This manual is for individuals and organizations in the Sinjar region of Iraq who want to create positive social change using digital media. It will help you define a problem you want to address, build a project strategy, produce and publish videos, and increase public support online.

Part One provides a foundation for understanding the process of social change. It explains what a peacebuilding media project is and how to define a project goal well-suited for your capacities. You will take stock of the people impacted by your project, and learn how to design a strong change strategy. It also helps you recognize your own motivations and how your actions affect others in the social context.

Part Two focuses on the people needed for social change and how to interact with them. At the intersection of marketing, leadership and peacebuilding, Part Two helps you identify ways to become valuable to others and increase support for your project. You will be able to define a target audience and build a connection with them. You will also identify a thematic focus—or niche—for your online presence, develop ideas for content, and establish yourself as an influential voice. Finally, you will learn to navigate the interconnected web of relationships around you, and cultivate useful allies for your work. This section also includes two series of video tutorials focused on Facebook and YouTube.
Part Three introduces the technical side of filming and storytelling. It explains simple strategies for lighting, sound recording, camera angles, shot composition and other aspects that allow you to influence how your viewers feel and react. It helps you notice qualities of videos on social media that make you stop to watch, or keep scrolling. It also introduces video styles, and which work best in different situations. Crucially, you will learn key elements of storytelling structure, and why stories have the power to influence people when facts and information alone may not. Part Three also walks you through the planning process for filming, setting your shot list, scheduling, and making sure your production is successful.

Part Four suggests best practices for growing your online audience and supporting the communities affected by your project. First, it introduces video editing, including a video tutorial series on how to use an editing app on your mobile device. It provides information about how to use copyrighted materials legally, and where to get them cheaply. You will gain useful tips for growing your audience on social media, and how to manage negative comments. It outlines guidance for protecting the rights, safety and privacy of people appearing in your content or impacted by your activities. Finally, it offers step-by-step instructions for the whole process of peacebuilding with digital media, from identifying a problem to achieving your goal.
## CONTENTS

### PART 1 - STRATEGY

| Content Guide | 1 |
| Video: Introduction to Peacebuilding with Digital Media | 2 |
| Video: Causes and Effects | 3 |
| Video: The Right Problem | 5 |
| Video: Know Your Audience | 8 |
| Video: Introduction to Strategy | 9 |
| Video: Start with Self-Awareness | 11 |
| Resource: What is a Peacebuilding Media Project? | 12 |
| Resource: Peacebuilding with Media | 13 |
| Exercise: Problem Tree | 14 |
| Exercise: Matching Your Capacities | 15 |
| Exercise: Considering All Stakeholders | 17 |
| Resource: Project Strategy | 18 |
| Exercise: Project Strategy (chart) | 20 |
| Exercise: Self Assessment | 21 |

### PART 2 - AUDIENCE

| Content Guide | 24 |
| Video: Foundation for Impact | 31 |
| Video: Facebook Tutorials (five) | 32 |
| Video: YouTube Tutorials (five) | 32 |
| Resource: Sample Projects in Sinjar | 35 |
| Exercise: Audience-Centered Strategy | 34 |
| Resource: Examples of Peacebuilding Media | 35 |
| Resource: Golden Compass of Marketing | 36 |
| Exercise: Audience Profile | 37 |
| Exercise: What Content Should You Create? | 38 |
| Resource: How to Build Relationships Online | 39 |
| Exercise: Researching Your Niche | 41 |
| Resource: Strategic Peacebuilding | 42 |
| Exercise: The Web Approach | 45 |
This manual is divided into four parts. Each part begins with a content guide containing sections focused on different topics. Sections may contain informational resources, exercises and videos. Each section includes a learning goal, a set of questions to guide your thinking, and instructional notes for completing the materials. Individuals or groups can use this manual for self-guided study. Facilitators can also utilize these materials for online or classroom workshops.

Part 1 – Strategy

Content Guide

Section 1: Introduction

Goal: Gain a strong understanding of what a peacebuilding project is. Begin thinking about specific ways it might apply to their current projects in Sinjar.

Resource: What is a peacebuilding media project?

Resource: Peacebuilding with media

Video: Introducing Peacebuilding with Digital Media
Questions:

- What is the main goal of a peacebuilding project?
- How is a peacebuilding media project different from a traditional media production?
- What examples of structural or cultural violence have you experienced in Sinjar?
- What are some ways you can imagine a digital media project making an impact in Sinjar?

Notes:

- Review the resource: What is a peacebuilding media project?
- Watch the video:

  ![Introducing Peacebuilding with Digital Media](image)

  Arabic

- Review the infographic: Peacebuilding with media.
- Groups: share and discuss your first thoughts about what a peacebuilding media project might look like in your area.

Optional videos:

- Cultural and Structural Violence (02:06)
  
  English

- What is Peace Studies? (05:32)
  
  English
Section 2: Finding the right problem

Goal: Develop a specific idea of the problem you hope to address, including its causes and consequences. Learn how to “flip” the problem to determine your tentative project goal.

Resource: Problem tree

Video: Cause and Effects

Questions:

- For adjacent boxes that are linked together in the chart, is their cause & effect relationship clear, direct and logical? (If not, maybe the boxes need to be revised.
- Does the main problem you’ve identified seem like something you can address, realistically?
- Would any factors you listed as causes or results make more sense as the main problem?

Notes:

- Watch the video:

  ![Causes and Effects](image)

- Complete the exercise: Problem tree. Instructions:
  
  - Think about the specific problem you hope to address. Write it down in the middle section in the box on the left side labeled “Problem.”
- What are the main causes of that problem? Write them in the adjacent boxes below. What are the factors leading to each of the main causes? Write those in the next boxes down, and so on.

- What are the most obvious effects of the problem? Write those in the adjacent boxes above. What are the secondary effects? Write those in the next boxes up, and so on.

- Repeat and revise the problem, causes and results as needed.

- “Flip” the problem by stating its negative form, and write it in the box on the right side of the middle section where it says “flip.” This is the tentative objective for your media project.

  - Sample Problem: “Sinjaris do not feel comfortable to speak openly about the past.”

  - If you “flip” this problem by stating its negative form, then your project objective would be: “Sinjaris feel comfortable to speak openly about the past.”

- You do not need to fill out every box. You are also free to add or re-arrange any boxes as needed to track the chains of cause-and-effect.

- On the back of the handout, write down for 5 minutes the first things that come to mind that you would have to do to accomplish this objective. Try to write continuously without stopping. Answers do not need to be correct or good. Just write whatever you think of. Answers are not intended to be final. Rather, they will help you think through the dimensions of a possible project.

  - Groups: share and discuss your answers. Participants can provide each other with ideas and suggestions.
Section 3: Matching your capacities

**Goal:** Further refine a realistic project goal by ensuring you have the necessary capacity to implement it successfully.

**Exercise:** Matching your capacities

**Video:** The Right Problem

**Questions:**

- Do your particular capacities, or those of your group/organization, suggest a certain type of project more than others? (Tip: You should focus on your strengths.)
- Are there significant capacities you do not have currently, that will impact what kind of project you can do?
- In addition to the people you can already rely on, what other strategic allies are you going to need to cultivate in the community?

**Notes:**

- Watch the video:

  "The Right Problem"

- Complete the exercise *Matching your capacities*. Instructions:

  - This is an initial brainstorm. Try to be as detailed and complete as possible, but your answers should be considered tentative because you have not yet defined your project strategy.
- The purpose is to think thoroughly about what a potential project objective will require. Some objectives sound feasible at first, but when you consider it in detail, it appears less realistic.

- Transfer the problem and objective you wrote down in the Problem Tree exercise, and write them at the top.

- **People:** Consider all individuals or groups in your organization/group, or anyone you know you can rely on. Only list people you feel *very strongly* will be reliable throughout the period of your project.

- **Abilities:** Be specific about knowledge and skills needed.
  - Sample skills: “How to use Adobe Photoshop,” or “Good at making contact with strangers.”
  - Sample knowledge: “Who are the key community gatekeepers in Sinjar” or “Where to find copyright-cleared media assets like music, stock footage, etc.”

- **Time:** List all major tasks you can think of. Try to be as specific as possible. List the obvious choices for people who will carry out each task, including yourself. It is OK to list people who could be “maybes.”
  - Sample: “Travel to X location for meetings with partners” or “Edit a 3-minute video.”

- Make your best guess for how many hours it will take that person to complete the task. Then double the number of hours, and write it down.
  - Tip: try to overestimate the time you think it will take.

- Do the same for estimating the total number of months and weeks for the duration of the project. Consider external factors you don’t control that will impact the timing, like planned events, holidays, budget cycles, etc.

- **Resources:** Try to make an exhaustive list. Think through the different activities, tasks and stages of a potential project to accomplish the project objective. The best options are those you already have reliable access to.
Tip: Be cautious about assuming you can acquire things that you don’t already have. You should list these sparingly, and only if you are confident you will be able to get it.

When you are finished, go back and review your answers. Is your project objective still realistic? If not, look again at the Problem tree exercise. Would one of the causes or results you listed be a more appropriate main problem/objective?

Groups: Share and discuss your answers. Give each participant time to share their assessment in detail, and give others the opportunity to offer feedback.

Section 4: Assessing stakeholders

Goal: Gain awareness of the impact that a potential project might have on various communities. Refine and strengthen your project goal accordingly.

Exercise: Considering all stakeholders

Video: Know Your Audience

Questions:

- Who are the main groups of people you imagine watching and engaging with your content through this project? Who will probably see and engage with your content that you do not normally think about?
- What are some ways your project may impact people negatively that you did not expect?
- Will you need extra outreach and relationship-building with certain groups to ensure your project does not impact them negatively?
Notes:

- Watch the video:

- Complete the exercise: **Considering all stakeholders.**

- Groups: Consider working on this exercise in pairs. Each pair can then share their answers with the group. Group members should offer their thoughts to help each participant fully think through the range of potential stakeholders and how your project may affect them.

- When you are finished, review your answers together with your answers for the completed exercises *Problem tree* and *Matching your capacities*. Should you make any adjustments to your main problem and project objective in light of the results?

---

**Section 5: Project strategy**

**Goal:** Understand the main parts and functions of project strategy structure using a basic theory of change model.

**Resource:** Project strategy

**Exercise:** Project strategy (chart)

**Video:** Introduction to Strategy
Questions:

- Why is it important for the logical flow of cause and effect to be solid in a project strategy? What would happen if some of the links were weak?
- Why is it important for targets to be measurable?
- What assumptions does your strategy make? (Meaning: what factors outside of your control is your objective dependent on?)

Notes:

- Watch the video:

- Review the resource: Project strategy. Study the main elements of a basic theory of change.

- Think through the meaning of each word in the acronym S.M.A.R.T. and why they are important.

- Complete exercise Project strategy (blank chart). Instructions:
  - Use the blank theory of change flowchart to draft a project strategy based on your answers to the previous exercises: Problem tree, Matching your capacities, Considering all stakeholders.
  - There is no correct number of activities and outcomes.
  - You don’t need to use all the boxes, or you can add more boxes as needed.
  - Likewise, you can re-draw arrows between boxes as needed (showing their cause and effect relationship).
- Make sure the cause & effect links are clear, direct, and logical by using *If…………then…………because……………* statements. This will ensure your project is viable and less prone to costly mistakes. Use a blank paper to write as many statements as needed.

- **Hint:** Your answer to the “because” part of the statement is the key. If your reason why one stage will cause the next stage is clear and logical, then your link is strong.

- Make sure all of your activities, outcomes and objectives are S.M.A.R.T.

- Your strategy is only tentative at this stage. The purpose of this exercise is to practice defining appropriate objectives/outcomes/activities, and to make sure the cause and effect links between them are logically sound.

- It’s harder than it looks! Keep copies of this exercise with you as you move through the rest of this manual. You should continue changing and refining your strategy many times before it is finalized.

- **Groups:** Take turns sharing your draft strategies. Explain and answer questions about the following:

  - Are your objectives, outcomes and activities S.M.A.R.T.?

  - Are the objective and activities appropriate given your assessment of the problem, your capacities, and all stakeholders?

  - Are the cause and effect relationships logically strong?

---

**Section 6: Self-assessment**

**Goal:** See the ways you fit into the ecosystem of cause and effect, both online and offline. Begin imagining ways to communicate a point of view without necessarily sparking pushback from people who do not agree.
Exercise: Self-assessment

Video: Start with Self-Awareness

Questions:
- What is motivating you to do this work? Not surface-level motivations, like a work assignment, but deeper personal needs and hopes.
- Why is it important to be aware of your own biases?
- Why is it important to minimize negative emotional opposition to your content?

Notes:
- Watch the video:

- Complete the exercise: Self-assessment.

- Use the third section, Talking about sensitive topics, to think about how you will approach issues related to healing and peacebuilding in Sinjar. Knowing that violence and trauma make opposing views about enemies more entrenched and sensitive, how can you communicate constructive messages without furthering the cycle and trend of black-or-white arguments?

- Groups: Take turns sharing your responses with the group. (Option: Consider sharing in pairs before reconvening as a whole group.)
Resource: What is a Peacebuilding Media Project?

Peacebuilding:

*Peacebuilding* refers to a wide array of activities at all levels of society that seek to prevent violent conflict and change harmful structural systems that cause conflict. Peacebuilding is *strategic* when actors and approaches are coordinated and sustained over the long-term (Schirch, 2004). Violence and injustice damage relations between different people groups. The goal of a peacebuilding project is to improve relations between groups in a particular social context.

Media:

For purposes of this training, the term *project* refers to a set of strategic activities designed to achieve a desired goal.¹ A *media project* means one or more of the activities involves the production or use of content for social media that compels a certain *target audience* to take an action that will help achieve the project’s goal.

*A peacebuilding media project is a set of strategic activities, including the use of media content, designed to compel a target audience to take a specific action that helps improve relations between groups of people in conflict.*

A peacebuilding media project does *not* necessarily need to talk about conflicts or reconciliation explicitly, or stir up wounds or controversy. In fact, many effective peacebuilding media projects help achieve peacebuilding outcomes without talking explicitly about “peace.”

---

<table>
<thead>
<tr>
<th><strong>Direct violence</strong></th>
<th>means physical harm.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Structural violence</strong></td>
<td>means unjust systems and practices in society that cause harm (such as poverty, discrimination, deprivation of human rights, etc.)</td>
</tr>
<tr>
<td><strong>Cultural violence</strong></td>
<td>means world views and patterns of thinking that justify why direct or structural violence against a group of people is permissible.</td>
</tr>
</tbody>
</table>

(Galtung, 1969, 1990)

*Projects that seek to change or prevent one or more of these types of violence can be considered peacebuilding projects.*

---

¹ In recent years, projects in Iraq and Kurdistan sponsored by INGOs or government donors have often been associated with construction or physical products. But projects can also have social impacts. That is the case with this training.
PEACEBUILDING WITH MEDIA

Strategy Overview

EFFECTIVE IMPACT
The action or change created by the audience helps achieve the project objective.

AUDIENCE REACTS
After seeing your content, the audience takes a desired action, gains knowledge, or changes a behavior.

RECORD & POST
Document the activities or create other content designed for a specified target audience, and post it on social media.

TAKE ACTION
Carry out one or more activities within your available capacities aimed at addressing a problem related to conflict.
Exercise: Matching your capacities

You should only set a project objective that you have the ability to achieve. This exercise will help you assess your capacities.

- Problem (Results of Problem Tree): __________________________________________________________
- Project Objective (Results of Problem Tree): __________________________________________________

Do you have the ability to accomplish your project idea? How do you know? Think about the following factors:

PEOPLE: Who is reliably available? List all people or groups. ("Maybe" does not count for this exercise). Examples: Yourself, employees/co-workers, volunteers, friends, partners, community members.

<table>
<thead>
<tr>
<th>Knowledge or skill</th>
<th>Person or group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ABILITIES: What knowledge or skills will you need? Who has them (from the list of people above)?

<table>
<thead>
<tr>
<th>Knowledge or skill</th>
<th>Person or group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TIME: What tasks are required? Who will do it? (Do they have the ability? Are they available for the time required?) How long will it take?

<table>
<thead>
<tr>
<th>Task</th>
<th>Person or group</th>
<th>Time required</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Overall, length of time will be required to complete all project activities (i.e. How many weeks or months? Are there specific dates/deadlines you must meet?)

How long will it take to see the results of your activities (to know whether or not you achieved your objective)?

**RESOURCES:** What assets do you need? Be specific. (Examples: *money, computer, software, internet, permits/permission, filming locations, equipment, transportation, etc.*) Do you already have it? Are you sure you can get it? (NOTE: If you are not sure whether or not you will be able to obtain some resources, you should consider changing your project.)

<table>
<thead>
<tr>
<th>Resource</th>
<th>Do you have it? (Y/N)</th>
<th>How will you get it?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Exercise: Considering all stakeholders

You should be aware of the impact your project may have on different groups of people, especially those you may not normally think about.

- **Problem:**

- **Project objective:**

If the objective were completed, who would benefit? A) List all the groups of people, and B) how they would benefit. Be as specific as you can.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If the objective were completed, who might experience negative effects? A) List the different people groups, and B) how they would be negatively affected.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Think of any additional stakeholder groups not listed above. Who else might see your communications (or be affected by them) that you don’t normally think about? A) List them. B) How would they be affected, specifically?

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reflect on these stakeholders, then list any changes you should make to your project, if any:
Resource: Project Strategy

Elements:

- **Activities**: Actions you carry out.
- **Outcomes**: Direct results of your activities. They are conditions that must occur in order for the objective to happen.
- **Objective**: The goal you want to achieve through your project.
- **Goal**: The larger, longer-term change that your project objective contributes to. For simplicity we have omitted this part from the exercise.
- **Links**: Direct cause & effect relationships between activities and outcomes, or between outcomes and the objective. If two conditions are linked in your strategy, it means that one directly causes the other.
- **Assumptions**: Conditions that must occur in order for your objective to happen, which are not within your control or scope of the strategy.

Sample:

NOTE: Every project is unique. Yours may have more activities, fewer outcomes, additional layers of outcomes, etc.

Check your logic:

In a project strategy, the cause & effect links are crucial for success. Make sure they are strong by checking your logic using *If.....then....because...* statements:

**IF** [insert outcome] **THEN** [insert objective] **WILL HAPPEN** **BECAUSE** [the reason A causes B].

Every arrow in the chart represents a cause & effect relationship, or link. If your links don’t seem right, then your project will likely fail, because the outcome or objective you envisioned will not happen.
**S.M.A.R.T. targets:**

Every activity, outcome and objective should be SMART.

- **S** = Specific    Well-defined in as much detail as possible.
- **M** = Measurable    Quantified. You should be able to count or measure each stage, to know it has been achieved.
- **A** = Attainable    Realistic, given your capacities and the context.
- **R** = Relevant    Directly advances your strategy, not something else
- **T** = Time-bound    Must have a specific time limit or deadline date.

**Examples:**

Outcome that is not SMART: *Increased awareness of trauma in Sinjar*

Outcome that is SMART: *30% of the views of our Facebook video about the psychological effects of trauma are from users in Sinjar province within 1 week after posting.*
Exercise: Project Strategy
Exercise: Self Assessment

This exercise is for self-reflection. Try to be as specific and detailed as you can. No one else will see your answers unless you choose to share them.

Knowing your WHY

Speaking for yourself as an individual (not your organization or your community), what is your deepest hope for the people of Sinjar? (What do you hope will happen)?

What deeper needs and desires made you want to participate in media production for peacebuilding? (Examples: I feel pain for people who are suffering; I feel an obligation to my community; I love my community and want to see it thrive again; I am motivated by a personal trauma that happened to me; I am attracted to media production and want to do it in the future; It is part of my job duties in my organization).

Your WHY are the truest and deepest reasons you are doing this work. In peacebuilding and in media, community stakeholders are exposed to particular messages and opportunities. As humans, our response to new information is often influenced by how much we trust the people presenting it. To be an effective messenger, you must have a clear understanding of your WHY. People will see it and judge you by it, whether you are aware of it or not.

Knowing your biases

Briefly describe your values: The ideas and principles you believe in that are most important to you, and that shape who you are.
Describe someone whose values are the opposite of yours. Try to be specific. Who is she, what is her identity? What community is she a part of? What are the biggest differences between her and you?

Imagine this person sitting at a table or on a computer, doing a similar exercise. She is asked to describe someone with very different values and perspectives: You. In her words, how would she describe you, your identity and community? What does she say are the biggest differences between you?

Everyone sees the world, and what is right or wrong, through the lens of our own beliefs and values. This is natural bias. It is important for peacebuilders to understand our own biases, and also maintain awareness of people who see things differently.

Content creators have the power to increase emotions and public support for a positive purpose. But is it entirely positive? For others who do not share your perspective, the way you present stories, people and topics can sow discord and increase conflict.

The task of peacebuilders using media is to maximize and mobilize positive emotions and minimize non-constructive or harmful pushback. To do that, it is important to maintain awareness of your own biases and how they might be perceived by others.

Talking about sensitive topics

Which do you prefer?
   A. Show people why something they believe is incorrect and harmful.
   B. Change people’s behaviors away from harmful practices.

Which do you prefer?
   A. Win an argument.
   B. Influence someone’s beliefs.
Peacebuilding is challenging because our success depends on what other people decide to do. If we don’t know how to influence people effectively, it doesn’t matter how correct we are. This is especially true when peacebuilding using media. It doesn’t matter how important our message is if our viewers feel defensive toward us.

The best way to get people to consider your perspective is to show them that you can see theirs. Think about someone you know who believes something that you think is wildly incorrect. Who is it? What is his belief?

This person may or may not be part of your target audience. But it is advantageous to avoid turning him into an opponent by making him feel defensive in response to your content. Suppose you created media that is intended to promote views and actions aligned with your values, and this person watches it. Describe what your content would be (what it would show or suggest) that would make him see (and remember) you as an opponent he disagrees with. What about it, specifically, makes him react that way? Is it something you show? Choice of words? Identity of people who appear? Try to describe it below.

Next, describe the same piece of content, but presented slightly differently, in a way that does not elicit defensiveness in him. After watching your content, he still does not agree with your message (and maybe it was not your goal to make him agree), but he does not see you as a threatening opponent of his beliefs. What is different about your presentation that made him react less defensively? What made it possible for you to present a strong point of view without increasing anger and opposition from someone who does not share your values?
Part 2 – Audience

Content Guide

Section 7: Audience-centered strategy

<table>
<thead>
<tr>
<th>Goal:</th>
<th>Understand how media production will fit into your project, including the central role played by your target audience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource:</td>
<td>Sample projects in Sinjar</td>
</tr>
<tr>
<td>Resource:</td>
<td>Examples of peacebuilding media</td>
</tr>
<tr>
<td>Exercise:</td>
<td>Audience-centered strategy</td>
</tr>
</tbody>
</table>
| Questions: | • What does it mean for a media project to be audience-centered?  
  • What are the ways a target audience can advance the project’s goal and also support your activities as the implementer? |
Notes:

- Review the resource: **Sample Projects in Sinjar** then think about the following questions. Write down your answers if it aids your reflection.

  - Why would these be considered peacebuilding projects? What aspect of peacebuilding do they seek to advance?

  - How do these projects seek to leverage the collective power of their target audiences?

  - What type of content, specifically, would effectively compel the target audience to take the desired action?

- Complete the exercise: **Audience-centered strategy**. Instructions:

  - Describe each of the following in as much detail as you can. NOTE: Only one row is needed to write down a complete strategy. There are four identical rows to provide more room for brainstorming or considering alternative strategies.

  - First box: Actions. What are all the things you will directly do?

  - Second box: Media. What will your content be? What will it show? Who will be in it? (Remember: What would your target audience see, think and feel through your content that would compel them to take action?)

  - Third box: Audience action. Who is your target audience? What, specifically, do you want your target audience to do?

  - Fourth box: Objective. What is the goal or change you want to achieve through your project?

  - Make sure cause and effect relationships are logically sound using *if* ..........*then* ..........*because* .......... statements. This will help you avoid mistakes that hurt the project or unintentionally hurt stakeholders.

- Review the resource: **Examples of peacebuilding media** and consider the following questions:

  - What are the ways each example is intended to achieve some form of peacebuilding impact?
- Do you think the content is effective? Meaning: Do you believe the target audience will take the desired action after watching it?

- These are not perfect examples. In what ways might they be problematic? Also, do any of them take a different approach that may also be effective?

- Groups: work in pairs to discuss your strategies. Designate time for one person to explain their strategy with the other person asking questions or offering suggestions, then switch. Then reconvene as a group. Share your strategies individually to receive questions and feedback.

---

**Section 8: Golden compass**

**Goal:** Master an important principle of effective marketing: providing value. Develop a strong ability to put yourself into the shoes of your target audience and re-examine your project strategy from that perspective.

**Resource:** Golden compass of marketing

**Resource:** What content should you create?

**Exercise:** Audience profile

**Questions:**

- How does the mentality of providing value differ from traditional ways of seeking support for a project?
- Why is it useful to develop an audience profile?
- What does it mean for a project to talk about peace explicitly vs. create peacebuilding outcomes more subtly?
- What content can you create with little or no budget?
Notes:

- Review and complete the resource: Golden compass of marketing resource. Then read the paragraph below and consider the questions that follow. Use your tentative project strategy as the basis for your responses.

It is natural to create content that you think is good, about issues that are important to you, and assume audiences will respond positively. But in reality, your thoughts and feelings are irrelevant. If you want to achieve your change goals, you have to approach the project through the eyes of your audience. You have to make content that they like, about issues they care about, etc. just to gain their attention. The goal is to use the audience’s own interests to nudge them toward the action you want them to take.

- What if the target audience holds views that you strongly disagree with, and the goal of your project is to influence their views?

- Are the actions you want the audience to take realistic?

- Who is not in your target audience that will see your content? Could they react negatively and complicate the project (reference the exercise: Considering all stakeholders).

- Option: Use the resource: Sample Projects in Sinjar resource as an illustration to answer the questions.

- Complete the exercise: Audience profile. Take time to include as much detail as you can. Try to picture the exact people you hope will watch your content and take a desired action. Write down as many details about them as you can.¹

  - Demographics: Identity, gender, age, ethnicity, and other personal aspects.

  - Location: Where do they live?

  - Interests: What are they enthusiastic about online, enough to comment, share, or take action when they see content about those things?

¹ These categories are the same categories you can use to customize Facebook posts. Facebook allows you to narrow the audience for each post so that only the people you specify see your content in their feed.
- Networks: What communities are they connected to? (This is another way to figure out how to reach your target audience online).

- Why is this the right audience: How do you know these are the best people most able and likely to take the actions you need them to take?

- Review the resource: **What content should you create?** Then consider the following questions:

  - *Can you think of examples of content you have seen recently on social media that did a good job with authenticity? With relatability?*

  - *What does it mean to create social change inside a viewer’s mind, rather than stating your change message explicitly in a video?*

- Option: Refer back to the resource: **Examples of peacebuilding media.** Then answer these questions:

  - *What are some of the different approaches to content used in these examples?*

  - *How well do they achieve authenticity, relatability, and empathy?*

  - *What is the specific value they provide to their audiences?*

- Groups: Read and complete the resource individually, then discuss your answers as a group. Remember to use the golden compass. Do the ideas for potential content provide clear value for the audience described?

---

2 This is the direct vs. indirect approach to influencing viewers. If the video is not relatable, or if its message is too direct, viewers instinctively accept or reject it based on their existing world view. But if the content can provide value in the form of evoking emotions or providing useful information, it is possible to achieve a peacebuilding effect without talking about peace explicitly.
Section 9: Building relationships

Goal: Learn how to begin cultivating allies. Explore and get a feel for your online “niche.” Practice making yourself valuable to your audience.

Resource: How to build relationships online

Exercise: Researching your niche

Questions:
- What does it mean to give value before asking for something?
- What do you want your niche to be? (What area of expertise do you want people to associate with you?)

Notes:
- Review the resource: How to build relationships online.
- Write down a brainstorm of various blogs, websites, companies, social media accounts, influencers, organizations, etc. who might share your niche. Then answer the following:
  - Why do people follow them? What is the value they are getting?
  - How can this inform your ideas for content and the value you provide to your audience?
- Complete the exercise: Researching your niche.
- Look again at your brainstorm. Do any additional people or groups come to mind?
- Remember: As you identify potential allies, always ask yourself: How can I be valuable to them?
- Groups: Share your responses individually to receive feedback from the group. Do others know of additional allies? Do they think you have defined the right niche for your project and the value you hope to provide to your audience in that niche?
Continue researching your niche over the coming months, and reaching out to potential allies by providing value. Tune in to who your target audience is, and what motivates them (what they value). You should start laying this groundwork immediately. If you begin building this knowledge and these relationships now, then your content will be seen and shared exponentially by more people once you start posting. As you will see later in this course, this is the primary work of creating change using digital media. Creating videos is secondary.

---

**Section 10: Peacebuilding framework**

**Goal:** Understand the Web Approach (Lederach, 2005), a foundational strategy in the field of peacebuilding. Begin thinking about how you will build a “web” of strategic relationships across lines of division and across levels of power in society that can enhance your effectiveness.

**Resource:** Strategic peacebuilding

**Exercise:** Web Approach

**Video:** Foundation for impact

**Questions:**
- What does it mean to build relationships in the context of peacebuilding media?
- What types of key actors would make helpful allies, online and offline?
- What are some of the opportunities people on opposing sides might have to interact constructively (connectors)?
Notes:

- Watch the video:

  ![Foundation For Impact](image)

- Review the resource: **Strategic peacebuilding.**

- Complete the exercise: **Web Approach.** instructions:
  - The first two lists (horizontally and vertically integrated key actors) are meant to be a brainstorm, to expand the **breadth** of the types of actors/allies that may be possible for your project.
  
  - The shorter list (narrowing to 2-4 actors) is meant to increase the **depth** of the most likely possibilities. Try to be as specific as possible when thinking about possible collaborations.
  
  - For the final list (connectors and dividers), you are not limited to the categories listed. Try to think “outside of the box” on this one.

- Groups: Discussion: Brainstorm together different types of potential key actors, both online and offline. Discuss them from the perspective of how they would enhance the project, and also from the perspective of how collaboration could help the key actors with their own goals.

- Optional video:

  ![The Web Approach](image)
Section 11: Video tutorials

Review the two videos series below for an introduction to Facebook Pages and YouTube channels.

❖ Facebook tutorials (Arabic)

1. Introduction to Facebook Pages
2. Starting a new Page
3. Settings and optimization
4. Posting videos
5. Customizing your audience

❖ YouTube tutorials (Arabic)

1. Starting a new channel
2. Publishing videos
3. Customizing your channel
4. Creating captions
5. YouTube vs. Facebook
A: Rebuild market

Summary
Rebuild an abandoned marketplace and encourage merchants to return. Beautify the site with murals expressing people's feelings about past and future.

Goal
● One market is rebuilt and a small amount of hope is increased.

Audience actions
● Target audiences include: Nearby residents who might use the market again, and the wider region including Yazidis and Muslims.
● Desired actions include: Local residents volunteer to work or donate materials; People and organizations in the region express support online through comments and sharing; Funders such as KRG or INGOs make money available.

Media
● Videos in the beginning of the project document the market restoration to inspire hope and build support. Show Yazidi and Muslim volunteers working together, but don’t call attention.
● Later in the project, additional videos document the progress of the rebuilding to further increase support, and encourage merchants and families to return.

Actions
● Seek both Yazidi and Muslim volunteers to collaborate on the project.
● Paint one mural in the selected location.
● Organize volunteer workers to make small repairs to the market.
● Set up a Facebook Page dedicated to the restoration.
● Record the repairs and painting, and post videos on social media.
● As public awareness increases, recruit additional volunteers, as well as donations of paint, tools, materials needed.
● Meet with KRG officials to secure funds for market restoration.
● Encourage merchants to begin using the market.

B: Organize support groups

Summary
Small groups of women meet to discuss ways to process strong emotions, and replicate a growing number of groups.

Goal
● Yazidi women feel less alone and gain hope for healing. The idea of talking about trauma becomes more accepted.

Audience actions
● Target audiences include: Yazidi women and other victims of violence; Yazidi men to increase their awareness of women's perspectives.
● Desired actions include: Women who view content online decide to participate in future gatherings; Women share the content with others; Yazidi men decide to create similar opportunities to discuss their experiences. Non-Yazidis share and make supportive comments online.

Media
● Visual or written content features women expressing their experience to the extent they feel comfortable. Content can focus primarily on simple or surface-level topics at the beginning. Women can share deeper or more personal experiences with time, if they want to.

Actions
● Seek Yazidi women volunteers to help organize an outing by word-of-mouth.
● Go on the outing with a small group of women to share emotional experiences and talk about coping strategies in whatever ways they prefer.
● Seek volunteers to organize additional meetings with other groups of women.
● Continue meeting and increasing participation as needed.
● Later, if appropriate, Yazidi women could consider including Muslim women victims of violence.

C: Change misperceptions

Summary
Online media campaign increasing accurate awareness of Yazidi identity.

Goal
● Change negative misperceptions Muslims have about Yazidi culture and religious beliefs that justify violence.

Audience actions
● Target audiences include: Sunni Arab Muslims and other non-Yazidis living in the Shingal area; Muslim religious leaders; Muslim schools and teachers; Larger Muslim populations in Iraq and the region.
● Desired actions include: Shares and positive comments on videos; Guest participation in Yazidi cultural events; Leaders and educators accept invitation to discuss misperceptions with Yazidi volunteers and re-examine curriculum.

Media
● Videos feature likeable, relatable, non-controversial protagonists (regular people and families) celebrating Yazidi cultural and religious traditions, or enjoying familiar activities such as cooking, sports, children playing, etc.
● Videos do not address grievances directly. Rather they show fun and interesting aspects of life (that also challenge stereotypes indirectly).

Actions
● Seek Yazidi volunteers willing to share aspects of their life and identity.
● Seek Muslim religious leaders and educators interested in reducing false beliefs about Yazidis to collaborate.
● Coordinate opportunities with Muslim teachers to show videos (above) to students
● Volunteers invite Muslim friends or neighbors to participate in fun outings, cultural activities, or religious celebrations.
**Resource - Examples of Peacebuilding Media**

*NOTE: These examples are meant to illustrate how different types of content can impact audiences. The projects themselves, and the real events they show, may not be effective for peacebuilding in every case.*

<table>
<thead>
<tr>
<th>Media Content</th>
<th>Target Audience</th>
<th>Audience Action</th>
<th>Peacebuilding Value</th>
</tr>
</thead>
</table>
| Mosul volunteers        | Iraqis and foreign observers | *Local residents near Mosul: volunteer or support their efforts*  
*Foreign observers: Share the story, become educated about the situation* | *Iraqis see young people from different identity groups volunteering together for a shared goal. It reinforces the idea that diverse groups can live together peacefully in the future.*  
*This project increases local and international support for rehabilitation of Iraqi society in a way that is inclusive of different groups.* |
| Jessica Meir            | Americans and Iraqis         | *Support ICF projects*  
*See an Iraqi woman astronaut helps Iraqis feel cohesive national pride instead of sectarian preference* | *(Note: You don’t need to be friends with an astronaut to create this effect. Who is another figure that is popular on all sides?)* |
| We Don’t Want You Here | Israelis and Palestinians    | *Share the video*  
*Learn about the issues making the conflict worse and how to support peace efforts* | *Viewers feel a connection with their “enemy” by realizing that the other side faces the same feeling of rejection*  
*Public attention and funds increase for bridge-building projects* |
| #IraqiSodaChallenge     | Iraqis and non-Iraqis observers of the protests | *Post a “headshot” repost others, share on social media*  
*Learn about what’s happening with the protests and why* | *Non-Iraqis gain better understanding of Iraqis and their struggles for basic rights.*  
*Iraqis see people from all sects working together toward a shared goal, and suffering together, creating feelings of solidarity.*  
*Reductions in killings helps lower the intensity of cycles of violence and revenge.*  
*(Negative impact?) Does it suggest that Shia are bad (the Iraqi gov and non-gov militias) and make Shia Iraqis feel animosity toward protestors?* |
| Christian fasting for Ramadan | Christian Americans | *Comment, share, discuss.*  
*Reach out to Muslim neighbors* | *Increases understanding across a religious divide and reduces misperceptions Christian Americans may have about Muslims*  
*Less fear of Muslims in America can contribute to more inclusive policies and cultural attitudes, which can reduce hardships for minorities.* |
| Kurdistan marathon      | English speakers outside of Iraq, and Local residents in Kurdistan and Iraq | *Share the content*  
*Learn more about Iraqi and Kurdish culture*  
*Support or participate in positive events like this in the future* | *Good example of a more subtle approach to peacebuilding.*  
*Content is about sport, health, and one person’s experience running. The “peace” message is in the background: The story makes people curious about the location, the people, and why the race is happening. Gives them a chance to learn about issues of conflict without an aggressive plea for peace.*  
*Don’t worry if this specific event had negative effects, too (like praising Kurdistan more than other places/groups). You can still learn from the style and approach of the project and content.* |
| Personal stories of loss | Israelis, Palestinians, and foreign observers | *Share the stories with others.*  
*Participate in bridge-building activities* | *Emotions are universal and can span across groups in conflict, especially feelings of loss and grief. Stories of parents who have lost children to the violence is hard to “argue against” in one’s private mind. They are stories that stick.*  
*The peacebuilding value is gaining insight into the humanness of an enemy that is often dehumanized, working for change by shifting perceptions of the other.* |
Charities and nonprofit organizations are valuable to communities facing challenges because their mindset is focused on helping people in need. But sometimes groups are bad at marketing because they don’t look at their supporters the same way.

A common outlook in nonprofits (including those doing peacebuilding work) is that service flows in one direction:

Communities in need ← Nonprofits and change makers ← Supporters and donors

Supporters and donors give value to service organizations, and service organizations then give value to people in need. So the change makers working in service organizations get in the habit of asking for help from potential supporters. Organizations are providing something valuable to supporters (the chance to help people in need), but sometimes they still feel like they are asking for something (funds).

As change makers, we have to think like marketers. Effective marketers don’t ask for anything. Instead, they provide something of value that potential supporters or customers really want.

To gain supporters, good marketers study their target audience closely to understand what they want. Then they focus on providing that value. That’s how a successful business grows a large customer base, and it’s how peacebuilders need to grow a larger supporter base.

The “Golden Compass” of peacebuilding with media is providing value. It means giving the target audience something they find very valuable. If we do that successfully, the rest of our project strategy will fall into place. This is a core principle that must guide our work like a compass.

As you develop your project, remember this core principle. Ask yourself the following questions:

- What’s the overall goal of my project? Who is this goal valuable to?

- Whose support do I need to reach the goal (target audience)? Who are they? What do they want most? Is there some way I can provide that for them?

- What kind of media content would this target audience find valuable enough to share, support, or take an action I need them to take?
<table>
<thead>
<tr>
<th>Audience Profile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demographics</td>
</tr>
<tr>
<td>Location</td>
</tr>
<tr>
<td>Interests</td>
</tr>
<tr>
<td>Networks</td>
</tr>
</tbody>
</table>

Why is this the right target audience for the project?
Exercise - What content should you create?

Should you document someone as they do something important? Should you use photos or a slideshow? Should you point the camera at yourself and speak to viewers? Should you film a round of interviews?

Good content doesn’t tell people what to think. Good content captures emotions and channels them into specific actions. Keep these concepts in mind as you think about what your content should be:

---

**Authenticity:** People crave realness. Seeing people or situations that feel manufactured is ok for art and entertainment. But if you want to help people feel interest and empathy for others in real life, nothing beats authenticity.

**Relatability:** Perhaps the strongest force that binds a viewer to someone they see in a piece of content is the feeling: “she is just like me.” To build attachment (and therefore increase viewers’ attention), feature protagonists that your target audience can relate to. Seeing someone from a similar background is only one way. More important are the universal human experiences of fear, hope, pain, confusion, relief, regret, etc. that all of us experience.

**Empathy** Create the change you seek in the viewer’s private thoughts, not in your content. To impact minds that might normally disagree, don’t state your message too directly. Try to paint a picture that reflects the viewer’s perspective and naturally leads her to a conclusion (you want) on her own. The best way to do this is to seek hyper honesty in your own understanding of yourself and others.

---

Fill out your Audience Profile before beginning this exercise. Then generate ideas for content that would effectively impact your audience, considering the principles above and the “golden compass” of providing value.

**What action(s) do you want your target audience to take that will help achieve your project goal?**

<table>
<thead>
<tr>
<th>Content ideas</th>
<th>Why it would work</th>
</tr>
</thead>
</table>

In the left column, write down as many content ideas as you can. They do not need to be detailed. In the right column, write down why each idea would successfully motivate your audience. Would it really compel them to take the action you want? Continue on the back of this sheet if needed.
Resource - How to build relationships online

No matter what your project is, mobilizing a large group of people to take action requires ongoing relationship-building before, during and after your activities. This resource helps you think about how to locate your target audience online and begin providing value to them. It also helps you identify natural allies online and cultivate collaborations.

Finding your “niche”

The internet is the world’s source of knowledge about everything. No matter how obscure the topic, someone in the world knows about it, and they have probably been talking about it online.

You are part of this human database of information, too. For example, if you begin posting content about rebuilding outdoor markets in Sinjar, people will start seeing you as a good source of information about that. If you do it consistently, you can become known as an expert in that subject area, or niche.

On the internet, a niche is an area of focus around a particular subject. A niche is occupied by people who can provide the best knowledge or service to others on that subject.

Social media platforms like Facebook and YouTube are designed to connect people with the information they’re looking for. When you post content on a topic, these platforms show it to people who are looking for it. The internet has made it possible for us to connect immediately with the people most interested in the things we post about. This is a revolutionary tool for peacebuilding!

Let’s say you want to restore markets in Sinjar, and you post content about it. Your target audience is the people who also care about that. More precisely, it’s the people who care so much that they would be willing to take small actions to make it happen. You provide value to them through the content, in the form of information, engaging stories or opportunities to be involved. In return, they pay attention to you. And when you ask them to help, they do.

Where exactly does your target audience hang out online? How do you begin building relationships? Start engaging your target audience now:

- Follow accounts they follow. Join mailing lists they join, participate in discussion forums where they are.
- Provide value to them by making useful comments, sharing links they would like, and generally helping them get what they’re looking for.
- Pay attention to what kind of content motivates them. Identify questions or interests they have that haven’t been addressed yet, that you could focus on in your content.

Image: Free Clip Art. No changes made. CC license: https://creativecommons.org/licenses/by-sa/4.0/deed.en
To become influential in a particular niche (and therefore be able to mobilize your audience to take an action), you don't need formal training or degrees. You only have to make yourself valuable to the people who are interested in that subject by providing something they value.

What other leaders are in your niche? These are the people and organizations who are known for providing value in that area. They are your allies. They can help you succeed with your project by collaborating with you in some way, or letting their audience (your audience) know about what you're doing.

Is there a person or group online who has an audience and area of focus to you similar to yours? They are probably in your niche. You should know them. And better yet, they should know you.

Build relationships with allies in your niche not by asking them for help, but by offering it. You share similar interests and goals; What can you do to help them advance? Offer thoughtful comments on their posts. Share their content by reposting it and tagging them. When appropriate, reach out to them directly.

The key is to provide value before asking for something. If you succeed in becoming valuable to allies in your niche, you won't have to ask them for help. They will already be following you and wanting to help.

This is how you should build relationships online with your target audience with allies in your niche--by becoming valuable to them. You should start this as early as you can, and continue after your project. Like any endeavor, people are the magic ingredient for success. Peacebuilding with digital media is not about creating content or doing social media. It's about building relationships with real people and helping them with what they care about. If you do it with sincerity, they will help you with what you care about.
Exercise - Researching your niche

Refer to your Audience Profile, then complete this exercise. Brainstorm as many answers as you can. Also use this worksheet when you have internet access and time to do online research to identify specific people or groups in your niche.

What is your niche? It’s the topic(s) or area(s) of focus that people will associate with you when you post content about it. You can describe your niche using one subject area, or a set of multiple related subject areas.

For example, if your project and content are about restoring a market in Sinjar, you might describe your niche as “local commerce in Sinjar, reconstruction projects in Sinjar, local community needs, etc.”

Where is your target audience online? In the left column, write down all the social media accounts, websites, groups, individuals or organizations that your target audience would be interested in. In the right column, write down why they are interested. What is the value they get by following?

Understanding the reasons your audience follows these sources, what ideas does it give you about the value you can provide, and the type of content you can make?

Who are the leaders in your niche that might be good potential allies? Write them in the space below. Knowing who they are, what are some of the specific ways you can make yourself valuable? How can you help them?

To research leaders (potential allies) in your niche, try searching for accounts by topic on relevant social media platforms. Do the same for interest groups. General search on Google can also generate leads. Think about charities, regional universities, individual scholars or local influencers, and businesses.
Resource: Strategic Peacebuilding

**Peacebuilding:**  
A range of activities at all levels of society that seek to prevent violent conflict and change harmful structural systems that cause conflict. Peacebuilding is *strategic* when actors and approaches are coordinated and sustained over the long-term (Schirch, 2004).

**Web Approach:** (Lederach, 2005)  
A strategy for peacebuilding that focuses on *who* (not just *what*) is required to build better relationships. It looks for key actors in society who are **horizontally** and **vertically integrated**. The goal is to collaborate with key actors to enhance the impact of peacebuilding efforts.

- **Key actors** are specific groups or individuals in society who have trust and legitimacy across different sides of a conflict (horizontal integration), and with both government/elites and grassroots communities (vertical integration).

- **Horizontal integration** means that a person or group has strong trust and legitimacy across different sides of a social conflict.

- **Vertical integration** means that a person or group has strong trust and legitimacy among powerful leaders and/or also among ordinary citizens.

**Connectors and Dividers:** (Anderson, 1999)  
Situations or factors that cause people from opposing groups to interact either positively (connectors) or negatively (dividers), which reduces or increases conflict. They can be physical spaces (like markets), shared experiences (like holidays or events), traditions, symbols, beliefs, and other conditions.
Read through the resource: Strategic Peacebuilding, then answer the following questions.

Who are the conflicting groups of people that you want to build better relationships between?

Who are key actors (individuals or groups) who are horizontally integrated across these groups in conflict? Describe how they are integrated on two or more sides of the conflict. (What about their occupation, position, identity or relationships or other factors make them trusted by people on opposing sides?) You do not need to know them personally.

Think about integration both offline and online. Offline, horizontal integration might look like strong personal connections to other key actors on different sides, or access to community afforded by a person's job or position. Online, think about digital key actors: People or groups with established influence on two or more sides through social media or other communications.

<table>
<thead>
<tr>
<th>Name</th>
<th>Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 (Lederach, 2005)
Who are key actors (individuals or groups) who are vertically integrated across two or more levels of the societal pyramid? What makes them integrated? What about their occupation, position, identity or relationships make them trusted by people at different levels? You do not need to know them personally. (You can use the same people as listed above, if applicable).

Think about different forms of vertical integration that may function online or offline.

<table>
<thead>
<tr>
<th>Name</th>
<th>Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From these lists, write down 2-4 key actors who would make a big positive impact on your project, if they collaborated with you. Describe how their support would make a difference. Also, why would they want to help you? Describe how collaboration would be useful to them, for their own goals.

<table>
<thead>
<tr>
<th>Name</th>
<th>How would it help you?</th>
<th>How would it help them?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

44
Connectors and Dividers

People in conflict tend to stay separated mentally, emotionally, and sometimes physically. There are certain situations and factors that can help reduce that division (connectors), or increase it (dividers). Brainstorm possible connectors and dividers below. Follow the categories provided. You may also add others.

<table>
<thead>
<tr>
<th>Types of factors</th>
<th>Possible connectors</th>
<th>Possible dividers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical spaces</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Events</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Past experiences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beliefs or values</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Keep these in mind as you design your project. Try to leverage natural connectors, and try to minimize dividers.

---

2 (Anderson, 1999)
## Part 3 – Production

### Content Guide

**Section 12:** Video production

<table>
<thead>
<tr>
<th>Goal:</th>
<th>Begin thinking about your video content in more detail, including simple practices that can improve watchability.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource:</td>
<td>Quality control</td>
</tr>
<tr>
<td>Exercise:</td>
<td>Keep on scrollin’</td>
</tr>
</tbody>
</table>
| Questions: | What are the important factors you should focus on when you first begin thinking about an idea for a video?  
What can you do to understand what your target audience would like to see?  
For any idea, new or used, what can you do to create an element of uniqueness or novelty? |
Notes:

- Review the resource: Quality control. Answer the following questions:
  - Do you agree with the recommendations?
  - Are there additional creative or technical factors you would add that can improve the “watchability” of a video? (meaning how easy and pleasing it is for the viewer to watch the video).
  - What are you most afraid of with regard to creating videos?

- Complete the exercise: Keep on scrollin’.

- Think carefully about content you may have in mind. Try to picture various elements and how you might approach them, such as a hook, novelty, uniqueness, how to make the subject of the video immediately clear, etc.

- Groups: In pairs or as a whole group, share your ideas for content to receive suggestions from others.

Section 13: Light it up

Goal: Practice basic techniques for using lighting in videos to impact how your audience feels and reacts.

Resource: Lighting

Questions:

- When does lighting matter for social media content, and when does it not matter?
- What are various ways to create light sources indoors or outdoors if you don’t have dedicated lighting equipment?
- How do different variations of warm or cool lighting influence the mood of a movie or video?
Notes:

- Review the resource: *Lighting*.

- Note: It’s ok to have a strong light source behind the subject, as long as the light in front of the subject is strong enough to avoid creating a shadow on the subject’s face (backlighting).

- Look around where you are seated now, as if you were the subject appearing in a video. Imagine the camera facing you. Answer these questions:
  - Is there three point lighting on you now?
  - Can you identify the most likely key light in front of you? (Hint: probably an overhead light or a window, whichever is strongest)
  - Are the light sources on you hard or soft?
  - Are they warm or cool?
  - Try to guess the likely type of light bulbs in the room: LED/fluorescent (cool) or incandescent (warm).

- Do the following activity to practice optimizing your available light sources when you are outside.
  - Bring your phone or camera outside. You will record test video clips to help you recognize your available options for lighting.¹ Ask a friend to stand in as the subject of your video. If no one is available, choose a prominent object as the focus for your recording.
  - Locate a place where your subject can stand where there is both a key light and a fill light that shines on them in the correct position.
  - For this exercise, both sources should be soft light, not hard light. Direct sunlight is usually hard light. Try placing your subject in the shade, or find some other way to avoid direct sunlight.²

---

¹ Whether you are outdoors or indoors, you may not have the ability to use lighting equipment for your videos. So it is important to learn how to use existing light sources in the best way you can.

² There are times when you may want to use hard light, and direct sunlight is appropriate. For example, you may prefer sunlight if you are telling a story and you want to emphasize brightness, or heat, or sunny weather conditions to create a certain feeling for your viewers. But if you want viewers to pay more attention to what someone is saying or doing, and pay less attention to the weather, it is usually better to use soft light.
- Try different locations and angles to achieve different combinations of lighting on your subject. Pay attention to the ways that your subject appears differently in different scenarios. Most importantly, put yourself in the place of a viewer: How do the different lighting scenarios change the feeling or mood of the clip?

- Groups: Do this exercise in pairs. Use your phone or camera to view each other inside the video frame. Each person should take turns being the filmmaker and the subject.

- Throughout the day today, stop to notice the light on you and others. Look for examples of hard vs. soft light, in a room or outside. Do the same for warm vs. cool light. It is important to develop the habit of noticing the lighting around you and others in the course of daily life because then you will be ready to use different lighting arrangements effectively when you record videos.

---

**Section 14: Camera work**

**Goal:** Learn a few basic techniques of videography, like composition and camera angles.

**Resource:** Camera work

**Questions:**

- *Why is the Rule of Thirds so widely used? What is it about that method of organizing the image on screen that seems to work well for viewers?*
- *What are the feelings viewers get from different camera angles? How have you seen camera angles used in TV and movies?*
- *What are ways you might utilize the foreground (objects closer to the camera) and the background (further away) to call viewers’ attention to different focal points?*
Notes:

- Review the resource: *Camera work*.

- Do the following activity to practice these camera techniques.
  - Ask a friend to stand in as the subject for your video. If no one is available, use a prominent object as your focus.
  - Use your phone or other camera to record various camera angles using the Rule of Thirds.
  - Subjects should face whatever direction offers the best combination of key and fill light from where they are sitting. (These light sources may not be ideal. That’s ok. Just continue practicing the habit of lighting awareness).
  - Following the Rule of Thirds, subjects should be slightly facing toward the larger space (two thirds) in your frame, and facing away from the smaller space (one third).
  - Move around the subject, recording, and practicing various camera angles listed in the handout.

- Groups: Do this activity in pairs. Then share your video clips with the larger group and discuss people’s observations. What insights does this give you about things you can do for your next video project?

---

**Section 15: Audio quality**

**Goal:** Become comfortable knowing how to record the right amount of sound, especially while filming in uncontrolled environments.
Notes:

- Review the resource: **Audio quality**.

- Do the following activity to practice recording audio.

  - Ask a friend to stand in as a subject to record video clips. Go to a relatively noisy location, like outside on a busy street.

  - If no one is available, choose an object that creates sound by itself, like a cell phone, TV, people working, traffic, etc. Use an object in a location where there are other sources of noise.

  - Record and play back a series of video clips using your phone, camera or other microphone. Record each clip at a slightly greater distance from the speaker. Pay attention to how close you have to be to the subject before the audio becomes too difficult to hear.

  - Experiment with this, both with the subject staying still in one place, and with them walking through the noisy location at an aggressive pace. Practice how to maintain an appropriate distance to continue hearing the desired sound clearly, and avoiding the extraneous background noise.

  - By recording clips in different situations, playing them back and repeating the process, you can gain a sense for how to maximize audio quality.

- Groups: Do this activity in pairs. Take turns as the filmmaker and subject. Then return to the group to discuss your observations. What have you learned about how to record good sound with your phone or device in a loud and uncontrolled environment?
Section 16: Story structure

<table>
<thead>
<tr>
<th>Goal:</th>
<th>Learn the basic elements of storytelling structure. Understand why stories have a universal power to leverage human emotions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource:</td>
<td>Story structure</td>
</tr>
<tr>
<td>Exercise:</td>
<td>Build your story</td>
</tr>
<tr>
<td>Questions:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Why is the hero’s journey story structure so universal?</td>
</tr>
<tr>
<td></td>
<td>• What elements of story structure can you identify in some of your favorite shows or movies?</td>
</tr>
<tr>
<td></td>
<td>• What are the ways you might maximize oxytocin responses in your audience by making them feel attached to the protagonist? How might you leverage cortisol? Be specific.</td>
</tr>
</tbody>
</table>

Notes:

- Review the resource: Story structure.

- Think carefully about each element in the graphic. Try to understand what it would look like in videos about Sinjar. You can also think about a favorite TV show or movie to see how these elements are used.

- Option: Watch the video: Empathy, Neurochemistry and the Dramatic Arc (English) by Paul Zac, 2012. This video explains the science of how stories change our brain chemistry and elicit certain responses.

- Complete the exercise: Build your story,

- Think about what it means for the hero/protagonist to be relatable. The audience needs to see some of their own experiences and reactions in those of the protagonist in order to release oxytocin and become emotionally attached.
- Who might be a good protagonist(s) for video stories you have in mind?

- Think about how you might illustrate the different story elements in a video project.

- How might you illustrate a protagonist’s feelings or thoughts that are unspoken but still important for the story? What kind of footage would you record?

- What other elements could you use to communicate besides dialogue? (Think about lighting and camera angles).

- You don’t have to organize every element of the story before filming. A lot of story construction can happen during the editing process. There is no correct approach to building your story. Two common approaches are:

  - Write down your complete story before you film, including all the footage you will need to record to capture the pieces you need. Narrative (fiction) films often use this method.

  - Film first, then construct your story by editing the footage afterward. Record your subject as they proceed through the events of the story, then review all the footage to find the pieces you need for the story. This approach is more common for documentary or reality (nonfiction) films and videos.

- Groups: Complete the Build your story exercise individually, then share your responses in pairs or as a group. One person at a time, walk the group through your story verbally, explaining how you might show the various story elements. Offer each other questions and suggestions to further refine each person’s story ideas.

- Optional video:

  Superpower of storytelling
  English
Section 17: Free your style

Goal: Learn about different video styles and how you can utilize them for storytelling. Stimulate your creativity about how to communicate effectively in this medium.

Resource: Free your style

Exercise: Shot list and schedule

Questions:

- What examples of movies, TV, or social media content can you think of for each style?
- Different styles provide different useful tools for you as the content creator. Which styles do you think might be useful for your project?
- What other creative styles can you imagine? Do it!

Notes:

- Review the resource: **Free your style** and consider the questions above.

- Interviews are useful because they give you more control over the story. With nonfiction stories, you’re not inventing the story but rather telling a real one. Sometimes the story and the available footage may not give you all the elements you need to create a clear journey for the audience. But with interviews, because you can select the interviewees and the questions you ask, you have a greater ability to steer the storytelling.

- B-roll is always useful because it provides breathing room for editing. The more useful b-roll you have, the more options you will have to illustrate your story visually.

- Think about the differences between these video styles and which ones might work well for the project you have in mind.

- Complete the exercise: **Shot list and schedule.** Use it as an opportunity to begin planning your project. Instructions:
- With the various content styles in mind, write down the specific footage you will probably need to construct your story.

- Be as specific as possible, and do not be afraid of making mistakes. No matter how experienced you are, you will always end up with a lot of footage you don’t need. You will also miss some valuable opportunities for footage you needed to get. This happens to every nonfiction creator.

- For the schedule, try to construct one day of shooting. Think logistically: Imagine yourself walking through the day, step by step:
  - Where are you?
  - What are you supposed to accomplish?
  - What do you need?
  - How long will things take (estimate conservatively)?
  - Don’t forget necessities like food, transportation, and bathroom breaks!

- A few sample answers are provided in light text. You can write over them as needed.

- The notes column is for miscellaneous reminders for yourself.

Groups: Complete the exercise individually, then share your answers in pairs or as a group. Provide each other with useful questions and suggestions to further refine your planning.

Section 18: Production planning

Goal: Gain useful guidance to begin planning your shoot in detail.
Resource:  Production checklist

Exercise:  Planning ahead

Questions:

● Which parts of planning have you already completed? (E.g. defining the goal, target audience, and overall story). Congratulations, you are on your way!

● Whose help do you need? Now is the time to reach out to subjects, volunteers, local leaders or organizations, etc.

● Which part of planning or filming are you most worried about?

Notes:

- Review the resource: Production checklist.

- Begin putting items on your calendar if you haven’t yet. Planning is not difficult, but it usually takes longer than expected. It is important to get a sense for timing now, in advance.

- Many items on the equipment checklist may not be applicable to you. The list provides a comprehensive view of basic equipment for videography that can be helpful for future projects.

- Complete the exercise: Planning ahead.

- Groups: share your plans individually to receive questions and helpful suggestions from the group.
Resource – Quality Control

What if my video isn’t good?

Does quality matter? No. And yes. Your video has to be good enough to keep someone interested. If you observe your own behavior when scrolling through social media, what keeps you interested?

Social media is unique because people are not just consuming content. They are also connecting with you, the creator, and with each other. No one is expecting you to make Hollywood-quality productions. In fact, content that feels homemade even adds authenticity and relatability that increase viewers’ interest.

There is so much content available online that catching someone’s attention, then keeping them interested, requires certain techniques. Here are a few tips when making creative decisions about what to show:

WHAT you show (creative quality):

- “Hook” viewers’ attention (like fishing) in the first two seconds by showing something interesting that makes people curious to see what’s happening, or by saying something that makes people curious about what you will say next.

- Novelty is interesting. Show something people haven’t seen before, OR show something familiar but in a unique or clever way.

- Make sure the topic/focus of the video is immediately clear.

- Have a strong understanding of what’s important to your target audience (what kind of content is valuable to them?) and make sure they can quickly recognize that your video will be valuable.

- Use storytelling structure to make people emotionally invested. (See Resource: Story Structure)

- Keep a good pace of movement in the video, from one thing happening to the next. People’s attention will wander off if there is too much time spent with not much happening.

- Try to avoid strong points of view or controversial topics at the beginning. If not, many viewers will scroll away.

Technical aspects can sometimes make a good video bad. Here are some tips to help you avoid pitfalls that can make people click away:

HOW you show it (technical quality):

- Make sure viewers can hear what’s happening (audio quality), and they can understand what’s being said. (See Resource: Audio Quality)

- Always include closed captions (subtitles) when the option is available (Facebook, YouTube). They are necessary for translating the video into another language (if applicable). But you also need them even if you don’t translate the language of the video, because people often scroll through their social media feed with the sound turned off.

- Avoid too much camera movement or shakiness.

- Use effective composition and camera angles (See: Resource: Camera Work)

- Make sure it is not too dark or blurry.
Exercise - Keep on Scrollin’

On your phone, open the social media app you use the most (e.g. Facebook, Instagram, TikTok, Twitter). Read through the questions below, then scroll through your news feed the way you normally do, pausing on content that interests you, and scrolling past content that does not. Then answer the questions.

What did you notice about the content you paused to watch or read that made it interesting to you?

Which “hooks” caught you? Why? What was it about them that made you stop?

For the content that made you pause, was the topic/focus/purpose of the content clear immediately, or did it take a moment to understand? How did this compare to content you scrolled past?

Did you notice any content, situations or styles that were new to you, which you had not seen anyone do before?

Does this scrolling exercise give you any ideas for the video(s) you will make for the project?
Lighting should not be the first thing you think about when creating content for social media. But understanding basic lighting practices can make your videos even more watchable.

### General rule

*Your subject should face the strongest light source, so the camera can see them clearly. It is ok to have light shining behind them, but it can’t be so strong that the subject appears dark.*

### Hard and soft light

Subjects look better when the contrast between light and dark is subtle (soft light), not sudden (hard light). Hard light occurs when the light source is too strong or too focused.

Outdoors, direct sunlight is hard light. Try to film when there is a cloud cover, in the shade of a building, or consider filming around dawn or dusk.
Indoors, use **diffusion** to soften strong lights. You can place a thin sheet of cloth or plastic in front of a light source. You can also shine the bright light at a different, light-colored surface (such as a wall or ceiling) instead of the subject. This creates a “**bounce**” effect that softens the light that reaches the subject.

---

**Light temperature**

Different kinds of light sources create different vibes and moods in a video. Generally, light sources are thought to be on a spectrum between “**warm**” light that has a slight orange tint, and “**cool**” light that is more blue. Filmmakers refer to warmer lights as “tungsten,” and they refer to cooler lights as “daylight.”

Traditional incandescent lights create a warmer, **tungsten** glow.

Newer LED and fluorescent lights create a cooler, **daylight** appearance.

 Appropriately, the **sun** is a source of cooler, bluer “daylight.”

Use tungsten or daylight depending on the feel you want to give to viewers. Notice movies and TV when scenes appear warmer and more orange vs. cooler and more blue. Warmer light might suggest indoors, safety, and slower pace.

Cooler light is natural outdoors, and indoors it can feel energetic, crisp, possibly anxious. Experiment with color temperature to find a feeling you want to convey.

---

**Three point lighting**

This is a common standard for making subjects look life-like and authentic in a video. It uses three sources:

1. **Key light** is in front of the subject, slightly to one side. It is slightly stronger and more focused than the other two sources.

2. **Fill light** is also in front of the subject, on the opposite side from the key light. It is less intense and more diffuse.
3. **Back light** shines subtly from behind the subject. From the view of the camera, it only appears around the edges of the subject. It gives you the feeling of space—that the subject is three-dimensional and able to move around, creating a more realistic look.

You don’t need lighting equipment to utilize this principle. Indoors, your key light would be the strongest light source, like a window. You can switch on lights in the room for the fill light. You can also use a lamp for the back light.

Outdoors, don’t worry about three point lighting. Just keep the strongest light source in front of your subjects, and try to minimize hard light.
When using any kind of camera, you decide what will go inside your magic rectangle that viewers will see on screen. **Composition** refers to what images you include in your filming “shot,” and how you arrange them.

### Rule of Thirds

Think about your rectangle divided even into 9 parts. Across the camera’s field of vision horizontally, there is a right third, a middle third, and a left third. Vertically, there is an upper third, middle third, and lower third.

The Rule of Thirds is a widely accepted practice of placing the subject of the photo or video along the intersection of the thirds. More generally, these divisions provide a way to organize different elements of the shot in a way that is naturally pleasing to the viewer.

If the subject was in the center of every shot all the time, the video would feel artificial. Using space (where there isn’t something to focus on) together with focal points (the things you DO want people to focus on) helps create a realistic look.

Horizontally, if there is one main person you want the viewer to focus on, two thirds of the shot should be on one side of her, and one third of the shot should be on the other side.
Most often, the larger side (two thirds of the view) is the direction where the subject’s attention is facing. In an interview, for example, the subject should look slightly off-camera in the direction of the larger space:

**Correct**

When you are filming in situations where multiple things may be happening at once, keep in mind what you want the audience to focus on, and compose your shot around those focal points.

For example, in the picture on the right (using Rule of Thirds), the primary attention is on the man in the hat. But the photographer also captures people moving on the train platform, and may want to shift viewers’ attention to the background depending on what is happening there.

---

**Camera angles**

Where you hold the camera in relation to your subject can convey certain emotions, or accomplish different purposes for the video. For example:

**Wide** Establishes the context the subject is in, or captures larger action happening.
Tight  
Close-up shots create more intimacy with the subject. They help viewers feel the emotions of the subject.

Low angle  
A view from below makes the viewer feel the subject is strong, maybe even intimidating.

High angle  
Gives the feeling that the subject is in a weaker position, or maybe less threatening.

Over the Shoulder  
Shows a subject’s reactions during an interaction with someone else.

Point of view  
The camera acts as the subject’s eyes. The viewer steps into the subject’s place in the story.
### Recording specifications

**Aspect**

Should you hold your phone horizontally, or vertically? It depends on where you want to post:

- **Horizontal:** Facebook, YouTube, Twitter, LinkedIn
- **Vertical:** Instagram, TikTok

**Frame rate**

The Frames Per Second (fps) is how many individual photos the camera takes per second of video. 30 fps is a common setting for most smartphones. It means the camera takes 30 individual still photos every second. 24 fps has a cinematic appearance, like the movies. It is thought to be the closest to the natural speed at which your eye sees in real life. 60 fps resembles home-made recordings. It is also good if you plan to use any slow motion effects in your video, because it has twice as many images per second.

**Resolution**

Digital photos and videos are composed of many tiny points of color, called pixels. The higher the resolution, the more pixels. High Definition (HD) recording means there are 1,080 rows of pixels and 1,920 columns (1080p x 1920p). This is sufficient resolution for most videos, since the resolution gets reduced when it’s posted on the internet.

---

1 Most smartphones automatically adjust the focus (blurriness), exposure (brightness), and white balance (color accuracy).
Resource: Audio Quality

For videos, being able to hear is more important than being able to see. If viewers cannot see what’s happening, they may wait a little bit until it becomes clear. But if they cannot understand what is being said, they will scroll away immediately. This is why it is important to capture good sound.  

Smart phones

In most cases, your phone will record sound well enough. But if the environment is noisy, or you are far away from the person speaking, you might lose some of the audio quality.

Yes: Use your phone when:

- The phone can be close enough to the subject to be heard accurately
- You are recording in a relatively calm or controlled environment
- You are only capturing the general sounds of the environment (called ambient sound), not dialogue.

No: Do not use your phone when:

- You are in a loud AND fast-moving environment. (If the environment is loud but controlled, you can decide whether or not your phone would work.
- You have to be further away from the subject who is speaking.

In all cases, you should TEST TEST TEST your audio recordings in advance using environments similar to those you anticipate for your project to see how well your particular phone records audio.

Microphones

If you have access to a microphone, it may give you more options. Here are a few types:

Lavalier mic

- Mic is attached to the subject’s clothes.
- The subject wears a transmitter connected to the mic.
- The camera operator has a receiver that sends the signal to the camera to be recorded.

1 It is also important to use captions / subtitles for the same reason.

https://creativecommons.org/licenses/by/2.0/
Shotgun mic

- Long, thin mics that must be pointed at the sound being recorded.
- They can attach to a pole (called a boom) to hold near the subjects but out of the camera’s view.
- They can be stationary in a controlled setting, like an interview.
- They can be attached directly to the camera (including a smartphone) to record sounds close by.

Hand-held mic

- The subject or the interviewer holds the mic in her hand and holds it near the person speaking.
- Hand-held mics are visible to the camera. (Lav and shotgun mics are meant to be hidden).

Gain

Most microphones (as well as apps you can use with a smartphone) give you the option to adjust the audio gain. Gain is the amount of sound you record. (It is not how loud the video is when you play it back.)

Think of gain as the strength of the microphone or how much sound it captures.

A. For example, if you record someone speaking and set the gain to 70, the amount of the sound you capture will be low or moderate. If you play back the recording with your speaker volume turned all the way up, the person’s voice will be moderate-to-loud.

B. If you record the same person speaking and the loudness of her voice does not change, but you set the gain to 90, the amount of sound you record will be much greater. If you play back the recording with maximum speaker volume, her voice will be extremely loud and overpowering.

Adjusting the gain is useful because you can’t always control the environment you are recording in, such as how far away the mic is from the sound you want.

- If the gain is too low, when you edit or play back your video, the sound will be very quiet. For example, you may not be able to hear what someone is saying. When you edit the video, you could turn the volume up to hear the person’s voice better. But that also means all the other background noises become louder, too.
- **If the gain is too high**, the sound will overwhelm the microphone, and **clipping** will occur. When you hear a recording, especially someone speaking, and the sound starts becoming raspy, like a weak radio signal, that’s clipping.

Unfortunately, there is no way to fix clipping after the video is recorded. Some devices allow you to see the amount of sound being recorded, measured in decibels (see image on the right). When you record, the **ideal frequency** (the rising and falling sound waves shown here) is **between -6 and -12 decibels**.

---

**Additional tips**

Use some of these practices to ensure you capture clear sound, and the right amount of it:

- Turn off appliances like air conditioners, fans, or motors to avoid picking up a background hum. But not if you or the subjects in your video need them to feel comfortable.

- When recording in a windy place, use a “cat tail” cover for your microphone to block the wind sounds.

- If you use a microphone that must be placed very close to the mouth of someone speaking, use a pop filter or foam cover to avoid the “popping” effect of “P” and other sharp sounds in their language.

---

Have you ever heard someone speaking or singing into a microphone too closely and the sound is garbled? That’s **clipping**! It’s actually the result of two factors: A) Gain settings are not correct, and B) the person is holding the mic too close.

Don’t be a clipper.
Storytelling is not about the story—it’s about the audience. The whole point of using cortisol and oxytocin is to increase the likelihood your audience will take a specific action you want them to take.

1 https://www.youtube.com/watch?time_continue=341&v=q1a7iA1Qzo
Watch [this video](https://youtu.be/r8Ob02CNNDA) about storytelling structure, and why it is such an effective tool for peacebuilding.

There are a few basic elements of story structure that can help you leverage your audience’s own brain chemistry to become invested in the story (and the action you need them to take). These are paraphrased, based loosely on the groundbreaking work of Joseph Campbell and his Monomyth theory known as The Hero’s Journey (Campbell, 1949).

**Relatable protagonist**

Begin the story by letting viewers get to know the story’s primary protagonist, or hero. Give them a sense for who she is in a way that shows how she is just like them. Establish something about how her life is, before the main story takes place.

**Inciting event**

Something happened (what was it?) that forced the hero to confront a difficult problem or conflict. This means she is now motivated by an important goal she must achieve if she is going to overcome the problem. She is reluctant, and full of doubts. She never imagined this problem, and doesn’t want it. Nevertheless, she must now begin a journey to overcome it.

**Stakes**

What is the really bad thing that will happen if she fails to reach her goal? Viewers need a reason to care about her success. At the beginning, you made viewers feel an attachment to the hero (through Oxytocin) by showing how she is someone the audience can relate to. Now, by showing what’s at stake, the audience feels invested in the story. They want to find out what happens.

**Rising action**

What are the ups and downs the hero has faced as she pursues her goal? Your telling of these events should increase the overall feeling of tension and build-up, as though we’re getting closer to a do-or-die moment of truth: Is she going to succeed???? Viewers are feeling very tense (due to Cortisol). Now they are locked into the story.

**Climax**

This is the hero’s darkest hour, when failure feels inevitable. But she digs deep and rises to the occasion, reaching her goal and resolving the central problem.

**Return home**

Conclusion of the story. It was because the hero changed herself—she grew as a person by overcoming her fear—that made it possible for her to overcome the main problem. The victorious hero now returns to her previous life, except that everything is different, because she is different.

---

2 [https://youtu.be/r8Ob02CNNDA](https://youtu.be/r8Ob02CNNDA)
Exercise - Build Your Story

Use the space below to write down your ideas about the six elements of story structure in as much detail as you can. Use the questions to help prompt you.

NOTE: It is helpful to think carefully about these elements in advance of filming. With nonfiction videos, however, sometimes the best story does not emerge until shooting day, or during post-production when you are editing footage. For now, try to develop your ideas as much as you can.

Relatable Character

- Who is the main protagonist(s)? Have you talked with them about the video yet?
- What makes them relatable? What commonalities of personality or experiences do they have with your target audience?
- What footage will you use to show what their life was like before their hero’s journey began?

Inciting Event

- What happens that forces the hero to undertake her journey?
- What is the main problem or conflict of the story that she must overcome?

Stakes

- What bad thing will happen if she does not overcome the main problem?
- What footage will you use to illustrate this for the audience so they feel genuinely invested in the story? (This could be an external consequence for her life, or an internal consequence mentally/emotionally.)
Rising Action

- What are some of the events in the story that might unfold as the hero seeks to solve the main problem? Will you be able to film them? What kind of planning will be needed to make sure you capture the footage?
- How is each potential event connected to the main story? Each event you show in the video should directly move the story forward in some way. They should not be unrelated or unnecessary.

Climax

- How might the story ultimately end? What might the hero have to do to truly solve the problem? Will you be able to film it?
- It will be important to show the internal change that occurs in the hero in order for her to meet the challenge. For example, she may need to face one of her greatest fears. How can you show that? What footage would you need to capture?

Return Home

- How can you show a sense of completion and closure of the story and the main problem?
- How will you show the change that occurred in the hero? How is she different than when she started?
There are several styles of nonfiction video. You can use a type that is appropriate for your project, or invent your own.

Verite

Verite style means capturing real life as realistically as possible. Cinema Verite often has these features:  

- Filmed on location with non-professional actors
- Featuring handheld shots
- Focusing on everyday situations and lives of characters
- Unscripted action and dialogue
- Focusing on social and political issues
- Always using natural lighting
- Often featuring some overlap between filmmaker and subject

Interviews

Interviews are a common feature in nonfiction and documentary filmmaking. They allow you, the filmmaker, more direct influence over the story you want to tell by the way you select interviewees and the questions you ask them. Interviews, including the audio used for narration while showing b-roll, can provide the backbone of your video, with additional verite and other footage filling in the rest.

B-roll

B-roll is visual footage shown together with audio drawn from elsewhere. It is used to help illustrate something that is being said. For example, you can play the audio from an interview together with b-roll footage that shows the issues or events the person is talking about.

---

1 No Film School - What is Cinema Verite? https://nofilmschool.com/what-is-cinema-verite
Vlog

Vlog is a newer style that emerged with social media. In vlog (video log) content, the content creator becomes involved in the story, often as the protagonist. It is personal and reflective in nature, as the creator brings her viewers along with her through her activities. This is a good style if your story doesn’t have a strong or relatable protagonist for viewers to connect with, or if you can communicate more effectively in front of the camera than behind it.

Creative

Creative simply means undefined. If you can imagine it, you can put it in a video! Creative styles could include non-traditional structure, narrative (scripted) productions with actors, direct-to-camera presentations or monologues, musical elements, visual graphics, etc.

Remember: It’s not the style, equipment, or even your skill that will make you successful. It is the story, your passion for telling it, and what it means to your audience.
Exercise - Shot List and Schedule

Use the first form to create a **list of footage** you need to capture for your video. Include as many different shots as you need, which may span across more than one shooting day. Think about the different types of **video styles** you can choose from, and which ones might work best.

Use the second form to create a sample one-day **shooting schedule**. Think about the following factors: Which shots will you record? How long will each one take? Do you need to travel in between locations? Allow extra time for unanticipated delays.

- When drafting the schedule, right each activity you will do, and the time it will start, even things like driving to a location, bathroom breaks, any time needed to set up equipment or coordinate with subjects, etc.

### Shot List

<table>
<thead>
<tr>
<th>Shot</th>
<th>Location</th>
<th>Subjects (people you will film)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Shooting Schedule

<table>
<thead>
<tr>
<th>Schedule</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12am</td>
<td></td>
</tr>
<tr>
<td>1am</td>
<td></td>
</tr>
<tr>
<td>2am</td>
<td></td>
</tr>
<tr>
<td>3am</td>
<td></td>
</tr>
<tr>
<td>4am</td>
<td></td>
</tr>
<tr>
<td>5am</td>
<td></td>
</tr>
<tr>
<td>6am</td>
<td></td>
</tr>
<tr>
<td>7am</td>
<td>Director and crew arrive at [Location 1]. Breakfast.</td>
</tr>
<tr>
<td>8am</td>
<td>Subject arrives at [Location 1]. Set up for first shot.</td>
</tr>
<tr>
<td>9am</td>
<td>First shot: Subject walking on sidewalk</td>
</tr>
<tr>
<td>10am</td>
<td>Travel to [Location 2]...</td>
</tr>
<tr>
<td>11am</td>
<td></td>
</tr>
<tr>
<td>12pm</td>
<td></td>
</tr>
<tr>
<td>1pm</td>
<td></td>
</tr>
<tr>
<td>2pm</td>
<td></td>
</tr>
<tr>
<td>3pm</td>
<td></td>
</tr>
<tr>
<td>4pm</td>
<td></td>
</tr>
<tr>
<td>5pm</td>
<td></td>
</tr>
<tr>
<td>6pm</td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td></td>
</tr>
<tr>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td>9pm</td>
<td></td>
</tr>
<tr>
<td>10pm</td>
<td></td>
</tr>
<tr>
<td>11pm</td>
<td></td>
</tr>
</tbody>
</table>
Whether you have a lot of resources or none at all, creating good media content requires planning. Use the planning and equipment checklists below as a guide for things you may need to do from the time your strategy is defined until you press Record on filming day.

**Resource: Production Checklist**

Developing an idea for a video, defining the impact strategy (what is the goal, who is the audience, what do you want them to do), coordinating plans with partners, and drafting a treatment/storyboard (if applicable)

<table>
<thead>
<tr>
<th>Pre-production</th>
<th>Developing the video concept is written down.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Organizing the filming (including coordinating crew, subjects/actors, scouting locations, gaining permits &amp; permissions, equipment, operational logistics and filming).</td>
</tr>
<tr>
<td>Post-production</td>
<td>Editing the footage into the final video, screening, re-edits, filming pick-ups (going out and getting more footage you missed, if applicable), and completing the video.</td>
</tr>
</tbody>
</table>

**Planning Checklist:**

- **Project strategy is defined:**
  - What is the specific objective and overall purpose of the project?
  - Who is the target audience?
  - What action do I want them to take?
  - Why will this video motivate them to do it?
  - How do I know the audience’s action will make the project goal happen?

- **Video concept is written down.**

- **Format(s) is defined. Formats check-marked below will be included in the video:**
  - Verite
  - Interview(s)
  - B-roll
  - Vlog
  - Creative

- **General idea of story structure is defined.**
  - Who is the relatable protagonist(s)?
  - What is the main conflict or problem the protagonist faces?
  - What are the stakes? What bad thing will happen if the protagonist fails?
  - What are a few events in the story that will be shown (Rising action: ups and downs that increase tension)
  - What is the climax?
  - What is the ending? How will you show the protagonist’s transformation?

- **All necessary partners were contacted, and they are ready to collaborate. Applicable partners are check-marked below:**

---

77
Video subjects (the people who will appear in the video)
People in charge of the locations where filming will happen
Government or local authorities where permits are required
Organizations and individuals who support your mission and will help distribute your content online

Partners have received all relevant information they need to know:
- Plan for filming
- Dates and times
- Location(s)
- What they are supposed to do, with clear instructions for how to do it.

Video subjects accurately understand:
- The purpose of the video
- Their rights for safety and privacy
- What they need to do, when, and where
- How their image will be used

Video subjects have given their permission for you to use their image. Permission was given:
- Verbally
- Written (Recommended)

People in charge of locations where filming will happen accurately understand what you have asked them to do, and they have agreed. Permission was given:
- Verbally
- Written

Resources were identified and they are available:
- Money (for supplies, transportation, equipment, crew payments, meals, contingencies, etc.)
- Equipment (camera, good audio option, laptop, editing software, lighting?, microphones?)
- Crew members have been hired (if applicable).

Key dates and deadlines are written on the calendar. Amounts of time required for filming, editing, etc. have been determined, and sufficient time has been allotted.

A complete list of the shots (footage) needed is written down. (Called a Shot List)

Cell phone numbers for all crew and partners in one place, including emergency contacts for each.

Daily schedule (what you will shoot, with who, where and when). Often part of a “call sheet.”
Equipment checklist

☐ Smartphone
  ☐ Phone charger
  ☐ Sufficient storage space cleared/available
  ☐ Backup (second) phone
  ☐ Apps

*If this is all you have, you can still create amazing videos!*

☐ Laptop
  ☐ Power cord
  ☐ Adapters
  ☐ Connector cords for phone (to transfer footage from phone to laptop)
  ☐ External hard drive and cord
  ☐ Case
  ☐ Secure location to put it while you are busy and distracted

☐ Audio
  ☐ Lavalier mic
    ☐ Transmitter, mic and connector wire
    ☐ Receiver and connector wire (to connect to camera)
    ☐ Double AA batteries, with spares.
    ☐ Clip - to clip onto clothes
    ☐ Tape

  ☐ Shotgun mic
    ☐ Connector wire (XLR or 3.5 mini jack)
    ☐ Shock mount
    ☐ Boom pole
    ☐ Cat tail (wind screen)

  ☐ Hand-held mic
    ☐ Batteries or charger
    ☐ Cord
    ☐ Receiver, if wireless
    ☐ Pop filter (foam cover)

  ☐ Portable audio recorder (to record sound separately from the video camera, if useful)
Camera
- Case
- Multiple batteries
- Battery chargers
- SD cards
- Lens cover
- Connector wires, cords, mounts and adapters (to connect things to your camera)
- Headphones or earbuds

Tripods
- Inspected to make sure nothing is missing or broken

Lights
- Bulbs, and spare bulbs
- Stands
- Sandbags (for weighing them down to prevent tipping over)
- Shades
- Diffusion/shades (to soften the light)
- Bounce boards or reflectors
- Connector cords and extension cords
- Batteries

Personal items
- Backpack
- Carrying cases or bags for above equipment
- Food and water
- First aid
- Hat, sunglasses and sunscreen
- Comfortable shoes
Exercise - Planning Ahead

After reviewing the Production Checklist resource, write a list of things in the form below that you need to do to successfully film your video. Include a due date for each. Refer to the Matching Capacities resource if needed. Remember to estimate time conservatively. Things usually take longer than expected!

When you have completed a draft list, begin scheduling items on your calendar app on your phone, or whatever calendar you normally use to plan your personal and professional activities. This is getting serious!

<table>
<thead>
<tr>
<th>Task</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Part 4 – Engagement

Content Guide

Section 19: Video editing

**Goal:** Gain conceptual knowledge of the parts and process of editing stories in video. Practice editing on a mobile app.

**Resource:** Video editing

**Resource:** Media assets and copyrights

**Videos:** Videoshow tutorial (six videos)

**Questions:**

- What are some of the techniques editors can use to elicit different emotions in the audience?
- What is the purpose of a particular scene? How does it move the overall story forward?
- Have you noticed some of the editing techniques in your favorite shows or movies, such as tight shots or unique tones?
• What kind of copyrighted assets might you want to use in your video?
• What would happen to people’s ability to create new things if other people could take them and use them as their own?

Notes:

☐ Review the resource: Video editing.

☐ Optional video series: Fate We Make (English). This series of seven episodes tells the nonfiction story of an Iraqi refugee family building a new life in the United States. Notice examples of scenes, the particular shots that compose each scene, how they are arranged, and things like pacing and tight/wide shots.

☐ You can also use the resource Examples of peacebuilding media from Section 7 of this manual to observe editing techniques described here.

☐ Download the mobile editing app Videoshow. Open the app and explore its various features.

☐ Watch the videos: Videoshow tutorials. (Arabic)

1. Trimming video clips
2. Music and sounds
3. Using filters
4. Adding text
5. Applying visual effects
6. Using the camera and exporting

☐ Practice using the app to record short video clips. You can record clips with your phone, then access the recorded videos to editing them in the app, or you can use the app itself to record.

☐ Groups: practice recording in pairs. Take turns as the filmmaker and subject.

☐ Review the resource: Media assets and copyrights.
Think about various third-party (copyrighted) media assets you might want to use in your video project.

Go to the websites listed that provide rights-cleared media assets, both free and paid. Get a sense for the kinds of assets available on each site. Use the search function to look for specific assets based on topic and other characteristics.

Use the resource *Examples of peacebuilding media* to identify different types of third-party assets used (graphics, sounds, music, text, images, etc.) Note any ideas that come up that you might use for your own projects.

Do a Google Image search for pictures, graphics, clipart and GIFs that would be useful for your projects. Use the search filter: *Usage Rights >> All Creative Commons Licenses* to locate items that are permissible to use under the Creative Commons licenses.

Groups: discuss how different kinds of third-party assets can be useful for your projects. Share your specific ideas about assets you might like to use, to gain feedback from the group.

---

**Section 20: Audience engagement**

**Goal:** Learn basic techniques for growing your online following. Gain confidence that you feel prepared to respond appropriately when comments are negative.

**Resource:** *Audience engagement*

**Resource:** *How to manage trolls*
Resource: Safety checklist

Questions:

- By becoming active on social media, what subject area do you think you could become known for over time?
- What simple, single sentence accurately describes your reputation, or “brand,” that would be easy for people to remember and tell others about?
- What is the best way to deal with people who make harmful comments?
- Which social media platform do you plan to use for publishing your content?
- What are some of the ways you can make yourself valuable in your niche?

Notes:

- Review the resource: Audience engagement and consider the following questions:
  
  - Which strategies for increasing the size and quality of your online audience have you not worked on yet?
  
  - Who are some of the individuals or organizations in your niche that you could build relationships with and eventually collaborate with to increase your exposure online?
  
  - What are some of the barriers in your work or personal life that might prevent you from posting content consistently? (This is a question for your capacities. It makes a big difference in your ability to grow over the long term).

- Groups: Answer these questions individually, then share some of your ideas or concerns with the group.

- Review the resource: How to manage trolls, then answer the questions below.

- Refer again to the Self-assessment exercise in Section 6 for additional discussion.
- What examples of negativity, hate, or bullying have you seen in online comments?

- What are some of the ways you can help make people who are angry feel less ostracized? (Remember, turning trolls into fans is a tactic for growth and impact. It has nothing to do with whether the person’s views are correct or not).

- What should you do if you feel a comment crosses the line and presents a legitimate threat of danger?

Groups: Discuss your responses to these questions in pairs and/or as a whole group. Include examples of harmful comments you have seen online, and what the best way to respond might have been.

Review the resource: Safety checklist and respond to the following questions:

- What are some of the potential dangers of posting stories and information about real people that you had not considered before?

- What are potential forms of “personally identifying information” that you might accidentally reveal in your content? (Hint: They are such normal things that they are easy to overlook).

- What are some of the ways your content and the increased public exposure could introduce new safety risks for people featured in your stories? How might the risks change in the future as your content gains increased exposure?

Groups: Share and discuss your responses to these questions, including your general thoughts about the inherent risks of publishing stories online about real people and issues.
Section 21: Best practices

**Goal:** Internalize the ethical obligation content creators have to protect the people implicated in your content or involved with the production.

**Resource:** Best practices

**Exercise:** Ethical dilemmas

**Video:** Productions for peacebuilding

**Questions:**

- What additional responsibilities are required of content creators when using media for peacebuilding?
- Why does nonfiction media present additional safety risks for the people?
- Why is the audience the core and foundation of a peacebuilding media project?

**Notes:**

- Watch the video:

  ![Production for Peacebuilding](image)

- Review the resource: Best practices. Pay attention to themes of local ownership, consent, safety and privacy.

  In most cases, it is standard practice to have the written permission (consent) of everyone appearing in a media product. In the context of Sinjar, you should use your judgment to weigh the importance of using a written document vs. verbal consent. If you get consent verbally, it should be video recorded. Content
creators must always have permission from people appearing in or implicated by media products before, during and long after production.

- Complete the exercise: Ethical Dilemmas.

- What other scenarios can you imagine that might present an ethical dilemma for you? How would you respond?

- Groups: Complete the exercise in pairs, discussing each scenario before writing down responses individually. Then reconvene as a whole group to discuss the complexity of both scenarios and the ethical standards you believe you should follow.

Section 22: Completing the process

**Goal:** Now with all the pieces in place, gain a cohesive picture of the whole process of peacebuilding with digital media.

**Resource:** Peacebuilding with media step-by-step guide

**Questions:**

- How does the overall process of peacebuilding with digital media look to you after seeing all the steps in one place?
- What are the areas you may need to review for further practice?
- The steps in the guide do not have to be strictly sequential. You should do them in the order that best fits the needs of your project. What ideas come to mind for ways to innovate the process?

**Notes:**

Use the project you are planning as the basis to walk through each step of the guide. Write down any notes that come to mind about what you will do, or how to apply the principles to your project. You can also use the resource: Sample projects in Sinjar.

Groups: Take turns presenting your whole project strategy with the group. Spend 45–60 minutes per person to examine your plans in detail. Ask questions and provide each other with helpful suggestions. You can use the questions below to help present your project:

- **What is the goal of the project?** *(What is the small change you want to achieve that will help the people of Sinjar?)*
  - Are the goal and activities S.M.A.R.T.?
  - Is the logic of cause and effect strong? Test the strength of the links between your activities, actions of the audience, and project goal using IF……THEN……BECAUSE…… statements.

- **Who is the target audience?** *(Who are the people who will watch your video, who must do something in order to achieve the goal?)*
  - What people or groups does your audience follow on social media? Have you interacted with them on those pages yet, through comments? *(See the exercise: Researching your niche in Section 9.)*
  - What other stakeholders are not included in your target audience? How might they react to your videos?

- **What action(s) do you want the audience to take after seeing your video?**
  - Are these actions realistic? How will you know if they take them?

- **How will their action(s) help achieve the goal of the project?**

- **Describe what your video content will be about.**
  - What styles should you use? *(See the resource: Free your style in Section 17.)*
  - Have you started planning your filming?
• Who will you need to obtain permission from?

• What are the story elements you will use?
  o Who will be a main character? Will the audience feel she or he is relatable? (Will the audience feel that they share similar experiences or reactions with them?)
  o How will you build overall tension in the story that makes viewers want to keep watching?

• Do you have everything you need to complete your project? What are the things you need but do not have yet?
  o Have you assessed your capacities (people, time, skills, resources)?
Humans use some form of story format to communicate in almost everything we do. That is because stories make sense naturally for the way our brains process and remember information.

For films and videos, editing means putting together the clips of footage, but it also means constructing the final story that is being told.

Resource: Video editing

A film or video is made of different Scenes. Scenes are individual moments in which something happens. Each one has a purpose that helps move the story forward.

Each scene is made of a series of individual clips, or shots. Editors arrange shots to form the scene.

Every shot contains information the audience needs to understand the story. Examples of information include: Seeing where a character is, where she is going, what she is doing, the appearance of a new character, actions occurring, items seen in the background relevant to the story, visible emotions, etc.

Successful editing is invisible. It means the viewer doesn’t notice transitions between shots and other editing aspects because she is engrossed in the story.

Editing concepts:

Pace

A video’s pace is how quickly viewers are receiving information in the shots. It also refers to how fast the story advances. Individual shots should be just long enough to provide the information you need to transfer, and for the audience to think or feel something in between new pieces of information.
- **Faster pace** (shorter and more frequent shots) conveys intensity. A lot of information is being received in a short time. Use a fast pace when you want people to feel tension rising.

- **Slower pace** (longer and less frequent shots) conveys a more reflective tone. The audience has time to think about what is happening. Use a slow pace when you want the audience to think more deeply about the story on their own, or when you want them to feel a certain emotion.

**Dead space**

This is time in a shot that is not providing new information or helping the audience think or feel something. Don’t leave dead space in your scenes.

**Tone**

Tone is the overall feeling conveyed by a video or a scene. You can create a certain tone by using lighting (warm vs. cool or hard vs. soft), color filters, music, or ambient sounds (noises in the environment).

**Wides**

Wide shots are when you zoom out, and viewers can receive more information about the character’s location and situation.

**Tights**

Tight shots are close-ups, often on people’s faces to show their emotions. Viewers are more impacted by characters’ emotions when they are closer to them. You can make shots wider or tighter after they are filmed using the editing software to zoom in or out.

**Cut**

A cut is the place where the editor starts or stops a particular shot, as if she is “cutting” the exact piece of old-fashioned film strip the way movies were made in the past.

**Cutaways**

Sometimes shots need to go together, but something about them makes the transition awkward. A common example is a character’s dialogue, when her words make sense together but there is discontinuity in the visual footage. A cutaway is a short shot inserted in between the visual pieces to “cut” the viewer’s attention “away” from the visual to avoid the awkward transition. Cutaways are often shots of the character’s immediate environment, or a shot of the face of the person she is talking to.

**Jump cuts**

Viewers don’t usually notice cuts between shots when the visual image changes to something different. Like a shot of one character switching to a shot of the person she is talking to. A jump cut is a cut between shots that are mostly the same. You can see jump cuts, for example, when someone’s face jumps suddenly, revealing that a piece of dialogue was removed. Filmmakers try to avoid jump cuts because they are distracting. But they have been becoming more acceptable to viewers with the rise of social media.

**Rough cut**

A rough cut is a draft of the complete video. A “final cut” is the finished video that is then published.

---

1 See Resource: Lighting
Editing structure

When you edit videos on a computer using software like Adobe Premiere Pro or Final Cut Pro, the workspace you use to cut and rearrange clips is called a **timeline**. It is like a ruler, except the measurement is not centimeters but time, starting from 0:00 and counting by minutes, seconds and frames. When you drag a video clip from one place on the timeline to another, you are rearranging the order in which it will appear in the video. The image below is a screenshot of the editing workspace in Adobe Premiere. The timeline is the bottom. Notice the video clips in blue, arranged to form a sequence. The green bar is an added music track.

On the timeline, different elements of the video are arranged in **layers**, one on top of the other. At the bottom are the audio tracks (notice the added music in green as well as the blue audio waveform just below the video clips.) The next layer is the primary video footage you are working with. Above that, you can layer the various elements you want to add to your video, such as additional footage, static images like photos, graphic designs or animations, and text.

---

2 Videos are made of many individual images, called frames, that appear in quick succession to show movement. The number of images/frames shown in one second is called the frame rate (frames per second, or FPS).
Video makers, like most creators, often use materials made by someone else. In addition to the footage you shot yourself, you can add things like additional footage, music, photos, graphics, animations, effects and fonts. These media assets can really enhance your video’s impact. But where do you get them? And, are you allowed to use them?

What is a copyright?

A copyright is the ownership of something created, like a show, music, or technology. Copyright laws are meant to prevent people from profiting off of someone else’s work. They define the rules about when it’s ok to use copyrighted property, and when it isn’t.

What do we need copyrights?

When people create new things, it leads to advancements in things like technology, knowledge and culture. But creating is costly. What if you created new t-shirt designs that became popular, but someone else sold them instead of you? Copyright restrictions protect people’s ability to profit from their own inventions. Otherwise, if you could never earn money for the work you do, what would happen to jobs and industries?

What could happen if I use copyrighted assets?

You could be asked to remove the infringing product (meaning remove the whole video from the internet). In the US, you could also be threatened with a lawsuit in court. This is unlikely, unless you are earning large profits from the use of the copyrighted material.

Many social media platforms, like YouTube, now have built-in features that helps locate users who post things without permission. If YouTube notifies you, for example, that someone believes you used their copyrighted material, you can take it down, or respond to show that you obtained the proper license. YouTube will close your account if you have too many copyright violations.

How can I use copyrighted material legally?

- **Assets are now built in.** Most social media apps have tools to create your own videos, and they provide a wide range of media assets (video templates, graphic animations, music, fonts, etc. that you have permission to use (only on that app. You can’t use them on some other app.)

- **Royalty-free stock websites.** “Royalty-free” means you don’t have to pay the creator every time you use one of their products. It means you have permission to the materials, under certain restrictions. Numerous websites have opened that offer thousands of assets you can use. Some are free, some charge a fee.

---

1 This information is applicable to creators in the US and other countries. The availability of third-party assets, as well as copyright laws and enforcement, may vary by location.
• **Creative Commons.** This is a set of rules that asset owners and asset users agree to follow voluntarily. Basically, an owner can share her work online and give others permission to use it under certain circumstances. For example, she can require you to include her name when you publish the material, so people know who the original owner is. Creative Commons licenses usually do not violate copyright laws because they are direct agreements between owners and borrowers. Here are the types of Creative Commons licenses you can use:

  - **Attribution (BY)** - Credit must be given to the creator. [See license](#)
  - **Non-Commercial (NC)** - Only non-commercial uses of the work are permitted. [See license](#)
  - **Share Alike (SA)** - Adaptations must be shared under the same licensing terms. [See license](#)
  - **No Derivatives (ND)** - No derivatives or adaptations of the work are permitted. [See license](#)

• **Google search filters.** Creative Commons is so widely used that you can filter Google Image search results to find everything on the internet marked as available under Creative Commons rules.
Resource - Audience Engagement

Publishing content is only a tool. The real work of social change is impacting people and influencing their views and actions. Interacting with your target audience before, during and after content production should take more of your time and attention than actually making videos.

Your audience is not just a “target” of something you are doing toward them. They are the eyes, brains and muscle needed for all the peacebuilding work you want to do. They are the ones who know how to make change, who teach you which path is best, and who will ultimately make you successful.

Strategies for online growth.

Here are some things you should do to effectively impact and grow your audience:

- **Use the platform that is best for your audience.** YouTube is an enormous search engine where people go to learn. Facebook is for keeping up day-to-day with people and issues. Instagram is for sharing personal life. TikTok is for fun and creative expression. What is important to your audience, and where are they going to get it?

- **Post consistently.** On Facebook, it doesn’t take much time to post a picture with a comment, or share your thoughts in video form. Quality videos on YouTube may require more time to create. But even one post per month is better than a few posts only occasionally. The more consistently you are, the more consistently the platform’s algorithms will show your content to more people.

- **Provide value.** Create content that helps people with something they need. Value is not the same as technical quality of the filming or editing. As long as you are helping people concretely, your content will be successful. The longer people watch your video, and the more people click on your content, comment, share and repost, the algorithms favor your content by showing it to more and more people.

- **Read and respond to all the comments** on your posts. This is hugely important. It accomplishes two things that are crucial for growth:
  - **Learning:** How do you know what content to create? How do you know if people will like it? Your audience tells you! By reading all the comments, both good and bad, you get the best, most accurate data possible about what kind of content, topics and approaches resonate with people. They will tell you what new content they would like you to make. They will tell you when information you’ve provided is not fully accurate. Big companies used to pay a lot of money for this kind of information, and now it’s yours, for free. Take advantage of this giant opportunity!
  - **Connection:** Each time you respond to a comment, that person receives a notification in their app that brings them back into conversation with you about what you’re doing. If your comment is useful or uplifting (even if their comment was not), that person feels a small appreciation for you. They are more likely to make more comments and re-share your content in the future. This is so important because now you have another person in the world who is paying attention to what you’re doing and they want to help you succeed if they can.¹

¹ In my own content on social media, consistently responding to as many comments as possible is one of the biggest factors I have seen that increases the number of views and shares of my videos.
• **Make a clear Call To Action (CTA).** If you succeed in impacting your audience, give them something easy and concrete to do in response. You have given them something valuable and they want to help you, so tell them how. You don’t need to ask them to comment or share the content because they already know that. But is there an even you want them to attend? A link you want them to read? An organization or campaign that needs volunteers or donations? You can make a clear CTA in the post description, and it may be even more effective to include it somehow in the content itself. *Remember: Provide value first. Ask them for something second.*

• **Support other pages and channels.** From your research, you should know who else your audience follows online. Follow them too. Make useful comments and help advance the topic people are interested in. Don’t call attention to yourself or your content in a self-serving way because that will backfire. Help other creators and their (your) audience get what they’re looking for. Then people will become curious to know more about you.

• **Stay focused on your subject area.** Over time, you will build your reputation, or “brand,” based on what people know they can receive from you. People should be able to tell a friend 1) who you are, and 2) what you offer that is valuable, in one short easy sentence. Make sure it’s a subject you are passionate about and can provide value in consistently. If you post about unrelated topics, people get confused about what your value is for them.

• **Collaborate with other creators and groups.** If you are not already well known, you can earn increased exposure by becoming valuable to other creators that your audience follows. First, help the person or organization with their own goals, without any expectation of receiving something in return. Help them because you believe in what they are doing. Offer helpful comments, suggest links to useful information, and share and repost their content on your own page. They will notice, and may start doing the same for your content. Later, you can reach out to them to suggest some form of collaboration. Working with them in any form opens many doors, and helps their audience become aware of you online.

Be respectful, be honest, and be authentically yourself.

Growth online comes from helping others.
“Trolls” are people who make negative or harmful comments online. What should you do when you encounter them?

Here are seven tips for managing hostility online.

- **Don’t feed the trolls.**
  Reduce the chance of negativity by presenting issues in a way that acknowledges the validity of opposing viewpoints. 
  *(Refer to page 3 of the “Self Assessment” exercise for more about this approach.)*

- **Trolls are usually in pain.**
  If someone takes the time to write something terrible about you or others, it’s likely they have unresolved problems in their own life. They may have a legitimate viewpoint about your content, but their negative approach is a reflection of them, not you.

- **You’re in control.**
  It’s up to you to decide if you want to delete the negative posts, block or report users, engage with them constructively, or do nothing. You do not need to allow something you don’t want.

- **Avoid arguing.**
  If you decide to engage, try to create connection rather than agreement. Acknowledge the ways the person’s logic makes sense from their perspective, and empathize with how he must feel. Showing that you “hear” what he is saying instead of getting defensive (even though you disagree) increases the chance that he will consider your perspective as well, even if he does so privately.
● **Notice the useful information.**

Under the negativity, there is often useful information that can help you make better content. Try to separate the substance from the rudeness.

● **Take care of yourself.**

Responding to comments, even the nice ones, takes time and energy. You may feel able to respond constructively to negativity, or you may not. Don’t carry other people’s emotional weight unless you want to.

● **Prioritize safety.**

Direct threats of violence can be terrifying. Trust your instincts about whether someone is just ranting, or if there could be a true safety concern. Warning signs of something more serious could be: how specific the threat is, whether the person has traveled to a different area, or if he shows signs of mental instability. Don’t take unnecessary risks.

See the Safety Checklist resource for more information about staying safe online.
SAFETY CHECKLIST
FOR MEDIA PRODUCTION & PUBLISHING
How to keep yourself and others safe when creating content and using social media

1. **GUARD PERSONAL INFO**
   Don't show surroundings that reveal where a person lives. Be careful not to reveal personally identifying information. Secure sensitive footage. Change or delete previous posts on social media if needed.

2. **CHECK PRIVACY SETTINGS**
   Disable metadata collection by apps, including location stamps on images and videos. Check your privacy and tracking settings on both apps and devices. Re-check after installing software updates.

3. **COORDINATE MEASURES**
   Communicate with others to avoid being tagged in public posts. Don't use check-in or current status functions on apps. Make sure you know the people you approve as friends on social media.

4. **GET PERMISSIONS**
   Obtain informed consent from anyone featured in your content. Include background faces only in widely visible public spaces. When in doubt, leave it out. Get approval to film from location owners.

5. **CONSIDER IMPACTS**
   Consider the unexpected ways widespread publicity could impact people in your content. Posts with few views may gain sudden exposure in the future. Think about how safety concerns might shift over time.

6. **BE PREPARED**
   Be ready if there's an emergency. Keep first aid supplies updated. Know the location of the best or closest medical facility. Keep essential health or insurance documents ready for you and your team.
Resource: Best Practices

Ethos of peacebuilding through media:

The process of producing and distributing media content should have an empowering effect in people’s lives.

1. **All productions**: When filming in any community, the rights and needs of local community members in that location should be respected, regardless of the demands of the production.

2. **Non-fiction productions** (those involving real people and stories): The safety and interests of the people who appear in the content are more important than the production.

3. **Social change productions**: The experience of consuming the media product should strengthen and help amplify viewers’ voices and initiatives in support of social change.

Production as peacebuilding

The *production* of media (the work of organizing and filming video content) is an opportunity to impact people’s lives positively. But it requires a principled approach to avoid unintentional harm. Projects should:

- **Local ownership**: The best stories are told *by* people, not *about* people. They are grown and owned by the communities most affected by an issue. For peacebuilding media projects, *local community* means:
  - Individuals appearing in the content
  - Communities that could be affected by the publishing the content
  - People physically present in filming locations

  Important questions to ask about how the production interacts with the community include:
  - *What is important to them? (not us).*
  - *How can the production help them with something they need?*
  - *What stories do they want to tell?*
  - *How can we support them to implement their ideas?*
  - *What level of involvement and leadership do they want?*
  - *How can we elevate community members’ voices and talents rather than our own?*
  - *Are we doing something that could have a negative effect after we are gone?*

- **Consent**: You must always have people’s permission to show their image, use their name, or implicate them in what you are doing or saying. In non-fiction media production focused on social issues, you must never show or identify someone without their consent.
  - Ethically, attaining written or recorded consent is a collaboration, not a transaction. You do not own another person’s image. You must provide an easy way for people to revoke their permission at any time, for any reason.
  - Remember: showing or identifying someone in your content means you are serving and empowering them, not the other way around.
• **Safety and privacy:** Publishing content obligates you with new responsibilities. Non-fiction media is about real people, and your content will have real-life consequences for people you display or identify. You must take utmost precaution to ensure the safety and respect the privacy of everyone involved.

  ○ *Cancel culture* is a term that describes the increasing trend of internet users ganging-up on someone online against whom they perceive a grievance. Online bullying can cause people to be ostracized or receive death threats. It is your responsibility to consider the unintended consequences of publishing content.

  ○ Always take account of *personally-identifying information* that may appear in your content, like showing where someone lives, or sharing names of their relatives or workplace. Make sure that anyone identified in your content has the ability to approve it before you publish.

  ○ Online media can cause real violence offline. It is your duty to be very cautious when developing, producing and publishing your work.

  Remember: once a person’s name or image is published on the internet, it is out of your control. It is imperative that you carefully consider the consequences to people appearing in your content, now and in the future.

---

**Audience as change makers**

Media for news or entertainment is transactional. Viewers are consuming a product. But with media for social change, your audience is your project. The product you create is not media. It is the social change impact made by the actions of your audience. Media content is just a tool to activate them.

• Peacebuilding using media requires a **mindset shift**. Just like you empower and safeguard the people who appear in your content, everything you do must be focused on serving the people who watch it. Some important questions to ask are:

  ○ *Who is your target audience? Be as specific as you can.*
  ○ *What is important to them?*
  ○ *How does your content help them with something they need or want?*
  ○ *What role do they play in your peacebuilding strategy? What actions do you want them to take, and how exactly do those actions help create the change you seek?*
  ○ *You think the issues presented in your content are vitally important. But do your viewers think so?*

• Many content creators publish media that *they* are passionate about. But what good is publishing great content if your viewers do not care about it? You must know your target audience very well, and you must publish content that your audience will love enough to take action.

• Your viewers are the center of your peacebuilding strategy. If they do not respond and take action, your media project is meaningless. Design your project and your content always with your audience first in your mind.
Exercise: Ethical Dilemmas

Read the resource titled, *Best Practices*, then answer the following questions.

**Dilemma 1:**

The day is finally here. You have been working for months to develop your project and build your team. You are excited about the content you are going to create, and feel strongly it is going to help many people in Sinjar. Your team has been working around the clock to coordinate all the logistics, permissions, equipment, crew, local participants, supplies, and transportation needed for filming. It’s 6:00am, and you just arrived at the location: a small cluster of homes in the countryside just outside of Sinjar. Saman, who made arrangements for you to film today, is a community leader who is trusted by the families in the area. You set up cameras in the perfect location for conducting interviews: on a small slope in a dusty field behind a handful of houses. Your crew is happy, your equipment is working, and interviews with local residents are going well, although slower than planned. Throughout the morning you noticed several young women from the adjacent houses working in their families’ gardens. They try not to look at your operation, but show some displeasure on their faces now and then.

Lunch break. The team eats an hour later than planned, but no one is complaining. Your interviews have been great, but you are behind schedule there are still more than half that haven’t been shot yet, and as you gobble your sandwich quickly, you are worrying about finishing everything before you lose the sunlight. Your team is cleaned up now, the next interviewee is seated, and cameras start rolling. “Cut,” you say. Two men from the nearby homes are approaching, and they walked into your camera shot behind your subject. They start talking with Saman, and it’s clear they are not happy. You join them. The men say the women working near the production feel uncomfortable with strangers standing around so close to the house, especially the men. They believe the cameras have filmed them a few times. They have to feed the animals and finish in the garden, but won’t leave the house. The men are adamant that you have to film somewhere else. When you scouted the location previously, there were not many other spots suitable for the shots you need. Plus, you are so far behind schedule that packing everything up and setting up again would take too long. You will lose the daylight, and won’t get the shots you need. You don’t have the budget to come back on a different day.

What should you do?
Dilemma 2:

You are so proud and excited about your project. You’ve been following one Sinjari family around, documenting their life as they, and the community, try to heal and rebuild from the recent devastation. It took a long time and many visits for the family to trust you enough to be on camera. They understand that their story will hopefully resonate with other families who are struggling, and it can contribute to people’s recovery in valuable ways. Filming over several months is complete, and you and your editor have been working to edit a documentary series that will be published online. It’s a lot more work than you imagined, and took much longer than you hoped, but you made it to picture lock (picture lock means you finished the final video. It is such a beautiful story. Parts of it make you cry every time, even though you’ve seen it hundreds of times by now.

Part of your project strategy is building up a large target audience online, letting them know about the project, why it’s so valuable, and giving them updates throughout the process. You are even a little bit surprised that the reactions from people online have been overwhelmingly supportive, even though it’s a sensitive topic. Over the few weeks, you’ve been releasing short preview clips and trailers for the film. For the first time, people are not just hearing about the project, but seeing it. Reactions have been a little more mixed—not about your film, but about the family. While people are welcoming of the project, you’ve been surprised to see some viewers expressing criticism about the family in the film.

The premiere of the first episode of the series is just a week away. You and your team are excited. Then you get a call from the family, inviting you to dinner. That’s normal, but they’ve never called you by phone just for a dinner invitation. You wonder what’s up. The small kids give you a hug when you arrive, and soon you’re devouring your favorite dishes. The father and mother of the family look slightly anxious. Finally, the mother looks like she’s holding back tears. The father tells you that they no longer feel comfortable sharing their story. They love the film, and feel grateful for all the work you’ve done. But they have realized many people are going to attack them personally, making judgments about how they live. They have even started hearing negative talk from some of their relatives, suggesting that the series is going to bring trouble. You have invested almost a year of work and many thousands of dollars in the project. The family feels terrible about this situation, but they really don’t want you to publish the series.

What should you do?
<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
<th>Resources</th>
</tr>
</thead>
</table>
| 1    | Identify a social problem you will address. | Resource: What is a peacebuilding media project? p.12  
Exercise: Problem tree p.14  
Video: Intro to peacebuilding w/ media p.2  
Video: Causes and effects p.3 |
| 2    | Flip the problem (state its opposite) to determine your project goal. | Exercise: Problem tree p.14  
Video: Causes and effects p.3 |
| 3    | Assess your capacities. Do you have the people, time, skills and resources necessary? Adjust your goal as needed. | Exercise: Matching your capacities p.15  
Video: The right problem p.5  
Exercise: Self assessment p.21  
Video: Start with self-awareness p.11 |
| 4    | Define the group of people (target audience) whose actions are needed to reach the goal. | Exercise: Audience profile p.37  
Resource: Project strategy p.18  
Video: Know your audience p.8 |
| 5    | Identify the specific actions the audience must take. | Resource: Project strategy p.18  
Exercise: Audience-centered strategy p.34  
Video: Introduction to strategy p.9  
Resource: Peacebuilding with media p.13 |
| 6    | Learn as much as you can about your audience:  
a. Who are they, specifically?  
b. What is important to them? (most important)  
c. What sites, publications, groups or individuals do they follow online? | Exercise: Audience profile p.37  
Resource: How to build relationships online p.39  
Exercise: Researching your niche p.41 |
| 7    | Create an account on one or more social media platforms customized to fit your audience and goals. | Videos (5): Facebook tutorials p.32  
Videos (5): YouTube tutorials p.32 |
| 8    | Build relationships with your audience online by becoming valuable to them. Engage through posts, comments and messages through your account(s) and accounts they follow. | Resource: How to build relationships online p.39  
Resource: Golden compass of marketing p.36 |
| 9    | Build relationships and cultivate collaboration with key actors by becoming valuable to them. | Resource: Strategic peacebuilding p.42  
Exercise: The Web Approach p.43  
Video: Foundation for Impact p.31 |
| 10   | Develop an idea for video/media content that would successfully motivate your audience to act. Write down the specific reasons it would bring value to your audience. | Exercise: What content should you create? p.38  
Exercise: Keep on scrollin’ p.58  
Resource: Free your style p.73  
Resource: Examples of peacebuilding media p.35 |
| 11   | Identify and plan any other actions you must take in addition to publishing content, keeping in mind your capacities. | Resource: Project strategy p.18  
Exercise: Matching your capacities p.15  
Video: Introduction to strategy p.9  
Video: The right problem p.5 |
| 12   | Write down your project strategy:  
a. My project goal is...  
b. To achieve the goal, my target audience must do the following... | Resource: Project strategy p.18  
Exercise: Project strategy (chart) p.20  
Exercise: Audience-centered strategy p.34  
Resource: Sample projects in Sinjar p.33  
Video: Introduction to strategy p.9 |
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>c.</td>
<td>To motivate my audience, I will do the following (include publishing content)...</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Check the strength of your strategy using SMART objectives and <em>if-then-because</em> statements. Adjust your strategy as needed.</td>
<td></td>
</tr>
</tbody>
</table>
|   | Resource: Project strategy p.18  
 Exercise: project strategy (chart) p.20  
 Video: Introduction to strategy p.9 |   |
| 14. | Identify additional stakeholder groups that may be affected by or react to your media project. Will your project create further problems or conflict? Adjust your strategy as needed. |   |
|   | Exercise: Considering all stakeholders p.17  
 Video: Know your audience p.8  
 Exercise: Self assessment p.21  
 Video: Start with self-awareness p.11 |   |
| 15. | Define the elements of storytelling structure you will use in your content. Write down a summary of what will be in the video. |   |
|   | Resource: Story structure p.69  
 Exercise: Build your story p.71  
 Resource: Quality control p.57 |   |
| 16. | Plan and conduct your production/filming while observing best practices. |   |
|   | Resource: Production checklist p.77  
 Resource: Best practices p.101  
 Resource: Lighting p.59  
 Resource: Camera work p.62  
 Resource: Audio quality p.66  
 Exercise: Shot list and schedule p.75  
 Exercise: Planning ahead p.81  
 Video: Best practices |   |
| 17. | Do a safety check to maintain the privacy and safety of anyone involved in your project. |   |
|   | Resource: Safety checklist p.100 |   |
| 18. | Edit your content, optimize your posts for social media, and publish. |   |
|   | Videos (6): Videoshow tutorials p.83  
 Resource: Video editing p.91  
 Resource: Media assets and copyrights p.94  
 Videos (5): Facebook tutorials p.32  
 Videos (5): YouTube tutorials p.32 |   |
| 19. | Read and respond to all the comments on your posts. |   |
|   | Resource: Audience engagement p.96  
 Resource: How to manage trolls p.98 |   |
| 20. | Post helpful content consistently. Continue building relationships with your audience and with key actors in your niche. Develop new content based on feedback. Adjust your project strategy as needed until you reach your goal. |   |
|   | Resource: Audience engagement p.96  
 Resource: How to build relationships online p.39  
 Exercise: Researching your niche p.41  
 Resource: Strategic peacebuilding p.42  
 Exercise: The Web approach p.43  
 Resource: Project strategy p.18  
 Video: Introduction to strategy p.9 |   |
References

John Filson is a peacebuilding strategist and content creator using digital media to bridge social divides. He worked alongside Iraqi communities as a relief worker in northern Iraq from 2007-2009. He is the producer of a regional Emmy Award-winning documentary, When We Were Apollo. His work has spanned peacebuilding, policy advocacy, and media production for the purpose of changing systems that cause hate and harm. He holds an MA in Peace Studies from Notre Dame University.

www.johnfilson.com