



FOUNDATIONAL STUDIES IN TELEVISUAL SKILLS



TRAINER'S GUIDE

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Quality
ISO 9001



ACKNOWLEDGEMENT

This course was first conceived as the solution to a specific problem but quickly became something with wider benefit.

The specific problem was the need to train dedicated but inexperienced media teams in how to produce a professional standard reality TV show focussed on the Sri Lankan hospitality sector (Supreme Chef Youth Edition). The media teams typically had experience limited to producing content using a single camera, possibly a light and a microphone for social media content. A reality TV show requires knowledge and experience of multi-camera set ups, using multiple lights, sophisticated sound engineering, episode structure and production management. Therefore, bringing teams up to standard would take a well-prepared course which contained plenty of on-set experience with monitoring and feedback.

The narrow expertise of TV & Film media teams in Sri Lanka has been the status-quo in the industry. When international productions come to Sri Lanka, they tend to bring their own experts with locals relegated to assistant positions.

It doesn't have to be this way.

In creating this course, the aim is to give Sri Lankan media trainees the breadth of knowledge and skill which will give them historical context and practical knowledge on a par with their international contemporaries. Before deciding on which area to specialise, knowing about the industry in general will lead to more confidence and quality in overall production. The course will also be useful for those already in the industry who wish to broaden their knowledge and skill set.

Whether the trainee wishes to work in film, TV or social media creation having a strong foundation in their knowledge and experience can only be an asset to their career.

The theoretical and practical aspects of this course have been created and organised by Mr. Chathura Jayathilleka - Film & TV Critic, Jury Member, Television Director & Chairman and Managing Director of Creative Network, Sri Lanka. He has been reviewed and edited by other Sri Lankan film and television experts: Mr. Aruna Lokuliyana – Senior Lecturer, Department of Mass Communication University of Kelaniya (The History and Technical Development of Cinema and Television, Cinema and Film Aesthetics), Mr. Stanley Hettiarachchi - Specialist Engineer, Former Head of Engineering - Swarinawahini Media Networks Pvt. Ltd. Former Deputy General Manager - ITN Media Networks, Former Director - Media and Information Services / Librarian - University of Vocational Technology (Fundamentals of Camera and Lighting Techniques, Sound and Audio Technology, Fundamentals and Techniques of Video / Film Editing), Mr. Channa Deshapriya – Award winning master Director of Film & Television Photography, Jury Member (Fundamentals of Camera and Lighting Techniques), Mr. Ravindra Guruge (Award Winning Master Film & Television Editor, Jury Member (Fundamentals and Techniques of Video / Film Editing).

Vocational training technical advice and financial support to create the course was provided by the Australian Government via their Sri Lanka based Skills for Inclusive Growth project.

This course, worksheets, trainer notes and assessment can be adapted by training institutes as fits their requirements. Advice on how to run the course can be sought from Mr. Jayathilleka at Creative Network.

FOREWORD

On behalf of Skills for Inclusive Growth, a project of the Australian Government in Sri Lanka, I am delighted to share this brand-new course, *Foundational Studies in Televisual Skills*, with the Sri Lankan vocational training sector.

The course was developed to support the *Supreme Chef Youth Edition* reality TV show but has utility within the wider media studies field. I am excited that Sri Lankan film and television professionals have looked to address a serious skills gap with this foundational course and that S4IG have been able to support them on this mission.

The course is as broad as you would expect a foundational one to be. It covers the industry context and evolution of the televisual industry and introduces the trainee to the technical skills used in the workplace including film aesthetics and shot design, the use of a camera, lighting effects, sound, editing and production management. This training course builds up the skills of those interested in TV, film or social media video making techniques with a blending of both theory and practice. It has been designed to be delivered by industry professionals and encourages the delivery of training on the job.

I think the vocational training market will appreciate the flexibility of this course. It is project based so could be used with a focus on short-film, documentary, advertising, reality TV, studio production or setting up of a social media channel. An employer and training institution can pick and choose which parts of the course it thinks will be most applicable to its students/trainees.

I really look forward to seeing the output of this course in terms of the projects and content produced by trainees in Sri Lanka. This training course is a gateway for Sri Lankan youth to gain the required skills and knowledge to enter the growing Sri Lankan media and creative industries workforce. This growing workforce will be multi-disciplinary and able to not only produce good quality entertainment content but also support local industries as they market themselves at home and abroad.

I would like to thank Chathura Jayathilleka of Creative Network for his dedication and commitment in leading the development of this course and to the other experts who contributed and supported this venture. With people like Chathura and others S4IG has worked with in video creation, I am confident that the future for the Sri Lankan film and TV industry and for content creation is going to be vibrant and something that Sri Lankans will soon be celebrating – better skills, better jobs, better futures!.



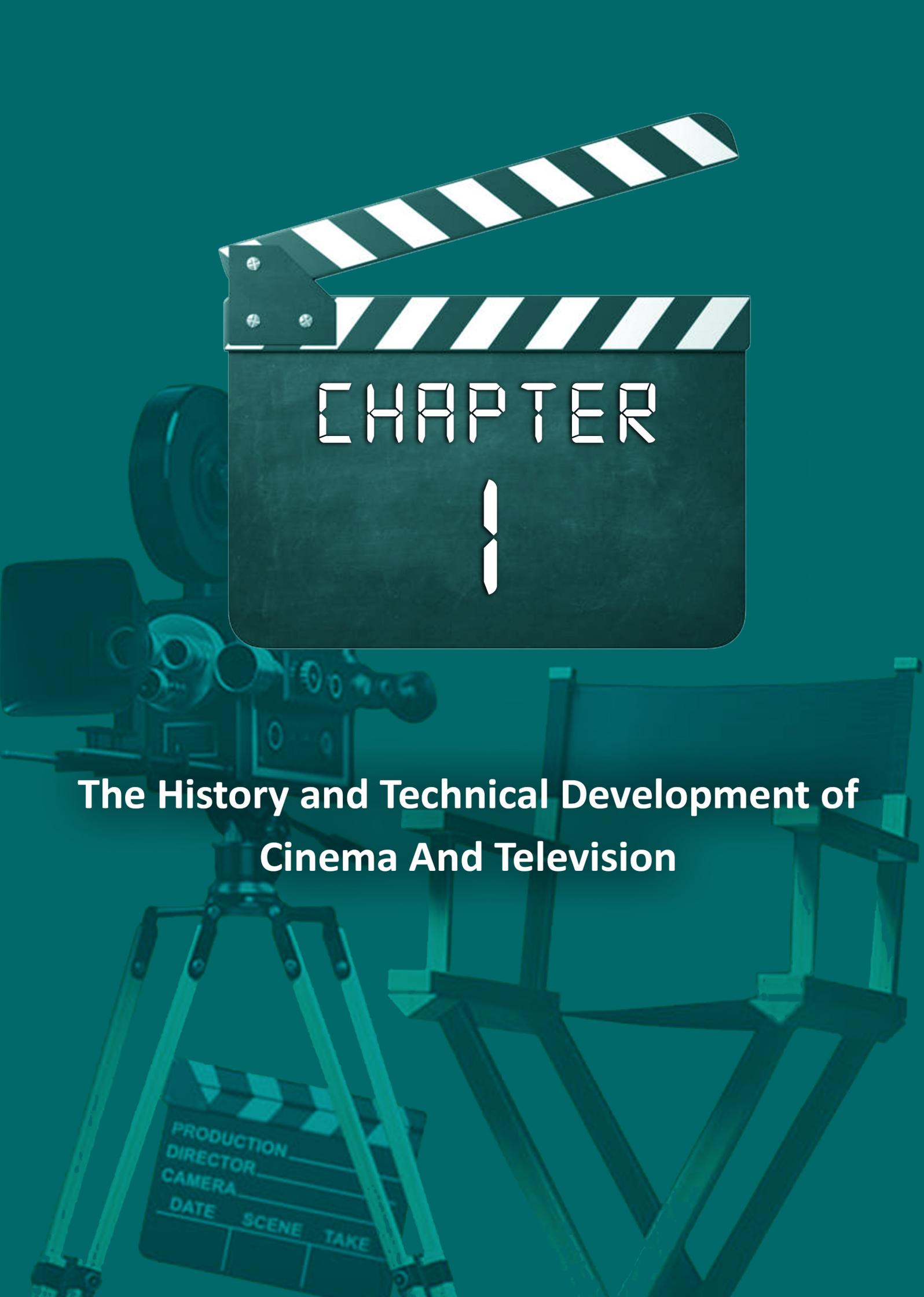
David Ablett

Team Leader

Skills for Inclusive Growth Program

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CHAPTER
1

The History and Technical Development of Cinema And Television

PRODUCTION _____
DIRECTOR _____
CAMERA _____
DATE _____ SCENE _____ TAKE _____

CHAPTER 1 - THE HISTORY AND TECHNICAL DEVELOPMENT OF CINEMA AND TELEVISION

Pre-work (90 minutes)

Training Session (4 hours)

Post-session Homework (2-3 hours)

Materials needed to complete Chapter 1	
Pre-work	<ul style="list-style-type: none"> • Workbook (Chapter 1)
Training session	<ul style="list-style-type: none"> • Workbook (Chapter 1) • Worksheet 1.1 – 1.3 • Video playback facility with access to necessary videos • Lumiere Brothers: https://youtu.be/OjG5bujrzGo • Charlie Chaplin's The Tramp (1915): https://youtu.be/YHL113X29h8 • Flipchart (1 per 4 trainees)
Post session homework	<ul style="list-style-type: none"> • Worksheet 1.4(h) – 1.5(h) • Notes from training session • Device for searching for on-line information/research (i.e. smartphone)

Pre-work (90 minutes)

Trainees should come to the session having read Chapter 1 and completing the questions in the unit.

Questions

Question 1

Until 1895, people had only ever seen depictions of reality via still images such as paintings and then photographs. How do you imagine they would have felt when they saw a moving image for the first time?

Question 2

How would you describe the difference between “television” and “video” in its simplest terms?

Question 3

In your experience, what is the most common way for people to receive video content in Sri Lanka?

Question 4

Do you have a preference for watching video content on a personal device, TV screen or at the cinema? Why?

Training Session (4 hours)

Stage	Timing	Objective	Method	Materials
1. Introduction	30 minutes	Orientate trainees to topic	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-4 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook with completed answers
2. Activity 1-1 Watch 2 films	90 minutes	Trainees see and understand the history of the moving image	<p>Stage 1 (20 mins)</p> <ul style="list-style-type: none"> • Trainer reminds trainees of the chapter 1 text that discusses the Lumiere brothers. • Hand out worksheet 1 (give trainees a chance to read the questions) <ul style="list-style-type: none"> • Watch the first film in the history of Cinema, "Workers Leaving the Lumiere Factory" and more films by Lumiere Brothers: https://youtu.be/OjG5bujrzGo • Give trainees 5 minutes to complete worksheet after watching the video 	<ul style="list-style-type: none"> • Trainee workbook • Worksheet 1.1 & 1.2 • Video playback facility

Stage	Timing	Objective	Method	Materials
			<p>Stage 2 (10 mins)</p> <ul style="list-style-type: none"> Trainer led discussion based on answers to worksheet questions <p>Stage 3 (45 minutes including 26 minutes for video)</p> <ul style="list-style-type: none"> Ask trainees if they have heard of Charlie Chaplin? Elicit/teach any knowledge from them including: <ul style="list-style-type: none"> When he was famous Why he was famous His body of work (including most important films) His legacy on the history of film (Charlie Chaplin information here: https://en.wikipedia.org/wiki/Charlie_Chaplin) Hand out worksheet 2 (give trainees a chance to read the questions) Watch Charlie Chaplin's The Tramp (1915): https://youtu.be/YHL13X29h8 Give trainees 5 minutes to complete worksheet after watching the video <p>Stage 4 (15 minutes)</p> <ul style="list-style-type: none"> Trainer led discussion based on answers to worksheet questions 	

Stage	Timing	Objective	Method	Materials
<p>3. Activity 1-2 Discussion & exchange of ideas concerning the differences in the experience of a - A film viewer / Spectator - A theater viewer / Film Audience - A TV viewer / T.V Audience - Watching a film / Watching a Teledrama - Watching a TV Reality show - Radio listener</p>	<p>85 minutes</p>	<p>Trainees become more confident talking about the differences in viewer experiences for different entertainment formats. This will lead to them being cognisant of their audience for future work</p>	<p>Stage 1 (25 mins)</p> <ul style="list-style-type: none"> Ask trainees to review section 1.6 of the workbook The Difference Between the Viewers of Cinema and television (5 mins) Give worksheet 1.3 and ask trainees to complete on their own (20 mins) <p>Stage 2 (60 mins)</p> <ul style="list-style-type: none"> Put trainees in small groups and ask them to discuss their answers to the scenarios one by one (someone in the group should make notes of the discussion on flipchart) (25 mins) One person from each group presents the ideas from their group to the rest of the group (20 mins) Trainer leads group discussion which pulls together everyone's ideas and gives own input (15 mins) 	<ul style="list-style-type: none"> Trainee workbook Worksheet 1.3 Flipchart

Post-session Homework (2-3 hours)

Activity	Objective	Method	Materials
300 Word Essay: Analog and Digital usage in television	Trainees further their understanding	Trainees do further research (on-line) on the topic of Analog and Digital usage in television	<ul style="list-style-type: none"> • Worksheet 1.4(h) • Device for searching on-line information
Medium comparison analysis	Improve trainee's thinking on the differences between television and other mediums	<ul style="list-style-type: none"> • Trainees list the differences between mediums (follow up from stage 3 session activity) • Trainees do a quick comparison between how the same news item is covered on television versus in text (newspaper or on-line news) 	<ul style="list-style-type: none"> • Worksheet 1.5(h) • Notes from stage 3 session activity • Device for reading/watching news

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Cinema & Film Aesthetics



CHAPTER 2 - CINEMA & FILM AESTHETICS

Pre-work (90 minutes)

Training Session (4 hours)

Post-session Homework (2-3 hours)

Materials needed to complete Chapter 2	
Pre-work	<ul style="list-style-type: none"> • Workbook (Chapter 2)
Training session	<ul style="list-style-type: none"> • Workbook (Chapter 2) • Worksheet 2.1 – 2.2 • Video playback facility with access to necessary videos: <ul style="list-style-type: none"> o Odessa steps scene in “Battleship Potemkin.” https://youtu.be/4xP-8r7tygo o Eisenstein’s five methods of montage https://www.youtube.com/watch?v=NtnTs90knro o Pudovkins 5 Editing techniques –https://nofilmschool.com/2013/10/pudovkin-montage-5-editing-techniques • Flipchart (1 per 4 trainees)
Post session homework	<ul style="list-style-type: none"> • Worksheet 2.3(h) • Worksheets 2.4 (hT) – 2.5(hT) • Worksheet 2.6 (hAs) • Device for watching films for on-line information/research (i.e. smartphone) • Data for watching films (about 10GBs)

Pre-work (90 minutes)

Trainees should come to the session having read Chapter 1 and completing the questions in the unit.

Workbook Icebreaker Questions

Question 1

Do you think most people want to experience amusement or art when they watch audio-visual content? Why?

Question 2

After reading about the Lumière brothers, Thomas Edison and Georges Méliès, who do you think had the biggest influence on developing film as an artform? Why?

Question 3

Which of the early innovations you have learned about do you think has had the most profound impact on modern film?

Question 4

In your opinion, based on your reading above, do you think the effects of Soviet Cinema or French New Wave are most apparent in modern filmmaking?

Training Session (4 hours)

Stage	Timing	Objective	Method	Materials
1. Introduction	30 minutes	Orientate trainees to topic	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-4 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook with completed answers
2. Activity 2-1 Discussion on "Cinema as Entertainment Medium VS Film as an Art medium"	90 minutes	Trainee must have a concept of the difference between art entertainment . This discussion will give the trainee an open platform to understand it further.	<p>Stage 1 (30 mins)</p> <ul style="list-style-type: none"> • Individual activity for trainees • Give Trainee's worksheet 2.1 • Trainer shows some example clips of Entertainment v Art NEED CLIPS FROM CHATHURA • Trainees answer worksheet questions after watching clips <p>Stage 2 (30 mins)</p> <ul style="list-style-type: none"> • Trainees into groups • Discuss answers to worksheets • Each group makes notes under headings on flipchart: 1. Cinema Entertainment 2. Film as Art 	<ul style="list-style-type: none"> • Video playback facility • Worksheet 2.1 • Flipchart

Stage	Timing	Objective	Method	Materials
3. Group film watch activity	75 mins	The trainee will better understand the montage theory discussed in the workbook & during the training programme.	<p>Stage 3 (30 mins)</p> <ul style="list-style-type: none"> Larger group discussion based on flipchart presentation Trainer leads, fills in gaps and answers questions 	<ul style="list-style-type: none"> Workbook (chapter 2) Video playback facility Worksheet 2.2
			<p>Stage 1 (10 mins)</p> <ul style="list-style-type: none"> Ask trainees to review section about Soviet Cinema in workbook Give trainees worksheet 2.2 and allow them 5 minutes to read in preparation for watching films 	
			<p>Stage 2 (20 mins)</p> <ul style="list-style-type: none"> Watch Odessa steps scene in “Battleship Potemkin.” https://youtu.be/4xP-8r7tygo Give trainees 5 minutes to complete worksheet answers on Battleship Potemkin Discuss answers in large group 	
			<p>Stage 3 (20 mins)</p> <ul style="list-style-type: none"> Watch the following video on Eisenstein’s five methods of montage https://www.youtube.com/watch?v=NtnTs90knro <p>Translation maybe required depending on English language ability of trainees</p> <ul style="list-style-type: none"> Give trainees 15 minutes to complete worksheet answers on Eisenstein’s five methods of montage Discuss answers in large group 	

Stage	Timing	Objective	Method	Materials
			<p>Stage 4 (25 mins)</p> <ul style="list-style-type: none"> Watch Pudovkins 5 Editing technics –https://nofilmschool.com/2013/10/pudovkin-montage-5-editing-techniques <p>Translation maybe required depending on English language ability of trainees</p> <ul style="list-style-type: none"> Give trainees 5 minutes to complete worksheet answers on Pudovkins 5 Editing techniques Discuss answers in large group 	
4. Preparation for homework tasks	30 mins	For trainees to have clear idea about homework responsibilities for this session	<ul style="list-style-type: none"> Give trainees worksheet 2.3(h) and 2.4(hT) Talk through tasks and deal with questions Set deadline for completion of worksheet 2.4(hT) 	<ul style="list-style-type: none"> Worksheet 2.3(h) Worksheet 2.4(hT) Worksheet 2.5 (hT)

Post-session Homework (4-5 hours) + time needed to complete 2000 word essay (deadline set by trainer)

Activity	Objective	Method	Materials
Watching Films of the early era	Trainees watch films of the early era including directors highlighted in the workbook to understand the format & changes of film history.	<p>Watch the following films and complete worksheet 2.3 (h)</p> <p>The Vanishing Lady (1886): https://youtu.be/BQQIFpY5OAw</p> <p>Cinderella (1899): https://youtu.be/Wv3Z_STIzpc</p> <p>A trip to the Moon (1902): https://youtu.be/xLVChRVfZ74</p> <p>L'Arroseur Arrosé: https://www.youtube.com/watch?v=ugHC5BAG19Q</p>	<ul style="list-style-type: none"> Worksheet 2.3(h) Device for watching films for on-line information/research (i.e. smartphone) Data for watching films (about 3GBs)

Activity	Objective	Method	Materials
		<p>The Birth of a Nation (1915): https://youtu.be/hGQaAddwjxg Intolerance (1916): https://youtu.be/SyqDQnoXa70</p>	
<p><i>French New Wave analysis</i></p>	<p>French new wave is a film movement that proposed an alternative film theory for the Montage theory and is considered a significant film language theory.</p>	<p><i>Watch the following films</i> Breathless (1960)- Directed by Luc Godard Masculin Féminin (1966) – Directed by Luc Godard https://youtu.be/CO2pREcnQ0I The 400 Blows (1959) – Directed by Truffaut Jules and Jim (1962)- Directed by Truffaut CHATHURA – NEED TO FIND VERSIONS THEY CAN WATCH</p>	<ul style="list-style-type: none"> • Worksheet 2.4 (hT) • Device for watching films for on-line information/research (i.e. smartphone) • Data for watching films (about 3GBs)
<p><i>Other major film tradition analysis</i></p>	<p>Italian neorealism, German expressionism & Avantgarde) Cinema, or experimental cinema are the other major film traditions contributing to the development of film as art. Trainees should watch the movie of these traditions & read more to get a feeling of the film</p>	<p>Give an assignment for the trainees to do after watching the following films at home</p> <ol style="list-style-type: none"> 1. GERMAN EXPRESSIONISM The cabinet of Dr.Caligari (1920)-Directed by Robert Wiene- https://youtu.be/IP0KB2XC290 2. ITALIAN NEOREALISM Ossessione (1942) – Directed by Luchino Visconti- https://youtu.be/-oAs2GBYDq0 Bicycle Thieves (1948) – Directed by Vittorio De Sica- https://youtu.be/Zm-SkkpjXpE 	<ul style="list-style-type: none"> • Worksheet 2.5 (hT) • Device for watching films for on-line information/research (i.e. smartphone) • Data for watching films (about 4GBs)

Activity	Objective	Method	Materials
		3. Avantgarde Last Year at Marienbad (1961) – Directed by Alain Resnais	
<i>Assessed written assignment</i>	For trainees to demonstrate their knowledge of early cinema and film asthetics	Trainees complete 2,000 word essay on worksheet 2.6(hAs). Deadline to be agreed with trainer in session.	<ul style="list-style-type: none"> • Worksheet 2.6(hAs)

Notes

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Fundamentals of Camera and Lighting Techniques

CHAPTER 3 - FUNDAMENTALS OF CAMERA & LIGHTING

Pre-work (2 hours)

Training Session (16 hours)

Post-session Homework (0 hours)

Materials needed to complete Chapter 3	
Pre-work	<ul style="list-style-type: none"> • Workbook Chapter 3 • Workbook Chapter 3 • Worksheet 3.1 – 3.4 • lenses <ul style="list-style-type: none"> o Prime o Zoom o Wide angle o Telephoto o Fixed aperture o Variable Aperture • camera body x (DSLR) (1 per every 5 trainees) • TV camera tripod (same number as camera body) • TV Camera and lens (1 per every 10 stds) • Lighting equipment including <ul style="list-style-type: none"> o video lights – HMI ,Tungsten, LED/ Kino Flo / soft box /Par can lighting stands o Coloured gels • Monitors – Director & DOP- Wave Form /Vectors Form • Equipment to for trainer to demonstrate lens via LiveView on TV or Projector • TV/Projection equipment • Camera jib arm • Camera gimble – Ronin -DJI Pro • Cables & other needed for a camera unit
Training session	

Pre-work (120 minutes)

Trainees should come to the session having read Chapter 3 and completing the Icebreaker Questions.

Workbook Icebreaker Questions

Question 1

What is your experience of making movies with a video camera? Have you ever tried to do something creative a smart phone camera? Have you used something more advanced than a smartphone camera?

Question 2

Based on what you have read above or on your own experience, do you think you would prefer to shoot with prime lenses or zoom lenses? Why?

Question 3

What do you imagine some of the issues could be with using lights on location in a country such as Sri Lanka?

Question 4

Some directors like to shoot with multiple cameras, others will make an entire film with only one. What might be the advantage of using one approach ahead of the other?

Training Session (16 hours – over 2 days)

Stage	Timing	Objective	Method	Materials
1. Introduction	30 mins	Orientate trainees to topic	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-4 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook with completed answers
2. Activity 3.1 Identifying Different Lenses and their basic Qualities	4 hours	Trainees identify basic lenses and their qualities through experimentation.	<p>Stage 1 (10 mins)</p> <ul style="list-style-type: none"> • Trainees review section 3.5 of Chapter 3 in workbook "Camera Lenses". <p>Stage 2 (60 mins)</p> <ul style="list-style-type: none"> • Trainer demonstrates various lenses to trainees. Important to highlight: <ul style="list-style-type: none"> o Safe attachment and detachment of lens o Prime lenses o Zoom lenses o Wide-Angle Lens o Telephoto/Narrow-Angle Lens o Constant Aperture (and benefits) o Variable Aperture (and benefits) o Basics of F stops (different aperture settings) • Trainer also gives lecture/demonstration on what scenes/context they would use different settings (i.e. when use wide angle versus when use close up) 	<ul style="list-style-type: none"> • Workbook Chapter 3 • 4-5 lenses <ul style="list-style-type: none"> o Prime o Zoom o Wide angle o Telephoto o Fixed aperture o Variable Aperture • camera body (DSLR OK) (1 per every 5 trainees) • TV camera tripod (same number as camera body) • Equipment to for trainer to demonstrate lens via LiveView on TV or Projector • TV/Projection equipment • Worksheet 3.1

Stage	Timing	Objective	Method	Materials
Activity 3.2 Basic Settings of a Television Camera	4 hours	Trainees gain practical knowledge of how to operate a television camera	<p>Stage 3 (120 minutes)</p> <ul style="list-style-type: none"> Put trainees in small groups (max 5 in a group) Give trainees worksheet 3.1, allow a few minutes to read. Each group spends 30 minutes with one lens and body – they complete the worksheet for each lens 	<ul style="list-style-type: none"> Workbook chapter 3 TV Camera and lens (1 per every 10 stds) TV Camera tripod (same number as camera) Equipment to for trainer to demonstrate lens via LiveView on TV or Projector TV/Projection equipment Worksheet 3.2
			<p>Stage 4 (50 minutes)</p> <ul style="list-style-type: none"> Feedback – each group does small presentation of their findings Trainer listens and gives feedback where necessary to 	
			<p>Stage 1 (10 minutes)</p> <ul style="list-style-type: none"> Trainees review section 3.6 of Chapter 3 in workbook “Basic Settings of a TV Camera”. 	
			<p>Stage 2 (60 minutes)</p> <ul style="list-style-type: none"> Trainer demonstrates TV camera usage including details of: <ul style="list-style-type: none"> Lens Controls <ul style="list-style-type: none"> <input type="checkbox"/> Iris control <input type="checkbox"/> Zoom control <input type="checkbox"/> Focus control Electronic control <ul style="list-style-type: none"> <input type="checkbox"/> Pedestal level <input type="checkbox"/> Gain control <input type="checkbox"/> White balance Viewerfinder 	

Stage	Timing	Objective	Method	Materials
Activity 3.3 Practical on basic lighting techniques	4 hours	Trainees get hands on experience with different lighting setups	Stage 3 (120 minutes) <ul style="list-style-type: none"> • Divide trainees into groups (max size 10 per group) • Give trainees worksheet 3.2, allow a few minutes to read • Each group completes worksheet as a team with one TV camera 	
			Stage 4 (50 minutes) <ul style="list-style-type: none"> • Feedback – trainee’s present their work to rest of the group • Trainer gives feedback where necessary 	
			Stage 1 (10 mins) <ul style="list-style-type: none"> • Trainees review section 3.7 of Chapter 3 in workbook “Basic Lighting Techniques in TV”. 	<ul style="list-style-type: none"> • Workbook chapter 3 • Lighting equipment including <ul style="list-style-type: none"> o 4 x camera lights o 4 x lighting stands o Coloured gels • Camera and lens • Tripod for camera and lens • Equipment to for trainer to demonstrate lens via LiveView on TV or Projector • TV/Projection equipment • Worksheet 3.3
			Stage 2 (90 mins) <ul style="list-style-type: none"> • Trainer lectures/demonstrates basic lighting techniques in TV. Demonstration should cover: <ul style="list-style-type: none"> o Hard Light source o Soft Light source o Three point lighting <ul style="list-style-type: none"> <input type="checkbox"/> Key light <input type="checkbox"/> Back light <input type="checkbox"/> Fill light o Four-point lighting <ul style="list-style-type: none"> <input type="checkbox"/> Background light 	

Stage	Timing	Objective	Method	Materials
Activity 3.4 Practical on Camera Movement (including 180 degree rule)	4 hours	Trainees get experience moving the camera with various professional equipment	Stage 3 (110 mins) <ul style="list-style-type: none"> Give trainee's worksheet 3.3 Working with trainer and other trainee's they complete the various tasks/activities/questions in the worksheet <ul style="list-style-type: none"> Lighting fundamentals Lighting faces Lighting outside 	<ul style="list-style-type: none"> Workbook chapter 3 Video camera with lens (one per 5 trainees) Camera jib (1 per 10 trainees) Camera gimble (1 per 10 trainees)
			Stage 1 (20 mins) <ul style="list-style-type: none"> Trainees review section 3.10 "180 degree rule" & 3.11 "camera movement" of Chapter 3 in workbook. 	
			Stage 2 (60 mins) <ul style="list-style-type: none"> Trainer demonstrates use of various camera movement equipment Trainer shows how different scenes/stories/contexts require different shots/movements 	
			Stage 3 (120 mins) <ul style="list-style-type: none"> Put trainees into small groups up to 5 people Give trainees worksheet 3.4, allow a few minutes to read Trainees work through worksheet, trying different movement techniques in their groups 	

Stage	Timing	Objective	Method	Materials												
			<p>Quiz answers</p> <table border="1" data-bbox="336 1079 1359 1361"> <thead> <tr> <th data-bbox="336 1079 507 1361">Column A</th> <th data-bbox="336 683 507 958">Column B</th> </tr> </thead> <tbody> <tr> <td data-bbox="507 1079 810 1361">A character realises he has been tricked</td> <td data-bbox="507 683 810 958">A character realises he has been tricked</td> </tr> <tr> <td data-bbox="810 1079 1018 1361">Film is set in a bank</td> <td data-bbox="810 683 1018 958">Two establishing shots: extreme long or wide shot, close-up filmed from a low angle of a sign</td> </tr> <tr> <td data-bbox="1018 1079 1066 1361">A terrifying character enters</td> <td data-bbox="1018 683 1066 958">High angle close-up of feet. Tilt shot from feet to head</td> </tr> <tr> <td data-bbox="1066 1079 1232 1361">A character flees</td> <td data-bbox="1066 683 1232 958">Mid tracking shot of running legs</td> </tr> <tr> <td data-bbox="1232 1079 1359 1361">A ring has a missing diamond</td> <td data-bbox="1232 683 1359 958">Bird's-eye, extreme close-up</td> </tr> </tbody> </table>	Column A	Column B	A character realises he has been tricked	A character realises he has been tricked	Film is set in a bank	Two establishing shots: extreme long or wide shot, close-up filmed from a low angle of a sign	A terrifying character enters	High angle close-up of feet. Tilt shot from feet to head	A character flees	Mid tracking shot of running legs	A ring has a missing diamond	Bird's-eye, extreme close-up	
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A character flees	Mid tracking shot of running legs															
A ring has a missing diamond	Bird's-eye, extreme close-up															

Stage	Timing	Objective	Method	Materials
			<p>Stage 4 (50 mins)</p> <ul style="list-style-type: none"> • Feedback – trainee’s present their work to rest of the group • Trainer gives feedback where necessary 	

Notes

Notes



Sound & Audio Technology



CHAPTER 4 - SOUND & AUDIO TECHNOLOGY

Pre-work (60 mins)

Training Session (3 hours)

Materials needed to complete Chapter 4	
Pre-work	<ul style="list-style-type: none"> • Workbook Chapter 4
Training session	<ul style="list-style-type: none"> • Workbook Chapter 4 with answers completed • Worksheet 4.1 • Audio equipment for demonstration and practice. Including: <ul style="list-style-type: none"> o Microphones o Mixers o FM mics o Boom sticks • Video equipment <ul style="list-style-type: none"> o Basic camera Setup • Computer and good speakers for playback

Pre-work

Read Chapter 4 of the workbook and answer the questions.

Workbook Icebreaker Questions

Question 1

Most people under the age of 40 have only ever experienced audio via digital signals (movies, CDs, MP3 etc). Have you ever heard audio presented in analogue (vinyl records, audio tape)? If you have, how would you describe the difference in quality?

Question 2

What kind of recording equipment have you used (professionally or in your daily life)? How is the quality of the recording?

Question 3

Now you have a lot of information about microphones, have you learned anything you didn't know before? What is the most interesting for you?

Question 4

You have learned that sound is a complex and technical topic. Are you interested in getting more involved with audio at a professional level? Why?/Why not?

Training Session

Stage	Timing	Objective	Method	Materials
1. Introduction	30 minutes	Orientation to the subject of sound & audio technology	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-4 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook, Chapter 4
1. Activity	2.5 hours		<p>Stage 1 (30 mins)</p> <ul style="list-style-type: none"> • Give worksheet 4.1 to trainees • Display and discuss the audio equipment they will be using in the session. Give them a chance to make notes on worksheet 4.1 	<ul style="list-style-type: none"> • Worksheet 4.1 • Audio equipment for demonstration and practice. Including: <ul style="list-style-type: none"> o Microphones o Mixers o Radio mics o Boom sticks • Computer and good speakers for playback
			<p>Stage 2 (90 mins)</p> <ul style="list-style-type: none"> • Trainer demonstration of equipment in use • Allow trainees to come and practice as much as possible 	
			<p>Stage 3 (30 mins)</p> <ul style="list-style-type: none"> • Playback examples of sounds recorded • Q&A/feedback session with trainees 	

Notes

Notes



Fundamentals and Techniques of Video / Film Editing



CHAPTER 5 - FUNDAMENTALS AND TECHNIQUES OF VIDEO / FILM EDITING

Pre-work (60 mins)

Training Session (2.5 hours)

Post-session Homework (60 mins)

Materials needed to complete Chapter 7	
Pre-work	<ul style="list-style-type: none"> • Workbook Chapter 5
Training session	<ul style="list-style-type: none"> • Workbook Chapter 5 • Worksheet 5.1.1 & 5.1.2 • Video playback facility • Clips which demonstrate examples of <ul style="list-style-type: none"> o Montage o Collage o Long-take • Rushes provided by Chathura • 1 computer per 5 trainees • Same editing software on each computer • 1 computer connected to projector for trainer
Post session homework	<ul style="list-style-type: none"> • Computer with editing software

Pre-work

Read Chapter 5 of the workbook and answer the questions.

Workbook Icebreaker Questions

Question 1

Watch a random short video on your smart device for 1 or 2 minutes. What do you notice about the joints between scenes? How do they show the flow of time between scenes?

Question 2

Why would a director wish to choose to show motion continuity? Why motion discontinuity?

Question 3

Watch a film preview, what Foley Sounds can you identify?

Question 4

Which editing software do you know? What are its advantages and disadvantages in your opinion?

Training Session (10 hours)

Stage	Timing	Objective	Method	Materials
1. Introduction	45 minutes	Trainees demonstrate their understanding of the theory in the pre-work	<ul style="list-style-type: none"> Put trainees in small groups where they discuss their answers to questions from each unit. Trainer walk between groups, answering questions and giving input where necessary 	<ul style="list-style-type: none"> Trainee workbook chapter 5
2. Practical Activity 5/1 Identify the direct cut, Fade in – Fade out, Dissolve or superimpose, Wipe	2 hours	<ol style="list-style-type: none"> Trainees experience transition between shots by watching examples Trainees discuss the meaning, sense or emotion conveyed by the way a shot is transitioned 	<ol style="list-style-type: none"> (technical focus) Trainer shows trainees examples of shot transitions (montage, collage, long-take) <ol style="list-style-type: none"> Give trainees worksheet 5/1/1 and ask them to answer questions while watching Show several examples of each shot transition Trainees compare their answers Answer any trainee questions (mood focus) Review some of the transition shots <ol style="list-style-type: none"> Put trainees in small groups Give trainees worksheet 5/1/2 ask trainees to start thinking about how the transition makes them feel ask them to consider why the transition makes them feel this way ask them to consider how using a different transition would change the feeling Trainees compare their answers <ul style="list-style-type: none"> Answer trainee questions 	<ul style="list-style-type: none"> Worksheet 5/1/1 Worksheet 5/1/2 Video playback facility Clips which demonstrate examples of <ul style="list-style-type: none"> Montage Collage Long-take

Stage	Timing	Objective	Method	Materials
3. Practical activity 5/2- “Edit a programme”	6 hours	Trainee’s edit a TV programme	1 computer with editing software per group of 5. <ul style="list-style-type: none"> • Step by step copy the edits of the professional editor to make a polished edited scene • Each group presents their edits at the end of the session 	<ul style="list-style-type: none"> • Rushes provided by Chathura • 1 computer per 5 trainees • Same editing software on each computer • 1 computer connected to projector for trainer

Post-session

Activity	Objective	Method	Materials
Editing review activity	Extra editing practice for those that are interested	<ul style="list-style-type: none"> • In their own time, trainees should be allowed access to a computer with editing software to practice skills/techniques learned during the session 	<ul style="list-style-type: none"> • Computer with editing software • Rushes provided by Chathura or self-created video

Notes

Notes



Scriptwriting and Content Development



CHAPTER 6 - SCRIPTWRITING AND CONTENT DEVELOPMENT

Pre-work (1 hour)

Training Session (12 hours)

Post-session Homework (2 hours)

Materials needed to complete Chapter 6	
Pre-work	<ul style="list-style-type: none"> • Workbook Chapter 6
Training session	<ul style="list-style-type: none"> • Workbook Chapter 6 (with completed questions) • Worksheet 6.1 • Worksheet 6.2.1 & 6.2.2 • Worksheet 6.3.1 & 6.3.2 • One copy of a literary script (1 copy between 2 trainees) • One copy of a shooting script (1 copy between trainees) • DVD of Gamperaliya • Video playback facility and projector • Scripts for Dharmasena Pathiraja’s film, “Para dige” + “Diyaketa Pahana” tele drama scripted & directed by Ashka Hadagama • Personal smart phones for the directors to record drama
Post session homework	<ul style="list-style-type: none"> • Worksheet 4hT

Pre-work

Read Chapter 6 of the workbook and answer the questions.

Workbook Icebreaker Questions

Question 1

Do you enjoy reading? Do you enjoy writing? Why?/why not?

Question 2

Is there a movie or TV show screenplay that you have particularly enjoyed (i.e. you have enjoyed it because of the quality of the writing)? Why?

Question 3

As a writer, do you imagine it would be more satisfying to write for TV or Cinema? Why?..What are the differences between writing a novel & writing a film or TV script?

Training Session

Stage	Timing	Objective	Method	Materials
1. Introduction	45 minutes	Orientation to the subject of script writing and content development	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-3 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook, Chapter 6
2. Activity 6.1. Group activity / Discussion on the formats of literary script & shooting scripts with references	2 hours	Trainees better understand the different formats of scriptwriting (literary and shooting)	<p>Stage 1 (10 mins)</p> <ul style="list-style-type: none"> • Put trainees in pairs and give them one of the two scripts. • Ask them to quickly skim through the script and decide whether it is a literary or shooting script • Quickly get feedback from the pairs <p>Stage 2 (45 mins)</p> <ul style="list-style-type: none"> • Bring whole group back together • Ask everyone to focus on the Literary Script • Assign roles for trainees to read the script: <ul style="list-style-type: none"> o Trainees to read characters o Trainees to read any literary descriptions • Read through the script. Give brief on the format and structure where appropriate (read as much of the script as time allows in 45 mins) 	

Stage	Timing	Objective	Method	Materials
			<p>Stage 3 (45 mins)</p> <ul style="list-style-type: none"> Bring whole group back together Ask everyone to focus on the Shooting Script Assign roles for trainees to read the script (for example): <ul style="list-style-type: none"> Trainees to read production process notes Trainees to read camera instruction notes Trainees to read acting instruction notes Read through the script. Give brief on the format and structure where appropriate (read as much of the script as time allows in 45 mins) <p>Stage 4 (20 mins)</p> <ul style="list-style-type: none"> Trainees complete worksheet 6.1 	
3. Activity 6.2 Investigate a well-known film for its story, plot, narration & character development Gamperaliya by Martin Wicramasinhe + film Directed by Dr.Lester James Pieris	3 hours	Trainees develop their understanding of story, plot, narration and character	<p>Stage 1 (10 mins)</p> <ul style="list-style-type: none"> Elicit a discussion on the novel and film Gamperaliya <ul style="list-style-type: none"> Who has heard of the novel? Who has read the novel? Who has heard of the film? Who has seen the film? What do you know about the novel/film? 	<ul style="list-style-type: none"> Worksheet 6.2.1 Worksheet 6.2.2 DVD of Gamperaliya Video playback facility and projector

Stage	Timing	Objective	Method	Materials
4. Activity 6.3. Perform drama using dialogue from Dharmasena Pathiraja's film, "Para dige" + "Diyaketa Pahana" teledrama scripted & directed by Ashka Hadagama	3 hours	Trainees will benefit from a practical session to understand how a dialogue should be written to perform by actor and also how to deliver a dialogue correctly	Stage 2 (20 mins) <ul style="list-style-type: none"> • Trainees read and complete worksheet 6.2.1 individually • If there is any information the trainees cannot complete, they should ask the trainer to help them 	<ul style="list-style-type: none"> • Scripts for Dharmasena Pathiraja's film, "Para dige" + "Diyaketa Pahana" teledrama scripted & directed by Ashka Hadagama • Personal smart phones for the directors
			Stage 3 (1hr 50mins) <ul style="list-style-type: none"> • Trainee's complete worksheet 6.2.2 while watching the film 	
			Stage 4 (20 mins) <ul style="list-style-type: none"> • Trainee's in pairs discuss their answers to worksheet 6.2.2 	
			Stage 5 (30 mins) <ul style="list-style-type: none"> • Group discussion on worksheet 6.2.2 	
			Stage 1 (45 mins) <ul style="list-style-type: none"> • Divide trainees into small groups of up to 5 • Give each group a script and ask them to focus on a scene or small selection of scenes • Have them sit down and read through the selection focussing on the dialogue 	
Stage 2 (60 mins) <ul style="list-style-type: none"> • Each group nominate a director (preferably a less confident member of the group) • Director helps the other members of the group perform the drama • Run through three or four times 				

Stage	Timing	Objective	Method	Materials
5. Activity 6.4. Group activity to write a script	3 hours	Trainees will benefit from a practical session to develop a story or a plot to a script.	<p>Stage 3 (30 mins)</p> <ul style="list-style-type: none"> Director videos their production on a smart phone, doing (videos should be 5 minutes maximum) using different camera angles where appropriate <p>There will be no time for editing the videos</p>	
			<p>Stage 4 (45 mins)</p> <ul style="list-style-type: none"> Each group shows their video to the others Peer feedback Trainer feedback 	
			<p>Stage 1 (90 mins)</p> <ul style="list-style-type: none"> Give trainees a story prompt. Some suggestions below: <ol style="list-style-type: none"> In this town, if enough people start to believe something, it quickly becomes true. Except to you. An animal has turned into a person. An archaeologist is led to a dig in a major city. And what she finds changes the course of her life. An archaeologist finds a fossil of something that couldn't have ever existed. A land has been praised with only sunlight. Nighttime no longer exists. It's the 1980s. You're driving from St. Louis to California. You pull off the road to purchase a map. But the map you bought is a bit misleading. You end up in a city that doesn't exist. 	<ul style="list-style-type: none"> Worksheet 6.3.1 & 6.3.2

Stage	Timing	Objective	Method	Materials
			<p>7. You sit down at a coffee shop at the window. Across the street you see a claymation couple walking down the street. No one else seems to notice, except for one man waiting for the bus. You both make eye contact.</p> <p>8. You wake up in a world where you can purchase emotions.</p> <p>9. You're a child with no fear. You meet a dragon in the woods.</p> <p>10. Every single leader, politician, or otherwise "high-up" government official dies.</p> <ul style="list-style-type: none"> • Give trainees worksheet 6.3.1 (they can complete to help them with the script development discussion) • Trainees imagine (discussion only) a story together including characters, narrative, shooting requirements etc <p>Story should be for a film of a maximum 5 minutes in length</p>	
			<p>Stage 2 (60 mins)</p> <ul style="list-style-type: none"> • Give trainees worksheet 6.3.2 • Trainees write down script 	
			<p>Stage 3 (30 mins)</p> <ul style="list-style-type: none"> • Trainees present their script 	

Post-session

Activity	Objective	Method	Materials
Complete script for project	Trainees contribute to the script development of the project they are working on – good ideas should be used in the project	<ul style="list-style-type: none"> • Trainee's complete worksheet 6.4hT • Submit to trainer by agreed deadline 	<ul style="list-style-type: none"> • Worksheet 6.4hT

Notes

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Creative Process & Production Process



CHAPTER 7 - CREATIVE PROCESS & PRODUCTION PROCESS

Pre-work (60 mins)

Training Session (2.5 hours)

Post-session Homework (60 mins)

Materials needed to complete Chapter 7	
Pre-work	<ul style="list-style-type: none"> • Workbook Chapter 7
Training session	<ul style="list-style-type: none"> • Workbook Chapter 7 • Worksheet 7.1 • Playback facility • Video sample of different types of production
Post session homework	<ul style="list-style-type: none"> • Completed worksheet 7.1 • Worksheet 7.2 (hT)

Pre-work

Trainees should come to the session having read Chapter 7 and completing the Icebreaker Questions.

Workbook Icebreaker Questions

Question 1

Before you started this course which part of the creative / production team were you most interested in being part of? Have you changed your mind? Why/ why not?

Question 2

Which type of productions interest you? Why?

Question 3

Which directors of film or television do you admire? Why?

Training Session (2 hours)

Stage	Timing	Objective	Method	Materials
1. Introduction	30 mins	Orientate trainees to topic	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-3 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook chapter 7 with completed answers
2. Activity 7.1	120 mins		<ul style="list-style-type: none"> • Trainer prepares to discuss the difference in structure and shooting styles of the following types of production: <ul style="list-style-type: none"> o Studio recording o ENG & EFP shoots o Sporting event o Reality TV show o Teledrama • Trainees given worksheet 7.1 and complete for each production discussed by trainer 	<ul style="list-style-type: none"> • Worksheet 7.1 • Playback facility • Video sample of different types of production

Post-session

Activity	Objective	Method	Materials
Production comparison	Trainees demonstrate their knowledge of differing production types	Trainees complete worksheet 7.2(hT) <ul style="list-style-type: none"> • Complete side by side comparison of two different production projects by means of essay or table 	<ul style="list-style-type: none"> • Worksheet 7.2 (hT)

Notes

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CHAPTER
8

Production Management and Planning

CHAPTER 8 - PRODUCTION MANAGEMENT AND PLANNING

Pre-work (45 minutes)

Training Session (6 hours)

Post-session Homework (2+ hours)

Materials needed to complete Chapter 8	
Pre-work	<ul style="list-style-type: none"> • Workbook Chapter 8
Training session	<ul style="list-style-type: none"> • Workbook chapter 8 & answers • Shooting script (one from Chapter 6 OK or new) with at least 7 or 8 scenes • Worksheets 8.1.1 to 8.1.4 • Computer & projector for demonstration purposes
Post session homework	<ul style="list-style-type: none"> • Worksheet 8.2hT

Pre-work

Read Chapter 8 of the workbook and answer the questions.

Workbook Icebreaker Questions

Question 1

Are you good at organising things (your work? your social life? your bedroom?)? or do you prefer others to do the organising for you?

Question 2

What do you think the average budget is for a film made in Sri Lanka? Or a teledrama? What do you think are the most expensive parts of the production?

Training Session

Stage	Timing	Objective	Method	Materials
1. Introduction	25 minutes	Orientation to the subject of project management and planning	<ul style="list-style-type: none"> • Trainees in small groups discuss answers to questions 1-2 above • Each group feedback their discussion to the wider group/trainer • Trainer gives feedback • Q&A about the chapter content (if trainees have anything they don't understand about the content, now is the time for them to ask trainer/each other) 	<ul style="list-style-type: none"> • Trainee workbook, Chapter 8
2. Activity 8.1 Group activity on production planning	6 hours	The trainee will get the knowledge & practical experience on production planning/ management & documentation.	<p>Stage 1 Script Breakdown (60 mins)</p> <ul style="list-style-type: none"> • Trainer demonstrates how to create a script breakdown from a shooting script • Trainees in small groups of 3 or 4 • Give each group of trainees a shooting script (one used in Chapter 6 will be OK). • Give Trainees worksheet 8.1.1.1 (script breakdown table) and ask them to complete. Check their answers with other groups • Trainer feedback 	<ul style="list-style-type: none"> • Workbook chapter 8 • Shooting scripts • Worksheets 8.1.1-8.1.4 • Computer and projector

Stage	Timing	Objective	Method	Materials
			<p>Stage 2 Shooting Schedule (60 mins)</p> <ul style="list-style-type: none"> • Trainer demonstrates how to make a 1 or 2 day shooting schedule from the shooting script • Trainees into same small groups of 3 or 4 • Give trainees worksheet 8.1.2 and complete the shooting schedule from the script breakdown they made • Trainer feedback <p>Stage 3 Daily Call Sheet (60 mins)</p> <ul style="list-style-type: none"> • Trainer demonstrates how to create a Daily Call Sheet from a Shooting Schedule • Trainees in same small groups of 3 or 4 • Give Trainees worksheet 8.1.3 (Daily Call Sheet) and ask them to complete. Check their answers with other groups • Trainer feedback 	

Stage	Timing	Objective	Method	Materials
			<p>Stage 4 Budgeting (90 mins)</p> <ul style="list-style-type: none"> • Trainer demonstrates how to create a budget for a production (the trainer will need to give indicative costs for the personnel involved in the script the trainees are working on in this session – based on Sri Lankan realities). • Trainees in same small groups of 3 or 4 • Give trainees worksheet 8.1.4 and ask them to complete the budget for the days of production they have prepared for in Stages 1-3 • Check their answers with other groups • Trainer feedback <p>Stage 5 Trainer Feedback</p> <ul style="list-style-type: none"> • Trainer gives feedback <ul style="list-style-type: none"> o Observations on trainee performance during session o Any useful information on the realities of production planning 	

Post-session 2 hours

Activity	Objective	Method	Materials
Production Management overview of Trainee Project	For trainees to demonstrate an understanding of the production management of their project	<ul style="list-style-type: none"> • Trainee’s complete worksheet 8.2hT • Submit to trainer by agreed deadline 	<ul style="list-style-type: none"> • Worksheet 8.2hT

Notes

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Diversity and Inclusion



CHAPTER 9 - DIVERSITY AND INCLUSION

9.2

Stage	Timing	Objective	Method	Materials
Session 9.1: Gender Equality	120 minutes	At the end of the session participants will be able to understand Gender Equality Concept	Brainstorming, Exercise, Presentation, Discussion	Flip Chart, Markers, ZOPP Cards/Post-it Stickers (Green & Yellow) Presentation (Handout 9.1.1 & 9.1.3), Gender quiz (Handout 9.1.2)

SESSION 9.1: GENDER EQUALITY	TRAINER'S NOTES						
<p>Step 1 (20 mins)</p> <ul style="list-style-type: none"> • What does GENDER mean to you? • What are the characteristics that are exclusive to men? • Similarly list out some of the characteristics that are exclusive to women? • What are the characteristics which can be common to both men and women? • Among these which characteristics are natural (biologically determined) and which ones change from person to person and society to society (sociologically determined)? • <u>Presentation:</u> Gender and Sex 	<p>All the exercises are to be done individually. Therefore, at the beginning of the session, the trainer should instruct participants not to take the support of other participants while giving their opinion.</p> <p>Step 1: GENDER & SEX (Brainstorming)</p> <ul style="list-style-type: none"> • Begin the session by asking participants the definition of Gender • Take a chart paper and divide it into three columns. Write men in the extreme left column and women in the extreme right column. <table border="1" style="width: 100%; text-align: center;"> <tr> <td colspan="2">Characteristics</td> </tr> <tr> <td>MEN</td> <td>Women</td> </tr> <tr> <td> </td> <td> </td> </tr> </table>	Characteristics		MEN	Women		
Characteristics							
MEN	Women						

SESSION 9.1: GENDER EQUALITY	TRAINER'S NOTES
	<ul style="list-style-type: none">• Ask participants to mention characteristics exclusive to men and write it in the left column assigned for men. Do not tell them beforehand as the differentiation between sex and gender is something they are to realize out of this exercise. Also, might be interesting to see what they think is sex even though it is gender. (These can be identified as biological and therefore sex related e.g., men grow beard).• Similarly list out some of the characteristics exclusive to women identified by participants in the extreme right column (e.g., only women give birth to babies).• Ask participants to find out all the characteristics which may be common to both men and women (these can be identified as gender characteristic e.g. sensitive, aggressive, short-tempered, softspoken etc.) and list them in the middle.• Ask the participants to discuss the following:<ul style="list-style-type: none">o Which characteristics are natural and which ones change from person to person and society to society?o Which of these are universal across societies/ geographical locations which are not?• Ask participants to identify and differentiate biologically and sociologically determined characteristics from the above.• Write down all the responses on the white board/ chart paper and put it on the wall.• Present the definition distinguishing gender and sex with the use of pre-prepared presentation on slides, power point or chart (Ref. Chapter 9.1.1.)

SESSION 9.1: GENDER EQUALITY	TRAINER'S NOTES
<p>Step 2 (30 mins)</p> <ul style="list-style-type: none"> In the given card write one trait or quality in not more than two words each to describe Women and Men. When finished, paste the cards (Green ones on the left side and yellow ones on the right) in the flip chart and cross out the words that describe a trait/quality, which cannot be changed/biological. Discussion: <ul style="list-style-type: none"> Let's look at the remaining qualities/traits <ul style="list-style-type: none"> i. in yellow cards, i.e., women's perceptions on men and women ii. in green cards, i.e., men's perceptions on men and women Looking at what you wrote, do you observe any differences in your perceptions on men & women that bring out gender bias in your minds? <p>Step 3: (30 mins)</p> <ul style="list-style-type: none"> Everyone please read the statements given in the left column of the Chapter 9.1.2 If you think that the statement is sex-related (biologically determined and cannot be changed) write "S" in the corresponding right side column. If you think the statement is gender-related (socially constructed, it can change according to the situation, region etc.) write "G" in the corresponding right side column. Discussion 	<p>Step 2: PERCEPTIONS ON GENDER</p> <ul style="list-style-type: none"> Distribute the green cards/post-it stickers to men and yellow cards/post-it stickers to women. Ask them to write two words below each other-Women and Men. Give them 30 seconds to write one trait or quality for each (in not more than two words each). Paste the green cards on left and yellow cards on right. Ignore or cross out traits related to sex (which cannot be changed). This will bring out how men perceive themselves and the women and vice versa. It may bring out gender bias which may be subconsciously in the minds of participants. <p>Step 3: GENDER QUIZ</p> <ul style="list-style-type: none"> Distribute the hand out 9.1.2 to every participant. Ask participants to read the statements given in the left column of the Handout 9.1.2. If they think that the statement is sex-related (biologically determined and cannot be changed) request them to write "S" in the corresponding right side column. If they think the statement is gender-related (socially constructed, it can change according to the situation, region etc.) request them to write "G" in the corresponding right side column. Once every one has completed the exercise, read the first statement and enquire how many of them have written "S" and how many "G" Request some of the participants to share their reasons for identifying a statement as being sex or gender related. Sum up after a discussion among the participants.

SESSION 9.1: GENDER EQUALITY	TRAINER'S NOTES
<p>Step 4 (40 mins)</p> <ul style="list-style-type: none"> Brainstorming discussion on GENDER EQUALITY. What does it mean for both men and women? Experience and observations in different contexts Discussion based on a presentation 	<p>Step 4: GENDER EQUALITY</p> <ul style="list-style-type: none"> Once participants have clarity on Gender, bring in the term GENDER EQUALITY. Discuss what does it mean for both men and women? [Link this to their experience as young men and women, and discuss contrasts within Sri Lankan/Indian/African society, e.g at higher levels women are accepted as leaders, professionals, managers, while in some parts of society restrictions and roles of women are still very much restricted.] Sum up with the help of pre-prepared presentation on slides, power point or chart (Ref. Handout 9.1.3.) Following are some points for discussion and learning: <ul style="list-style-type: none"> <i>What is 'male' and what is 'female' vs being a 'man' and a 'woman'</i> <i>What characteristics / roles are defined in and by nature?</i> <i>What are defined in and by society?</i> <i>Which of these are changeable?</i> <i>What happens when roles (and also characteristics) defined and assigned by society are assumed and understood as natural?</i> <i>e.g. if we assume that men are 'born aggressive and women are born weak and docile' what consequences does it have for both men and women?</i> <i>Why do we want to understand this differentiation? How does it benefit us?</i> <p>It is important to stress among your participants what is the impact or consequences of identifying socially constructed roles as naturally defined.</p>

SESSION 9.1: GENDER EQUALITY	TRAINER'S NOTES				
<p>Step 5 (20 mins)</p> <ul style="list-style-type: none"> • Story telling session – BEYOND THE GLASS CEILING • Summing-up of the discussion <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%; height: 20px;">Barriers</td> <td style="width: 30%; height: 20px;">Action to challenge</td> </tr> <tr> <td style="height: 20px;"></td> <td style="height: 20px;"></td> </tr> </table>	Barriers	Action to challenge			<p>Step 5: BARRIERS WOMEN ARE CHALLENGED WITH</p> <ul style="list-style-type: none"> • The facilitator to read out the story of a prominent film maker, Anoma Rajakaruna about her journey in film industry (Ref. Handout 9.1.1.3) • Get the participants to reflect on the story and the facilitator to write down the responses in a flip chart • Do they find any difference in men and women professionals in the tele-visual sector? If YES, ask them to describe their thoughts/observations? • If NO, ask them to explain why? • What are the reasons for low participation of women in the technical roles in the tele-visual industry? • What makes Anoma different from any other women? • Facilitator to close the session with summing-up
Barriers	Action to challenge				

9.2

Stage	Timing	Objective	Method	Materials
Session 9.2: disability Inclusion	135 minutes	At the end of the session, the participants will understand the Disability and Disability Inclusion as a practice	The session is conducted with participants working in pairs, followed by feedback supplemented by inputs from the facilitators.	Pre-prepare 3 flipcharts showing the three disability models (medical, charity and social) Handout 9.2.1 on disability models Flipchart paper and marker pens

SESSION 9.2: DISABILITY INCLUSION WITH EQUITY IN TELE-VISUAL WORK	TRAINER'S NOTES
<p>Activity 1 – WHAT DOES DISABILITY MEAN TO YOU?</p> <p>Step 1 (10 minutes)</p> <ul style="list-style-type: none"> Write down a list of words that you associate with disability <p>Step 2 (15 minutes)</p> <ul style="list-style-type: none"> Share your list of words with the other members in your group and then write on cards- one for each word the group wants to share. When complete put them up on the wall, or lay them out on the floor. <p>Step 3 (30 minutes)</p> <ul style="list-style-type: none"> Presentation- From Exclusion to Inclusion <ul style="list-style-type: none"> Power point presentation on impairments & disability models Success stories (Video clips of S4G) Question and answer session for clarifications <p>Step 4 (30 minutes)</p> <ul style="list-style-type: none"> Place the cards prepared in the previous activity, (either on the floor or on a wall) where your group is under the two headings of Medical/Charity model (Individual approach) and social model (Mainstreaming approach) in consultation with group members. Group presentations 	<p>Activity 1 – WHAT DOES DISABILITY MEAN TO YOU?</p> <p>Step 1: Ask each participant to write down a list of any words they associate with disability without consulting others (encourage honesty and tell them it is not a test to assess their knowledge).</p> <p>Step 2: Organize the participants into groups of 3, 4 or 5 depending on size of overall group; Ask them to share their words with the others and then write on cards – (one card for each word) the group wants to share. When complete ask them to put the cards up on the wall, or lay them out on the floor.</p> <p>Step 3: Bring the whole group back together and explain the concepts of three models of disability. i.e., Medical Model, Charity Model and Social Model. Using the Chapters and prepared materials, describe how persons with disabilities became aware of the reasons for this exclusion in recent times – it is society that prevents them from being included through the barriers placed on persons with disabilities. They now know that they are not disabled, but the society and their living environment make them disabled and dependent.</p> <p>Step 4: Give all the participants the Chapter 9.2.1 – Models of Disability to read (5 minutes). Then ask each group to place their cards prepared under Step 2, in front of the group (either on the floor or on a wall) under the heading of Medical/Charity (Individual approach) and Social (Mainstreaming approach). Encourage discussion about different ways of looking at disability, and ensure the group understand the differences between the models.</p>

<p>SSESSION 9.2: DISABILITY INCLUSION WITH EQUITY IN TELE-VISUAL WORK</p>	<p>TRAINER'S NOTES</p>
<p>o Explain to other participants why they have placed the words under a particular model.</p> <p>• Feedback on the session – Models of Disability</p> <p>Step 5 (10 minutes)</p> <ul style="list-style-type: none"> • Based on the learning so far, do you believe that persons with disabilities can actively participate in televisual work? • TASK: What preparations would you to make for ensuring meaningful participation of persons with disabilities in your televisual project? 	<p>Encourage participants to think and explain why they have placed the words under a particular heading. This discussion might lead to people changing their views and where a card should be placed.</p> <p>Step 5: This session is a brainstorming session, that the trainer can facilitate and write down key responses of the group.</p> <ul style="list-style-type: none"> • Start with the question: “Based on the learning, do you believe that persons with disabilities can actively participate in televisual work?” • Ask few of the volunteers to justify their response – YES or No. Give more time for those who said YES to explain • Draw out that until people’s attitudes about disability are clearly expressed and out in the open, what we say may be interpreted in very different ways. It’s important to understand that most people, until they are exposed to ideas of models of disability, are unaware that such differences exist and will continue to hold individual model views. No value judgements should be made about this (they are not wrong as such), but until development workers and project managers/designers fully understand the social model it will be very difficult to mainstream disability in a meaningful way. It often becomes ‘having a disability project’ running within the programme with the assumption that this needs specialist management.

SESSION 9.2: DISABILITY INCLUSION WITH EQUITY IN TELE-VISUAL WORK	TRAINER'S NOTES
<p>Activity 2 – DISABILITY INCLUSION</p> <p>Step 1 (30 minutes)</p> <ul style="list-style-type: none"> • Small group session – WATCHING LIFE STORIES OF PERSONS WITH DISABILITIES 	<p>Activity 2 – DISABILITY INCLUSION</p> <p>Activity 1 is central to the whole of the session. Of bigger importance, it is central to <u>what will happen as a result of the training</u>. It is very important participants understand the differences between the individual and social models of disability, as it affects how they will view programming work. In the past, nearly all programming work has been based on the individual models of disability. In future, disability mainstreaming work plays prominent role.</p> <p>It is strongly recommended to take time you need as trainer to ensure at the end of the activity that participants understand the differences between individual and social models of disability.</p> <p>Step 1 (20 mins)</p> <ul style="list-style-type: none"> • Organize participants into three small groups, and allow them to watch the video case studies produced by S4G. After the screening, in the plenary ask them to reflect on the story they watched. • Then split participants into pairs give them the following scenario and ask them to complete the task: “If you were the Director of those short films, what preparations would you want to make for ensuring meaningful participation of persons with disabilities?”

SESSION 9.2: DISABILITY INCLUSION WITH EQUITY IN TELE-VISUAL WORK	TRAINER'S NOTES
<p>Step 2 - (20 minutes)</p> <ul style="list-style-type: none"> • Watch Abilities of persons with disabilities The Film Camp Giving Disabled Talent a Chance to Shine- Bing video • What actions you have identified to ensure meaningful participation in tele-visual work of persons with disabilities who have difficulties in mobility, hearing and seeing? <p>Step 3 - (10 minutes)</p> <ul style="list-style-type: none"> • Feedback session is allocated for participants to ask questions and share their observations, learning from the exercise. 	<p>Step 2 - (20 mins): Screen the video The Film Camp Giving Disabled Talent a Chance to Shine- Bing video, and after the screening</p> <ul style="list-style-type: none"> o Ask the participants to reflect on the video they watched and how do they feel about including a person with disability as a crew member in the tele-visual work o Facilitator to sum-up the reflections – both positive and negative. • Sum-up with the pre-prepared presentation on slides, power point or chart based on the Handout 9.2.3. <p>Step 3 - (10 mins)</p> <p>Feedback session is allocated for participants to ask questions and share their observations, learning from the exercise</p>

Notes

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Skills for Inclusive Growth