2017

TELLING YOUR STORY

Using storytelling for social good and the mission of the Peace Corps

WHY STORYTELLING?

- Makes sense of the world around us

- Connects us with people

- Inspires empathy

IN THE PUBLIC SECTOR

Gain visibility, credibility

- Important to be recognized and to be known as an organization making valuable contributions to the communities it serves.

Create connections, gather support

- Connect with your audience and motivate them to support your organization
- A good image/reputation inspires trust in your organization which leads to a more secure future with funders

Transform yourself and your work

- Allows you, the storyteller, to reflect on where you came from, where you are now, and where you hope to go in the future

THE PROCESS

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REFLECT

- **Remember a time** when you stepped out of your comfort zone and tackled a problem to make a positive difference in the world.
  - What was your "a-ha" moment?

- **Recall this moment using all of your senses.** How did it look? Feel? Sound? Taste?

- **Capture the moment as best you can using** written words, an audio recording, a drawing...

Big idea   How To

Challenge   Impact

The hook   Call to Action
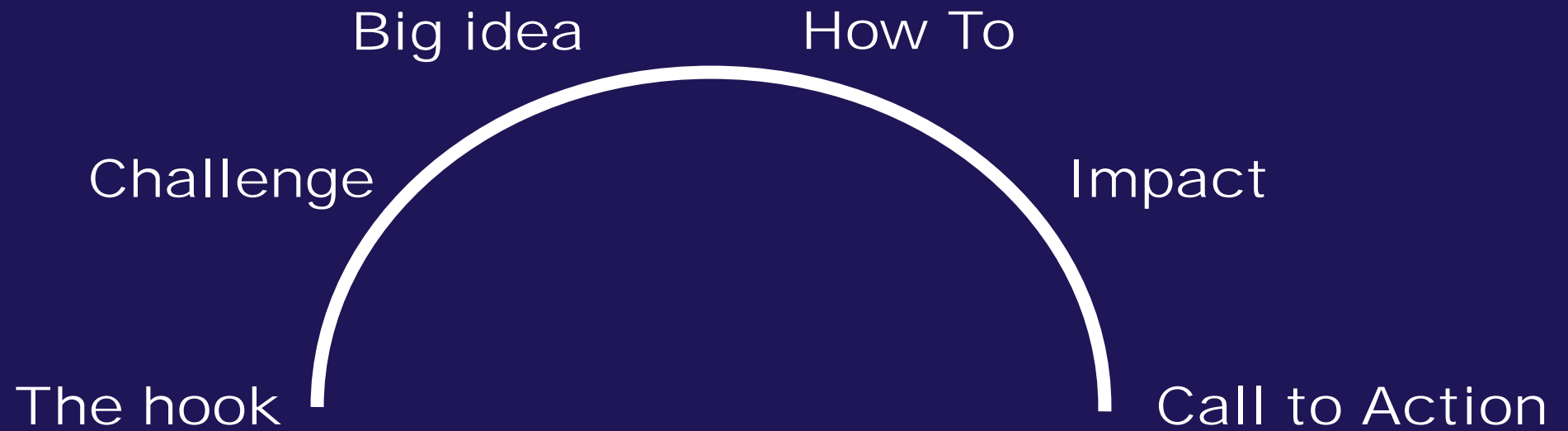
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THE HOOK

The opening that pulls your audience into the story

- **Paint the scene**. Describe the when and where of your story
- **Introduce the protagonist**. From what perspective do you want to tell your story?

THE CHALLENGE

Introduction to the central problem

- **Describe the moment** when you made a connection with the problem. *How has it impacted your life and the lives of those around you?*

- What is the need, problem, or challenge you are trying to address?

- Why is there a need for your solution? What are the deeper causes of the problem?

THE BIG IDEA

Introduction to the solution

- What is your solution? How did you get to your "a-ha" moment?

- What's unique or transformative about your solution? How are you seeing the central challenge in a new light? How is your approach different from the standard one to this problem?

THE HOW TO

The strategy behind your big idea

- What is the current stage of your idea?

- How and why does your solution address the need you identified? What would be a good example to illustrate this?

- What has been the most challenging and why? How have you worked around this?

- How are you involving the people directly affected by the problem?

THE IMPACT

Explores what has happened as a result of your solution

- What impact have you made this far? What data (qualitative/quantitative) could you incorporate?

- How did people directly affected by the problem respond to your solution? What's the positive difference in their lives?

THE CALL TO ACTION

Key learnings and future steps

- How can your audience become part of the evolving story of your programming or the social cause it relates to?

- What would a world look like where you are completely successful?

- What is the broader significance of your venture?

SELECT YOUR AUDIENCE

In order to create a compelling story, you need to understand your audience and what motivates them to take action.

- **General public** wants stories that are dramatic, inspiring, surprising, and emotionally moving

- **Funders** want stories that describe new solutions and contain convincing evidence of impact.

KNOW YOUR CORE MESSAGE

- Why are you telling this story?
- What is your main message?
- Try telling your story in six words or less.

SELECT YOUR STORY TYPE

Challenge

Inspires us to act

Big Idea

Inspires us to do something differently

How To

Inspires us to duplicate a successful action

Impact

Inspires us to see how an existing problem might change

Connection

Inspires us to improve our relationship with others

CREATE YOUR CALL TO ACTION

- What do you want your audience to do upon hearing your story?
  - Share your story with their network
  - Become a champion of your cause
  - Participate in a campaign
  - Volunteer

- How are you going to measure the success of your story?

SHARE

(re)discover | build | **share**

SHARE YOUR STORY

- What do you want your audience to do upon hearing your story?
  - Share your story with their network
  - Become a champion of your cause
  - Participate in a campaign
  - Volunteer

- How are you going to measure the success of your story?

PC SHARING LOCATIONS

- Website
- Social Media
- Embassy cable
- Quarterly Report
- PEPFAR Annual Report
- Peace Corps Annual Review
- Congressional Report

- Peace Corps Recruiting office
- PEPFAR Newsletter
- Radio
- Newspapers

CHECKLIST

- ☐ I reflected and built my narrative arc.
- ☐ I identified my key audience.
- ☐ I selected my core message.
- ☐ I chose my story type.
- ☐ I created my call to action.
- ☐ I selected my story medium.
- ☐ I created an authentic and concrete story.
- ☐ I strategically selected my channels for sharing.

IMAGE GUIDANCE

The Peace Corps Office of Communications manages all agency images, including photos, graphics, and videos. Visual communication, though just one part of the Peace Corps' overall branding strategy, is one of the most powerful ways the agency communicates: Image selection often receives the most scrutiny—internally and externally. Therefore, please utilize the following guidance when selecting images. While individuals have unique perspectives on what makes a powerful image, it is important to think about what those images communicate to an audience. Viewers might be very familiar with the Peace Corps or have little to no experience with the Peace Corps. Ultimately, the images should create or convey a powerful visual that clearly communicates the Peace Corps message.

Here are the Peace Corps Office of Communications image selection guidelines.

RESPECT THE PEOPLE WE SERVE

- All children and adults must be fully clothed.
    - Exception: Images of host country nationals participating in water-related activities (e.g., swimming, tubing, etc.)
- Represent the people we serve with respect and dignity.
- Do not use images of suffering, poverty, starvation, or death as a way to communicate the Peace Corps message. The Peace Corps works to build the capacity of host countries to meet their skill needs and help people build better lives for themselves. Imagery should not inspire pity, be demeaning, or convey inferiority or superiority.

RESPECT THE VOLUNTEERS

- All Volunteers must be fully clothed.
- Represent the Volunteers with respect and dignity.
- Do not use images of Volunteers who have died in service unless it as part of a memorial or press release concerning the death.
- Do not use images of Volunteers engaged in dangerous or illegal activities.
    - Illegal activities are self-evident.
    - Dangerous activities include, but are not limited to, the following:
        - Cliff diving
        - Roof jumping
        - Motorcycle riding
        - Riding in overcrowded vehicles
    - When in doubt, check with your manager

DO NOT USE EVER

- Images depicting alcohol or smoking
- Images with text that would be inappropriate for the Peace Corps or the U.S. government to publish
    - If the text is not in English, it must be translated or removed, blurred out, or covered.
- Images with illicit plants. If you can not readily identify a plant as legal, do not use the image.
- Images of Volunteers riding bicycles without helmets. Volunteers can be administratively separated for biking without wearing helmets; there is zero tolerance for violating this policy.
- Images of post-1970s Volunteers riding motorcycles
- Images that include weapons or anything that may appear to be or is associated with weapons
- Images that depict brands or logos, including improper applications of the Peace Corps name and logo

GENERAL "DO USE" GUIDANCE

- Use photos that are visually compelling and support the goals of the Peace Corps.
- Be mindful of representing diversity in gender, race, ethnicity, age, country, region of service, sector, and rural/urban locations.

VIDEO PRODUCTION TRAINING MANUAL
FOR PEACE CORPS VOLUNTEERS AND STAFF

OBJECTIVES
This training manual is designed to help volunteers plan and film a short video. Videos are great ways to capture daily life and to tell compelling stories. At the end of manual, readers should be able to:

- ❖ Develop a video strategy and write a video treatment.
- ❖ Create a comprehensive plan for video production.
- ❖ Understand the elements of pre-production, field production and post-production.
- ❖ Understand the methods available to share and promote your final video products.

VIDEO STRATEGY
1. Develop your strategy.
Your strategy will emerge after you've answered the following questions:
- What is your goal?
- Who is your audience?
- What do they care about?
- What do you want them to do? What is your call to action?
- Who are your product stakeholders, and what are their needs/demands?
- What are your resources/resource limitations?
- Where will the product be viewed and how will it be promoted?

See Appendix for Strategy Worksheet.

2. Write your treatment.
The video "treatment" outlines the concept for your video. This includes naming the project team, identifying your goal and important themes, the video format/style, the approximate video length, the video budget, and planning a basic schedule so you can meet your deadlines.

See Appendix for Treatment Template.

PLANNING TO TELL A STORY WITH VIDEO
1. <u>Why</u>: Your goal for your viewers, including the action you want them to take. This should all be in your treatment!

2. <u>What</u>: You need a format to translate your idea to film.

INTERVIEW/DOCUMENTARY
A documentary-style video presents an aspect of life or a point of view based on reality. Documentaries often are built from filmed conversations with a person or people of interest. Documentaries can also feature "voice-over" from an off-screen narrator, or text serving as

narration on-screen. B-roll (video of subjects related to, or complementary to, the conversation, see p. 12*), photos and graphics supplement the narration from the interview.*

Tips for Interviews:

- Prepare interview questions beforehand and share with your subject, if possible.
- Situate camera next to and slightly behind the interviewer on a tripod.
- The interviewee sits facing the interviewer, NOT looking into the camera.
- Subject sits in front of an attractive background that isn't too busy or distracting.
- Don't center subject in the frame; put them to the left or right of the screen, so you can see your nice background. Use the "Rule of Thirds" (see p.8) and have the subject look diagonally into the frame, not past the edge of it – but not directly into the camera!
- Gauge subject's comfort level in front of the camera and try to engage in casual conversation so they are as comfortable as possible when interview begins.
- Ask the interviewee to speak in complete sentences, including the subject, in their answers. Suggest they repeat the words of each question in their answer, e.g. "Why do you like eating artichokes?" "*I like eating artichokes because* they're delicious," rather than "…because they're delicious." This allows for complete thoughts for your edit.
- Don't talk over the subject. Allow them to finish before asking the next question. This makes editing much easier.

DEMONSTRATION

This video technique follows a person through an activity as they discuss a certain topic. This is the technique used in many travel shows and on reality television.

Tips for Demonstrations:

- A handheld or stabilized camera follows the subject, filming while they speak.
- The subject must feel comfortable speaking for a long period of time and ad-libbing on the topic at hand. This works best when featuring someone knowledgeable in the field.
- Discuss the topic beforehand to plan talking points and movement. The subject should know what needs to be covered.
- Don't script the dialogue too exactly, this should look natural, and the best lines may happen extemporaneously.
- This method requires a lot of b-roll (see p. 12) for visual appeal.
- Be aware of microphone distance. If the only microphone you have is on your camera, it will be difficult to capture sound if the subject is facing away from the camera. If available, use a lavaliere or boom microphone.

STAGED

Subjects are filmed as they perform a pre-written dialogue in scenes. This is typical for televised and movie fictions.

Tips for Staged:

- Prepare the script beforehand.
- Make sure the actors are comfortable and know their lines.
- Film from a variety of angles for visual appeal.
- Camera can be handheld or on a tripod.
- Do many takes.

- Watch for continuity: details like clothing, positions, and lighting need to match up or change as a scene dictates.

3. Who: You need one or more personalities, protagonists or characters to tell your story.
Choose the best points of view to achieve your goal/call to action. Choose a sympathetic protagonist and follow the narrative arc of exposition, tension, change and outcome. Stories have numerous actors, so it's possible to tell your story from multiple points of view, especially if you're shooting interview/documentary style.
Tips for choosing your characters:
- Identify the protagonist(s) and understand the production elements you'll need to achieve their perspective: first-person, third-person, mutiple protagonists? Do you need interviews, voiceovers?
- Identify secondary characters for what they add to the story. They may validate the protagonist, but they also may challenge the protagonist. Either way, they should give a different perspective as a "validator" or "source," adding more information to the story.

4. Where: You need one or multiple locations that help you tell your story.
Location matters for moving your story along. Take advantage of unique or beautiful scenery to provide a backdrop to the action. Collect more b-roll than you think you need to provide visual context to your story.
Tips for Locations:
- Make sure you have permission to shoot at the chosen location. You may need to get permission from local authorities.
- Always keep lighting in mind when choosing locations. If you don't have lights, consider timing your shoots at various locations to take advantage of the best natural light. If you're shooting with lots of sunlight, position the camera so the sun is behind it.
- Especially if you don't have external microphones, be aware of ambient noise: wind, people talking, and cars, etc. To gauge the noise level, try closing your eyes and listening. This will give you a good sense of what sound the camera will pick up.
- Curious people may show up and watch you as you film. Control the crowd as necessary.

5. When: Schedule, schedule, schedule!
Creating a timeline for your shoot (and post-production) will help you stay focused and make sure you're getting what you need out of everyone involved. Set deadlines for all the elements of your shoot.
Tips for Timing:
- Decide on a shoot date that works for all participants.
- Finish planning everything prior to the decided date. Making decisions the day of the shoot will cause complications the day-of and in post-production.
- You may run in to issues during the shoot. Be flexible.
- You may need to push the shoot back because of bad weather.
- Aim to stay on schedule!

PRODUCTION FROM START TO FINISH
1. Pre-Production
Everything you need to do before you start to shoot.

CONCEPTUALIZATION
Come up with your idea and get it down on paper. See strategy and treatment section above.
Outcome: Strategy, Treatment

STORYBOARDING
This technique is a must for dramatic videos; not usually required for documentary-style shoots. Storyboard to start to establish the look and feel of your video. Figuring out what you want your shots to look like will help with location scouting, the production timeline and cinematography. Thinking about things like camera angles, backgrounds and blocking (where characters are in relation to each other) will also help you develop your characters and your narrative. You don't have to be an artist, just draw out a frame for each of the shots you know you want to capture. You can always add more in post-production.
Outcome: Storyboard

SCRIPTING
A script is the written translation of exactly what will be on film. It includes descriptions, transitions between clips, environment, movement of actors and dialogue. Having a script in advance ensures your video will convey the messages that will get you to your goal and make your audience take action. For a staged production, a script is essential for your actors, and should include the exact words you want spoken.

In an interview or documentary style of video, you may also want to put together an Audio/Visual (A/V) script to help you map out sound and visuals. The side-by-side script allows you to conceptualize what your audience will see and hear as the video moves forward and let you track the general ideas you need conveyed. For interviews that are free-form, you can finalize the A/V script after shooting is complete, but be aware of the points or messages you know you need from your subject in advance so you can plan questions to elicit those answers. You can also use this time to think of graphics or animation you may want to include.
Outcome: Script or A/V Script

SHOT LIST
The shot list is a list of all of the shots that you want to have for the video. Planning this out is essential to make sure you don't forget to capture a scene or essential b-roll. It's also a good way to design a schedule for the day(s) of the shoot. A complete shot list should include: scheduled shoot time, type of shot, participants involved, description, location and potential b-roll.
Outcome: Shot List

2. Field Production
All the things you need to consider while you're shooting in the field.

CAMERA BASICS
- Place camera on tripod if possible. If not, cameras can be steadied on a table. Put a shirt, item of clothing or a beanbag using rice or grain husks underneath so you can adjust the camera to create the frame you want. If handheld is necessary, use the widest possible lens setting / zoom to minimize shake.
- It is often better to shoot outside with natural light. Early morning and late afternoon usually provides the most flattering light. High, direct sun can cause dark vertical shadows, so try to avoid mid-day sun.
- Be aware of shadows, especially ones that obscure your subject. Try to have subject lit more brightly than background.
- Focus is very important. If your camera has a Manual Focus setting, use this rather than Automatic.
- If you have more than one camera, capture scenes, including interviews, from multiple angles. This helps to keep things visually interesting and it helps with editing.
- On mobile recording devices, use only "landscape" (horizontal) mode.
- Shoot in highest possible resolution (1920x1080 / "Full HD" preferred) but be mindful of the amount of space you'll need on your recording and editing media (cards/hard drives).
- Shoot in a consistent frame rate. "NTSC" format at 30 frames per second (fps) is recommended because it's used in North America and works well on the Web. "PAL" format, at 25 frames per second is common in most of Asia and Europe. Or shoot in 24 fps ("cinema") for a film-like look. It's important not to mix frame rates as this will make your shots out-of-synch and difficult to edit.

CINEMATOGRAPHY

Types of shots:

You can choose from a variety of shots to enhance the visual appeal of your movie. The shots below are standard, but you can also get creative with your angles. Think about what shots might work well with the style of video you are creating.

Wide shot (long shot): frames the entire body of the subject and often includes background scenery of the environment. 'Long shot' refers to the fact that the camera shoots the subject from a distance. You may use this as an "establishing shot" to set up a location and to give the viewer perspective.

Medium shot: frames only a portion of the subject, usually from the waist up. This shot is often used for interviews because you capture the body language of the person you are interviewing as well as some background.

Close-up shot: is a framing technique that focuses on detail of a subject and not the background. The camera shoots the subject in close proximity. This shot is often used to show expressions of the face.

Extreme close-up shot: is a close-up taken to its fullest length. It depicts a very small detail of a person – like an eye, mouth, or hands – or a part of an object. This type of shot can add emotion and a very artistic feel, but use sparingly.

Over the shoulder shot: is a camera angle that frames the shot over a person's shoulder or head. This is considered a third person perspective. It is commonly used when filming a conversation between two people. This shot is also very useful during "demonstration" videos, because the viewer feels like they are included in the scene as the camera follows the subject.

Composition and framing your shots:
It is important to know how to orient people or objects within the confines of the viewfinder. The techniques discussed below are simply suggestions for how to think about composition. Interesting or unique cinematography can really improve the quality of a video.

Rule of thirds: This rule guides composition. The rule of thirds divides a frame into nine rectangular sections. You should place objects that you are filming within these different quadrants or along the vertical and horizontal axes. For example, you can place horizons along the bottom horizontal third. It is common to line the top horizontal third with the eyes of a subject. You can line trees or building with the vertical thirds; it is often more visually compelling to situate vertical subjects off to one side. This technique is important because it helps you to situate all of the subjects within a frame and relates to how the eye is drawn to different locations in a video frame.

Foreground/Background: the foreground is the front of the frame. The background is behind the main subject; this can include scenery or a building. You can focus the foreground and background separately. The foreground can be in focus and the background out of focus or vice versa. If both the foreground and background is in focus this is called "all focus". You can put unfocused objects in the foreground to make the viewer feel like they are included in the scene.

Forced Perspective: is the illusion where objects in the distance are made to look smaller than objects in the foreground. People often use this technique comically, making people look bigger than things in the background. You also see this when looking at a road that goes off into the distance; it looks as if the road becomes smaller as you look farther away.

Empty Space: is the part of the frame that you leave empty. Empty Space can have a very powerful effect to the composition of your shot.

Full-Frame: fills the frame completely. Repetition within a frame is very interesting.

Camera Movement
Basic best practices:
- Hold your shots longer than you think you need to. Not having enough time in a shot to establish a scene or a cutaway is a major disappointment when you're in the editing room. Holding shots for longer than you think you need to gives you more to work with in post-production.
- No quick camera movements; let the action come into the frame or leave the frame.
- If you're moving the camera without the assistance of machines, make movements long and slow.

Zoom/Zoom-Back or Push/Pull: happens when the focal length of the lens is adjusted. Zoom (Push In) brings the background to the foreground and isolates an object or person. Zoom-back (Pull Out) pushes away from the background framing the object or person in a wider context. Generally, only use this technique with a servo-powered lens and use sparingly.

Pan (Panorama): is a change of the camera angle from left to right or right to left. This can be used as an establishing shot to set up a scene or location. It is generally and more effectively done on a tripod but can be achieved with a handheld camera with practice.

Tilt: is a change of the camera angle from up to down or from down to up. This can be used as an establishing shot to set up a scene or location. Generally and more effectively done on a tripod but can be achieved with a handheld camera with practice.

Truck or Crane: are movements usually achieved with the help of a dolly, crane or "jib arm." A trucking shot is movement of the camera along the ground parallel or perpendicular to the subject. A crane shot is movement of the camera three-dimensionally – up-down and side-to-side and usually includes a tilt and/or pan as well.   Steadiness is very important in these shots. These are difficult to achieve, but inexpensive home-made dollies are possible. Think about whether the work involved will actually increase the production value of your film.

POV: meant to simulate the "point of view" of a subject. Usually hand-held. Steadiness is very important in these shots as they can be disorienting.

B-Roll
B-roll is "extra" footage that is not of your primary focus (an interview or a scene). Having b-roll allows you to cut away from the main video track to show visuals. B-roll enhances your story with extra information and puts images to what your subject or voiceover is referring to. Plus, it's much more appealing than looking at one subject and camera angle for an extended period of time.

B-roll requires a lot of extra footage and pictures to be taken. As you're planning your video, think of what potential b-roll images would be appropriate for each particular scene so you can know in advance what you need and add it to your shot list. Get what you plan for and anything else that's interesting while you're filming. Still photographs can also be used as b-roll.

SOUND

Sound is as important (if not more so!) than well-composed visuals. If your sound is bad, your audience won't want to watch, no matter how compelling the rest of your video. Some sound Band-Aids can be applied during post-production to improve sound quality, but you must shoot with the intention of recording good sound while you are in the field. Really bad sound can't be fixed.

Best practices for good sound:

- Select a quiet spot for shooting and interviewing. It's very important that there is no audible music playing – this can raise copyright issues as well as interfere with your recording.
- Whoever is shooting should wear headphones that are connected to the camera. They will be able to hear the sound input and can let the rest of the team know if extraneous sound has infiltrated the shot and you need to start again.
- Use a lapel/lavaliere microphone or a directional "shotgun" microphone placed on a stand. If none is available, place camera with microphone (or phone/recording device) as close as comfortably possible. The microphone (unless it is a lapel/lavaliere) should not be in the shot, however.
- If you have access to a lavaliere microphone, have your interviewee string it up through their shirt and pin it on discreetly. If your only source of audio is the camera microphone, make sure your interviewee is no farther than 4 feet away and watch out that you don't make too much noise behind the camera.
- Don't try to record sound using a separate device from your camera unless you plan on spending a fair amount of time synching the audio to the video in post-production.
- You can record a voiceover on video at a separate time and put that over b-roll and other elements during post-production.

3. Post-Production

All the elements you need consider after your shooting is complete and you are ready to edit the product.

You MAY NOT incorporate any copyrighted material – music, photos, b-roll, logos, **graphics, etc. – into your videos if you want them to be featured on official Peace Corps **social media channels or websites. This is true for post and HQ official channels. You may use third-party materials only with written permission. Keep in mind that even if you are creating a video for your personal use you may still be asked to take it down by the copyright holder and potentially even subject to prosecution.****

EDITING

Especially for interviews and documentaries, if there's a lot of footage with dialogue and you have time, you'll want to create a transcript. Transcripts help you find the messages you want to convey and the extemporaneous nuggets that are most powerful. Once you've pulled the best portions of interviews from your transcript, plug them into your A/V script so you can consider which visuals should go with the audio.

Cut footage into smaller segments that you want to string together. You can then rearrange the sequence to follow the outline of your script.

Pay close attention as you match b-roll to narration. You want to show your audience an object or example as the narrator is talking about it, so don't bring in relevant b-roll too early or too late.

Transitions are how you move from one clip to the next. There are many types of transitions to choose from, such as fades, wipes, slides and dissolves. The simpler and less obvious the better! Videos with too many strong transitions look amateurish.

GRAPHICS
Add graphics such as titles, lower thirds, subtitles, and other treatments during post-production. Graphic and text treatments help clarify what is happening on screen and add visual variety to your video. Titles can open and close your video, and break up "chapters" as you move through the story. Lower thirds are the band at the bottom of the screen to indicate who is speaking in an interview or documentary format. Subtitles are essential when characters are speaking languages your audience might not know, or if the speaker is hard to understand. Keep visuals consistent. You don't want to change text treatments or the look and feel of graphics in the middle of a video.

SOUND
Make sure all your sound is balanced. Music shouldn't be louder than dialogue or drown out the spoken audio, but it can vary in volume if it's serving a purpose that drives the narrative or distinguishes between scenes. The fade feature for sound in your editing program will help transition sound in and out smoothly.

Music creates a mood that stirs emotions and enhances scenes. The Peace Corps prohibits the use of any copyrighted material, including copyright-protected songs. See the Appendix for a list of free, copyright-free music.

CRITIQUE
Use your team to get feedback on drafts as you move through post production. You DON'T want to finish the entire edit without soliciting feedback from stakeholders or sample audience members. What you choose may not make sense to the people who are watching your video for the first time – it's easy to get stuck in the weeds of your own video product!

Plan to get feedback from an individual or team at each point in the editing process:
1) After your initial cut and piecing together of footage, per your script.
2) After you've added relevant graphic and text treatments.
3) After you've added music and other external sound.
4) Always do a final screening and copyedit your video so you're sure everything is spelled and portrayed correctly.

Critiques from an experienced production team can yield a highly improved video product. Team members can identify improvements in sound and timing, for example, and they understand what can be fixed during post-production.

PROMOTION
Get your video out to your audience!

VIDEO HOSTING
Host your video on a hosting platform such as YouTube or Vimeo. These sites are easy to use and allow for direct uploading. Make sure you have text written out to accompany your video, including a title and descriptive blurb, so your audiences know what they're getting.

Spend some time looking at the platform's recommendations for best settings for your video. After all the work you've done, it would be a shame to have it look poor because of a bad encode.

YouTube's Recommended Settings:
https://support.google.com/youtube/answer/1722171?hl=en

Vimeo's Recommended Settings: https://vimeo.com/help/compression

SOCIAL MEDIA
Social media is the best way to get your video to your audiences for free! Ask your team members, friends and family to share your videos on all their platforms with their networks. For video sharing platforms that are limited by time (such as Instagram, whose videos are limited to 15 seconds), consider making a "teaser" of 15 seconds so you can raise awareness about the complete video product.

For Facebook, make sure you upload your video directly to the platform, instead of pasting a URL from your hosting site. As of July 2015, the Facebook algorithm highly favors these "native uploads" over pasting a URL -- this means more people will see a video that is natively uploaded.

Also consider social media features like "autoplay" in platforms like Facebook and Twitter. This means that viewers do not have to click on your video to see it start playing. This is a case for using compelling visuals at the very beginning of your video so people will keep watching, and/or using subtitles so people do not have to turn on the volume to get your message.

Let staff at post and Peace Corps HQ know your video exists! We're always looking for strong content to feature across our social media channels, and we want your stories and perspectives! Keep in mind though that *we can't use your video if it contains copyrighted material.* If you have a video product that you want to share with the Digital Team at Peace Corps Headquarters, upload it to the Media Library (https://www.peacecorps.gov/media/digital-library/upload/) or email digital@peacecorps.gov with questions.

APPENDIX: Free Music Resources

YouTube's Audio Library (gmail address required)—Free music for videos:
https://www.youtube.com/audiolibrary/music

National Archives Community Audio:
https://archive.org/details/opensource_audio

Audiofarm—Lots of music by genre
http://audiofarm.org/

Wikimedia Commons—Images, sounds, videos
https://commons.wikimedia.org/wiki/Main_Page

Incompetech—More music by genre
http://incompetech.com/music/royalty-free/

Observatory Online—Free music, hosted by the National Archives
https://archive.org/details/observatory_online

Creative Commons—A list of free music sites
https://creativecommons.org/legalmusicforvideos

Garageband—The free music editor on Macs is preloaded with audio snippets and loops. You can also create your own. http://www.apple.com/mac/garageband/

Opsound—Sounds and music under "Creative Commons ShareAlike license"
http://www.opsound.org/

CCMixster—A Creative Commons collection
http://ccmixter.org/view/media/samples/browse

Mobygratis—Moby offers some of his music for free
http://www.mobygratis.com/

APPENDIX WORKSHEETS BEGIN NEXT PAGE: Strategy Worksheet, Video Treatment, A/V Script Template

Strategy Worksheet

1. What is your goal?

2. Who is your audience?

3. What do they care about?

4. What do you want them to do? What is your call to action?

5. Who are your product stakeholders, and what are their needs/demands?

6. What are your resources/resource limitations?

7. Where will the product be viewed?

Video Treatment

Project Working Title:
Project Manager:
Project Team:
Treatment Prepped By:

Deadline:
Running Time:
Distribution:
Budget:

Goal of video and important themes:

Video format/style:

Production Logistics & Schedule
Characters:

Locations:

Timeline for Pre-, Field and Post-Production:

SCRIPT

TITLE: "Title Goes Here"

Version: 1
Total Running Time: ~ 1 min

VIDEO	AUDIO
Video description *Card: TEXT TEXT TEXT*	Speaker Name: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur dictum magna metus, eget porttitor mi varius vitae. Cras elementum purus in convallis venenatis.
Or photo description	**Speaker 1 [Clip, timecode]** sound bite sound bite sound bite // *projected sound bite*
Note if speaker should be on-screen	**Speaker 2 [Clip, timecode]**
Specific Video [clip, timecode if necessary]	

KEY: CAPITALS = text on-screen   *italics* = projected sound bites
                                                        // = cut point   [] = tape/clip, timecode

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