



Poster Design by TOOFLY

DIGITAL STORY PREPARATION PACKET

TILIS 2007

DECEMBER 17 - 19, 2007

DIGITAL STORY PREPARATION PACKET

TABLE OF CONTENTS

	Page(s)
Introduction	3
Who is Third World Majority?	
What is Media Justice?	
What is a Digital Story?	
Workshop Preparation	
Your Story	4
Preparation Materials	
Media Monitoring Worksheet	6
Elements of Good Stories	7
Digital Story Brainstorm Worksheet	8
Writing Prompts for Folks who Need a Little Help!	9-13
Digital Story Image Worksheet	14
Storyboarding: Mapping Out Your Project	15-16
Sample Storyboard	17
Introduction to Documentation Planning	18
Digital Story Checklist	19
Tentative Health NRV Agenda & Schedule	20-22

TILIS DIGITAL STORY PREPARATION PACKET

INTRODUCTION

Welcome! During the next three days (December 17-19, 2007) of **Tell it Like it Is**, you will undergo an intensive Community Digital Storytelling media training facilitated by **Third World Majority (TWM)**. This packet provides important information about the four-day training as well as preparation materials that will help you best prepare for creating and completing a three-to-five minute digital story to premiere at our final screening on the last day.

WHO IS THIRD WORLD MAJORITY?

Third World Majority (TWM) is a new media training and production resource center run by a collective of young women of color and its allies dedicated to developing new media practices that affect global justice and social change through grassroots political organizing. Through our collaborations with other organizations, we support organizing for social change and global justice in real, representational and virtual worlds where communities of color are centered in the production, distribution and educational processes.

WHAT IS MEDIA JUSTICE?

TWM defines Media Justice as a movement in which community organizers are waking up to the media abuse that assaults our communities everyday. We are well aware of the ways that corporate media tell stories that reflect corporate interest at the cost of communities futures. This will look different for every community but the purpose is to start talking about the problem to find our own solutions. Media Justice speaks to the need for the creation of just media structures that are liberated from corporate control and consolidation and are accountable to our communities.

WHAT IS A DIGITAL STORY?

During the four days of **TILIS Digital Storytelling camp.**, you will learn to produce your own community digital story. A digital story is a short, three-to-five minute video that is pieced together from the found material in your lives (i.e. video, photographs, letters, news clippings, etc). The principles of the community digital storytelling movement draw from a diverse body of work including: Third Cinema, popular education, creative writing, oral history, filmmaking, and digital media manipulation.

WORKSHOP PREPARATION

YOUR STORY

In preparation for the workshop, you (and your organizational partner, if applicable) should take time to think about what kind of story you want to tell. This narrative will become the most important element of your project. The most powerful gifts we have in our communities are our stories, our cultural traditions, and our histories . Though you will be trained to merge your story with the technological tools of digital video, remember that when it comes to your community, your story, and your life experiences, **YOU** are the expert.

To view some of the digital stories produced in previous TWM workshops, please visit <http://www.cultureisaweapon.org/stories/mainframe.php>. You will notice that most of the films include a voiceover narration (usually by the filmmakers themselves) that anchor the digital story by tying together the other visual and audio elements of the piece.

When thinking of what to write for your digital story, try to start from a place you know best – your own story and life experiences, and how they relate to your community-at-large. For example, if you want to create a digital story about how your community is building a campaign against an industrial plant that is polluting your neighborhood, you may want to begin with writing how the pollution personally affects you, your family, or someone else you know. In doing this, you will be able to provide the unique details that make your film a more specific and honest portrayal of what is happening in your life and community. “Writing what you know” is a powerful position from which to tell a story, since no one else—no journalist, no outside historian—can tell it better than you can.

There is no right or wrong way to tell your story. It can come in the form of a poem, a rhyme, a song, or simply your own voice narrating your experiences in your own words. From now until the workshop, TWM staff will support you in any way to help you develop your story.

In this packet, you will find additional preparation materials to not only help release script ideas, but also to help you develop the visual and audio elements of your story. We look forward to your participation in **TILIS** and the opportunity to help you take full advantage of telling your stories as they really are.

PREPARATION MATERIALS

The following materials/worksheets are included in this packet to not only help release some of your script ideas, but also to help you develop the visual and audio elements of your video.

ELEMENTS OF GOOD STORIES



Don't imitate the haters.

We are not the mainstream media and we don't want to be. Old men on the news, cheesy music video directors (its no coincidence they call him, Hype), and surveillance cameras in schools, communities, and detention centers do not tell our full stories.

When it comes to our folks and our communities, **WE** are the experts. So recognize the sacred space you create when you turn on the camera, resize your image, and record your voiceover. In these few acts, you are reclaiming our past and redefining our future.



Who's on the mic?

Don't be afraid to tell them whose story it is. Think about why you are telling this story and use concrete, specific, and real details from your own experience. People cannot argue with what you feel. Take the mic and be fierce: this is about you, your voice, your life. So, make it count!

For many of us who come to English as a second or third language, we are punished for the way we mix our tongues in our homes (Spanish and English as Spanglish, etc.). We say, love yourself and your language. Write the way you speak, slang, and dream. It is a privilege and a joy for us that you share the rhythm of your voice. So, enjoy the space of being our storyteller and go on with your big, bad Griot self.



Think about your audience.

Think about how what you did on Saturday night changes based on who you are telling. While you might tell your parents or other authority figures one thing, you *may* tell your friends something a little more detailed...

When it comes to your community story, think carefully **why** you want to tell your story and for **what** audience. As you answer that question and write your script, notice the things you might emphasize, leave out, or add depending on whether this story is going to be shown mostly to other youth, adults in your community, folks outside of your communities, or funders, etc. As you notice how your story changes for each audience, figure out which audience is the most important to you and your organizing goals.



How long do you need to be heard?

You are not trying to re-make *Save the Last Dance* or *The Fast and the Furious*. Keep it short, sweet, and to the point. To keep you focused, try to keep your script to no more than 1 and 1/2 pages long, double-spaced and at 12-point font. After you have finished your script, **PRACTICE, PRACTICE, PRACTICE**. Read it out loud to yourself and to a friend. Mark it up to remind yourself of the pacing that will give your script the maximum impact.



Creation is Liberation.

There is no "right" way to tell your story. A tight documentary and digital story can include interviews, ciphers, poems, letters, news clippings, photographs, music, images and sounds from the internet, and more. Remember what Toni Cade Bambari said, "The goal of the revolutionary artist is to make the revolution **irresistible**."

DIGITAL STORY BRAINSTORM WORKSHEET

Here are some brainstorm questions to help get your story juices flowing. By answering these questions, you will be able to start working on your script. There are no right or wrong answers, let your imagination loose, you are a filmmaker now!

- 1) Who is my **audience**, or to whom will I be telling this story? Is it for my school, my family, or my community?

- 2) What is the **theme**, or central focus, of the story?

- 3) What is the **main problem/conflict** that I will address in the story and how will I resolve it? Is there a resolution, or an observation about a lack of resolution? What changed for me or the audience, particularly, what have I learned, how have their perspectives changed, etc.?

- 4) Who are the main **people** in my story? What experiences, observations, or interactions do they have that help them address their problem(s)? Are their problems internal (inside) or are they external (involving other people, or systems like school, prison, welfare) or both?

- 5) **When** and **where** does my story take place? What details do I need to have to establish for my audience the **time** and **location** of the story?

- 6) What kind of structure do I want for my story? There are many kinds of stories, including: traditional story (with a beginning, middle, and end), journal entry, letter, poem, song, rap, etc.

- 7) What is the major twist, surprise, or unexpected development in the story?

WRITING PROMPTS FOR THOSE WHO NEED A LITTLE HELP!

Sometimes, as organizers we get language fatigue. We get used to creating antiseptic narratives about our crises in our communities for the people in power: government officials, funders, opinion and decision makers. This language deadens our original memories of these experiences, which is ironic because they are what moved us to action in the first place. It is in this spirit that we have come up with the following prompts for your story. Think of these writing prompts and inspirational quotes as free writing tools to help you brainstorm your story. We often get participants who feel like they have no story. With these tools, we hope you uncover the many stories that make up you and your community, and your resistance.

Growing Up: School, Mentors, and Education

Growing up can be filled with lots of wonderful and painful memories. Who were the people that made you who you are - your family, friends, elders, heroes/heroines, bullies, and even your enemies? Was there a pivotal moment in your life that made you who you are today - when you stopped being a child and became an adult? When you write the memories, give all the sensory details - the sights, smells, sounds, tastes, and tactical memory of it all. Remember, you are not making a list of everything that happened, but weaving a story that connects these moments.

“If you seek wisdom, dare to cross boundaries and step out of line. Sit beside the women and men doing the work by hand. Participate in life. Listen to the teachers and speak with other students. Close the books. Knowledge is not wisdom.” -The Tao of Women

“Revolution is a serious thing, the most serious thing about a revolutionary's life. When one commits oneself to the struggle, it must be for a lifetime” -Angela Davis

“We have to talk about liberating minds as well as liberating society.” -Angela Davis

“A child cannot be taught by anyone who despises him, and a child cannot afford to be fooled.” -James Baldwin

“I try to learn as much as I can because I know nothing compared to what I need to know”-Muhammad Ali

“It is not who you attend school with, but who controls the school you attend.” -Nikki Giovanni

“There are years that ask questions and years that answer.” -Zora Neale Houston

Self Esteem and Body Image

What is your relationship with yourself? If you could describe your journey of self-discovery, what would it look like? What are things you do to keep yourself whole, and what are the things you do that rip yourself apart. Who helped you and what did they do to make you more comfortable with yourself? Who hurt you and made you feel ashamed about your self?

“Beloved, you are my sister, you are my daughter, you are my face; you are me.”
-Toni Morrison

"I am visible - see this Indian face - yet I am invisible. I both blind them with my beak nose and am their blind spot. But I exist, we exist. They'd like to think I have melted in the pot. But I haven't. We haven't." -Gloria Anzaldua

"I change myself, I change the world" -Gloria Anzaldua

"Time is a dressmaker specializing in alterations." -Faith Baldwin

"To assess the damage is a dangerous act." -Muriel Rukeyser

"Revolution begins with the self, in the self." -Toni Cade Bambara

Injustice

Naming the pain is a way to release it. When we need to tell truth to power, our stories are complex because our scars are deep. When you write your story, think about the root causes and systems of oppression (or intersections of systems) that are responsible for your pain. Do you want to explore institutional, interpersonal, or internalized impacts in your story? What are the terms that you use inside your community to describe your conditions? Are those different from how the people in power describe them? If so, describe the differences using sensory details, and if possible find out how that split in perception/description happened.

"There is something about poverty that smells like death. Dead dreams dropping off the heart like leaves in a dry season and rotting around the feet." -Zora Neale Hurston

"As long as one people sit on another and are deaf to their cry, so long will understanding and peace elude all of us" -Chinua Achebe

"That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud puddles, or gives me any best place! And ain't I a woman?"
-Sojourner Truth

"Liberation means you don't have to be silenced. If you're going to hold someone down you're going to have to hold on by the other end of the chain. You are confined by your own repression." -Toni Morrison

"Radical simply means 'grasping things at the root.'" -Angela Davis

"Crime is naught but misdirected energy." -Emma Goldman

"Silence is argument carried out by other means." -Che Guevara

"There is a higher law than the law of government. That's the law of conscience."
-Stokely Carmichael

"You can't separate peace from freedom because no one can be at peace unless he has his freedom." -Malcolm X

Sexuality, Gender, Relationships

What is the dense and beautiful place where we come together in love with each other? As Audre Lourde says, the erotic is power. Write about the first time you fell in love - How did you meet? What made it easy and what made it hard? What are your fears about intimacy and what are your joys? How do you and your partner(s) fight? Who or what does it remind you of? How have you come to terms with your sexuality and/or gender identification? Where are you in your journey of self-acceptance? Whose voices do you hear when you doubt who you can be?

“Never go to bed mad. Stay up and fight.” -Phyllis Diller

“In true dialogue, both sides are willing to change.” -Thich Nhat Hanh

“The price of hating other human beings is loving oneself less.” -Eldridge Cleaver

“If I cannot air this pain and alter it, I will surely die of it. That's the beginning of social protest.” -Audre Lorde

“Silence is argument carried out by other means.” -Che Guevara

“Love makes your soul crawl out from its hiding place.” -Zora Neale Hurston

Resistance

Isabel Allende reminds us to write what must not be forgotten. Too often, when our stories are told, we have to fight the Sally Struthers Missionary filter in which we are victims, but never agents in our destinies. Telling the problem is one part of our story, being part of the solution is the other. That is why stories of resistance are so important - even if they are about struggles that were lost, there are lessons that can be used for other fights. In thinking about your story, share the aha! moments of the campaign (like strategy sessions where participants may have experienced important shifts in political vision), the behind the scenes work, action shots of protests. banner drops, etc. In your story, what does peoples' power look, sound, smell, taste, and feel like?

“Living on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an "alien" element.”
-Gloria Anzaldua

“...the function of freedom is to free somebody else.” -Toni Morrison

“Better to light a candle than to curse the darkness.” -Chinese Proverb

“It is better to die on your feet than to live on your knees.” -Emiliano Zapata

“We cannot grow a lotus without mud.” -Thich Nhat Hanh

“Give light and people will find the way.” -Ella Baker

“The price of hating other human beings is loving oneself less.” -Eldridge Cleaver

If we even tolerate any oppression of gay and lesbian Americans, if we join those who would intrude upon the choices of our hearts, then who among us shall be free?”

-June Jordan

Reclaiming your Creativity/ Spirituality

Our relationship to our creative power comes from the same place as our connection to spirit. Unfortunately, it has also been a place of tremendous pain as our cultural traditions have been appropriated and our traditional faiths demolished. But as survivors, we have not been willing to let the spirit and creative realm go without a fight. Write about what is important to you about your creativity or spirituality. What were turning points in either relationship? Do you see yourself as a creative person? Why or why not? Who were artistic influences or critics? What is your relationship to faith? How does it inform you are?

“I'm glad I understand that while language is a gift, listening is a responsibility.”

-Nikki Giovanni

“If I can't dance, it's not my revolution!” -Emma Goldman

“There is no greater agony than bearing an untold story inside you.” -Maya Angelou

“I am playing with my Self, I am playing with the world's soul, I am the dialogue between my Self and el espiritu del mundo. I change myself, I change the world”

- Gloria Anzaldua

“Until lions have their historians, tales of the hunt shall always glorify the hunters.”

-African Proverbs

“We are always making God our accomplice so that we may legalize our own inequities.” -Henri Amiel

“It has seemed so strange to me that the larger culture, with its own absence of spirit and lack of attachment for the land, respects these very things about Indian traditions, without adopting those respected ways themselves.” -Linda Hogan

“Good poetry and successful revolution change our lives. And you cannot compose a good poem or wage a revolution without changing consciousness unless you attack the language that you share with your enemies and invent a language that you share with your allies.” -Audre Lorde

“The Bible has been used as a way of making us accept our situation, and not to bring enlightenment to the poor.” -Rigoberta Menchú

“That little man says women can't have as much rights as men because Christ wasn't a woman. Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with him.” -Sojourner Truth

“While you are experimenting, do not remain content with the surface of things. Don't become a mere recorder of facts, but try to penetrate the mystery of their origin.”
-Isabel Allende

“The universe is made up of stories, not atoms.” -Muriel Rukeyser

“i was cold / i was burnin up / a child & endlessly weavin garments for the moon
wit my tears/i found god in myself & i loved her / i loved her fiercely.” -Ntozake
Shange

DIGITAL STORY IMAGE WORKSHEET

Below is a list of sample shots that you can use in your piece. You want to include all of these kinds of shots to have a story that really pops. Please collect up to 15-30 pictures for your piece. These pictures can come from a scanner, the internet, and/or a camera. One thing to keep in mind when gathering pictures is to choose those with similar elements (i.e. black & white, similar color schemes, etc). This will help in the overall design of your project).



Wide Shot: Used to establish a scene by showing location and characters. This can include landscapes, banners, or offices. Make sure to include details like street or city names, address numbers, etc.



Long Shot: Used to show the figure at full height (feet to head). Good to show interaction between characters for interviews, protests, and in martial arts films: fighting.



Medium Shot: Used in interviews, the figure is shot mostly waist up.



Close-up: In a close-up, a person's head, or another similarly sized object, fills the frame.



Extreme Close-Up: The object, commonly a small item or a part of the body, is shown at very large scale (or "zoomed" in).

PHOTOGRAPHY BASICS - COMPOSITION

Your digital story will be mainly made up of still photographs. When taking and/or editing pictures, there are a few key elements you'll want to pay attention to in order to compose pictures that get attention and deliver your message. In general, good pictures result from careful attention to some basic elements of **composition**. There is no right or wrong way to take a picture, but following some of the basic guidelines below will help answer the question, "What message do I want to convey with this photo?"



KEEP YOUR PICTURES SIMPLE

First, decide what the subject of your picture will be. Once you've decided what you want to capture, and which areas of a scene are most important to you, you can compose the picture to emphasize it. Be sure that only the things you want the viewer to see are in your picture. A photo with too much clutter in the background will lose its focus. If you can't find a way to isolate your subject in your picture, try keeping the background out of focus.



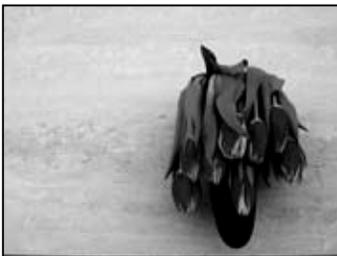
FILL THE FRAME

Often, people photograph from too far away. Decide what part of a scene most attracted you. Do you want to capture your subject from head to toe, or are you more interested in the expression on his/her face? Then, be sure to fill the frame with your subject and avoid anything that would distract the viewer.



USE CONTRAST

Generally, a light subject will have more of an impact if placed against a dark background and vice versa. People tend to look at the lighter portions of a photograph first. You can use contrasting colors to emphasize your subject and make it pop!



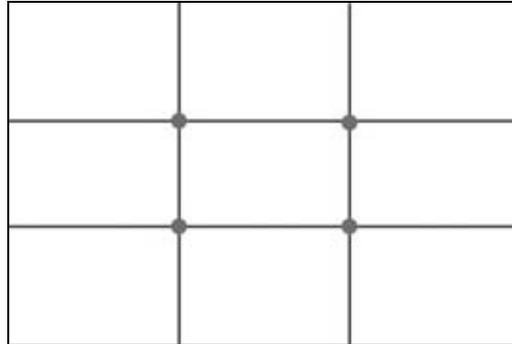
PLAY WITH BALANCE

Often, asymmetric or "informal" balance is more attractive in a photograph than symmetric or "formal" balance. In other words, placing the main subject off-center and balancing the "weight" with other objects (smaller or lower impact) or a contrasting background will be more effective than placing the subject in the

center.

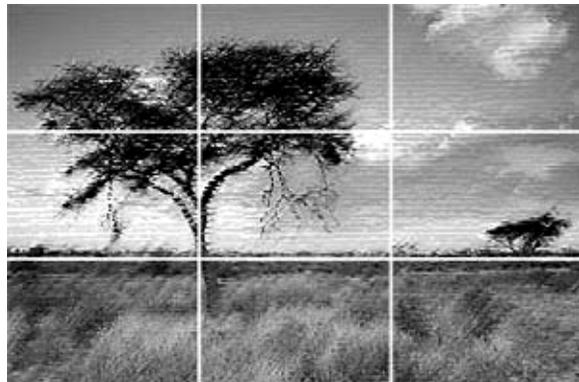
FOLLOW THE RULE OF THIRDS

One of the most popular “rules” of photography is the Rule of Thirds. This is how it works: imaginary lines are drawn, dividing your photo into thirds, both horizontally and vertically, so that there are nine (9) parts to your photograph. When taking (or cropping) a picture, try to place the most important elements where the lines intersect, or on the “power points.”



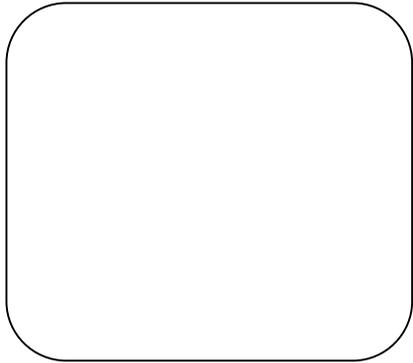
In addition to the intersections, you can place important elements along the lines, or in bands occupying thirds of the photo. For instance, in landscape photos, it is often better to have the horizon run along the lower or upper line, rather than through the center of the photo. Using the rule of thirds can help you avoid pictures with tiny subjects and too much empty background space.

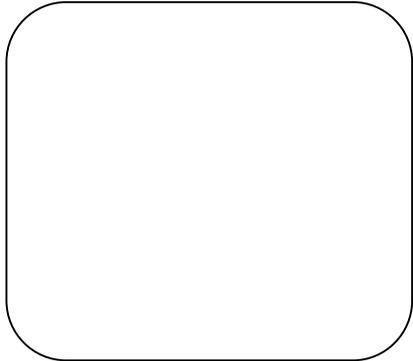
Below are a few examples of how the rule of thirds can be used:

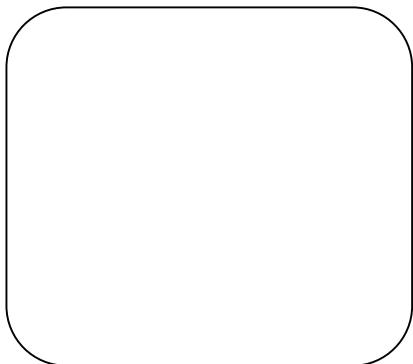


STORYBOARDING: Mapping out Your Project

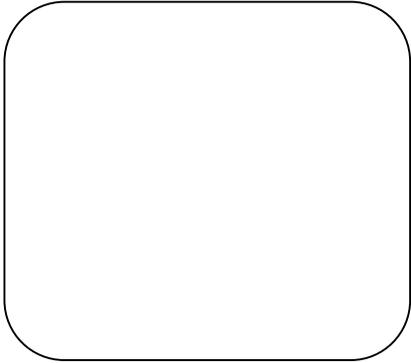
Storyboarding helps to map out the visual, audio, and special effects elements, and their relationships to one another, in your digital story. In a storyboard like the one below, write specific lines of your script in the space provided that correspond to images you draw in the little TV boxes. The visuals you draw should be what you imagine you would like to see with that part of your voiceover. As you fill in the boxes, you will get a better sense of where you might want transitions, music, special effects, etc. Be as creative as you want. The more detailed your storyboard, the more prepared you will be to begin editing.

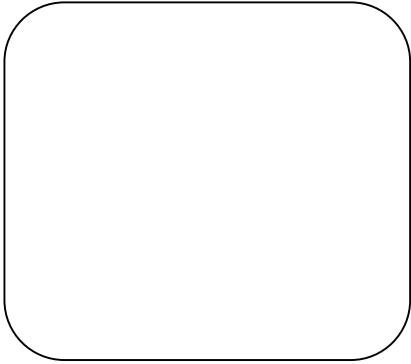


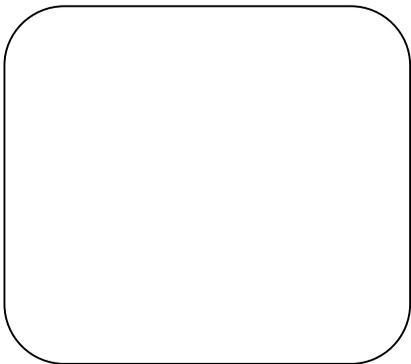


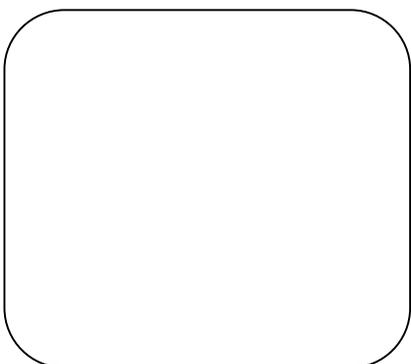


THIRD WORLD MAJORITY STORYBOARD









SAMPLE STORYBOARD

Here is an example of how your pictures can tell a story. The following is part of a storyboard from a women's film, *Video 28*:



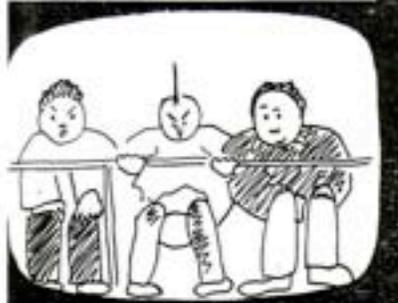
Press headline



Headline in Gay Paper.



crowds outside Parliament.



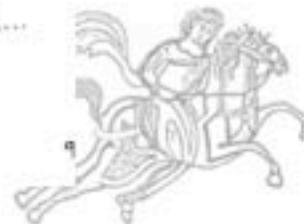
Cartoons of the Miscellites.

"Yeah and we've also all worked together before and I think it's really good if you feel good with the women that you're doing an action with and you trust them, then that counts for a lot, do you know what I mean? You can just rely on them to be there."

"What was lovely as well was that it turned out, although we didn't know, that it was seventy years that week that women got the vote."

The action was so similar in a lot of ways to so many of the things that the subtrageettes did, a lot of whom were lesbians, and it felt very good to be that sort of continuity to be running through really."

Music over cartoons of inside the House of Lords:
Song: "We hid the ropes inside our coats
we planned to do it if the vote
went against us
we thought it was time we had
our say (our say)..."



Storyboards for Video 28, 1988.

INTRODUCTION TO DOCUMENTATION PLANNING

Organizing a campaign action, public event, or press conference in your community is an incredibly important political commitment. It is an opportunity to make tangible the experiences of your membership to a larger circle in your community, and a decisive time for your organization to take a self-determined position about how YOU want to frame the issues and policies most urgent to the survival of your community. A good first step to take in doing this work is to establish your documentation goals. Establishing basic goals for your media/publicity campaign will help in the logistical execution of your campaign. The following is a worksheet that will help you develop your event/action/press event documentation plan. This will be useful for you to see how you plan to use your digital story.

1. What are the top three organizing goals for your campaign/cultural event/rally/march/press event?

2. Who is the target audience for your organizing goals? Is it community members, policy makers, local media, etc.?

3. What media does your audience frequent the most? Newspaper, magazine, video, radio, etc.? In those media, what are the existing frames that define your issue?

4. With the above questions in mind, what do you think is the best documentation strategy? and in what medium?

5. What resources do you have in helping with the production, training, or distribution of documentation? Define your resource list in terms of volunteers, equipment, and funding,

6. What is your organizing timeline? When would you like your documentation completed in line with this larger timeline?

DIGITAL STORY CHECK LIST

(What to Bring to HEALTHY NRV)

Please gather together the following elements to bring with you to the workshop:

- A rough draft of a one (1) to one and one-half (1 and 1/2) page, double-spaced narrative script, 12 point font (approximately 500 words).
- A selection of soundtrack music on CD or CD-ROM. Music can be brought as MP3, AIFF, or wav files, and the sampling rate needs to be 16-bit stereo, 22 KHZ (if this is confusing, give us a call!)
- Any flat images (photographs, letters, newspaper clippings, drawings, artwork, etc.) that can be scanned during the workshop. Please bring 15-30 flat images for your video. If you have access to a scanner, it would be ideal for you to have any flat images scanned at 150 to 300 dpi and saved either to CD-ROM or “flash” drive before coming to the workshop (this will save a great deal of time!).
- Any short video clips on VHS, mini DV, or data DVD. Please limit video to two - three (2-3) five-to-ten second clips, each and have them cued to the desired start point (Your entire digital story should be no more than 3-5 minutes in length, total). If you are using a video format other than mini DV, such as SUPER VHS, Compact VHS, 8mm, Hi-8, Digital 8, etc, you will need to bring the camera on which you recorded in order for us to capture the footage onto our computers during the workshop.
- If you would like to bring audio clips (from interviews, etc.), they should be recorded at a sampling rate of 16-bit stereo, 22 Khz.

TILIS DIGITAL STORYTELLING BOOTCAMP!

Daily Agenda and Schedule

Below is an agenda for **HEALTHY NRV** to give you an idea of what to expect during the three-day training. All times and agenda items are subject to change. We will provide you with a final agenda and schedule when you arrive in V-Tech!

Saturday December 17, 2011

What Is Your Story?

9:00	Pick up in Your Community
10:00	Overview and Introductions
11:00	NRV Health 101
11:30	Stories 101: Case Studies in Story Arcs
12:00	Lunch & Check into VT Inn
1:30	Script and Storycircle
2:30	Bloggie Orientation
3:30	Break
4:00	Script Worktime
6:00	Dinner
7:30	Voiceover Prep
8:00	Free Worktime: Final Scripts, Scanning, Voiceover Recording, Internet Downloads
10:30	Back to Inn
11:00	Lights Out

GOAL: By end of the day, all participants should have a final draft of their script typed and ready for recording on Friday.

**Sunday December 18, 2011
Piecing Your Story Together**

8-9:30	Breakfast at Inn
10:00	Adobe Photoshop Tutorial
11:00	Sony HD Camera Training
12:00	Lunch
1:00	Independent/Group Work Time
3:00	Imovie Tutorial : Intro to workspace, settings, basic cuts. Special Effects: Transitions, Zoom, volume, and opacity control, and filters.
5:00	Dinner
6:30	Worktime: Voiceover, Sizing, Internet Download, Video Capture, Soundtrack, Editing
10:00	Back to Inn
11:00	Lights Out

GOAL: By end of the day, all participants should have recorded their voiceovers and scanned and sized most of their images in Adobe Photoshop, and be editing.

**Monday December 19, 2011
The Home Stretch**

8-9:30	Breakfast & Pack Up for Home
10:00	Homestretch - Independent work, film prepping
2:00	Lunch and screening
3:30	Check out of Inn
5:00	Drop Off in Community

GOAL: Finish your film with added effects to your timeline. This includes transitions, zooms, filters, etc.

CUT OFF TIME FOR PRODUCTION on Sunday will be 1:00 p.m. SHARP, in order to prepare for the night's screening at 2:00 p.m.

Adobe Photoshop CS5 Tutorial

1. What is Adobe Photoshop?

Adobe Photoshop is an image-editing tool that we use in digital storytelling to:

1. Prepare images and other found material for video, internet, or press articles.
2. Manipulate images (using color correction, touch up tools, etc.)
3. Create collages and image montages
4. Create title cards

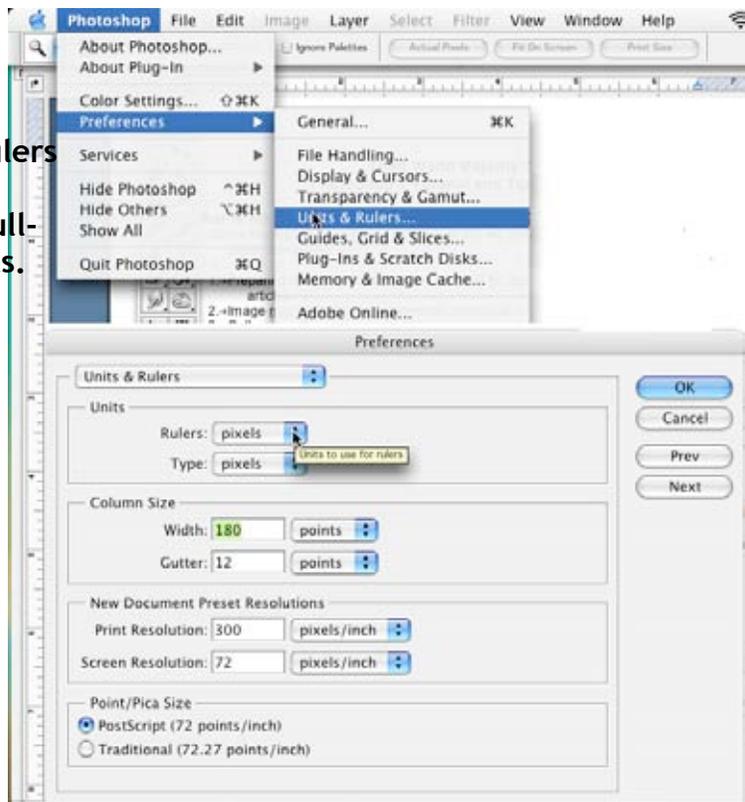
Preferences

The main preference you need to set to work in Adobe Photoshop is to make sure that the units of measure are set to work in **Pixels**. A **Pixel** is a contraction of the two words “Picture Element.” It is the smallest element in a visual display used to create text or graphics. A display resolution described as being 720x480 has 720 pixels across the screen and 480 down the screen, for a total of 345,600 pixels. The higher the number of pixels, the higher the screen resolution. The higher the screen resolution, the clearer a picture will appear.

1. Open Photoshop

2. Go to Photoshop Menu > Preferences > Units and Rulers

3. Under Rulers use the pull-down menu to select pixels.



Scanning

In putting together your digital story, you may have printed photographs, letters, flyers— basically, any flat image—that you will want to “import” into your computer so that you can edit it into your movie. In order to do so, you will need to scan these elements using a flatbed scanner. A scanner works like a typical photocopy machine, where you place an item face down and it takes a type of “photograph” of the item.

With the flatbed scanner that we will have available, you will connect it to your computer using what is called a USB cable. Scanners usually come with software plug-ins that work with programs like Adobe Photoshop, to allow you to scan images. For this workshop, we’ll be using Adobe Photoshop.

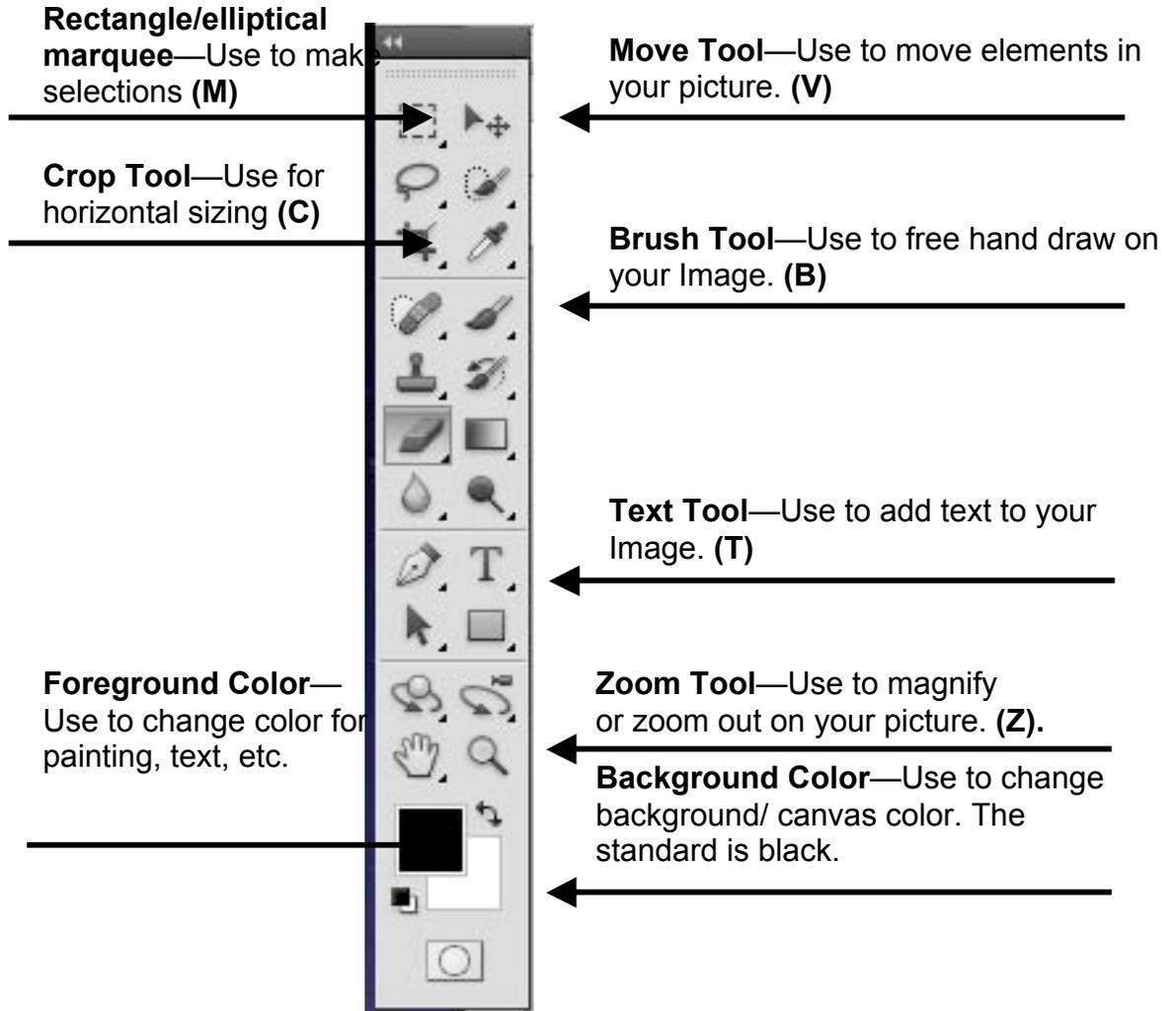
When scanning multiple images, you’ll want to scan pictures of **similar color, exposure, and contrast**. Also, keep in mind the differences of exposures and DPI (dots-per-inch) needed for your final output. Below is a quick table of DPI’s needed for different media output.

Media Output	Necessary Scan DPi
Video	150 DPI–300 DPI if special effects are planned
AP Wire	300 DPI
Newsprint	150 DPI 9 inches at its widest point
Magazine	300 DPI

Photoshop Workspace and Tool Bar

Here is an overview of the Photoshop toolbar and what we use it for in our workshop.

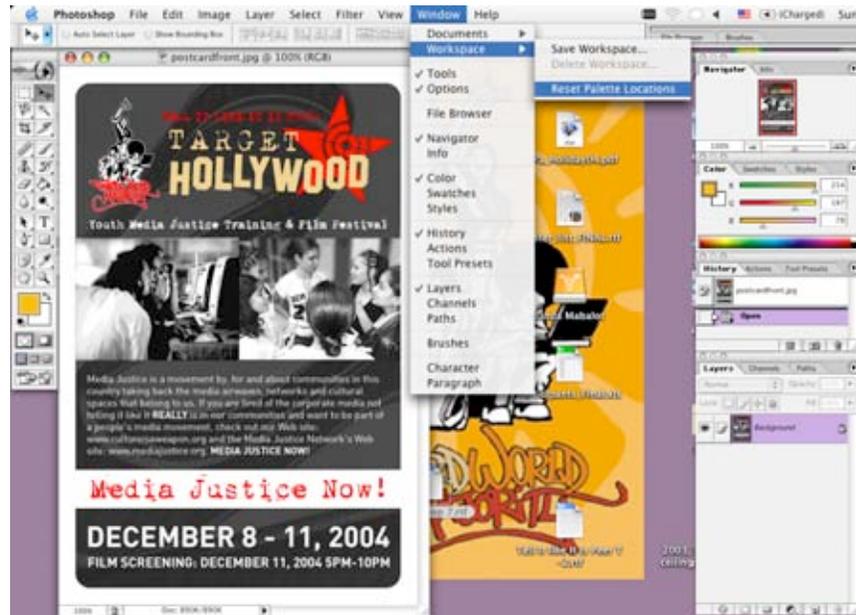
Shortcut keys to access these tools are noted in bold.



Palettes

Under the **Window** menu, you can find all the available **Palettes** that you can use in the Photoshop workspace. Palettes track and control various elements of your image from the way you view it to the number of layers you are working with in an image.

At any time you don't have all your palettes visible, you can go to **Window > Workspace > Reset Palette Locations**. All the checked palettes will be visible and rearranged neatly on the right-hand side of your workspace.



Navigator

Color

History

Layers

Navigator: By clicking on the slider and moving the red box that it scales, you can control the portion of the image you are viewing.

Color: Use the color palette to select the colors for the various tools in the tool box (i.e. paint bucket, pen, etc.)

History: Tracks all the steps and changes you make to an image. you can always “undo” a step made in editing your image by clicking and dragging to the trash can on the bottom-right of the palette, a step you want to undo (e.g. to undo the moving of a layer in your image, click and drag “Move” to the trashcan).

Layers: This palette is very important when bringing in parts of one image into another. Like a pizza, the layer that's on top is most visible. It is in this palette that you can alter the **opacity** (how much you can “see through”) a layer in your image.

Image Sizing

Image Dimensions to Take to Your Grave

All images for digital video need to be prepared in the proper dimensions for broadcast. The dimensions refer to the size needed to fit your images into the rectangular shape of a TV screen. One of the main uses of Adobe Photoshop during the TWM Digital Storytelling Workshop will be to size your scanned images properly to fit this shape. In the units of **pixels**, you'll want all your images to be sized to a width of **1920 pixels** and a height of **1080 pixels**. There are two types of sizing—**vertical sizing** (for scanned pictures that are “upright” with the height being greater than the width); and **horizontal sizing** (for pictures whose width is greater than its height). Proper sizing of these images will keep the natural proportions of the image and prevent distortion or rotation. So unless you want Grandma Henry to gain 200 pounds and be upside down remember the following numbers:

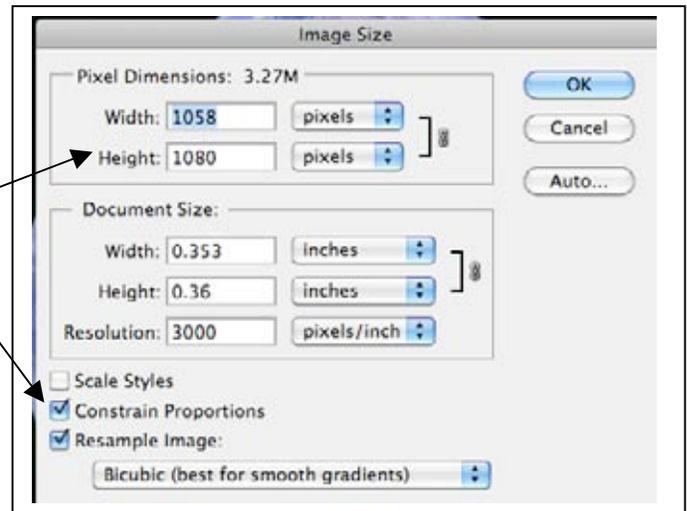
Dimensions for Broadcast



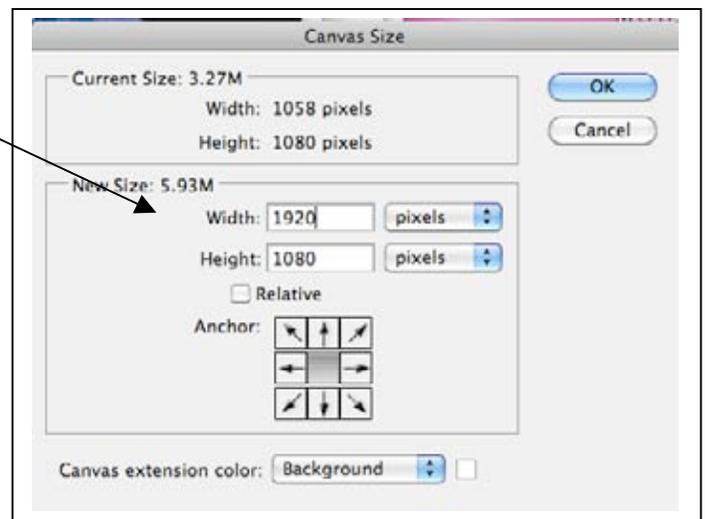
Height: 1080 pixels

Vertical Sizing

1. Go to Image Menu > Image Size
2. Make Sure Constrain Proportions is Checked.
3. Change the Height to 1080 pixels.
4. Confirm that Background Color is BLACK by using the Color Picker in the tool bar.

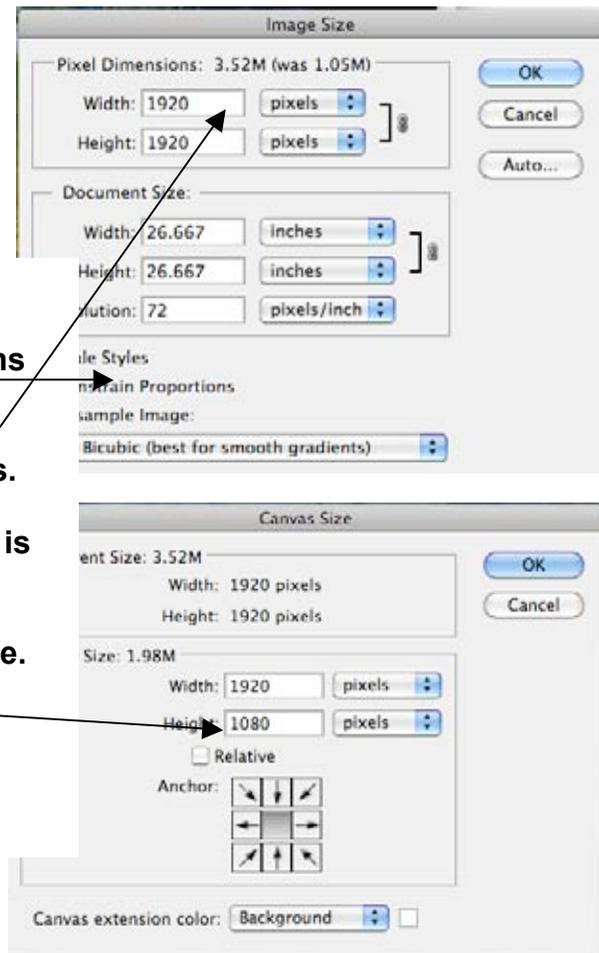


5. Go to Image > Canvas Size.
6. Change the Width to 1920 pixels.



Horizontal Sizing

1. Go to Image Menu > Image Size
2. Make Sure Constrain Proportions is Checked.
3. Change the Width to 1920 pixels.
4. Confirm that Background Color is BLACK in the tool bar.
4. Go to Image Menu > Canvas Size.
5. Change Height to 1080 pixels.

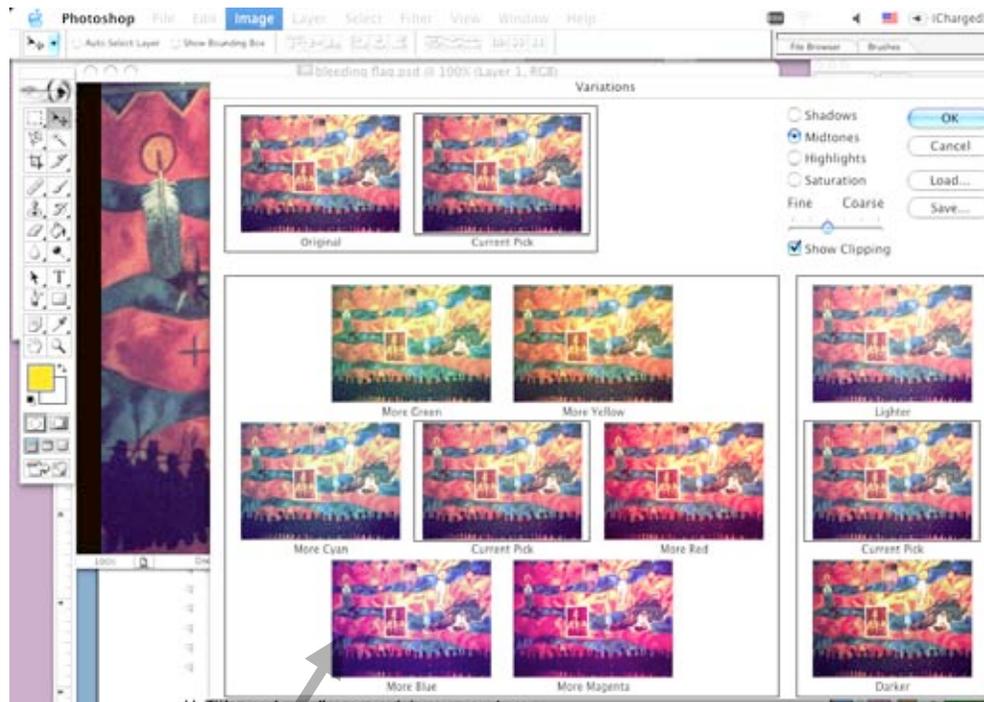


Other Uses for Adobe Photoshop and Where to Find Them

For Image manipulation, color correction, touch ups, go to:

1. Image > Adjustments > Brightness and Contrast
3. Image > Adjustments > Hue and Saturation

Variations



Variations allow you to fine-tune the color and brightness of an image. This can be useful to re-color old photographs that are too yellowed or to creatively alter your image. The **Original** version of your image is the version prior to any changes in variations. The **Current Pick** gives you a preview of the changes you are making.

The **Color Variations** box works like a color wheel or painter's palette for you to play around with the color in the your image. Say you wanted to add more blue to your image. You'd click on "More Blue" and be able to see the effect in the **Current Pick** box. Working like a color wheel, the color that is *opposite* the color you add negates—or counter-balances the hue added. For example, if you had added too much blue, you can undo the amount of yellow by clicking on "More Yellow."

The part of the images on which you are color correcting can be controlled by clicking on **Shadows**, **Midtones**, or **Highlights**. These refer to altering the color on the darkest, the range of colors between the darkest and the lightest, and the lightest parts of your image, respectively. You can fine-tune how drastic these changes are by clicking on the slider between **Fine** (which makes the color changes more subtle and gradual) to **Coarse** (which adjusts an image's color more noticeably and quickly).

You can also change the brightness and darkness of an image by clicking on **Lighter** or **Darker**.

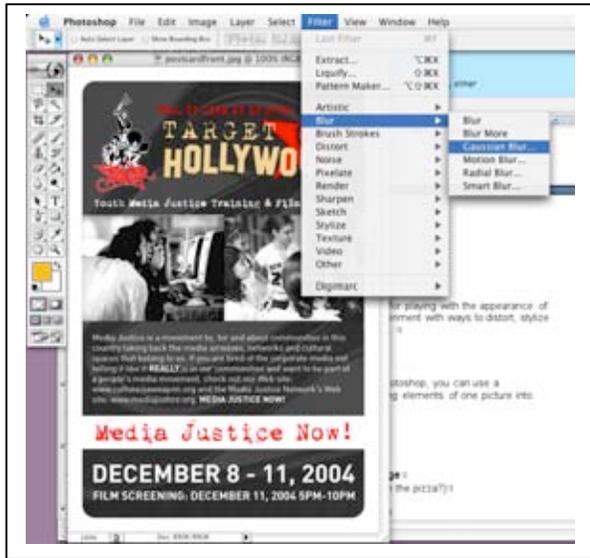
In Adobe Photoshop, there are always multiple ways to do the same thing. The changes you can make in **Variations** can also be made by going to the **Brightness and Contrast** and **Hue and Saturation** options under **Image > Adjustments**.

Filters

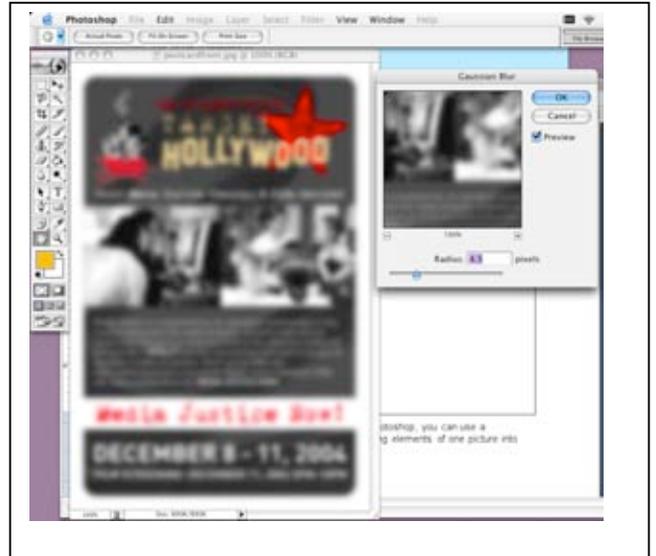
Adobe Photoshop gives you many creative options for playing with the appearance of an image. By going to the **Filter** menu, you can experiment with ways to distort, stylize and sharpen the image with which you are working. With each filter, a window will open allowing you to adjust

how much effect a filter makes on your image.

Experiment and have fun!



FILTER



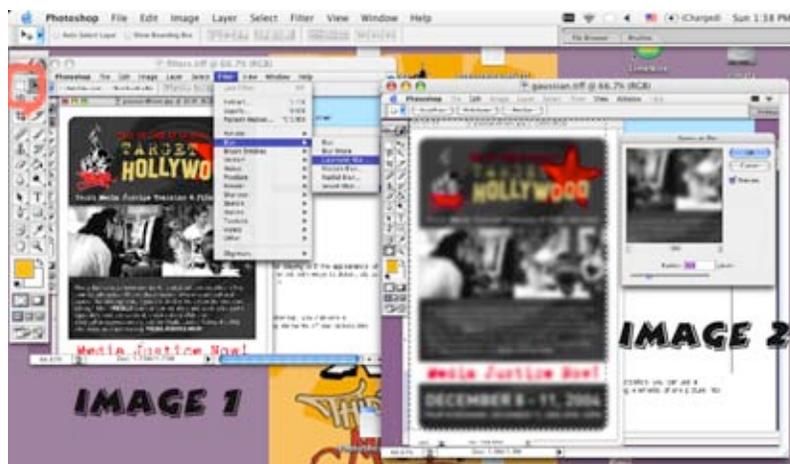
Collages

Between two image files.

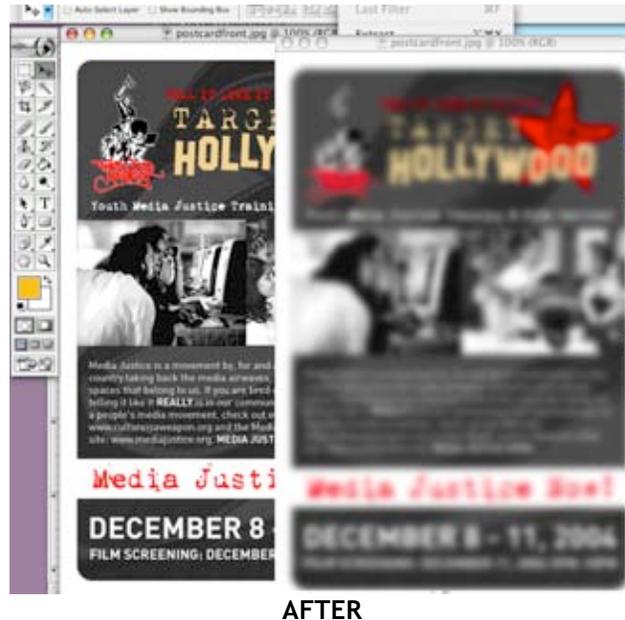
When you have two or more image files open in Photoshop, you can use a combination of the **selection** and **move** tools to bring elements of one picture into another to create a collage.

In your tool box, there are a variety of **selection tools** that you can use to select **pixels** from one image and then use the **move tool** to move the pixels from one image to another. The main ones you'll be using are:

- **Marquee (Rectangle, Elliptical)**
- **Magic Wand**
- **Lasso/Magnetic Lasso**



BEFORE

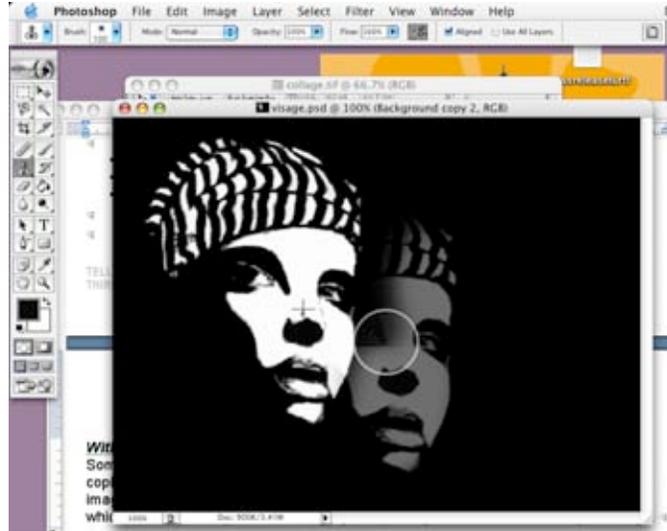


Within a picture.

Sometimes called the “ex-boyfriend/ex-girlfriend/ex-partner tool”, the **clone stamp** copies pixels from one area of an image and “stamps” them onto another area of an image. To do this, you must first “stamp” your brush onto the area of the picture that you want to copy. You do this by holding the “alt” key down while clicking on your mouse. This designates which pixels you are copying by putting “ink” onto the stamp. Then, click in the other area of the image where you want to **stamp** the ink.

Remember, the crosshair that moves with your clone stamp brush marks which area of pixels you will be copying and pasting onto another area of your image.

The **clone stamp** is useful to *erase* a person or object from a picture by replacing it with an images background, or it can be used to creatively add similar imagery to another part of the image with which you are working.



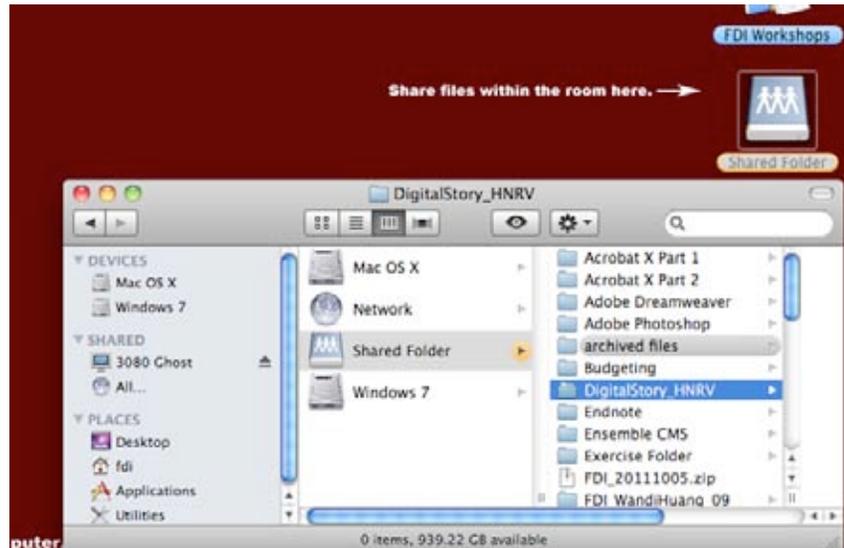
Experiment! Experiment!

Now that you learned some basic features in Adobe Photoshop, you are ready to go on and experiment with your newly acquired skills in image editing. Fortunately, there are many ways to do the same thing in Photoshop. In working with the program, you may find a different way to do some of the things shown in this basic tutorial. If so, you will definitely have a new skill that you can pass on to someone else. Whenever you can share your skills with other media producers, you are debunking the myth that media and technology are only tools for the “expert” few. We are *all* experts in your realm of life experience and in knowing our stories of resistance and we *all* have the right to communicate these to each other.

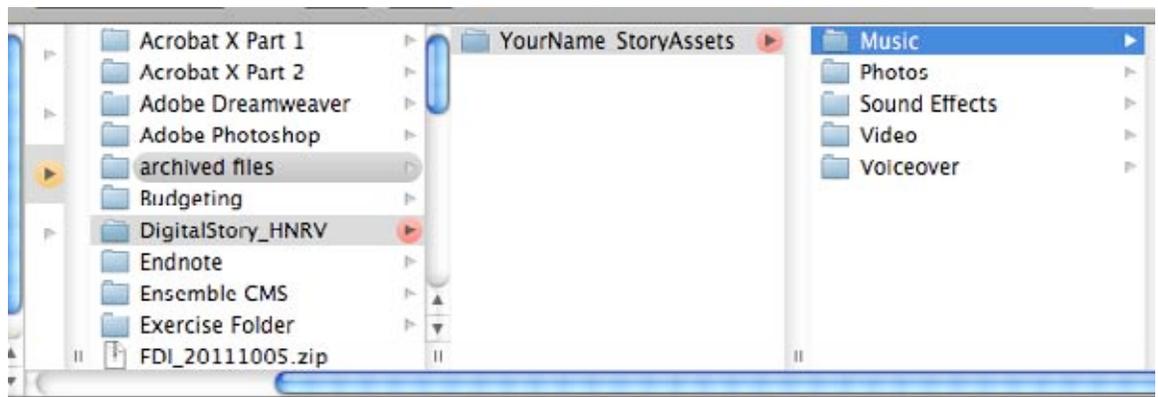
VIDEO EDITING WITH IMOVIE

I. Create your Assets folder

- A. Organizing your assets up front will save you a lot of time later and help to prevent loss of data.
- B. Create a Folder in the Shared Folder drive on the computer titled, “DigitalStory_HNRV”



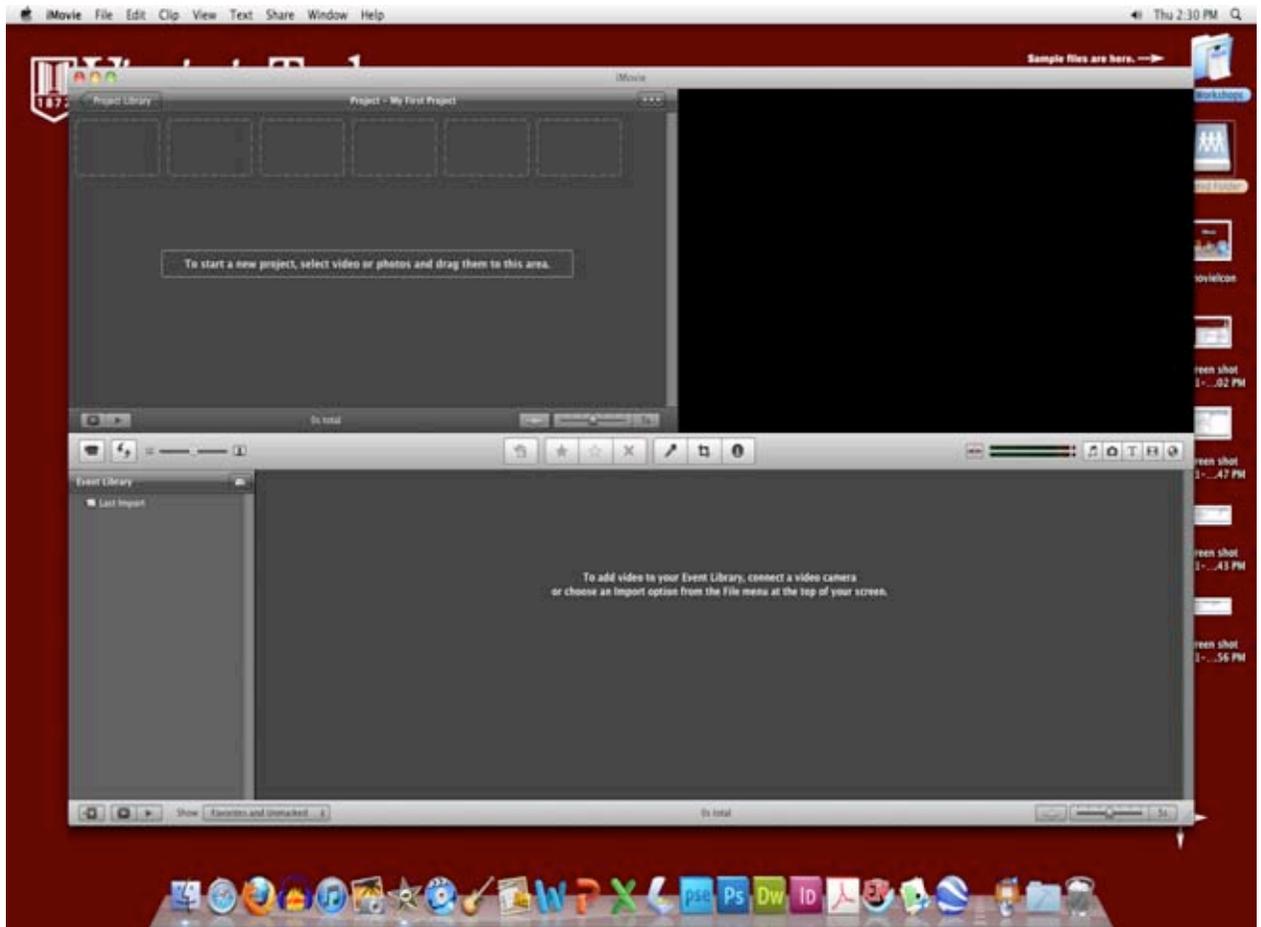
- C. Create a subfolder entitled, “YOURNAME_StoryAssets” and create 5 subfolders within that folder entitled; “Music”, “Photos”, “Video”, “Sound Effects”, and “Voiceover”. You will use these folders to hold all of the raw material you will be using to make your films.



II. Gather all of your raw materials and organize them as you go.

III. Open iMovie

- A. Interface
When you Open iMovie, this is what you will see.

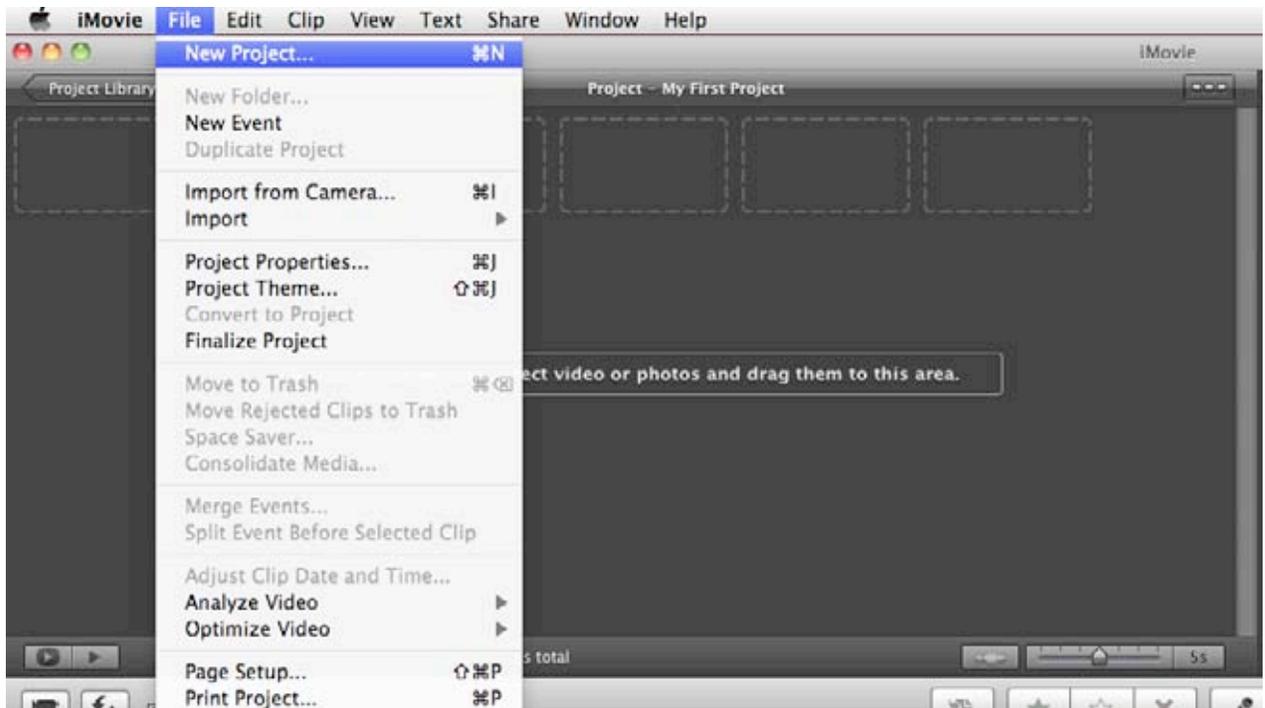


The iMovie interface contains four main sections. These are the:

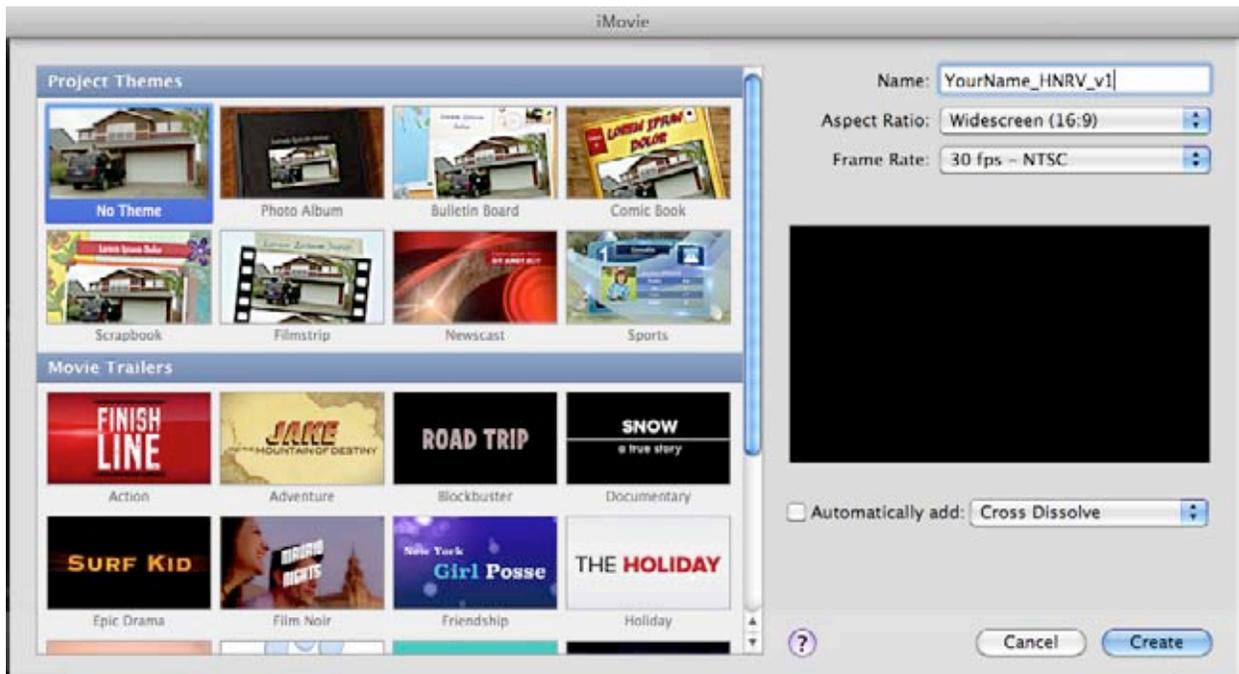
1. **Event library** - see all raw footage organized by event. This original source video is not affected by editing.
2. **Event Browser** - view your clips or the content of the event you have selected in the event library
3. **Project Pane** - drag in the clips you want to use
4. **Viewer** - see your source video or your video project play here

IV. Create a New Project

- A. Go to File>New Project (Cmd+N)



B. Label the Project as “YOURNAME_HNRV_v1” and set the aspect ratio to 16:9.



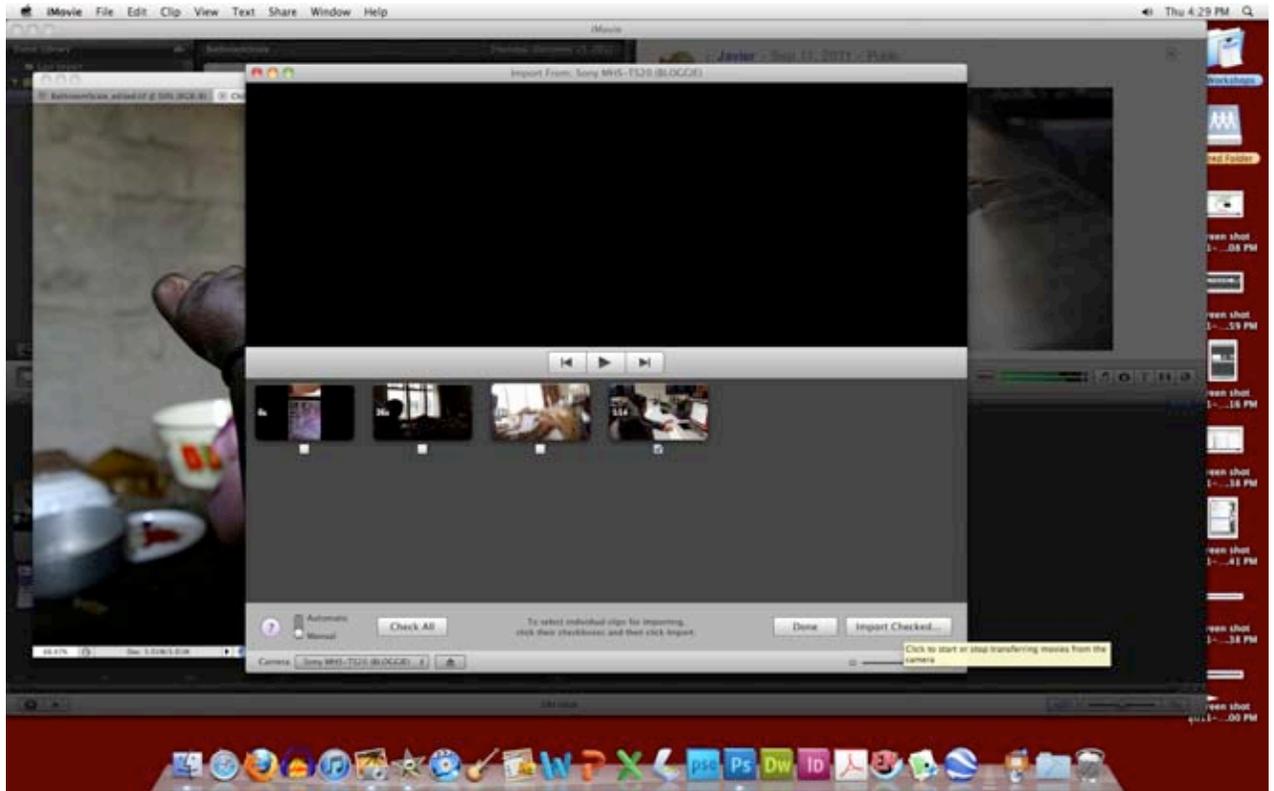
- C. Set the Framerate to 30fps-NTSC.
- D. Set the Project to “No Theme”.
- E. Click “Create”

V. Importing Events

An event is a piece of raw movie footage. Events are listed in the Event Library.
*Note: Only video footage can be listed as an iMovie event in the library. Photos must link to from iPhoto.

A. Import Footage from BLOGGIE

1. With your iMovie Project already opened, plug the Bloggie into a USB port on the computer.
2. The Import Footage Window will automatically open.



3. Set Import Window to Manual and select only the clips you wish to import.
4. Select Import Checked.
5. Select Done when you have completed your import.

B. Import Still Photographs

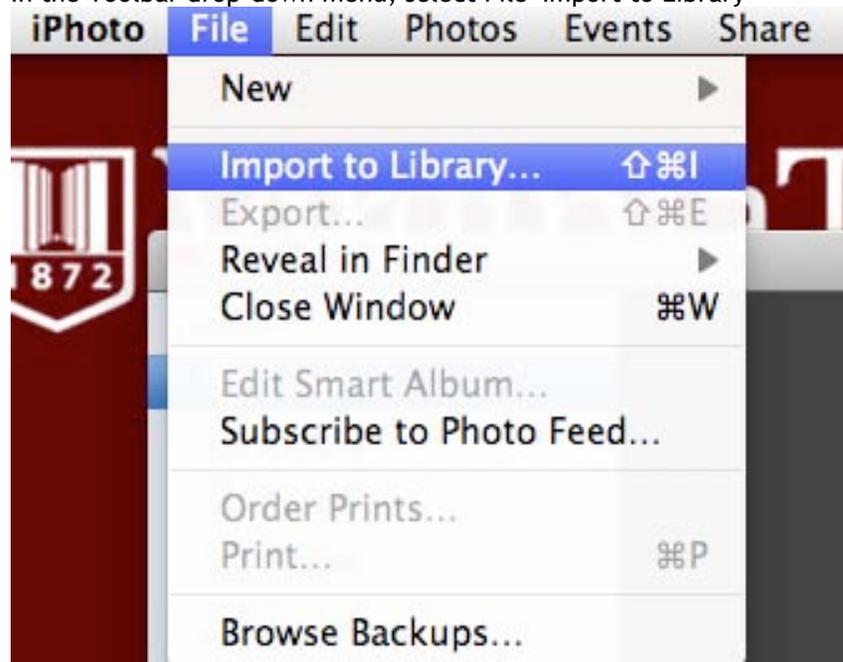
1. Since Photos are not considered footage events within iMovie, you will need to first import your photographs into iPhoto in order to use them.
2. Open iPhoto



3. The iPhoto Interface will look like this:



4. In the Toolbar drop-down menu, select File>Import to Library



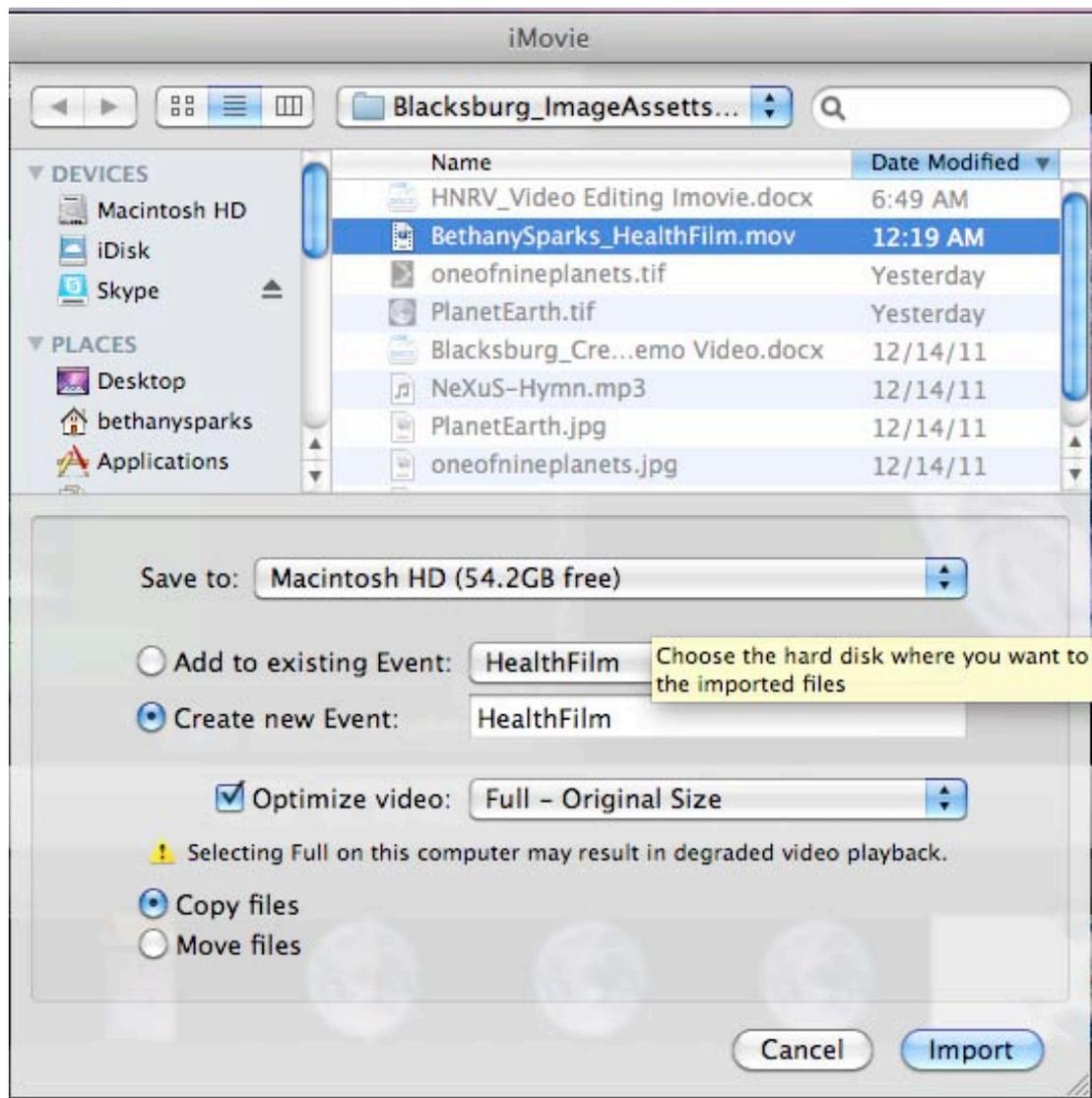
5. Import your Photos into the iPhoto library. *If you switch computers, you will need to reimport your photos into the new computer's iPhoto library in order to use them in iMovie.

6. Now Return to iMovie

C. Import Video Clips from Youtube and other Sources

Once you have selected and downloaded video clip as a file, you will need to make it usable by iMovie. Do this by:

1. Selecting your video clip from your assets folder.
2. Right click inside your Event Library and select Import Movie
3. In the Import dialogue box Select Create New Event and name your footage (preferably similar to the original file name)
4. Select Optimize Video>Full Original Size
5. Select Copy Files
6. Select Import



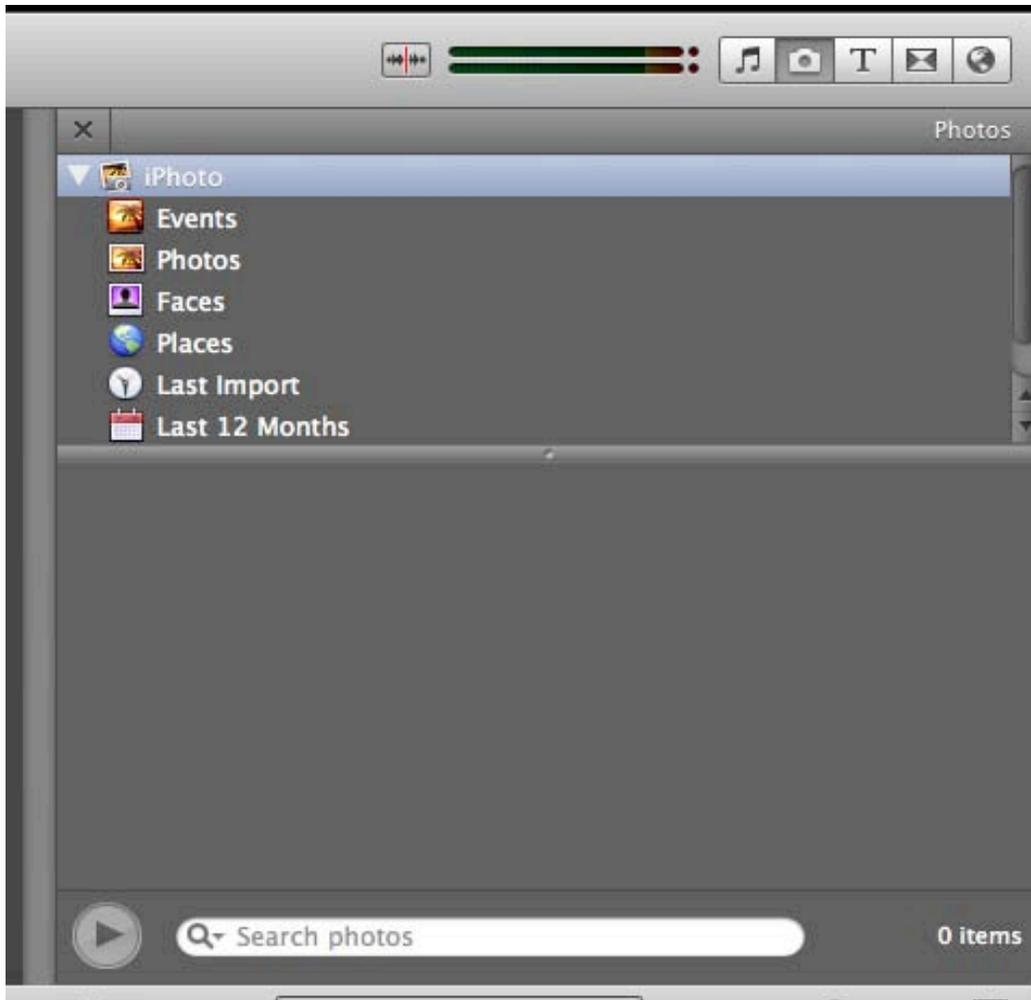
VI. Editing your Movie

Now that you have imported your video events and placed your photographs into your iPhoto library you can begin editing your movie project.

- A. To bring your raw video footage into your project, simply select the event and drag and drop it into the Project Window.



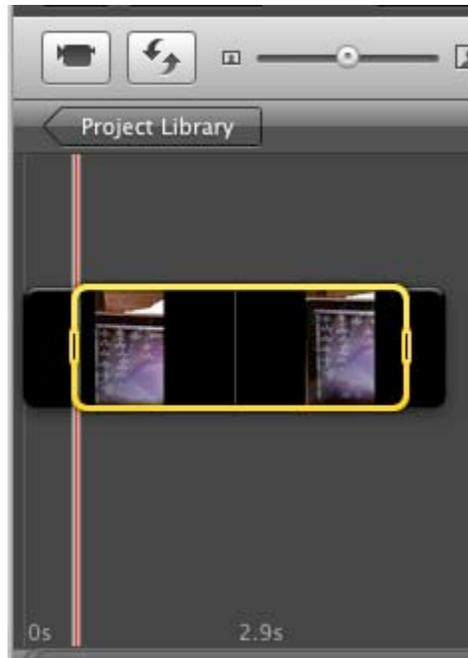
- B. To bring your photos into the timeline, select the camera icon on the right hand side of the toolbar. Select Events. Choose the photo you wish to edit as footage and drag 'n' drop it into your timeline.



C. Trimming Your Clips

Now that you have assembled some clips you may decide that you want to shorten some of them. This is called trimming.

1. Select the area of the clip you wish to keep and go to Clip>Trim to Selection (Cmd+B). Anything outside the selected area of the clip will be removed from the Project window timeline.



D. Splitting Your Footage

You may wish to make a cut in a piece of footage to add a shot in-between. Making a cut in the footage is called Splitting. To do this:

1. Place your cursor where you want to cut.
2. Go to Clip>Split Clip (Shift+Cmd+S)

E. Using Photographs Like Footage

When you drag a photo onto the timeline, it behaves like footage and is automatically assigned an arbitrary duration of 4 seconds. You can change the duration of your photograph footage by:

1. Hovering the cursor over the clip
2. Clicking on the blue box drop down menu in the lower left corner of the clip.



3. Select Clip Adjustments in the drop down menu.
4. The Inspector window will open. Select a new duration for your selected clip. Click the check box if you want the new duration to apply to future photo clips. You can also open the Inspector window by selecting a clip and pressing “I”.

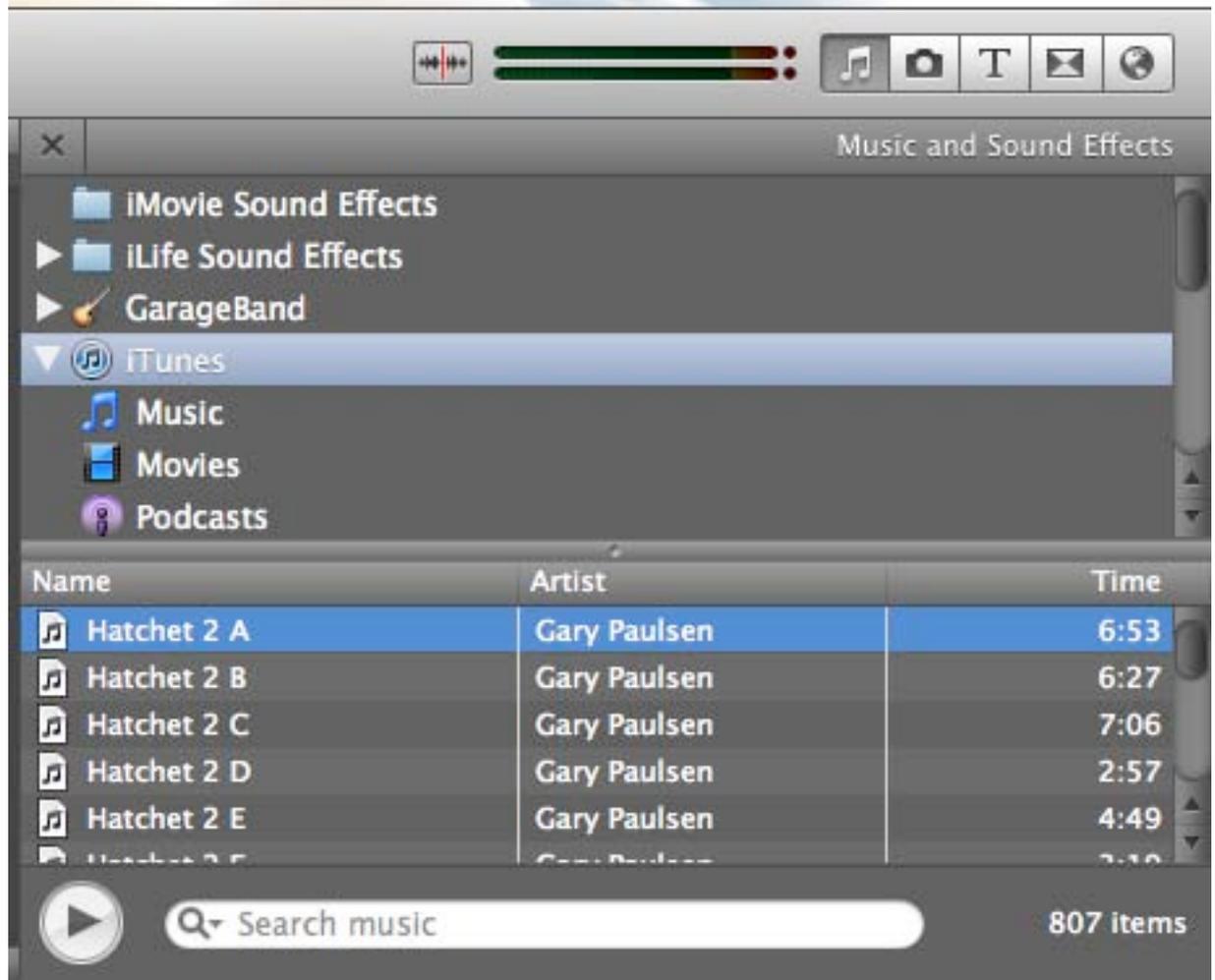


5. You can also use the Inspector window to add effects to your clips by selecting “Video Effect”.

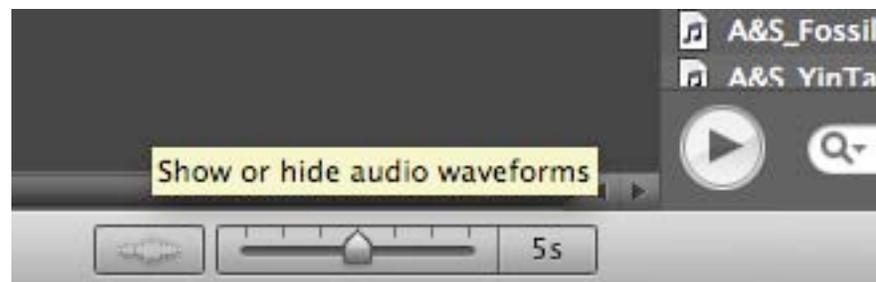
VII. Adding Audio

A film is not complete until you have blended it with a well-crafted sound track. Your soundtrack could include voice-over, sound effects, ambient tracks (known as Backgrounds), or music. To bring audio tracks into iMovie:

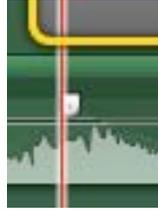
- A. Use uncompressed audio if you can. Uncompressed audio files sound better because they contain a larger amount of data about your sound. Uncompressed audio files typically end in “.wav” or “.aif”. Compressed audio, such as “.mp3” is still usable, but is not the preferred format.
- B. In order to use your audio assets in iMovie, you must import them first into your Garage Band or iTunes library.
- C. In iMovie, select the music notes icon on the right side of the toolbar below the viewer window.



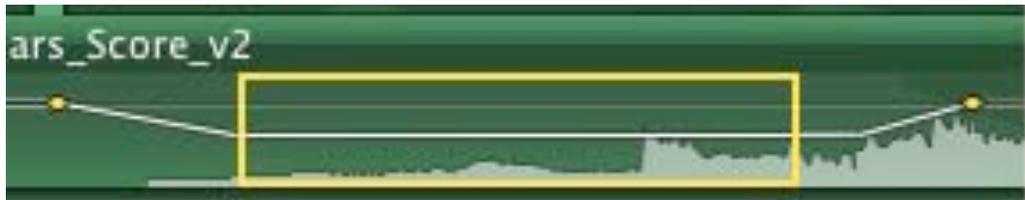
- D. Select an audio file from those you have gathered. Drag and drop it over one clip or the entire timeline.
- E. Select the waveform icon button in the center of the toolbar to do refined audio editing. This allows you to see the waveforms of the audio, to add fades, change volume levels over time, and trim or move the audio file.



- F. Use the Fade Tabs to create fades on the beginning or end of an audio clip.



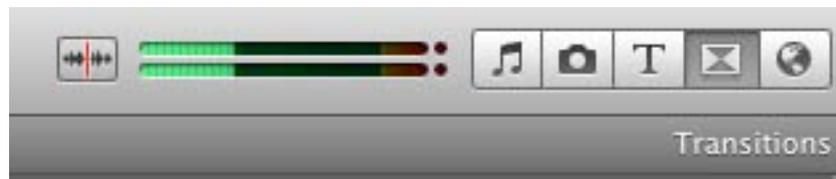
- G. To change volume in a selection, highlight that selection and click and drag the volume down.

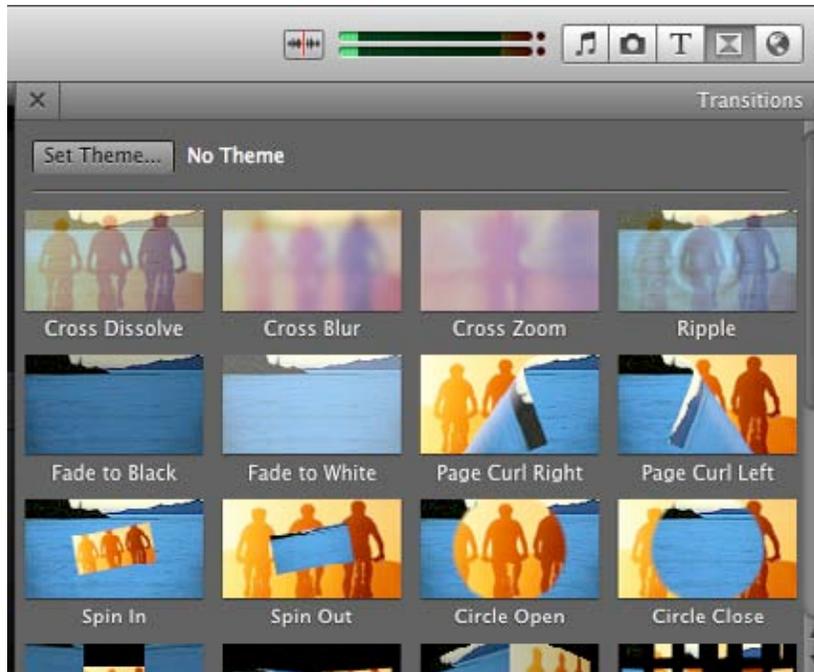


- H. Adjust volume so that music does not overpower narration.

VIII. Transitions

- A. Choose the hourglass icon on the right side of the toolbar to place a transition on your movie. Drag n drop transition effects onto cuts in your film.

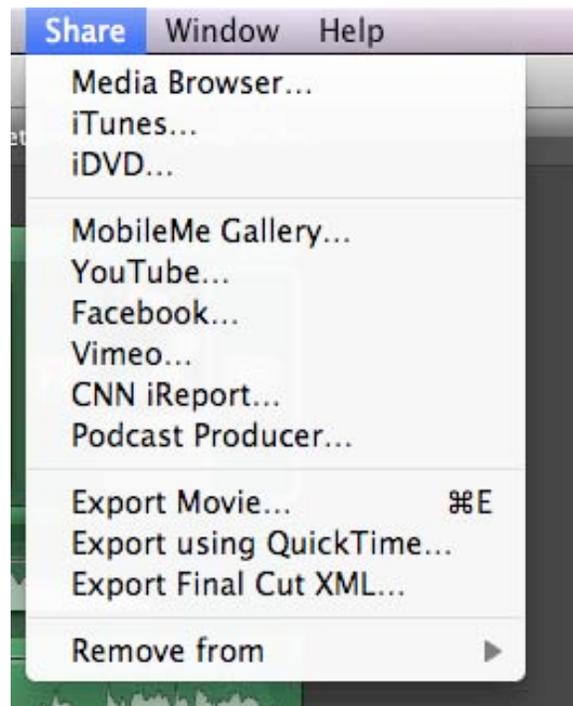




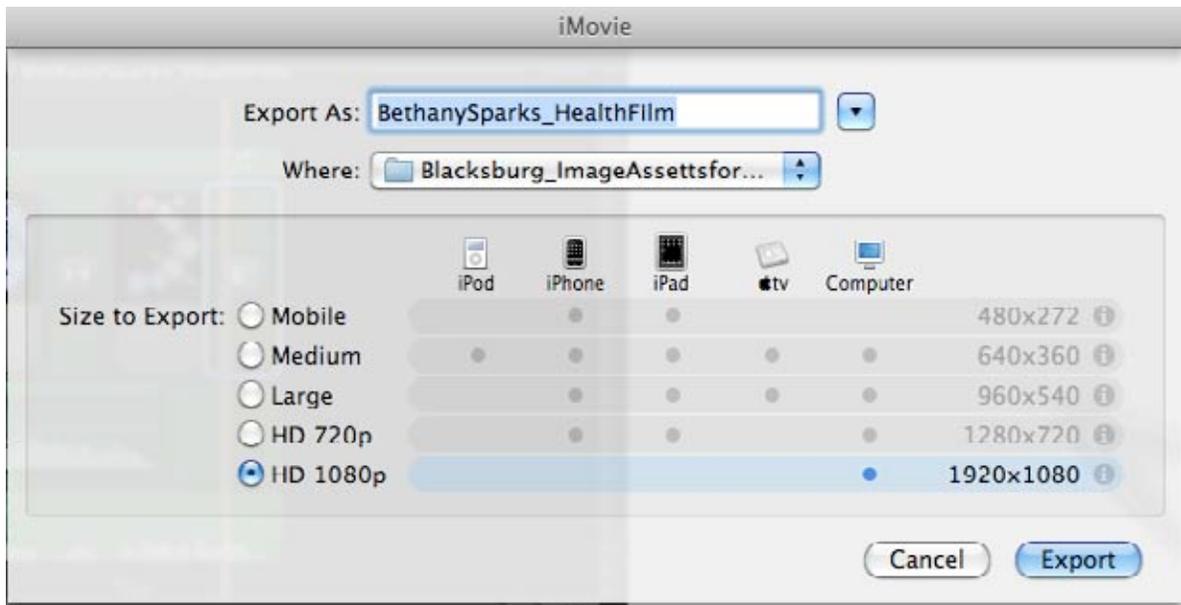
IX. Exporting Your Movie as a Quicktime File

Exporting your film will make it ready for display as a video file. There are different formats to choose from. We will choose the highest resolution format by:

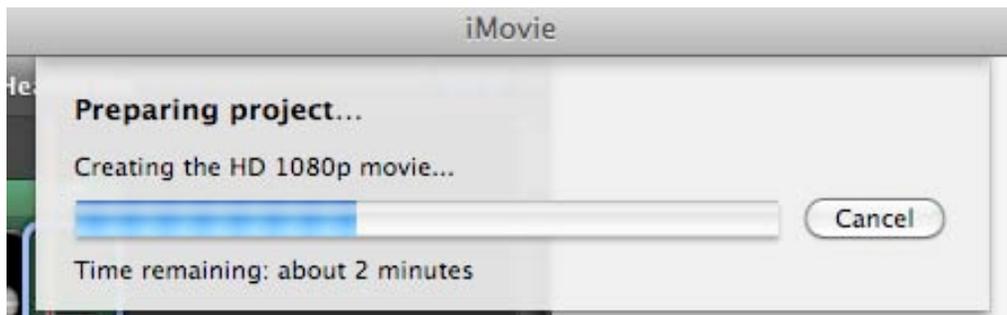
- A. Selecting Share>Export Movie



- B. In the Export Settings Window, select the following:



- C. Make sure to label your exported film with YOUR NAME and the PROJECT NAME as well as the VERSION number (if there will be multiple versions). There will be a window like this while your film is being rendered.



- D. Once your render is complete, make sure to place your final film into your Main Project Folder in the Assets folder.
- E. If you think you will make changes in the future on a different computer, backup all of you iMovie project files and converted assets into your main assets folder as well.

You're Done!

