, an element in the Diffusion component of the Digital Green system, is the process of communicating and spreading information to the community by showing the locally produced video film on the subject in a structured and systematic manner.

DISSEMINATION MODEL

- Video dissemination mediators (CSPs) are selected to showcase videos in an interactive learning format using a shared TV and DVD player or pico projector unit in their communities. The process of selecting video CSPs is described in Section 2000, Step II.
- During on-demand screenings, CSPs pause, rewind, and forward the videos to ensure that the audience grasps the content and remains interested.
- A CSP's performance should be assessed based on the agreements made in the business model with the community. Certain parameters may include: the number meetings that a CSP conducts, the attendance of farmers, the interests and questions that the audience expresses, and the adoption of practices in farmers' fields.
- CSPs are supported and monitored by the existing extension system of the partner.
- Weekly/monthly meeting/training sessions are used to review progress and feedback from the prior week as well as "teacher training" exercises are provided to build the capacities of CSPs. The impact of the Digital Green system is monitored and evaluated in part by maintaining a farmers' database. This information is inputted by the partner staff into an online and offline system developed by Digital Green system engineers called COCO (Connect Online – Connect Offline). Refer to Section 7000 Reporting for a reference to the COCO manual. Using COCO, the entered information can be organized, analyzed and presented through graphs and charts on Digital Green's Analytics dashboards. Partners can watch and monitor dissemination related information on: the progress of farmers over the course of time as they participate in video screenings, express interests or questions, and adopt practices or technologies in their fields.
- **Deployment of dissemination set in village**

Video disseminations require some hardware assets, which are placed in the village under custody and control of the community.

This equipment, together referred to as dissemination equipment, includes:

- TV/DVD unit or pico projector with speakers, and white screen.
- Inverter and battery for TV/DVD set (Not necessary for pico projectors)
- Extension board, voltage stabilizers.
- Connecting cables (AV, Power)

The dissemination equipment is transferred to a designated person on behalf of group/group cluster after the following prerequisites:

- Clear understanding on the date on which the disseminations will begin in the community
- Appreciation of dissemination activities by the community with a documented, well-defined commitment and ownership for conducting disseminations on a regular, sustained basis
- Responsibility of safe custody, maintenance, upkeep, and housing of equipment

Dissemination equipment deployed in the village is typically shared by multiple groups. The number of groups sharing one dissemination set will depend on the number of groups in a village, number of screenings each group/cluster has decided to attend every week, and the geographic proximity of other group members/village. Effort should be made to optimize the utilization of each dissemination set by covering as many groups with it as possible while maintaining sustained, regular screenings for each group.

Documentation: (a) Meeting note highlighting the decision, (b) decision on custody, upkeep and ownership of set, and (c) handing over/receipt of set to individual/group

SCREENING PLANNING, SCHEDULING AND ROTATION

Screenings should be scheduled and planned during the monthly meeting with Video Dissemination CSPs, Sub-location field professional/executive and initially with a staff member from Digital Green for each village/cluster. Planning incorporates the following factors:

- Number of screenings per week which each group has committed to attend
- The content/subject chosen on the basis of seasonality and demand from community
- Subject(s) that field partner want to promote
- Existing extension program of partner organization in the region

Documentation: Monthly dissemination schedule that indicates village name, date of dissemination, name of CSP, and subjects of video to be screened and name of participants involved in the planning process

CONDUCTING SCREENING

PRE-REQUISITES

- CSP must review the video for his/her-self prior to showing it in village and understand the topic completely.
- Place and time of dissemination is finalized by community and CSP.

- Identify the place of dissemination which has space to accommodate the size of the audience.
- Charge the battery of the inverter if necessary.

SCREENING PROCESS

- Screenings conducted in intimate groups of 20 - 25 members.
- CSP makes the necessary arrangements and connections, checks the TV/DVD or pico projector and ensures an appropriate audio level prior to the arrival of the group
- CSP takes the attendance of members
- CSP announces dos and don'ts: e.g., switching off mobiles, maintaining silence during shows, asks small children to either leave or not make noise, to watch attentively, etc.
- Audience members are encouraged to ask questions at the end of the film and avoid questions and discussions during the film.
- CSP gives brief introduction on the subject of video and explains how it is applicable to the group members/village's context
- CSP puts the TV/projector on and starts the screening
- S/he makes sure that audio/visuals are correctly adjusted and all the members can watch and listen to the video and audio properly
- At appropriate intervals when the process explanation and clarifications are required, CSP must "pause" the video and explain the materials used, quantity and process steps or highlight the important points.
- CSP is required to bring value to the information. Simply narrating what is shown will not motivate the audience!
- CSP must ask questions and encourage members to ask questions to make the event participatory and interactive. CSP should ask members to repeat/explain the process and details like quantities of ingredients used etc. to check if they have correctly understood the details and remember them.
- Members may also ask questions related to the subject shown in video. CSPs make their best effort to provide answers to all the questions asked by members. S/he must provide only correct answers, in case s/he does not have answer or s/he is not confident about the answer, s/he must not provide a wrong/incorrect answer. Instead, s/he should note down such questions and seek a trustworthy answer from a CRP/Field professional/Subject matter specialist to provide the answer to members during a subsequent screening.
- If required, CSP may screen the video once again without pause/break and reconfirm the understanding of the process/video to the group.
- Further, CSP will ask some of the following questions to members:
 - Did you enjoy the video?

- Can anyone recall its contents?
- What questions do you have after watching the video?
- Are any members in the group already practicing the technique in the video?
- Who is interested in taking up the practice?
- Who has started using the technique(s), practices shown in any of the previous shows?
- What are members' other areas of interest (field crops, vegetables, fruits, poultry, dairy etc.)?
- CSP records the questions asked, interest expressed by members along with their names, to adopt the demonstrated technique, etc. as per the dissemination reporting format. **Interest** is defined as the claim made by a member of the audience to adopt a practice, while **adoption** is the actual implementation of that practice.
- Generally, the entire process, including question/answer and discussion should take about 1.5–2 hours.
 - CSP should not rush to close the meeting, if there are good interests observed in subject/discussion by members, and even otherwise.

TIPS

- Videos should NOT be shown in a passive manner – where the videos are just being played without any interaction. Dissemination screening should be participatory and interactive where the CSP is actively involved in assessing participant engagement and posing questions to maintain a high-degree of involvement by the group.
- CSP should have prior knowledge of the subject and should view the video prior to the dissemination of the subject matter
- Remote of DVD player/TV/Projector should be handled carefully without much fidgeting and disturbance to the dissemination environment. CSPs should practice these functions in advance.
- CSP should record the names of farmers, asked questions, interest etc. during the discussion or immediately thereafter, to avoid errors.
- CSP should keep a torch handy because screenings usually take place in the evening post sunset and power cuts in villages are fairly common. The torch may be required during handling of equipment, while recording data, etc.

Documentation: Dissemination report. If dissemination does not take place as per schedule/plan, CSP should record the reasons for variance.

SECTION 6000: ADOPTION

Increasing the adoption of best farming practices that sustainably improve the livelihoods of farmers is a key objective of any agriculture extension program. It is important that the operations team keep full attention on all supporting activities to ensure high degree of adoption by community members/beneficiaries.

Each video produced under Digital Green program will have a minimum of one specific adoptable technique/practice/process/message, which should be clearly identified and mentioned on each document/record of video like storyboard, list of video, DVD etc., wherever the video title is mentioned. A video should ideally trigger the adoption of specifically identified practice/process/technique. During the follow-up and recording of adoption, field staff will look for the specific adoptable element of a video.

Follow-up for adoption:

- CSP will note down the names of group members, who explicitly express interest to adopt the technique/practices shown in the video, at the end of each screening.
- S/he will discuss with the member to know when they want to practice the technique in their field and if they need any help in practicing the process for the first time. CSP will visit the member on the scheduled day/time to help the member take up the practice in case s/he needs the CSP's help.
- CSP will also visit the members who showed inclination for adoption at the screening, to encourage and support them to actually adopt the technique/practice
- This information should also reach the sub-location head for further action, if required.

Recording adoption:

- After the screening CSP will ask if members have adopted the practice
- S/he will note down the names of members who have informed about an adoption
- S/he will also note the practice that has been adopted.
- S/he will visit each of the adoption sites during daytime and check whether the members have actually adopted the process/technique and whether they have followed the process correctly.
- S/he will provide guidance for further steps and corrections to the members, if required.
- S/he will record the adoptions with name, date and scale of adopted process/practice (size of land, quantity, volume, etc.)
- Random sampling should also be done by partner professionals and Digital Green staff to validate.

SECTION 7000: REPORTING

1. ONLINE REPORTING

DESCRIPTION:

The COCO (Connect Online, Connect Offline) reporting system facilitates the exchange of data from across field locations and helps in analysing data trends.

RESPONSIBILITY

Partner Field Staff.

REQUIREMENTS

Filled paper formats from CRP/CSPs on video production and dissemination, Computer/Laptop, Data card

STEP BY STEP PROCESS

1. Log in to COCO with your assigned username and password.
2. Register the village by following the "Add" link corresponding to the 'village' row in the dashboard.
3. Register the farmer groups and animators belonging to the village.
4. Register the farmers belonging to the each of the farmer groups registered in the previous step.
5. Assign the registered animators to the villages.
6. After each video production, fill in the information about video production in "Video" template by referencing the corresponding filled paper forms.
7. After each screening, fill in the information about the screening in the "Screening" template by referencing the corresponding filled paper forms.
8. Once the data for video production/screening has been filled in the respective templates, save the data.
9. The stored data can be viewed or edited at a later stage.

PRECAUTIONS

Make sure you log out of COCO, once the information has been filled in and saved.

REFERENCE: COCO MANUAL.