Videoactive Girls

Projecting Girl Power

A Toolkit Produced by Video Volunteers for The Global Fund for Children

A Comprehensive Training Guide

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Advancing the Dignity of Children and Youth Worldwide

Acknowledgements

Cover photo: Mahita

Kolkata Sanved

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Foreward

"The moment I have a camera in my hand, I feel powerful."

— Haleema (age 16)

Mahita

The emergence of girls' media in the developing world is of special significance. The context for its rise is the continued discrimination against girls in education and in the social, political, and economic spheres, coupled with limits on girls' ability to make their own choices and decisions. Occupying the least powerful position in the social hierarchy, girls have little opportunity and space for self-expression and, consequently, very little control over their lives.

Girls' media projects are one way to help girls build confidence and to urge them to speak out. Girls who engage in media endeavors and develop these skills have a better chance of directing their own lives. Such initiatives are even more important in developing nations, where access to technology can itself be a major hurdle for girls; even the idea of a girl controlling technology is often socially unacceptable.

Media is a tool that not only provides confidence but, when used effectively, forces action. To teach girls technological skills and make them aware of various issues helps immensely. Media programs are needed that overcome discrimination and provide a platform to engage girls in thinking innovatively, while producing media-based content and encouraging them to effect change. At the center of the girls' media concept is a community of girls who have faced challenges and need empowerment to voice themselves.

This toolkit has been developed with complete faith in the importance and intended success of girls' media and with a commitment to promoting it in developing nations.

About the Videoactive Girls project

Over the last year, The Global Fund for Children conducted a pilot project, called Videoactive Girls, in which two Global Fund for Children/Grassroots Girls Initiative grantee partners serving adolescent girls participated in technical training conducted by a regional implementing partner, Video Volunteers. Video Volunteers trained girls served by the two grantee partners—Mahita and Kolkata Sanved, both in India—in the process of video production, teaching them to capture their stories and share their stories with a wider audience. Mahita provides learning opportunities to youth facing forced child marriage, child labor, and corporal punishment in the school system. Kolkata Sanved uses dance movement therapy to heal victims of abuse. The Videoactive Girls initiative focused on education in the art of digital storytelling, video production, and video-sharing skills, with the goal of helping the participating girls cultivate greater self-confidence and self-empowerment through the learning process.

Ground Speak
Voices from the Field

While the girls at Kolkata Sanved shot the personal stories, they had some interesting revelations about their new friends from Mahita. The girls from Mahita, because of restricted mobility, had not had the opportunity to go around much.

Girls from Kolkata Sanved, living in the Shelter Home, saw the houses of their friends living in slums for the first time. They saw their one-room houses and how they have just community bathrooms. On the other hand, the girls from Mahita, living in the slums, saw their friends' dorms at the Shelter Home and wondered how they lived without a family.

They all started appreciating what they had, and also started understanding their friends and their situations better. The trainings definitely delivered more than just technical skills—they exposed and sensitized the girls to a lot more.

Introduction to the Toolkit

Kolkata Sanved

The Toolkit

This toolkit provides grassroots NGOs with step-by-step instructions on how to start a girls' media project, including how to implement it, how to follow through on it, and how to use it to create positive change in girls' lives and communities. NGOs that take part in such a project gain a powerful tool for undertaking advocacy and promoting empowerment through participatory and capacity-building programs.

What is the toolkit?

This toolkit is a practical guide for teaching the craft of video to girls, offering engaging ways to help the girls implement videos for social change, experience it in the field, and let their voices be heard. The toolkit contains all the information necessary for designing such a project, including conducting trainings, monitoring the project, disseminating videos, and sustaining the project.

Who is the toolkit for?

The toolkit is designed to enable NGOs to create and achieve their own video training projects that nurture, inspire, and motivate adolescent girls to play a part in building their communities into places in which they would like to live. The toolkit is also intended to help media literacy organizations, policy makers, funding agencies, social-media scholars, and other media practitioners understand the ideas, concepts, implementation, logistics, and assessment of media projects for girls.

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Why a girls' media project?

Girls have the potential to rise to the highest socioeconomic positions. However, deprivation during childhood and adolescence needs to be addressed in order for them to participate as social equals and achieve their goals. Media is one of the most effective and powerful ways for these girls to have a voice and project their views. Media helps them to be heard loud and clear. When girls are empowered with technology, they can challenge the mainstream media-promoted stereotypes and advocate on community issues on their own behalf as well as on the behalf of community NGOs.

The ultimate goal of this toolkit is to create a global social-media-based revolution for disadvantaged girls all over the world, especially in developing countries, by distributing information to help equip them technologically, thereby providing them with the space to talk about their own issues and to lead development in their communities.

"I made a film on girls not being allowed to go to school and being forced into early marriage. We also made a film on child labor and I had done the voiceover in the news program we made. When I showed it to my mother, I told her, this is my voice on TV and that I can also do narration, interviews, etc. She was very happy and said, you should learn more and go and work in TV."

— *Habiba (age 16)*

Is a Girls' Media Project Right for Your Organization?

Below are some questions you need to ask yourself before you decide.

Can your organization afford it?

Although the cost of making videos is only a fraction of what it was years ago, it can still be expensive. Make sure your organization has the resources to complete the project. Chapter 3 provides some tips on reducing costs.

Can you make the necessary time commitment?

If video is new to your organization, there will be a learning curve. The project's video training modules are designed to be executed by either a paid part-time training consultant or a volunteer filmmaker, but your organization will need to devote some time to designing the project and keeping it on track.

How will the project be sustained after the workshops?

After the training, can you provide opportunities for the girls to use and sustain their newly acquired skills? Chapter 1 explains how to create a sustainable plan from the start of the project.

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Chapter One:
Setting Up a Girls' Media Project

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Defining the Objectives of Your Girls' Media Project

Early in the project, your NGO should reflect deeply on what kind of impact you want the project to have on the lives of participating girls. Depending on the impact desired, some of the basic objectives might include the following:

- To empower the girls with a voice so they can better advocate for themselves in their families and communities
- To build confidence, critical-thinking ability, and leadership in the girls by sending them out into the community to ask questions and challenge authority
- To build the video production capacity of the girls and of the organization
- To develop the girls' abilities and negotiating skills so they can conduct community-based research for digital stories and document and present important issues to effect critical changes
- To develop innovative training approaches that will enable the girls to continue using their new skills, even after a relatively short series of training workshops
- To emphasize the involvement of girls at every level of the workshops
- To sensitize parents, religious leaders, elders, and other community members to the power these young girls have achieved
- To empower the girls to form alliances with local government offices, women's groups, and other institutions to distribute and showcase their films

Using the Training Workshops

This toolkit works to achieve the above objectives through community video workshops, which Video Volunteers defines as "creating media with the complete participation and ownership of communities." The workshops cover all aspects of production and focus mainly on two things—various video formats and subjects important to girls. Hence, the girls are taught how to produce community news, music videos, fiction films, etc., while using video as a tool to express themselves and explore gender issues and other issues of interest to them. Each workshop ends in the creation of a finished product—an actual video that the girls make. If the workshops are spread out over a relatively long period of time, interim training should be provided; program coordinators can supervise the girls as they make their own videos, giving them the chance to consolidate and practice their skills.

Setting Up Monitoring and Evaluation

A girls' media project should include an intensive monitoring and evaluation component to enable the organizers to assess effectiveness and initiate and evaluate subsequent alterations in the training. The monitoring and evaluation process begins even before the girls start their training, so it is important to have this piece in place early. Evaluation techniques can include group discussions, trainer feedback reports, the girls' journals, etc. See chapter 7 for guidance on developing a strong monitoring and evaluation process.

Overcoming Girls' Societal Challenges

In many communities, girls are barred from full participation in society, and their stories and perspectives are not valued. Girls are restricted mostly by social, economic, or religious dictates. A girls' media project must take into account any restrictions the girls face, including limited access not just in the physical realm but in the social and cultural realms as well. These restrictions are generally imposed by certain "gatekeepers." Some common gatekeepers are:

- Parents
- Elder siblings
- Caste
- Class
- Poverty
- Apathy
- Fear

In seeking to empower a certain sector of society, a girls' media project needs to be cognizant of and extremely sensitive to existing social hierarchies. It's important to list the gatekeepers in the girls' community and be prepared to challenge the barriers created or upheld by them. If possible, conduct a focus group discussion with the girls to help identify local gatekeepers. Then brainstorm about strategies for working with gatekeepers like family members and community leaders and for overcoming restrictions. Your NGO has to be very effective in working with the girls' families and with other social, religious, and political gatekeepers in the community. Involve them during the production of the videos, making sure that they also see the final products. If you can, have them participate in the project; for example, invite them to the training center and ask them about some issues on which videos might be made. A girls' media project should be flexible, open to change, reflective of the communities' needs, and most importantly, serve as a powerful support system to the girls involved.

Ground Speak
Voices from the Field

The Videoactive Girls project helped the participating girls negotiate with gatekeepers. All the girls from the NGO Mahita came from a Muslim community in Hyderabad, India. The mobility of girls in this community is very low, and 90 percent of the girls participating in this project had dropped out of school. Mahita's program coordinator helped break down barriers that community gatekeepers held. She personally went to the girls' homes and persuaded their parents to allow the girls to join the training program.

These girls made several videos on issues like child marriage, gender bias, the problems of working women, etc. Often they experienced difficult situations during their outdoor shootings in the community. Sometimes young boys sneered at them when they saw the girls with a camera. Once someone even made a comment about girls nowadays roaming around roads instead of sitting at home and praying. However, the girls exhibited their newfound confidence and were not bogged down by these reactions. They said, "Our fear is gone now!"

Planning for Sustainability

It is extremely important to think about the sustainability and future of the project from the very beginning. A girls' media project aims to help girls become active citizens—self-confident and empowered. Through the project, NGOs can help adolescent girls create videos and stories that empower them and that add their unique perspectives to a world dominated by mainstream media. Girls' media provides an opportunity for the girls to look at the world through their own lens— and to share that lens with others in their community and beyond. Their newly found confidence as media producers also prepares them to find their own direction in other aspects of their lives.

If you want this to become a long-term project, with a greater impact, you will need to make sure that the process continues after the training is over. One of the ways to do this is to find activities that the girls can do with their new skills. For example:

• Earn a living by making marriage videos, recording at family/public functions, etc.

• Become video trainers themselves

• Send their videos to various film festivals to earn prize money

• Intern with and ultimately join various media organizations

• Make videos for other organizations

• Link up with local cable channels or local media that might showcase the girls' videos, with or without payment

Your organization can also collaborate with professional filmmakers or studios to support further training for the girls. Think about what, exactly, the project's media training will empower the girls to do, and then decide how you can support them in achieving it.

> " These girls should be master trainers, training several others. They should take this up as a livelihood… We want this to expand … we will look at various fellowships to sustain our efforts."
> — *Ramesh Shekhar Reddy, Program Director, Mahita*

Mahita

Mahita

Chapter Two:
Engaging Girls

This chapter explores ways in which NGOs can engage girls in a girls' media project.

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Undertaking a Needs Assessment

One of the first steps in designing a girls' media project for disadvantaged girls is completing a needs assessment. The needs assessment should be tailored to the particular situation faced by the girls your organization serves. Below are three challenges you are likely to discover as you do the needs assessment, all of which give rise to the need for a participatory approach:

- Low levels of **technology access**: For most of the girls involved in your media project, this will probably be the first time that they have ever held a video camera, simply due to lack of access. Some of them might have used a digital still camera. For most, it will be a complete novelty to use a camera to shoot videos.

- Low levels of **media exposure**: You need to consider the girls' baseline media exposure levels. If the girls are from an urban area, they will have been exposed to a lot of media (television, film, newspaper, radio, etc.). However, if they are from a rural background, their exposure will probably be limited or nonexistent. Knowing their media exposure levels will help immensely in designing the training, as you will know what you need to explain to them.

- Low **media literacy** levels: Even if the girls have been exposed to a lot of media, this does not mean that their media literacy levels are high. They have merely been consumers of media and may not have a critical understanding of content. As youth media producers, they will have to understand the media around them. This will enable them to think critically about what they want to produce and the changes they can choose to make.

Including these three aspects in the assessment will help you to discover the start-up levels of the girls. You will also want to be extremely aware of their social, economic, educational, and political backgrounds. (Sample needs assessment forms are available online.)

Toolbox: Breaking Through Girls' Fear of Technology

Following are few tips to help ease the girls into the process of participatory video making. The key is making it fun!

- Introduce the camera with fun participatory video exercises. Always let them watch what they have shot.

- Show confidence in them while they handle the camera. They should not feel scared of holding it.

- Appreciate their exercises in the initial stages. This will encourage them to learn more.

- Go step by step. This is extremely important. The moment you start rushing through, a few girls will miss out on understanding, hampering their learning process.

- Ultimately, make them feel as though they own the equipment and the process. They should be charting their own course and direction!

Working with Girls

Working with a group of adolescent girls is a complex process, especially when the workshop is participatory. Areas on which to focus include relationships, interactions, and experiences. The activities of the workshop should be deliberately planned, and the training should be carried out with as much participation from the girls as possible in order to meet the quests and needs of both the individuals and the whole group. Find out the girls' interest areas and engage them through these interests. All of the training's activities and interactions ultimately should let the girls enjoy the whole process and realize their skills and potential. (Check out the icebreakers and team-building exercises available online.)

The girls will likely have a range of feelings toward each other, including friendship, jealousy, competitiveness, and other emotions. Each group has its own dynamics that will need to be channeled in a way that allows the group to work collectively. The first step is to be aware of these group dynamics. The group dynamics can be more complex if the individuals come from severely disadvantaged backgrounds. Each girl should be respected and included in all the processes.

Since it will probably be the first time that most of the participants have used a video camera and computers, some of them may be apprehensive about handling this new technology. The girls may come with a preconceived notion of "I cannot learn this!" This feeling is only natural, but after the first day of working with the camera, they should be feeling "I think I can learn this."

" Earlier I used to shake while holding the camera; now I am proud of myself."

— Heena (age 17)

Toolbox: Using a Participatory Approach

Keep the following checklist to know if the approach and process being used is encouraging the learning process:

- **Are the girls learning by practical application? Or is there more theory than practice involved?**
- **Is it a shared process? Are the girls involved in every step, or do they just get bombarded with more information?**
- **Are the girls using their real experiences? Is the trainer encouraging them to use stories and experiences from their lives, the lives of people around them, and their communities?**
- **Is there time set aside for structured reflection? How often do the girls get time to think about what they have learned, reflect on parts that are difficult to understand, and consider what new things they would like to learn?**
- **Does the training enhance critical thinking? How many girls have started engaging themselves with social issues, or come up with critical questions to start a debate?**
- **Does the training enhance creativity? Are the girls just doing what they are told to do, or are they also experimenting and learning by themselves?**

Designing a Girl-Friendly Project

The first step in creating a girl-friendly project is to find out about the participating girls. Identify the beginning level and aspirations of the girls through a needs assessment exercise in order to meet the specific needs and interests of the group. You may need to adjust the training modules, or mode of training, to better serve the girls. Keep the training plans flexible and varied to enable you to continually respond to their needs and interests. During the training process, you should periodically take formal or informal needs assessments to keep yourself updated on the girls' involvement and learning process.

Making the program relevant to the lives of the girls encourages them to continue to develop their interest in it and to participate in every process. Involve the girls in planning activities, and analyze the responsibilities given to them. This will increase the girls' feeling of ownership in the program. One idea is to set up a girls' advisory group to formalize their input.

It is important to encourage interaction within the group, beginning with icebreakers and team-building exercises, to facilitate the development of healthy friendships and successful working partnerships. You should also analyze different personality types in the group and allocate specific duties to various girls. For instance, involve the shy ones more in discussions, or the more inhibited ones more with technology. This will help to divide tasks and responsibilities for the group and ensure the desired involvement of each girl.

Being conscious of the girls' different personalities is also important when coordinating individual efforts and talents to create a group unit or form subgroups for different aspects of the work. For instance, while making a video, a team is built with girls with different talents, like good writing skills, good camera presence, etc.

The video trainer should help to keep the girls constantly engaged in and focused on the project. One way to do this is to remind them to think critically about what they're doing by asking themselves questions like "What are we doing now?" "How does what we are doing impact the community?" and "Why are we here and involved in this project?" The girls should be reminded of these three aspects of the project whenever they move on to a new training session.

"It is very common for teachers and trainers to do a lot of talking. The trainer takes on the role of 'expert' and tries to 'transfer knowledge' to the learners … but in a participatory approach, the trainer is very deeply involved in the training process and this increases the motivation in participants and helps them learn more effectively."
— *Manish Kumar, Video Trainer, Video Volunteers*

Chapter Three:
Designing the Training Program

"I like the training so much that I have not taken even a single day off, even when my mother asked me to take one."

—Asma (age 17)

This chapter helps you work through the logistics of designing and structuring your training program before you get the group together and actually start producing media content.

Mahita

How to Structure Your Program

How to Structure the Training

The structure of the training should take into consideration what is practical for your NGO as well as the availability of the girls.

Here are few options:

- A single, intensive, long-term training. You can run a full-time, two-month workshop during school vacation, for instance.

- A series of short, intensive weeklong trainings. These can continue over a year. This schedule provides the girls with a lot of time in between trainings to practice their skills, and so it also can improve sustainability. If livelihood training for the girls is your motive, this is a good option.

- A single short workshop. This can be a good media introduction for the girls and can help your organization decide whether you want to carry out a longer project later. However, the impact of a short-term project is considerably less, tending to be more of an empowering experience as opposed to one that provides a deeper understanding of media and cultivates transformation or leadership development.

How to Find a Video Trainer

You need to identify a video trainer to run the training. This person can be a professional filmmaker whom you hire as a consultant to conduct the training workshops, a volunteer filmmaker, or someone on your organization's staff who knows video.

You can find volunteer filmmakers through websites that help connect volunteers with projects, such as www.idealist.org. You can find professional filmmakers as consultants through word of mouth, filmmaking collectives, and some professional websites like www.mandy.com. In India, the e-group docuwallahs2@yahoogroups.com is a great place to connect with filmmakers.

The ideal trainer should:

- be someone who can be a friend, a guide, a motivator, and a role model
- have experience training groups, preferably experience training groups of girls
- be sensitive, particularly toward girls' issues, and have an understanding of the female perspective
- have good technical and troubleshooting skills
- be knowledgeable about various social issues, especially those affecting girls

How to Select Your Participants

Even though you may be selecting participants from among the girls you are already working with, you should think carefully about the background of the girls you would like to involve in the media project. Are you targeting girls who belong to minority groups based on religion, ethnicity, color, race, etc.? Girls who have been denied education? Girls of low economic status? Girls who have been abused? Girls who have been denied access to technology? Girls who are prohibited from entering the public sphere? Girls who are otherwise marginalized?

How to Spread the Word in the Community and Recruit Girl Trainees

You should spread the word far and wide so that you can interview at least two to three times the number of girls you will ultimately select.

To publicize your project:

- Involve your field and community workers in letting people know about the project.

- If you are already running a program for girls, ask the girls to inform their friends about the project.

- Get local community organizations involved and ask them to help you spread the word.

Parents and other gatekeepers have a lot of control over adolescent girls' mobility and choices. Make sure that they view the project positively. One way to do this is to promote the girls' media project as a skills-training project and emphasize the livelihood opportunities that may result.

Schedule at least one or two selection workshops. You don't necessarily need to interview the girls, but you want to give them games and icebreakers to play so that you can observe them and see if they will fit into your vision for the project. The selection workshop is also a good time for you to answer the girls' questions about the project and to make sure they understand the commitment involved.

How Many Participants Can Be Involved in a Single Project?

A group of six to ten girls is ideal for a media training project; a group of 20 or more is too many. You want to keep the number low enough that the trainer is able to provide quality attention to all the participants. In addition, too many participants tend to hamper activities and complicate group dynamics.

Where Should You Hold the Training?

The mobility of adolescent girls is often very restricted, so it will help if they can come to the training venue easily. Find space for the training that is conveniently close to their homes. Think about setting up the training in a community center; this enables community members to drop in and become more aware of the project and also encourages the girls to focus the project on community issues. No matter what venue you choose, you will need a room with enough space for a few computers, a locked storage area for the video equipment, and enough open floor space for the girls to train.

How to Make Sure the Girls Keep Practicing

Staggered workshops benefit the girls in that they are able to continue to practice their new skills in between workshops. This ensures that they don't forget what they have learned. The girls can also write journals or blog during these times to help them continue to develop their critical thinking.

In order to make sure that the girls keep practicing, three things need to be in place:

- The trainer should design practice exercises for the girls to complete in between the workshops.
- Someone from your NGO should oversee the girls' learning process.
- Someone should be available for troubleshooting technical glitches while the trainer is away so that practice is not hampered.

Other Activities for a Girls' Media Project

Technical training is only one aspect of a girls' media project. The project should combine technical skills, creativity, critical thinking, and empowerment. Other creative activities should be interwoven with the technical training. For instance, encourage the girls to keep journals on their training and to write about different aspects of the training, their experiences, their favorite and least-favorite activities, etc.

If there is Internet connectivity at your NGO and the girls have been trained to use the Internet, encourage them to blog about their experiences and also to watch other youth-produced videos from around the world. You can also help the girls get in touch with other youth media projects around the world. There are youth media film festivals, online competitions, and various other opportunities that allow interaction with girls from other media projects.

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Complementary Training

Some girls may need additional assistance in certain areas, such as computers or English language fluency, to be able to participate in the video training with ease. If you find that the girls are struggling with understanding computers, or are having problems with the English language in the technology you are using, you might want to consider supportive training in these areas.

Another area to concentrate on is writing. While the focus of this project is expression through video, writing is another medium through which the girls can record, express, and begin to understand their thoughts and feelings. Incorporating a lot of writing exercises into the training can help the girls develop this valuable skill.

How to Keep Improving the Project

You need to know how the girls are feeling about the project and also have information to change things if they are not working as desired. One way to do this is to set up an advisory group of girls who are engaged in designing the training and videos to make the process effectively participatory. The girls can write journals during the workshops and also give feedback to their trainers. Take a look at chapter 7 for guidance on developing a strong feedback system.

Toolbox: Designing Empowering Workshops for Girls

Every workshop should be fashioned in a way that incorporates gender and other issues important to girls.

- **Choosing content and strategy:** Encourage the girls to question "normal," everyday things through their videos. Let them focus on personal, self-reflective stories rather than on "big" issues. Let them address child marriage, use of *burqas*, the problems of working women, etc. This will start the critical thinking process and be their first step toward empowerment. Do not suggest a particular issue because of your interest in that topic.

- **Encouraging mobility:** Make sure that during the training, the girls actually go outdoors. They should go around the community, shoot video footage with community members, interview authorities, etc. They should enter both physically and psychologically challenging spaces that they have not entered before.

- **Developing research, analytical, and social skills:** The girls need to be nurtured as thinking and active citizens through activities like watching films, intensive discussions, debates, public speaking, and supplemental reading and writing.

- **Empowering through information:** Every workshop should help the girls access new information. While exploring their own issues, exposure to related information from elsewhere in the world will help them immensely.

- **Broad themes:** Workshops should have broad themes with an array of choices to meet the girls' and organization's needs and goals. Themes of particular relevance to girls could be sexuality, trust, fear, mobility, gender images/roles, etc. The trainer could incorporate these themes by encouraging the girls to make, for example, a fiction piece on fear or a music video on gender images.

Legal and Ethical Issues

There might be legal and ethical issues that come up when you work with media and adolescent girls. Always keep in mind the child rights guidelines and relevant laws in your country while working with girls.

Equipment and Software

You will need the following items for your project:

- Cameras (approximately one camera for each three girls). The cameras you choose will largely depend on the budget available to you. You can either purchase low-end, hand-held cameras or semi-professional cameras. You can also decide to buy less equipment if your budget is low. (The least expensive option is to use low-end video recording devices like Flip cameras and cell phones with video capture features. Although these devices will not enable the girls to record high-quality videos, they are still good options for uploading videos to the Web.)

- Tripods, microphones, and headphones for the cameras.

- Computers for editing (one computer for each four girls).

- Editing software. You can buy professional software, like Adobe Premiere Pro or Final Cut Pro, or use free and open source software (FOSS) to eliminate your software cost. You can also use software already on your computer, like iMovie (Mac) or Movie Maker (Windows), or download free software like LiVES or Kdenlive from the Internet.

- A television on which to watch the output. Although a computer can serve the same function, girls find it very exciting to see their products play on a TV.

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Chapter Four:
The Video Production Process

Filmmakers generally follow an accepted set of steps in making a video. The video production process should be explained to the girls during the first few days of training so that they get an overview of how to make a film.

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Brainstorming: The best way to begin a video is to start with a group brainstorm, where you discuss things like the key concepts or themes of the video, why you want to make it, what format you want to use (a drama, a digital story, a personal narrative, etc.). This brainstorming can culminate in a written brief.

The Written Brief: The brief is the written outline of the video. It is especially important when working on a documentary or a longer project. The brief should answer the following questions:
  • What is the video about?
  • Whom will I film?
  • Where will I film?
  • When will I film?
  • Why is the video important to me?
  • Why might the video be important to my community (it doesn't always have to be)?
  • How can I summarize the main point of the video in one sentence?
The trainer should help the group in answering these questions and writing the brief.

Research: Videos require background research. Research can range from deciding whom to interview to finding out relevant data on the Internet. Every member of the team should be given a particular aspect to research. The research done by everyone should be shared, and then the planning can continue.

Scripting: A script includes all the technical directions to be used during shooting and also elements like background music, dialogue, lighting, etc. It should be written after the research is complete so there is enough data to support the script. The trainer should demonstrate the format of script-writing to the girls and should explain about shot divisions, scenes, sequences, and segments.

Shoot Plan: Based on the script and the availability of resources like locations, characters, and interviewees, a shoot plan should be developed so that the shooting process is executed smoothly.

Always double-check with interviewees/actors before the team goes out for a shoot.

Shooting: Shooting should take place according to the script. Make sure that before the team goes on a shoot, each girl has a role, such as the camera person, director, editor, production manager, etc. The girls and the trainer should mutually decide on these.

Logging: Logging means watching the video footage and writing down what each shot contains. The trainer should teach the girls how to log the footage. The girls can also log as they shoot. This will help them immensely during the edit and make shot selection easier and faster.

Capturing: Capturing refers to transferring the video footage from the tape or memory card to the editing software on the computer. If the log sheet has been maintained properly, the group will need to capture only the footage that is good and usable. Capture all the footage that is required for the final video.

Paper Edit: Paper editing is when the girls make a structure of the final film on paper. The trainer should emphasize the need for a paper edit to facilitate ease in final editing.

Rough Cut: A rough cut consists of the rough, basic structure of the film. It does not include things like background music, subtitles, or effects. The girls should make a rough cut when they edit. This rough cut can be shown to the NGO members for their feedback and suggestions on improving the final video.

Final Cut and DVD: The final cut of the video includes subtitles, titles, credits, music, and effects that the girls have added to the rough cut. The final video is then transferred back onto a tape or memory card. Once the final cut is complete, the girls can create a DVD of their video project and, if need be, create videos with different resolutions for different uses.

Chapter Five:
The Video Training Modules

This chapter provides the outlines for ten training modules, lasting one to seven days each, which together form a one-year curriculum for a girls' media project. (Full training modules are available online or, upon request, as a printed document or CD.)

The modules introduce the girls to:
- The basics of filmmaking and the production process
- Different video formats and the creative aspects of storytelling
- Online distribution of videos and how to get an audience for their videos

Mahita

Each module presented here builds on the skills developed in the previous one. Many of these modules can be done at once, or they can be spread out over a period of time. You can also choose to do just one module if that is all you have time for. You may want to concentrate on certain modules. For instance, you or the trainer might chose to completely avoid fiction film and conduct a two- to three-week training on documentary filmmaking if that is what you think will interest and benefit the girls the most.

These training modules should be conducted by a filmmaker, ideally someone with experience in video training, although a beginner trainer can also use them. The trainer should feel free to modify the training according to the group's needs and skills. While each training module includes an estimated number of days for completion, the module may take more or less time, depending on the group of girls. The trainer may need to repeat or intensify certain aspects of the modules to reflect the girls' absorption and learning capabilities.

The trainers should supplement these modules with handouts for the girls and the NGO coordinator. Handouts for some of the modules can be found online. Trainers should also write simple, instructional handouts that can be used when the trainer is away and the girls practice on their own. These handouts need to be specific to the completed training module and written in the local language. Trainers are also encouraged to look up other available resources (offline and online) and plan trainings that are most fitting to the girls, the context, and the NGO.

Video Training Outlines

The following modules are designed to be conducted in a structure somewhat similar to the sample project below. They constitute a one-year curriculum where each module ends with a finished product and has follow-up activities for the girls.

A Sample Girls' Media Project
(Based on the Videoactive Girls' Project)

- **Number of workshops: ten, spread out over one year**
- **Length of each workshop: one to seven days**
- **Technical training provided: Each workshop focuses on a different type of video format—music video, community news, drama/fiction, etc. Teaching a variety of formats enhances the girls' interest in media and encourages their engagement.**
- **Output: Each workshop ends in a finished product—a video that each girl or group of girls has made. This approach helps in the monitoring of the training program and gives the girls a sense of achievement. They feel, "Hey, this is not as hard as I thought. … I actually made a film in a week!"**
- **Follow-up: Each workshop has certain follow-up exercises where the girls independently made videos.**

Module Outline: Critical Understanding of Media

This module helps the girls develop the skills to critique mainstream media and to understand the role and power of media. The girls reflect on why they are learning video and connect their new understanding of media to their future roles as media producers. This module is the best way to start a media training program.

Objectives

For the girls to:

▶ Understand what entities and populations mainstream media **represents**

▶ Understand its **irrelevance** to the lives of communities and community issues

▶ Understand how it **creates issues** and **controls opinions**

▶ Understand how it **distorts the truth** and **misleads**

Sessions

💬 Introduction to mainstream media and community media

💬 Public opinion and news

💬 Analyzing mainstream news

💬 Role of media

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Session Outcome

▶ **For each girl to develop a critical understanding of mainstream media**

Session Resource Requirement

▶ Videos/newspapers   ▶ TV news clips

Duration

▶ 1 day

Module Outline: Digital Storytelling

This module introduces the girls to digital storytelling, a format that lets people express themselves through stories. The resulting videos are usually emotional and engaging three- to four-minute personal stories, told with the help of photographs/drawings/images, narration, and background music. This module is a very good starting point for girls who are handling visual medium and technology for the first time, as digital storytelling is not too intimidating, is easy to create, and is simple yet compelling. Use this module as a tool for the girls to tell their personal stories and help them open up with the trainer. The whole process can be a very good icebreaker.

Objectives

For the girls to:

▶ Strengthen their **visual senses**
▶ Understand that **visuals** can carry the **entire meaning** of a story
▶ Learn how to operate a **digital still camera**
▶ Produce a **short photo story** with audio (individually or in a group)

Sessions

💬 Introduction of the girls
💬 Demonstrating the power of visuals
💬 Digital still camera handling
💬 How to capture beauty in photographs
💬 Storytelling circle
💬 Personal narratives and storytelling
💬 Storytelling with photographs

💬 Writing narration for digital stories
💬 Taking photographs
💬 Downloading photographs
💬 Demonstration of the photo story software
💬 Using the photo story software
💬 Presentation and feedback

Session Outcome

▶ **For each girl to make her own digital story**

Session Resource Requirement

▶ 20-25 random, evocative photographs
▶ Digital still camera (batteries, charger, USB cables)
▶ Photo story software
▶ Local language translation of the handout (available online) for distribution to the girls

▶ Videos/newspapers
▶ Examples of digital stories

Duration

▶ 4 days

Module Outline: In-Camera Editing

This module is a good first shooting exercise for the girls. During the module, the girls not only learn how to use a video camera and shoot video but also learn to structure their stories into shots and sequences that make meaning when put together. The girls are encouraged to tell a personal narrative, in keeping with the goal of having the girls reflect on themselves and their lives. The story is edited in camera, meaning that the girls have to shoot each shot in sequence and there is no further editing on a computer. It is a good idea to have the girls plan out each shot and sequence in advance by making a storyboard and writing down a shot list. This module is a great beginning exercise because even though the girls have not yet learned how to edit, they still can create their first films, which brings out their excitement and increases their confidence.

"When I made my personal story, I thought more about my life and realized that others can learn from my life and my mistakes as well."

— *Pinki (age 16)*

Objectives

For the girls to:

▶ Learn the basic concepts of **filmmaking**
▶ Learn how to convert stories into **film format**
▶ Learn **shooting** and **in-camera editing** techniques
▶ **Produce** 2- to 3-minute, personal narrative films

Sessions

Ideas for filmmaking	Basic camera operations
Elements of a good shot	Five basic shots
Framing and composition	Basic camera movements
Story building for in-camera editing	Storyboarding
Shooting for in-camera editing	Presentation and feedback

Session Outcome

▶ **For each group of girls to make 2- to 3-minute personal narratives using in-camera editing**

Session Resource Requirement

▶ Camera
▶ Tripod
▶ Batteries
▶ Connecting wires
▶ Tapes or memory cards
▶ TV

Duration

▶ 4 days

Module Outline: Basic Editing

This module is purely technical and teaches the girls the basics and concepts of editing.

Objectives

For the girls to:

▶ Learn the **basics of editing** and gain a **conceptual understanding** of editing and of **time and space management**

▶ Learn the **operating basics** of Adobe Premiere/Final Cut Pro, including launching, creating a new project, capturing, arranging sequences, using tools, using effects, titles and credits, and importing and exporting video

Sessions

💬 Technical demonstration of the computer

💬 Concept of editing

💬 Demonstration of editing

💬 Grammar of editing

💬 Cut-to-cut editing

💬 Chase sequence and collapsing time

💬 Creating final cut

💬 Exporting video from the software

💬 Presentation and feedback

Session Outcome

▶ **For the girls to make two 3- to 4-minute videos from existing footage**

Session Resource Requirement

▶ Camera
▶ Batteries
▶ Existing footage on tape or memory card
▶ Firewire cable
▸ Editing system with software

Duration

▶ 5 days

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Module Outline: Cinema Verité

This module is a great introduction to documentary filmmaking. Cinema verité is an observational style of filmmaking that creates a personal narrative by following a central character through a day or other period of time. As the camera trails the subject, it films whatever unfolds naturally before it, capturing small habits, traits, and mannerisms such as the person's laugh, routine, and emotions. It is a good idea to use this module to portray personal narratives of the girls themselves. Themes like self-empowerment, anger, fear, and confidence can be well expressed through cinema verité. This format is particularly relevant for girls' media because it encourages the girls to reflect on their own lives and community.

Objectives

For the girls to:

▶ Learn to tell **better** and **more creative** stories

▶ Learn to create and treat segments that **stimulate emotions** in the audience

▶ Learn the video format that is **most popular and appealing** to the mainstream audience

Sessions

💬 Introduction to verité filmmaking

💬 Shooting techniques

💬 Shooting practices

💬 Editing for verité style

💬 Story idea and presentation

💬 Shooting

💬 Editing

💬 Screening and feedback

Session Outcome

▶ **For the girls to show improvement in the future creativity of their shots and videos**

▶ **For the girls to reduce their use of sit-down interviews**

▶ **For the girls to include a more observational style in future videos**

▶ **For the girls to create more emotional/appealing stories and memorable characters for viewers.**

Session Resource Requirement

▶ Each girl (or pair of girls) needs to identify a story she would like to tell, and discuss it with the trainer

▶ Shooting and editing equipment

Duration

▶ 6 days

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Module Outline: Community News

This module is about collecting stories from the community and presenting them in a news format. Together, the girls develop a five- to ten-minute news program with three to four different sections. Themes such as poverty, empowerment, and social issues can be integrated into the program. This module gives the girls the opportunity to practice their skills in critiquing and analyzing the media and helps them develop their sense of observation and their understanding of the issues around them. It also encourages them to interact with their community as they engage in enquiries and fact-finding, thus addressing their lack of mobility and increasing their confidence as members of society.

"I know more about community issues now … even more than my parents. They can also learn from my films. Now that I go out, I get to see more and learn more."
— Rubina (age 17)

Objectives

For the girls to:

▶ Develop **news sense** and understand the **limitations** of mainstream news
▶ Learn to **research** and **gather news** in the community
▶ Learn basic **interviewing techniques**
▶ Learn to write and shoot **anchor pieces**
▶ Learn to **connect** national/international events to their own **communities**
▶ Learn to present news from **various locations**

Sessions

- 💬 News sense
- 💬 News story research
- 💬 Planning news formats
- 💬 Interview techniques
- 💬 Basic editing
- 💬 Shooting
- 💬 Writing for news
- 💬 Indoor shooting
- 💬 Editing
- 💬 Presentation and feedback

Session Outcome

▶ **For the girls to make one 5- to 10-minute community news bulletin as a group**

Session Resource Requirement

▶ Camera
▶ Tapes or memory cards
▶ Headphones and microphone
▶ Tripod
▶ TV
▶ Batteries
▶ Connecting wires

Duration

▶ 3 days

Module Outline: Fiction Film

In this module, the girls make a five-minute fiction film. This process involves creating fictional stories and characters and usually uses more imaginative situations, events, and characters than other film formats. For this module, the girls are encouraged to explore what it means to be an empowered woman. This is an opportunity for them to dream and to explore the kinds of characters and situations that they think of as empowered. It is also a chance for them to create their own ideal and empowered characters and situations—to help them devise strong characters that they wish to be. The overall objective is for the girls to have a tool to construct their changed realities—their empowered world.

Objectives

For the girls to:

▶ Learn to **think dramatically** and **convert issues**, like gender, violence, abuse, girls' empowerment or their dreams, aspirations and other positive stories into a film format

▶ Learn how to **write scripts** for drama/fiction films

▶ Learn how to **direct** a fiction film

▶ Learn how to create a **storyboard** for fiction film

▶ Learn **advanced shooting techniques**

▶ Learn advanced **video editing** (use effects and motion)

▶ Learn how to add **background music**

Sessions

- 💬 Screening of films and brainstorming on this film format
- 💬 Scripting
- 💬 Storyboarding
- 💬 Actor and location search
- 💬 Training of characters and rehearsals
- 💬 Shooting
- 💬 Editing
- 💬 Presentation and feedback

Session Outcome

▶ **For the girls to be able to create markedly more emotional stories and more memorable characters**

▶ **For the girls to be able to document issues like gender in creative drama or fiction format**

▶ **For the girls to be confident and effective in raising their chosen issues**

▶ **For the girls to make one or two 5-minute drama/fiction films on gender issues**

Session Resource Requirement

▶ Camera. ▶ Batteries ▶ Tapes or memory cards ▶ Tripod ▶ Connecting wires ▶ Editing software

▶ Each girl needs to write a story that she would like to present in the workshop; identify some local volunteers to act in film; and choose a good gender-issue-based film (English or regional language) to show during the workshop

Duration

▶ 6 days

Module Outline: Video Blogging

This module provides training in making video blogs and uploading them online. Video blogging is important for girls to learn because it enables them to share their voice with the widest possible audience over the Internet.

Objectives

For the girls to:

▶ Understand the **importance** of the Internet

▶ Learn to use the Internet effectively to **share information** and **express thoughts**

▶ Learn the **uses** and **importance** of blogging and video blogging.

Sessions

💬 Introduction to the Internet

💬 Sharing experiences

💬 Uses of blogs

💬 How to create a blog and upload videos

💬 Creating email IDs

💬 Scheduling video uploads

💬 Presentation and feedback

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Session Outcome

▶ **For the girls to make their email IDs**

▶ **For the girls to form a common video blogging site**

▶ **For the girls to be able to upload videos from their own locations after the workshop**

Session Resource Requirement

▶ Computers   ▶ Internet connection

▶ List of good blogs to show to to the girls

▶ Dummy videos to upload

Duration

▶ 2 days.

Module Outline: Music Video

In this module, the girls learn to make a two- to three-minute music video based on a song or a music track. The girls learn to work with music and get creatively involved in how to send a social message through music and songs. Music videos are usually a very effective way of talking about social messages because they catch people's interest and people remember the social message exactly the way they would remember a song. This is a fun exercise that allows the girls to express themselves physically through dance and song.

Objectives

For the girls to:

▶ Learn the **importance** of music video
▶ Learn the **uses** and **impact** of music video
▶ Learn how to **conceptualize, script, shoot** and **edit** music videos

Sessions

🗨 Introduction to storytelling
🗨 Introducing music videos
🗨 Social issues and music videos
🗨 Conceptualizing the video
🗨 Scripting the music video
🗨 Shooting the video
🗨 Sharing experiences
🗨 Editing the video
🗨 Presentation and feedback

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Session Outcome

▶ **For each group of girls to make a music video**

Session Resource Requirement

▶ Various music videos from films, folk songs, albums, etc.
▶ Projector   ▶ Shooting equipment   ▶ Editing equipment

Duration

▶ 3 days

Module Outline: Public Service Announcements

In this module, the girls make short advertisements on social issues they care about. This is a great module to help participants express their views on social issues in a creative and concise manner. A public service advertisement (PSA) follows the fiction style of storytelling and is typically not more than 60 seconds long. This time limit assists the girls in learning how to create a short and crisp story. This is a very effective module for helping the girls develop creativity. Let them select an issue of interest to them and talk about it from their own perspective. This is a chance for the girls to learn to be advocates for the issues of women and to express themselves in the social and political spheres on the issues women face. Themes like gender roles and sexuality can be explored in this module.

Objectives

For the girls to:

▶ Learn to **express their views on social issues** in a creative and concise way

▶ Learn the **production method** of a public service announcement, which will not be more than 60 seconds long

▶ Develop their **critical and creative thinking** through advertisement filmmaking

Sessions

💬 Understanding PSAs

💬 Storyboarding and paper edit

💬 Brainstorming about the pre-production of the PSA

💬 Presentation of the concept note and script of the PSA

💬 Visualization, storyboarding and shoot plan

💬 Shooting the video

💬 Sharing experiences and reviewing footage

💬 Editing the video

💬 Presentation and feedback

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Session Outcome

▶ **For the girls to create two or three PSAs, each under 60 seconds, on two or three different issues from the girls' perspective**

Session Resource Requirement

▶ Projector/TV   ▶ Shooting equipment   ▶ Editing software

Duration

▶ 6 days

Chapter Six:
Sharing the Videos

Once the girls' videos are complete, the next step is to share them. This is necessary for a number of reasons:

- The aim of a girls' media project is to strengthen the voices of the girls. There is a need to spread their thoughts about issues that are important to them, and that can happen by having people watch their videos.

- There is a component of advocacy in the project. The videos made by the girls about their issues strengthen their advocacy efforts, as such videos reflect reality.

- Other girls' media projects around the world can learn from these videos.

- Sharing the videos provides your NGO with the basis for an exchange/sharing arrangement with other youth media organizations.

- Community members who see the videos can learn from them and may find new respect for adolescent girls, a group that many community members may have spent years ignoring.

- The videos can be helpful in fundraising.

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Distribution Strategies

How you distribute the videos will depend on several factors, including your audience, the medium you want to use, and the resources that are available to you. The following toolboxes will guide you in formulating an appropriate distribution strategy.

" I am looking at a multipronged approach to distribute these films. We can have a separate website for presenting these videos, tie up with local media, have community screenings, or organize film festivals. These girls are providing local perspective to community issues, which none of the mainstream media does. But we want these issues to be taken to the larger arena also, so that they get attention."

— Nitin Kumar, Program Coordinator for Network and Documentation, Mahita

Toolbox: Strategizing for Distribution

Use the following discussion points to help you decide on the best strategy for distributing the videos.

- Audience: To whom do you want to reach out, and why do you want to reach out to them? What languages do they speak? Will you have to translate the videos?

- Goals: For what purpose are you distributing the videos? Advocacy? Media literacy? Fundraising? Cultural exchange?

- Distribution outlets: How does your audience access media? Do they use the Internet? Do they have DVD players to see films at home? Can they gather in a common space for a screening?

- Costs: Can you afford to send out DVDs to 100 organizations? Do you have the funds to organize community screenings? Can you rent space to organize film festivals?

- Timeline: How much time would each distribution activity take? When would be the best time to conduct these activities?

Using Videos for Advocacy Purposes

The girls should be able to use the empowering medium of video to create a message for the people to whom they want to advocate their cause. There is nothing more powerful than a voice from the grassroots, speaking up. Media has been acknowledged as indispensable by social movements across the world, and NGOs are increasingly using video, radio, and the Internet to reach out.

Although every video requires a clear strategy and purpose, an advocacy video should be planned even more carefully.

Toolbox: Where and How to Distribute

Below is a list of channels you can use to disseminate the videos. Select those that seem appropriate for your local context and project. Remember that you can use a combination of distribution approaches.

- Video sites: Use popular video uploading sites like www.youtube.com, www.blip.tv, www.vimeo.com, www.estudiolivre.org, and www.politube.org. (Always check the length and file size of the video before you upload it online.)

- Youth media sites: Use other youth media organizations' websites that allow videos to be uploaded.

- Your own website: Create your own video site. Include links to your videos in your newsletters, website, etc.

- Community screenings: Organize community screenings in your local area. Invite all community members, including the girls' families.

- Other screening spaces: Organize smaller-scale screenings in your training center or even in the girls' houses, if possible.

- Film festival and events: Send the videos to youth film festivals or organize your own. Show the videos at events like conferences and group meetings.

- Local media: Collaborate with local media channels to broadcast the videos.

- Government agencies: Send the videos to government authorities for advocacy purposes. Conduct special screenings for them.

- Local organizations: Send the videos to other local organizations and ask them to conduct screenings for their staff and/or communities.

- TV broadcast: Contact private news broadcasters or public television to cover the stories produced by the girls.

- Funding agencies: Include DVDs of the videos when you send applications to funding organizations.

If your NGO is hoping to use some of the girls' videos as part of an advocacy campaign for your organization or for an issue your organization addresses, make sure that you do not compromise the girls' freedom to make videos of their own choice and in their own way. If the girls' final videos coincide with your organization's mission or with a cause that you are promoting, they might be good candidates for inclusion in an advocacy campaign, but this decision should be made after the videos are complete in order to avoid interference with the girls' creativity.

Toolbox:
A Guide for Girls Who Are Planning an Advocacy Video

State your goal	Define what you ultimately want to achieve.
Create a proposition statement	Develop a few clear, succinct sentences that explain the problem and how you plan to address it.
Have clear objectives	Develop objectives that are SMART: specific, measurable, achievable, realistic and time-specific.
Do your research	Find out things you need to know for preparing the video. Know about the history of the issue, other advocacy efforts, and what approaches have and have not worked in the past.
Identify your target audience and participant communities	Know who is involved with the issue — both allies and opponents — to help define your target audience.
Craft your message	Create simple, creative and engaging messages.
Decide on a call to action	Encourage people to take action. An advocacy video should definitely include a call to action.
Choose your video format and tools	Choose the appropriate video distribution format for your audience (online? community screenings? DVDs?) and select the right tools to achieve your objective.
Security and privacy	Ensure your security in risky situations. Protect the identity of people involved and respect their privacy. Secure the information you gather.

Adapted from Namita Singh, Video Volunteers, Message-in-a-box, Tactical Technology Collective (2009)

Chapter Seven:
Measuring Your Effectiveness

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As you undertake a girls' media project, it is essential to find out how the project is doing. Monitoring and evaluation (M&E) is done to take stock of the work throughout the project in order to learn from practices and experiences and improve the experience for the girls. M&E also helps you in communicating to the outside world about your work and its impact.

M&E at the right intervals and with the right tools can give the project very good direction and ensure that any changes that are being considered are analyzed before they are instituted.

Monitoring and Evaluation Tools

Needs Assessment Exercise

You will need to conduct a needs assessment at the very beginning of the project (see chapter 2 for more information); this will be your benchmark for addressing the pre-project needs of the girls. Make sure that you complete a detailed report on the baseline survey. (A sample needs assessment form is available online.)

Participants' Feedback

The video trainer should get constant feedback from the participating girls. Feedback should be requested at the end of the workshops. It can be done in a fun manner; for example, comments can be recorded on video, with the girls interviewing each other. To make sure that the girls' feedback is objective, conduct at least two feedback sessions without the trainer present. (A sample participant feedback form is available online.)

> " I like the way training is provided. It is a very fun way of learning."
> — *Shahifa (age 16)*

Journal Entries

Another effective M&E tool is to have the girls keep a journal. Give them space to express themselves. Journals are a very objective format and offer very rich data. (A sample journal page is available online.)

Trainers' Feedback

The trainers should be continuously monitoring the progress of the girls—their attendance at the workshops, their inquisitiveness levels, their enthusiasm and creativity, etc. (A sample trainer feedback form is available online.)

Parents' and the Community's Feedback

It can be a good idea to get feedback from the girls' parents and community as well. A very good beginning to this process can be showing the girls' videos to them. This will build their trust in the project and they will begin to value the whole process. The community itself will feel empowered when they see their own issues being reflected in the videos made by the girls. You can also conduct more formal feedback sessions with parents and community members later on.

Monitoring and Evaluation Reports

You should also conduct informal M&E by talking to the trainers and the girls about how the project is going, having group discussions, etc. Prepare at least one interim M&E report. You can choose an internal or external evaluator, depending on your resources.

" Interestingly, the stories covered by [the girls from] Mahita have been on highlighting the issues that are important to the lives of the girls (dowry, child labor, rag-pickers, etc.). The girls have displayed considerable confidence, leadership, and ability in choosing stories, interviewing community leaders, and negotiating with authority. The girls also have been interacting freely with visitors from various important organizations, such as the European Commission. The progress of the girls has encouraged Mahita to think of issuing Identity Cards to them and setting up a Community Video Unit."

— from a monitoring and evaluation report, August 2009

Assessing the Girls' Progress

The objectives you have set at the beginning of the project should form the basis for assessing the progress of the girls. Set short-term and long-term objectives to help in assessing the girls at different stages of the project. For instance, a short-term objective could be proficiency in technical skills and a related long-term objective could be the ability to generate a livelihood.

" The girls with us are from a survival background. The media project helped them to talk about their trauma through the camera. Earlier, these girls didn't want to talk about themselves to anyone, but now they want other girls to be helped through their stories."

— Sohini Chakraborty, Director, Kolkata Sanved

Assessing the Videos

The videos produced by the girls are the most important tools for assessing the success of the project. The videos reflect the girls' technical skills, confidence, self-expression, and livelihood capability.

Additional Resources

Visit www.projectinggirlpower.com for additional materials, including icebreakers and team-building exercises, sample monitoring and evaluation forms, and the full training modules.

There is a lot of interesting and innovative media work going on across the globe, and there are several organizations that have been working with girls' and young people's media for a long time. Following is a list of additional resources for your project.

Girls Media Organizations
TVbyGirls (www.tvbygirls.tv)
Global Girl Media (www.globalgirlmedia.org/)
Reel Grrls (www.reelgrrls.org)
Girls Inc. Media Literacy (www.girlsinc.org)

Youth Media Organizations
Bay Area Video Coalition (www.bavc.org)
Listen Up! (www.listenup.org)
Going to School (www.goingtoschool.com)
The Modern Story (www.themodernstory.wordpress.com)
Young Asia Television (www.yatv.net)
Educational Video Center (www.evc.org)
Youth Media Exchange (www.ymex.org)
Youth Media Reporter (www.youthmediareporter.org)

Online Media-sharing Platforms
OneWorld TV (tv.oneworld.net)
Ourmedia (www.ourmedia.org)

Human Rights/Gender-based Organizations
Breakthrough (www.breakthrough.tv)
Tactical Tech (www.tacticaltech.org)
South African Media and Gender Institute (www.samgi.org.za)

Books
Carlip, Hillary. *Girl Power: Young Women Speak Out*. New York: Warner Books, 1995.

Douglas, Susan J. *Where the Girls Are: Growing up Female with the Mass Media*. New York: Three Rivers Press, 1995.

Kearney, Mary Celeste. *Girls Make Media*. New York: Routledge, 2006.

Richards, Andrea. *Girl Director: A How-to Guide for the First-Time Flat-Broke Film and Video Maker*. Berkeley, CA: Ten Speed Press, 2005.

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