SMALL WORLD NEWS'

GUIDE TO
SAFELY AND SECURELY
PRODUCING MEDIA

THE GOALS OF THIS GUIDE

There are many great guides to help you securely send media files online. But we find they are mostly text-heavy instructions for dealing with technical or security concerns surrounding the posting of content online. In response, we've decided to create a guide combining this information with a clear visual walk through on producing high-quality media. Our primary goal is to not only teach you how to share your story with the world safely, but also help you clarify what that story is and communicate it more effectively.

HOW THE GUIDE WORKS

The guide is split up into three sections: **Plan Your Story**, **Record Your Story**, and **Share Your Story**. It is designed to instruct someone who has never taken a photo or shot video before through the entire process of telling a story with these media. It is also for anyone looking to review or reference specific parts of the process. Each section is designed so that you can skip ahead if you already understand it, or focus on that specific part.

If you're reading this guide as a PDF on a computer or digital device, text that has a black box around it is a hyperlink to a website. For example:

http://www.mozilla.com/

You can follow these links to learn more, but be mindful about following them on unsafe networks. Some of these sites may flag you for security violations. Follow them only on safe and trusted networks.

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PLAN YOUR STORY

To get you started, we'll review four important steps to prepare yourself to go out and produce media. You should be completely comfortable with these concepts and ideas before setting out to produce media.

Giving yourself a firm understanding of these core principles will make the story you're telling easier to understand as well as keep you safe.

CHAPTER 01

PLAN FOR SAFETY

"Tell the truth and run."

This is a famous phrase in journalism, but we hope this guide will assist you not just to run, but also to hide. To do this effectively you first have to understand who you are hiding from and why.

1.1 ARE YOU AT RISK?

ARE YOU LIVING IN A DICTATORSHIP?

IS CORRUPTION A PROBLEM?

ARE POLICE UNRESPONSIVE TO THE CONCERNS OF CITIZENS?

If your answers to any of these questions is Yes then you're likely to be at risk. Be mindful of the chances you might be taking with your life and as well as others' lives.

1.1 ARE YOU AT RISK?

TYPES OF RISK

Risk can come from many places. Be mindful of your surroundings and avoid interacting with anyone you don't trust.

❶ DIRECT ENEMIES

Police, Military, Gangs, Political Opponents.

❷ INDIRECT ENEMIES

People whose actions may harm you.

❸ ENVIRONMENTAL

Fires, explosives, weapons, and any other situational dangers.

❹ PERSONAL

Actions you take may harm yourself and others.

1.2 COMMUNICATE SAFELY

Whether you are doing reporting, documenting your friends, or promoting a political movement, you may be at risk from electronic observation. Technical or electronic safety depends on your communications. You should observe proper security practices in all forms of electronic communication.

KNOW YOUR CONNECTION.

IF YOU DON'T CONTROL IT, DON'T TRUST IT.

If you are using a computer that is not your own, assume everything can be observed even if it says it is secure (https, encrypted, etc). Keyloggers, false SSL certificates, and other monitoring software are all easy to install.

Never post something from work computer or an Internet cafe computer and expect it to be anonymous - ever. Use your own PC or laptop and boot from a live cd if possible.*

*We advise you use ubuntu to use as an easy option for using a live cd. http://www.ubuntu.com/download/ubuntu/download

1.2 COMMUNICATE SAFELY

PHONE

Each phone has a unique identity. Unless you obtain an anonymous phone, nothing you say is private. To communicate privately, make calls only between anonymous phones.

A measure of security is possible over VOIP clients like Skype but is by no means 100% secure.

1.2 COMMUNICATE SAFELY

SMS

SMS is searchable and indexable. This makes unencrypted SMS easy to monitor, so ideally send only encrypted SMS, and send them minimally and only between anonymous phones.

A simple system to avoid security breaches is to create a coded communication system with trusted colleagues. Build up a collection of codes to relay basic information.

> For example, "X" could mean you're in danger, and "Z" could mean you're safe. "Tree" could mean you want to meet up. "Banner" could be a cafe you can meet at.

> It's up to you, however, to figure out a system that is easy for you and your contacts to remember.

There are third party software solutions for secure texting, but they're not as easy to control as a personal SMS representative system. You might use SMS 007 , TigerText, TextSecure, CryptoSMS to text securely. (This requires Java support on your phone.)

1.2 COMMUNICATE SAFELY

EMAIL

Use email that supports HTTPS secure connections. We advise using HushMail or Gmail for this.

It's important to be sure you have a secure connection. When connecting to email services, do not connect via HTTP:// -- connect only via HTTPS://. You can set this to the default option in Gmail by going to the settings and selecting "Always use HTTPS". You should also make sure anyone you communicate is doing this.

Do not open attachments. Use the "view" option instead.

For additional anonymity, communicate only between new anonymous email accounts. You can also share one anonymous email account and save all messages as drafts, so that the content never leaves your account.

Use a different browser just for anonymous use and use it only for that. Reset the browser before and after each use (be certain to erase browsing history and remove cookies).

For added security, connect from a different IP address when doing things anonymously. For example, use your regular accounts when at home but use your anonymous accounts only when on wireless at a cafe.

1.2 COMMUNICATE SAFELY

CHAT

OTR (Off the Record) (Off the Record) is an important plug-in feature to look for in chat clients. We suggest you use Pidgin, but be sure to install the OTR plug-in after downloading it.

You can also use the OTR setting in the chat client provided with Gmail: Settings/Chat/Never Save Chat History

1.2 COMMUNICATE SAFELY

WEB BROWSER

THE ONLY WAY YOU ARE SECURE IS IF YOU TRUST YOUR COMPUTER AND KNOW IT'S SOFTWARE ISN'T COMPROMISED.

BROWSER SECURITY CONCERNS:

SSL Certificates Incorrectly installed

> **example 1:** SSL certificate is misconfigured and allows me to use webmail.google.com.securewebsite.com to instead of webmail.google.com to convince you to give me your password. The poorly designed site certificate means everything looks OK when I check, unless I notice the URL is wrong.

Site Owners Willing to Give Out Information

> **example 1:** I use webmail over HTTPS, webmail company complies with government request and hands over access to my account.

> **example 2:** I use webmail, the totalitarian regime where I live hacks my webmail account password or the password of someone I emailed and extracts my information.

1.2 COMMUNICATE SAFELY

WEB BROWSER (CONTINUED)

Compromised networks

example 1: You use a computer at an Internet cafe, the system administrator adds his own server to the web browser's trusted authorities list and pushes a SSL certificate for all websites. As your information passes through the transparent network proxy, the information from your webmail provider is decoded and re-encoded without you ever knowing - you get a green security lock and no warnings, in fact if you check the certificate it says everything is great. In the meantime, the administrator is copying and reading everything that you do.

Best Practices:
Nothing is foolproof, but by installing the latest version of <u>Firefox</u> on a computer you trust you'll be much less susceptible to monitoring.

If you are prompted to give a security exception or there is an error or x on the https or lock icon beware!

Be sure to always use HTTPS in "Settings/General/Browser Connection.

1.3 TRAVELING SAFELY

Bad choices are the most common risk. These rules will help you avoid bad choices:

- **TELL SOMEONE WHERE YOU ARE GOING** If no one knows where you are, they won't know you are at risk.

- **TRAVEL IN PAIRS** Travel with a friend to use as a lookout. Traveling alone puts you at risk.

- **KNOW YOUR ROUTE** Life is unpredictable. Plan for this. Needing directions in a risky situation increases risk.

- **KNOW YOUR SURROUNDINGS** Keep an eye on what's around you. Forgetting to watch your surroundings puts you at risk.

- **KNOW YOUR FRIENDS** Before you depend on someone, be sure you know who they are. Friends reduce risk if they are reliable; if not, they increase risk.

- **KNOW YOUR EXIT** When it's time to go, know where to go. If you don't know your exit you put yourself at risk.

WHAT A STORY IS

It's easy to lose sight of what's important when you're in the middle of the story. Remember these basics and you'll be effective.

2.1 STORY GOALS

Before you start you need to know the goal of your story. Is it to report, document or promote?

REPORT   Capturing events, stories and news and arranging them to tell a complete story. Ranging from reporting the facts to investigative journalism.

DOCUMENT   Documenting individual moments, or individual aspects of a larger event. Your goal is primarily to record a moment in time.

PROMOTE   Promoting a political movement or advocating for a specific result. You intend to frame events to promote a specific goal, not to portray events through facts.

THE FIVE W'S (AND AN H)

WHO is it about?

WHAT happened? (i.e. what's the story)?

WHERE did it take place?

WHEN did it take place?

WHY did it happen?

HOW did it happen?

These six questions will give you the essential information you need to tell any story. Each question may have multiple answers, but you should answer each to form your story.

2.2 GOALS INFORM QUESTIONS
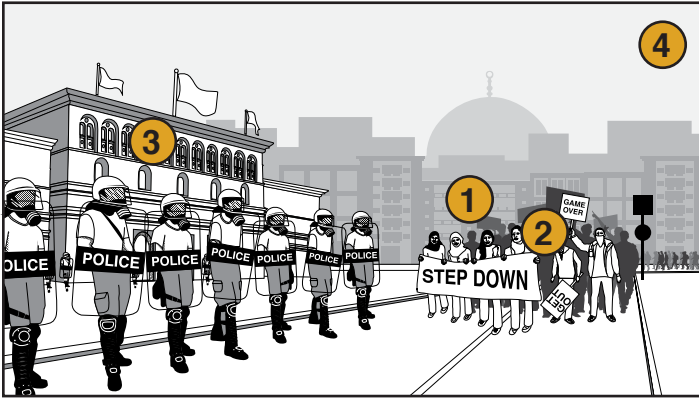
❶ WHO

The people or person your story is about.

❷ WHAT

The events that made up your story.
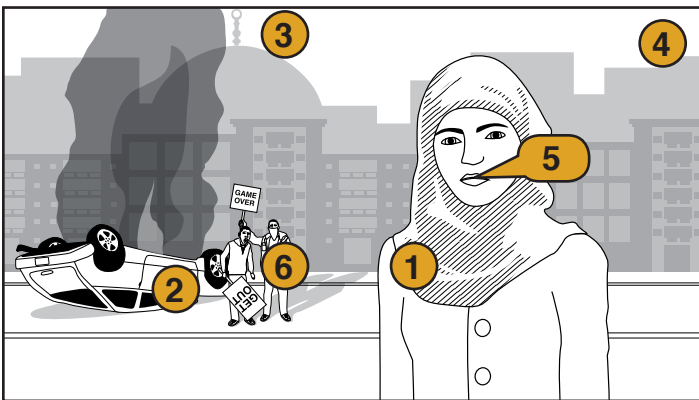
❸ WHERE

The location of your story.

❹ WHEN

Time your story took place.
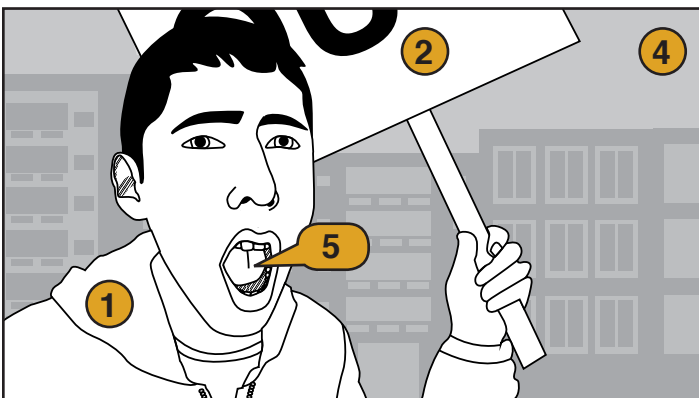
❺ WHY

The reasons behind your story.

❻ HOW

The specifics of how your story happened.

2.2 DEMONSTRATION OF QUESTIONS
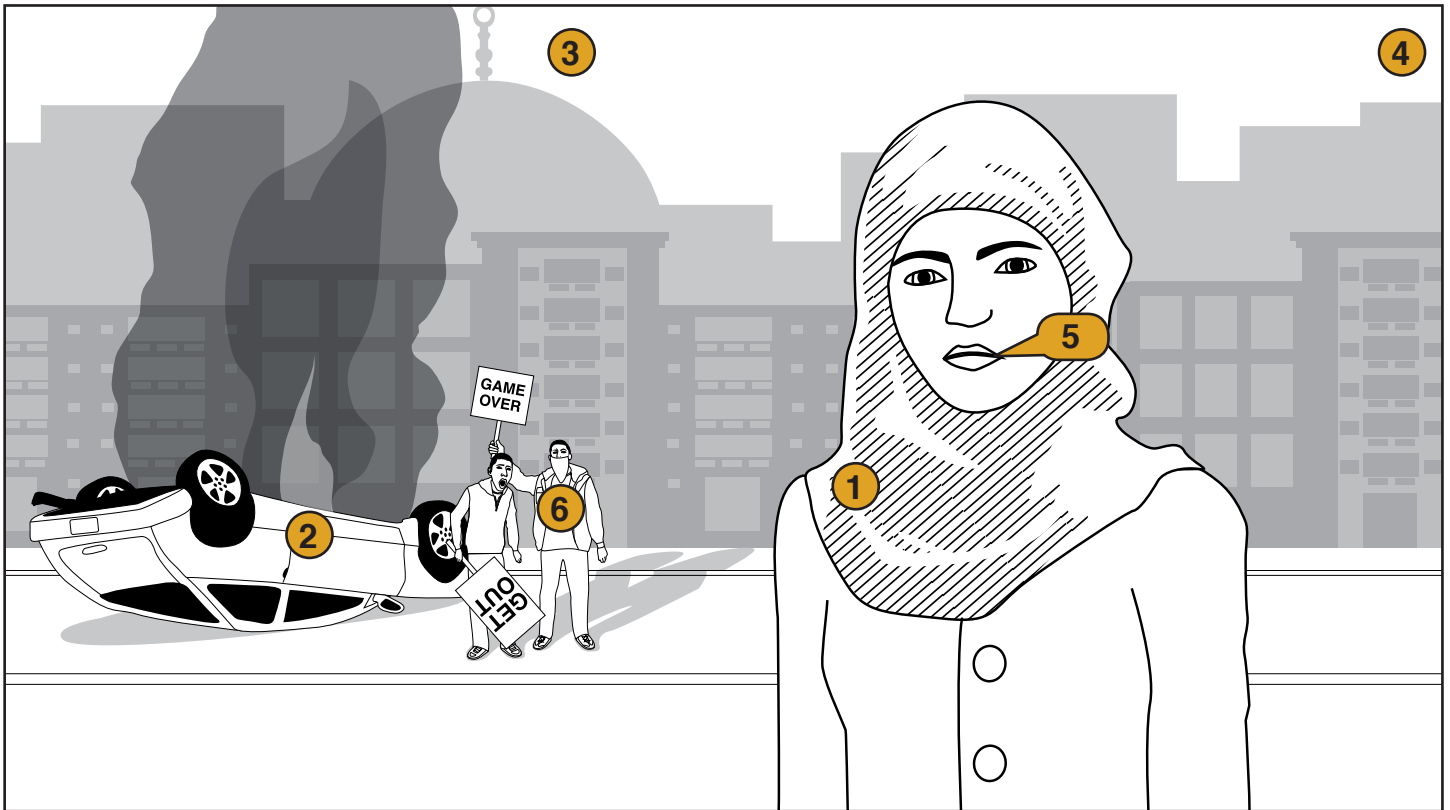
❶ WHO

The female protester addressing the camera is **who**.

❷ WHAT

A car destroyed by protesters is **what**.

❸ WHERE

The mosque and unique landmarks show us **where**.

❹ WHEN

The specific day cannot be determined. The lighting tells us **when**.

❺ WHY

The female protester explains **why**.

❻ HOW

The female protester explains **how**. The other protesters show us **how**.

ETHICS & ACCURACY

When producing media, ethical behavior is your first priority. Accuracy is your second priority, and should always remain subservient to ethics.

3.1 ETHICS = INFORMED CONSENT

Only share images of people who give consent. Maybe they say in their interview, "I want the world to know what is happening."

You received consent, but do you have informed consent to use a person's image? Before you hit record, know that the person you record understands what they are agreeing to. Informed consent means not just agreeing to be recorded, but understanding the impact of having their image recorded and shared with the world.

ASK THESE QUESTIONS TO ENSURE INFORMED CONSENT:
- May I record you?
- May I share your image publicly?
- May I record your face?
- Would you prefer your face to be hidden?

Offer the right to rescind consent at any time.

Transparency about your process will also build trust with your subject.

3.2 ACCURACY

TRUST YOUR INSTINCT, BUT VERIFY.

To be as accurate as possible you should focus on the facts. Just because an official or an important person said it doesn't make it true. It may even be something you believe to be true. Find the evidence and make sure you can cite it. Your story will be better and more reliable if you take this extra step.

Dig deeper, even when it changes what you thought the story was going to be. Sometimes you'll approach a story thinking it will have a predictable outcome, but you should be prepared to adjust to reflect the actual story, not the other way around.

CHAPTER 04

TOOLS

Once you've decided on your medium, its time to select your tools. If your access to gear is limited, you may be using a tool you already have a lot of experience with. However, it's best to relearn your tools within the framework of this guide for the best results.

4.1 LEARNING YOUR TOOLS

You must have a plan for your production to avoid unnecessary risk. You may also put yourself at risk by not knowing your tools.

WHAT ARE THE LIMITATIONS OF YOUR TOOLS?
- Can you accomplish your goal with the tools you have?
- Consider how to tell your story with the tools you have.

WHAT DO YOUR TOOLS DO WELL?
- Let your tools assist your story.
- Trying to record a story with the wrong tool is a wasted risk.
  - For example, you can't record events at night if you don't have a camera that can record in low-light or you can find a portable light source.

PRACTICE WITH YOUR TOOLS
- How to turn it on and off quickly.
- Primary functions: shoot, record, stop, delete, preview.
- Swapping memory cards, tapes, batteries.
- When you can do all of these things without paying attention, you'll know your tools.

4.2 MAINTAINING YOUR EQUIPMENT

Learning your equipment is not enough. You must perform basic maintenance, otherwise minor problems such as a dead battery may create a big risk.

TO AVOID PROBLEMS WITH YOUR EQUIPMENT, KEEP IT ORGANIZED AND READY TO GO AT ALL TIMES.

- Keep your equipment clean.
- Keep your batteries charged.
- Keep your gear together in a dedicated bag.
- Review and follow device maker's suggestions for storage.
  - For example, many cameras should be stored without the battery attached.

When possible have extra media (tapes or memory cards), batteries, and a backup recording device (such as a video phone or camera phone).

Even if you have an expensive camera, a disposable camera is good to have in case the expensive camera malfunctions or is lost.

SECTION 2

RECORD YOUR STORY

You understand the security risks you might be taking, you know how to construct a story, you know the ethics and you know the tools. Before we can apply these concepts out in the real world, however, we need to learn how to record a story.

CHAPTER 05

RECORDING SAFELY

"Do No Harm" is a principle of journalism, and it's a rule to follow even if you don't consider yourself a journalist. The images you create to tell your story can have information that can put you and others at great risk.

5.1 SUBJECT SECURITY

When producing media in a repressive environment, visual recordings of people speaking out can be death sentences. You may receive informed consent, but you must still be concerned about the safety of those you record.

Trust your instinct. The best protection against putting a subject at risk is not to record visually identifiable information about them in the first place. If you're concerned about doing this, you can record interviews and testimony that protects subject security by following these simple rules:

- Only include one eye and one ear in your shot.
- Shoot your subject with heavy backlighting.
- Shoot out of focus.
- Shoot only their hands.

5.2 PERSONAL SECURITY

The camera has been called more powerful than a gun, as the pen has previously been called mightier than the sword. Today cameras, whether mobile phones or photo/video cameras, can put a target on your back. Observe these rules to keep yourself safe:

- Cover your camera.
- Have a spotter watch your back.
- Get your shots and get out.
- Keep a card with dummy media.

VISUAL STORYTELLING

The importance of story was introduced in Chapter 2, but telling a story visually requires an understanding of the visual medium. Chapter 6 introduces the idea of Visual Storytelling.

6.1 DECIDE YOUR SHOT

Once you know your **story**, the second most important decision is what you want in your **shot**. If you don't know what you want to shoot, or why you are shooting it, it's impossible to improve. You can start deciding ion your shot by considering the **elements of a story** that you want to include.

- **Who** are the characters you want to highlight? Who is important in this shot?
- **What** is the goal of your story? What is important in this shot?
- **Where** is the story taking place?
- **How** do the events occur?
- **Why** is this image important?

6.2 MONTAGE

A visual story is a series of shots, when presented together over time it's called a montage.
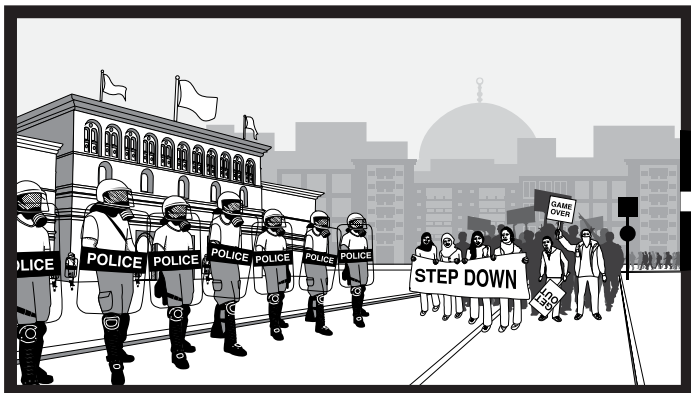
STORY DESCRIPTION:

A local human rights organized a peaceful protest over text message. Rashida has gathered with her friends to attend the rally in the capital. She was here to voice the concerns of her family who could not come. The protest called for the resignation of a local official. The police were there to maintain order and protect public buildings. A small unknown group instigated violence. This led to clashes between the protesters and the police and the burning of several vehicles.

6.3 FIVE BASIC SHOTS

Narrative, documentary and news videos are all constructed from a number of basic shots. The human eye can focus and refocus in real time, effectively framing and re-framing the object of interest. In video, different-sized shots are used to create the new frames. How do you know what shots to use? Let's review the five basic shots and what they're most effective at.
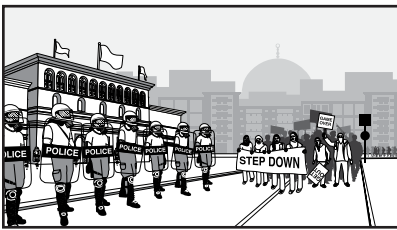
ESTABLISHING SHOT
Shows the location / scene of a story. Gives a sense of place.

LONG SHOT
Showcases the characters and how they interact with the location.

MEDIUM SHOT
Directs the audience to focus entirely on one or two characters, may not provide an understanding of the location.

CLOSE-UP SHOT
Forces the audience to focus entirely on a single character, encourages the emotion of the character.
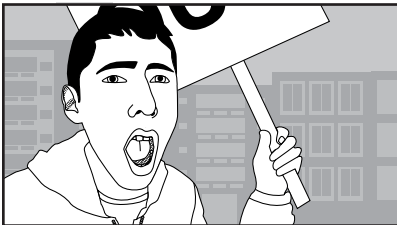
DETAIL SHOT
Showcases an interesting detail, often focusing directly on an important action.

6.3 OBFUSCATION

If you need to conceal or hide the identity of someone in an image, you'll need to know how to alter the image so they're unrecognizable.

SHOOT OUT OF FOCUS
The easiest way to do this is to adjust the focus on your camera so that the persons face is blurry beyond recognition while you're filming. This is the safest way to hide someones identity.

POST PRODUCTION BLURRING
If you need to do this after you already filmed the interview you can use computer software to do this. (note: This is still not possible in iMovie without 3rd party software.)

*You can find tutorials about this at the following places:
　Windows: http://www.youtube.com/watch?v=n_X8jWng9aM
　OSX: http://www.youtube.com/watch?v=nO-kDGiMmZU

⚠ This media will be at risk until you safely store your media. See Chapter 9 for more details.

6.3 FIVE BASIC SHOTS APPLIED

Here we have the five basic shots as they are used in our story from earlier.
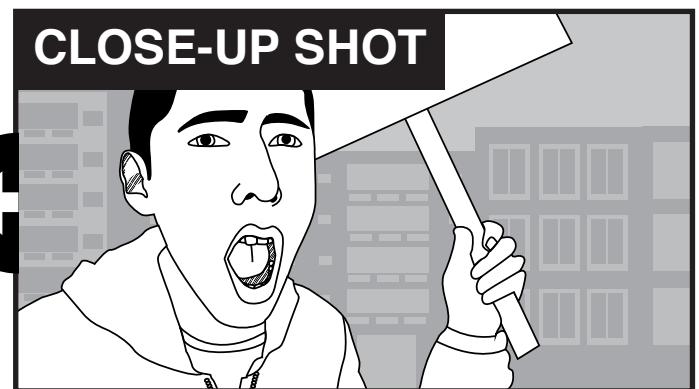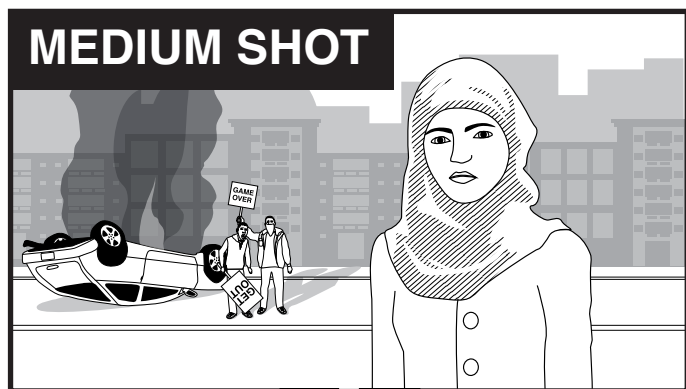
ESTABLISHING SHOT

POLICE POLICE POLICE POLICE POLICE POLICE
STEP DOWN
GAME OVER

LONG SHOT

GAME OVER
POLICE POLICE POLICE
STEP DOWN
GET OUT

MEDIUM SHOT

GAME OVER
GET OUT

CLOSE-UP SHOT

DETAIL SHOT

PEACE PROTEST 1 PM

STORY DESCRIPTION:

A local human rights organized a peaceful protest over text message. Rashida has gathered with her friends to attend the rally in the capital. She was here to voice the concerns of her family who could not come. The protest called for the resignation of a local official. The police were there to maintain order and protect public buildings. A small unknown group instigated violence. This led to clashes between the protesters and the police and the burning of several vehicles.

6.4 RULE OF THIRDS

How do you frame your shot for maximum impact? The rule of thirds is a guideline to help you create appealing shots.
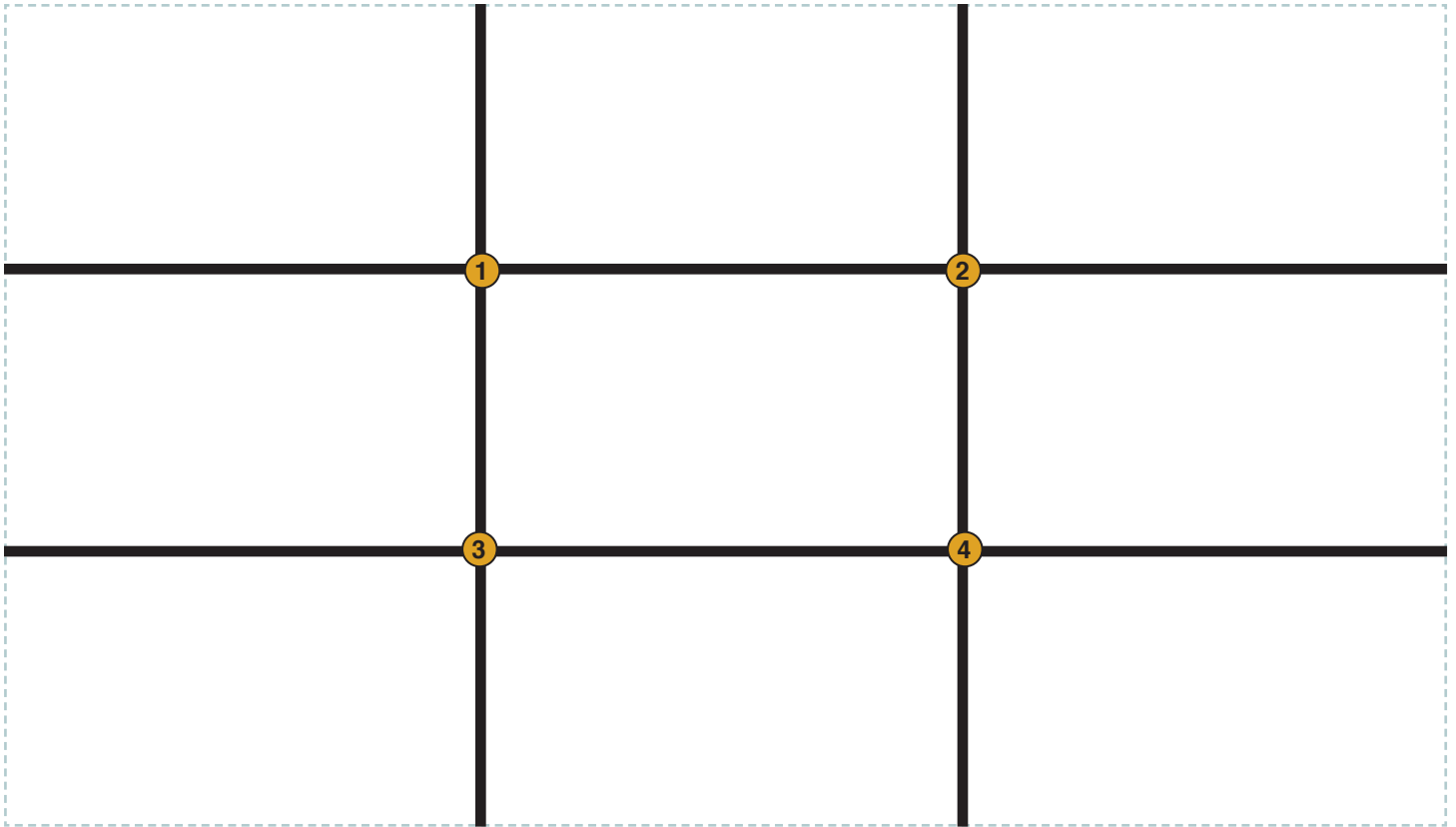
This grid is known as the Rule of Thirds. It cuts the frame into thirds vertically and horizontally. This creates four points of interest within the frame. These four points are where you should place the important **elements of your story** when you're framing them.

Be aware of all four points as you frame your shots and try to include other important or interesting markers on each available intersection. Strive to have four points of interest in all of your shots.

6.4 ESTABLISHING SHOT
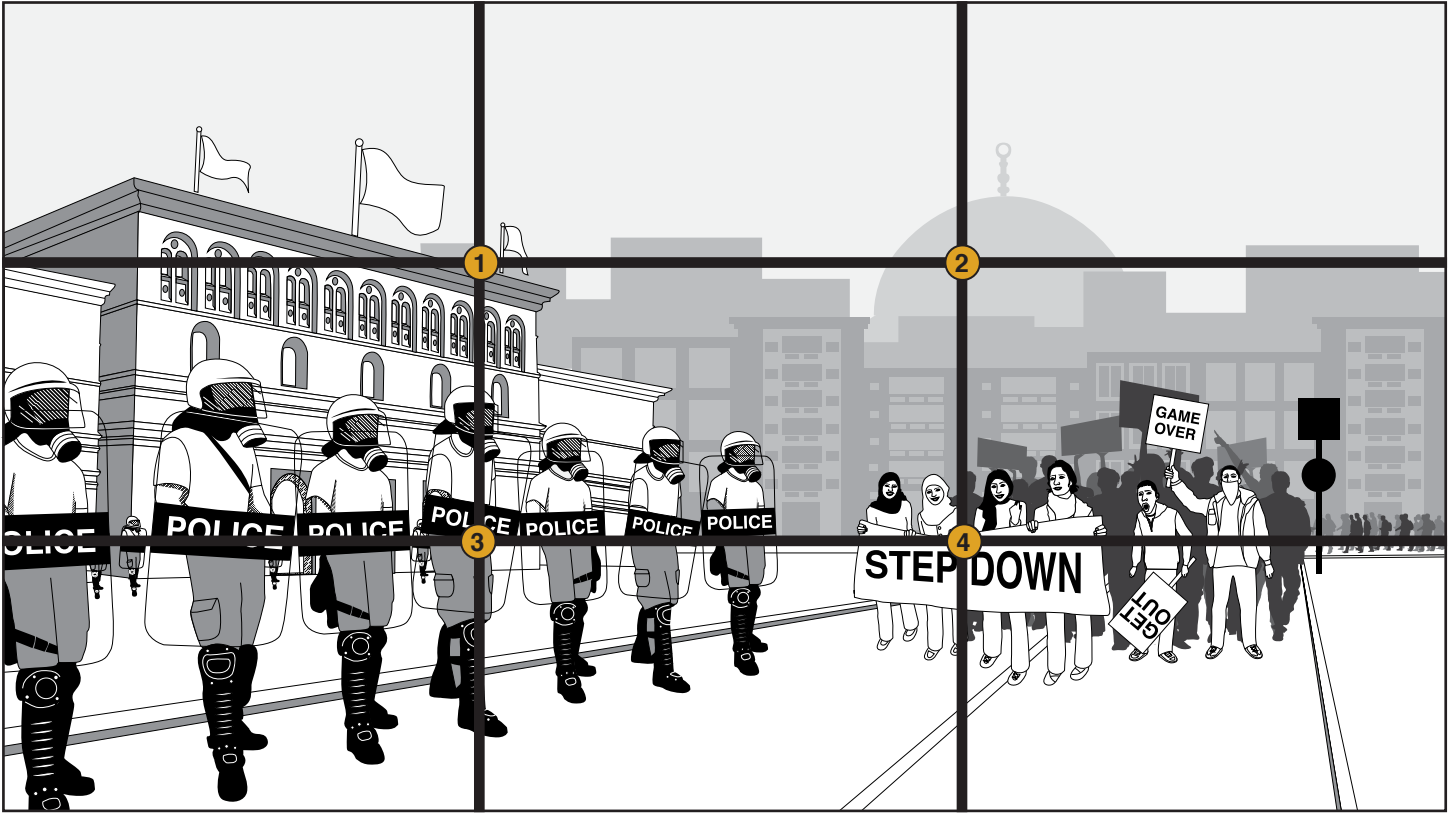
An establishing shot provides a sense of place.

Point 1. The government building shows **where** and **why**.
Point 2. The mosque provides a sense of place, or **where**.
Point 3. The police are an important **who** in this story.
Point 4. The protesters are another important **who**.

The establishing shot tells us this story is about a protest at a government building in an Islamic area.

6.4 LONG SHOT

A Long shot highlights the characters in the space.

Point 1. The police are an important **who** in this story.
Point 2. The protesters are another important **who**.
Point 3. The police are an important **who** in this story.
Point 4. The banner highlights **what** the protesters want and **why** they protest.

The long shot introduces the main characters from the protest and there demands. It also highlights the relationship between the police and protesters.

6.4 MEDIUM SHOT

A medium shot focuses on a specific character.

Point 1. The mosque provides a sense of place, or **where**.
Point 2. A protester, **who** speaks to the camera, explains **why** events in Point 3 are happening.
Point 3. These protesters are an important **who** in this story.
Point 4. See Point 2.

This medium shot focuses on a specific protester explaining **why** she is at the protest. In the background, you again see where it is happening. The middle ground between the mosque and the protester shows what she is explaining.

6.4 CLOSE-UP SHOT
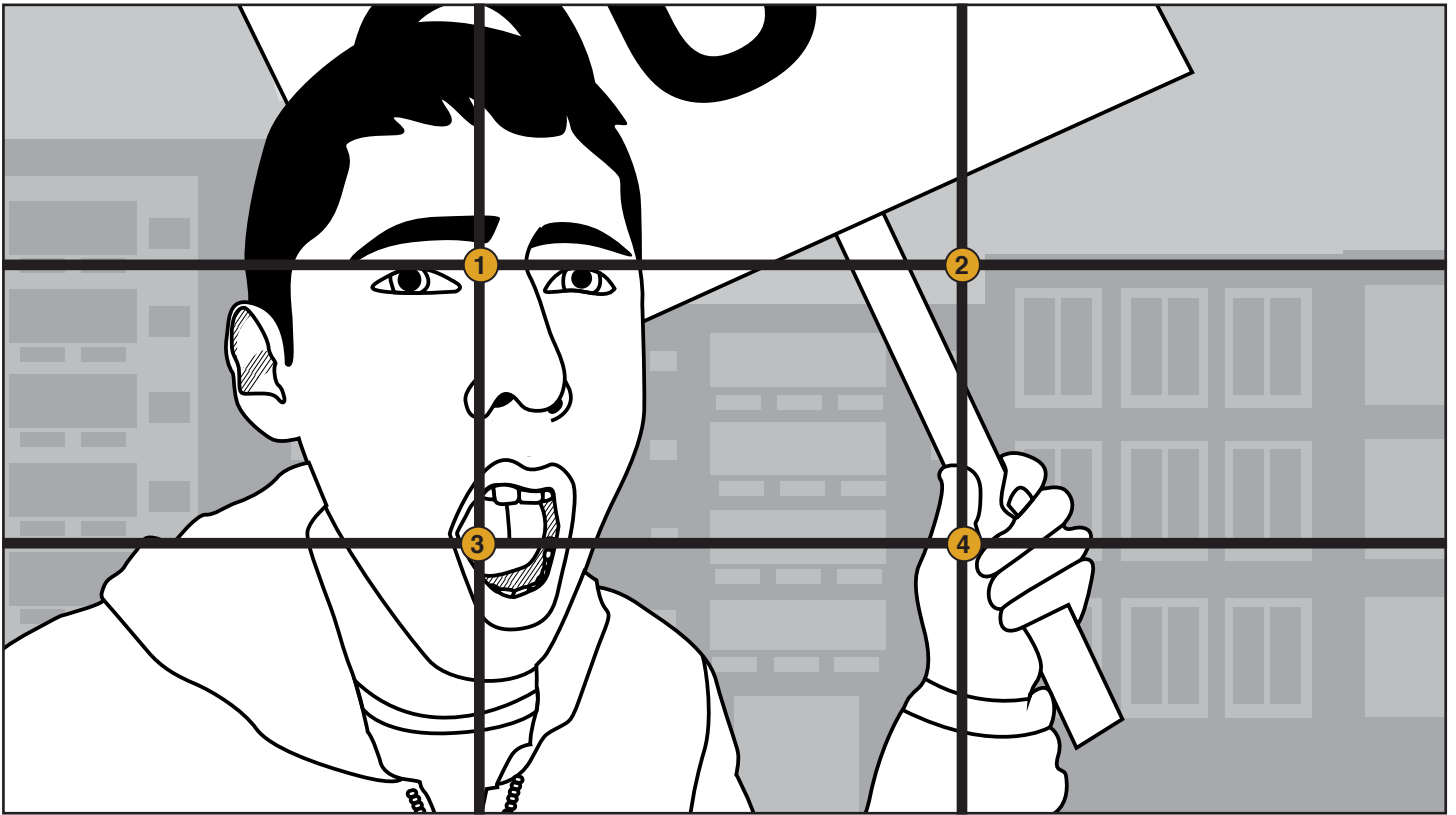
A close-up shot highlights the emotion of a specific character.

Point 1. A protester, **who** speaks to the camera, explains **why** he is there.

Point 2. Nothing. A better shot might show the protest sign, explaining **what** the protest is about.

Point 3. See Point 1.

Point 4. See Point 2.

The close-up shot highlights the emotion of a protester explaining why he is at the protest. Though you may not use all four points effectively, capturing emotion and feeling is your primary objective - not framing a shot with a perfect use of all four points.

6.4 DETAIL SHOT

A detail shot highlights a specific action or detail.

Point 1. Mobile phone depicting **how** the protest occurred..
Point 2. Nothing.
Point 3. See Point 1.
Point 4. See Point 2.

The detail shot appears basic, but is a very important shot. It clarifies details that are lost in wider shots. Be sure to place the most important detail on one of the four points.

6.5 RECORDING ACTION
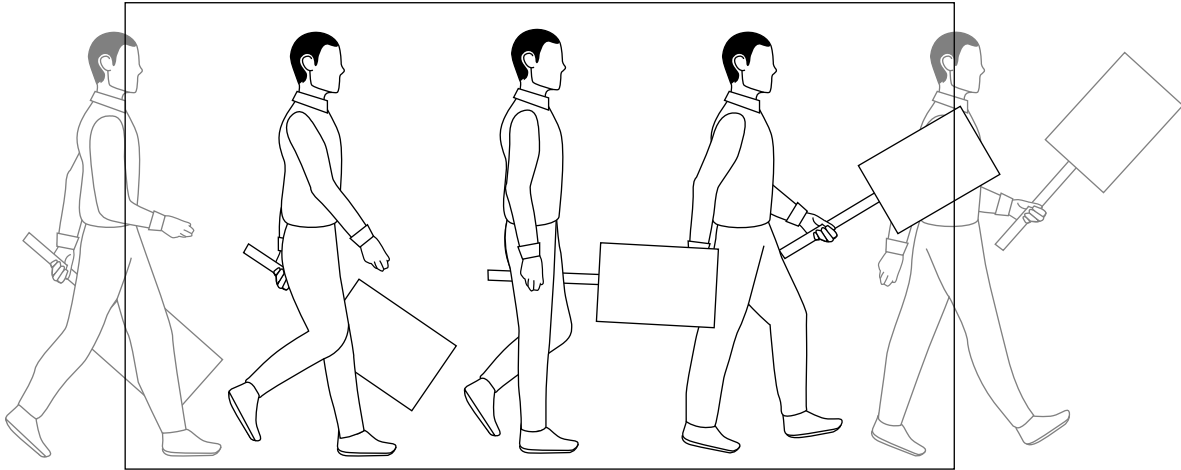
Timing is just as important as framing. You want to be sure you record entire actions in your video. Recording a complete action can tell a story with a single shot.

When showing an action you'll want time both before it begins and after it to understand it. To do this it's best to record for 10-20 seconds before and after your point of interest. No matter how brief the action is shots should be at least 30 seconds.

PRO TIPS:

You don't need to record constantly, but sometimes recording for one, two or even five minutes is necessary to record an action in it's entirety.

It's important to review and share your content in a timely fashion. Don't shoot too much material, this will create a barrier to sharing your stories quickly.

6.6 HEAD ROOM

Head room should be considered while shooting Medium and Close Up shots. Following these two rules together will give you good head room.
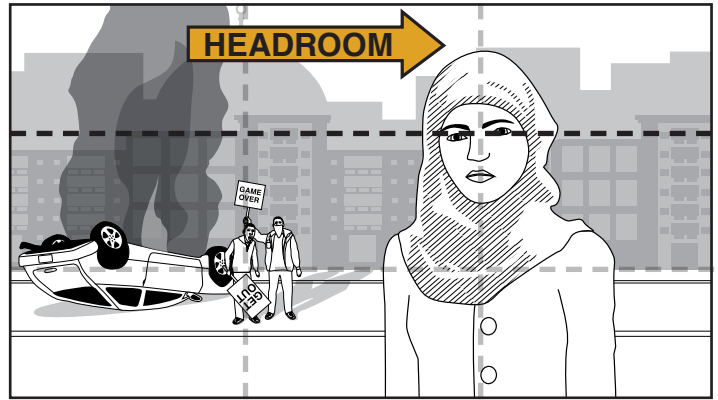
HEAD ROOM RULES:

1. Keep your Subjects eyes on the upper rule of thirds line, this is known as the eye line.
2. Keep your subjects entire head in the frame.

6.7 HOLDING THE CAMERA STEADY

Smaller cameras mean you are more likely to keep your camera with you, but they can be difficult to keep steady. The weight of larger cameras makes them easier to hold steady. To assist you, here are some tips about holding your camera steady.

GOOD

BAD
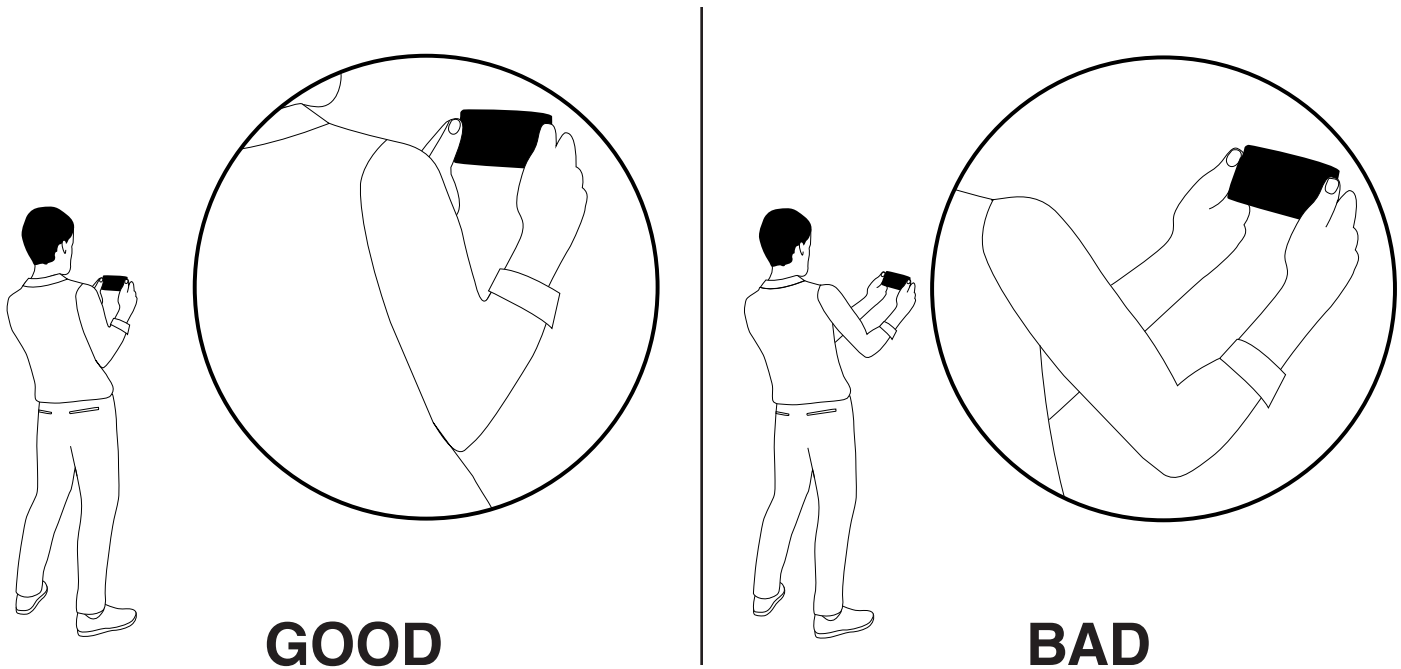
It's best to use your body to brace the camera, the individual above uses the side of their body to brace the camera, while centering it in front of them.

PRO TIPS:

Remember to breathe. You may be tempted to hold your breath to keep the camera from moving, but its best to set your shot, breathe, and when you have a steady shot, begin recording.

SHOOTING YOUR STORY

Now that we understand Visual Storytelling we can review the specific skills necessary to tell your story visually.

7.1 CREATING YOUR SHOT LIST

To get five shots that tell a story you need more than five shots. Having several options after recording your story will enable you to tell the best story possible.

We advise you write your story out, and turn the elements of the story into shots you think you can get. This is known as a shot list.

Think of multiple shots for each **Element of Your Story**. You can use the rule of thirds to include more than one **Element of Your Story** in a single shot.

"Here we have an interview with the **Who**, and she's speaking about the **How**. But in the background we also have included the **What**."

7.1 CREATING YOUR SHOT LIST

Here's a shot list template you can use to create your own shot list.

SHOT TYPE	SHORT DESCRIPTION	STORY ELEMENTS INCLUDED

On the next page we'll take a look at the example story from Chapter 6 and apply the Elements of a Story to it. Then we'll create a shot list from that.

7.1 CREATING YOUR SHOT LIST

EXAMPLE STORY:

A local human rights organization organized a peaceful protest over text message. Rashida has gathered with her friends to attend the rally in the capital this afternoon. She was here to voice the concerns of her family who could not come.

The protest called for the resignation of a local official. The police were there to maintain order and protect public buildings. A small unknown group instigated violence. This led to clashes between the protesters and the police and the burning of several vehicles.

WHO? Rashida, her friends, the Police, Riotiers.

WHAT? A protest calling for the resignation of a local official.

WHERE? The Capital and surrounding environment.

WHEN? In the afternoon.

WHY? Because of concerns about the actions of a local official.

HOW? A rally in the capital organized by text message.

In order to plan your shots well, you need to know the goal of your story. Most often the first question, **Who**, will define this for you. In this story, we have four possible Whos, but for the shot list below, we will use Rashida as our **Who**.

If you chose to use the police, or the rioters as your Who then the shot list would look different.

7.1 CREATING YOUR SHOT LIST

EXAMPLE SHOT LIST:

| SHOT TYPE	SHORT DESCRIPTION	STORY ELEMENTS INCLUDED
Establishing	The entire Capital building	Capital
Establishing	The capital with the police out front and protesters approaching	Capital, Police, Protesters
Establishing	The protesters marching with a city landmark visible	City Landmark, Protesters
Long	The police standing in front of the Capital	Capital, Police
Long	Violent protesters setting fires	Violent Protesters
Long	Group of friends apart of the protest	Friends, Protesters
Medium	Interview with one of the friends	Rashida
Medium	Piece to Camera, my report of what's happening in the square	Yourself
Medium	Interview with peaceful protester about what they want	Protester
Close-Up	Friend Chanting	Friend
Close-Up	Shot of an individual police officer guarding the capital	Police Officer, Capital
Close-Up	Shot of an individual rioter	Rioter
Detail	The fire the rioters set	Fire
Detail	Shot of Rashida's banner	Banner
Detail	Cell phone with protest text message displayed	Cell Phone

This shotlist is only a guide. Often you will choose many more than three shots per shot type.

7.2 LIGHTING

Light is what makes your images visible. Lack of light will limit the visibility of the image, as will too much light.
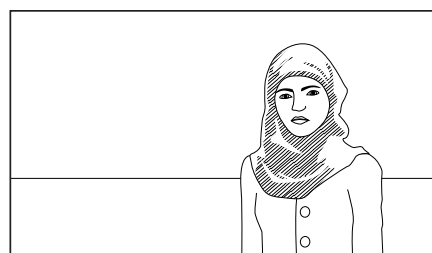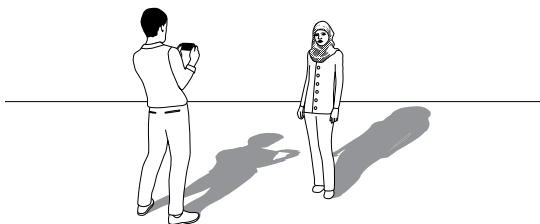
Film your subject with the light source directly on the subject. Put yourself and your camera between the subject and the light source. In this example, the light source is behind the camera and the subject is facing the light source.
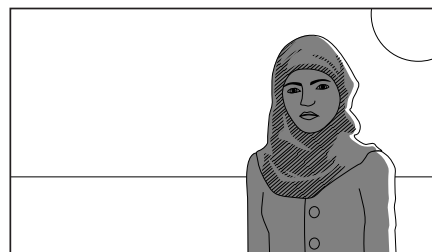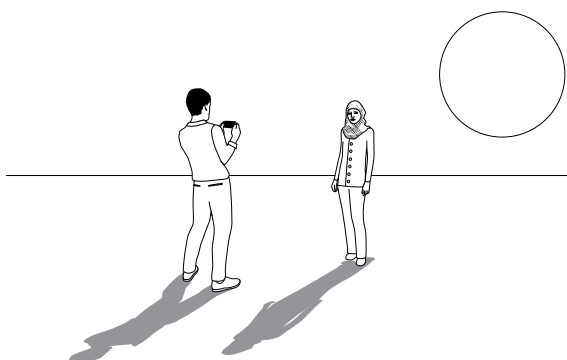
When the light source is directly behind your subject, the subject will be too dark and difficult to see. ⚠ This technique may be used to hide a subject's identity by preventing the camera from recording their visual identity.

PRO TIPS:

If you are inside or have little to no lightsource you can have the subject face the window and place your camera between the subject and window/lightsource.

7.3 SOUND

If you can't hear the sound you lose the context of your story. Your images can be properly framed and have (effective) lighting , but without decent sound they may not be impactful.

NATURAL SOUND

If it's windy, your sound will not be audible. You must either point your camera out of the wind, or protect your mic. Shield the mic with your hand, or tape a card to the windy side.

PEOPLE / CROWDS

Crowds and large groups make a lot of noise which makes your sound inaudible. Don't film interviews with large crowds in the background. Point your camera away from the crowd, with the subject facing the crowd.
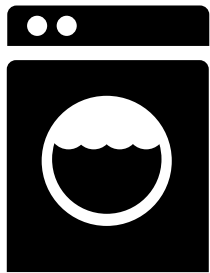
MACHINES

Generators, air conditioners, refrigerators, and fluorescent lights are all machines that create harsh audio distractions. Turn off the machines if possible, or change your location if you can- noise from fluorescent lighting is usually unavoidable.

PRO TIPS:

If your camera has an audio level feature, check that your background noise is no more than one third the volume of your interview. Be sure that your audio level is not peaking constantly.

CREATING CONTEXT

Providing context is key to recording an accurate, reliable story. Although this is done partly by creating powerful images that provide a sense of place and the participants and events, this is not enough. This section of the guide will discuss a variety of steps to follow to contextualize your story.

8.1 VISUAL CONTEXT

Accurate representation of time and place is key to recording a reliable story. If your goal is to report or observe events, you need to record the time and location of events as accurately as possible. If you wish to promote a cause this may not be as important to you. However, you can never be sure where your project will lead, so its best to record time and place when possible.*
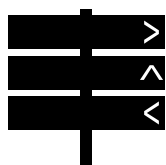
RECORD STREET SIGNS

RECORD NEWSPAPERS

CORRECTLY SET YOUR CAMERA'S CLOCK

12:30 PM
2012/08/25
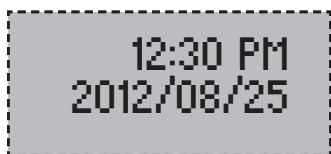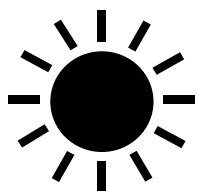
RECORD THE POSITION OF THE SUN

RECORD LANDMARKS

*Recording the time and place can put you at risk, as it identifies you were there at that time. Only do this if you feel confident and safe about your security.

8.1 VISUAL CONTEXT

❶ STREET SIGNS
Street signs and other local signage helps identify the location.

❷ CORRECTLY SET YOUR CAMERA'S CLOCK
A properly set clock will help you organize your shots later, and the files will also be time-stamped for anyone else to verify as well.

❸ POSITION OF THE SUN
The lighting in the shot also gives away what time of day it is. In this case with little or no shadows it is definitely mid day.

❹ LANDMARKS
Any unique building helps certify a shot came from a specific place.

8.2 OFF CAMERA NARRATION

When recording an important event, you often know more about the scene you record than you may capture with your camera. If you are shooting an event from too far away to create a clear shot, you may narrate for the camera the events you are seeing. You can also use narration to inform the viewer of the time and location of your recording. However, this is not as reliable as images of place and time.

POSSIBLE ELEMENTS TO NARRATE:
- Tell the story.
- Establish place and time.
- Explain your purpose.
- Tell the viewer what you are seeing.
- Tell the viewer how what you are seeing makes you feel.

8.3 PIECE TO CAMERA

If you judge it safe to be on camera, performing a piece to camera is often the most effective way to tell your role in the story. Being on camera shows you are willing to take personal responsibility for your words and your content. Your personal feeling about the content you may also be more clear when presented on camera, rather than as a narration.
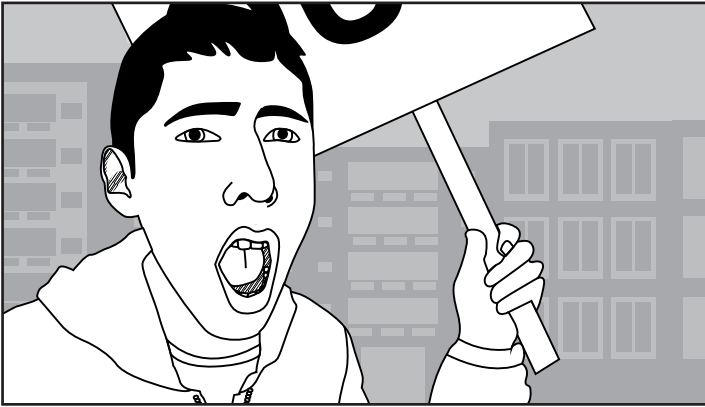
> ⚠ This can be an incredibly dangerous choice to make if you have existing risk factors.

8.4 INTERVIEW

Interviews may offer the best opportunity for adding context to your story. By interviewing key participants in the story, you provide the audience a broader understanding of events. Interviews should add a variety of elements to the story. They humanize and provide multiple sources to increase the reliability of your story. In order to produce strong interviews you must follow a series of rules:

LOCATION

- Your location should improve, not degrade, the impact of your interview.

SOUND QUALITY

- If your audience can't hear the interview, it's not an interview.

ASKING QUESTIONS

- Ask open-ended questions.
- Avoid yes-or-no questions.
- "What else should I have asked you about?"
- "Is there anything else you would like to say?"

CHANGING YOUR APPROACH

- If your questions don't provide a satisfactory answer, change your approach.

FOLLOW UP

- Pursue intriguing answers with follow-up.
- Use follow-up questions if you need more information.

SECURING YOUR MEDIA

Have a plan for where you're going to go when you're done recording. Whether it's your home, a friends house, or a workspace, know of a space you can go to download your content.

9.1 VISUAL CONTEXT

Before you do anything else after you've recorded your story, get somewhere trusted and safe to secure the material you just created. You don't want to get stopped and have your media deleted or lose it somewhere, such as when you're at an Internet cafe.
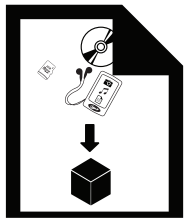
HAVE A PLAN FOR WHERE YOU'LL STORE YOUR MEDIA.
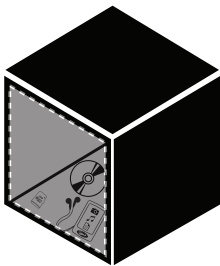
STORE YOUR MEDIA (SD CARDS, TAPES, FILM) SOMEWHERE SAFE.
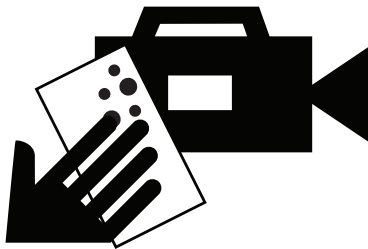
CLEAN YOUR CAMERA IF YOU NEED TO.
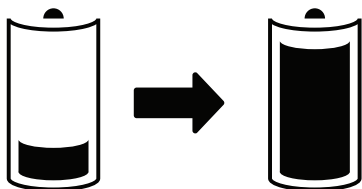
CHARGE YOUR BATTERIES.
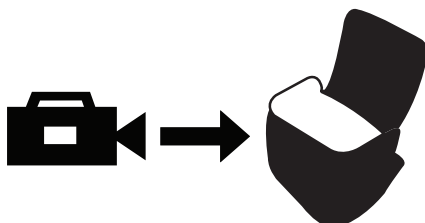
PUT YOUR CAMERA BACK IN IT'S CASE.

SECTION 3

SHARE
YOUR STORY

You've found a story, you've taken the risk, you've created media and you've managed to do it safely. The bulk of your work is behind you. Follow through now and your media can make a real impact.

CHAPTER 10

SHARING SAFELY

You've taken a lot of risk to produce this media, so be sure to follow through with it now that you've created it. Once you're in a safe space, prepare your media to share it with the world. Even the best photograph in the world is meaningless if the world can't see it. So lets review the essential steps to keep you and your characters safe and secure so you can focus on assembling your story, and share it with the world.

10.1 REVIEW YOUR MEDIA

Now that your content is safe and secure, you need to begin reviewing it.

Ask yourself: Is my content good? Was I ethical? If so, proceed to the next section.
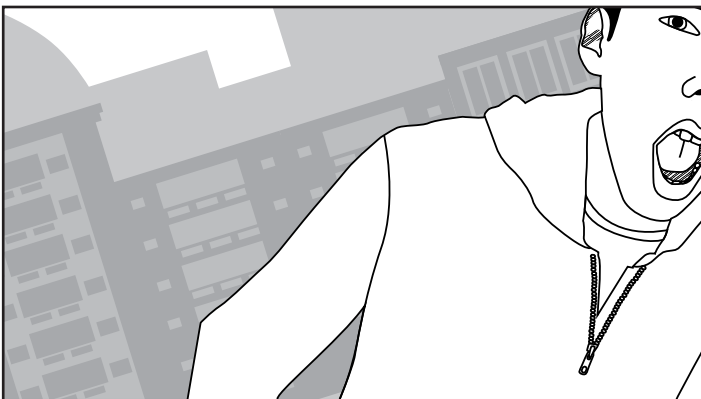
If not, we strongly suggest you delete your content. Having it on hard drives, in email accounts, or anywhere connected to you could put you and others at great risk.

> ⚠ Don't risk others' lives or your own for bad content that no one will watch.

10.1 REVIEW YOUR MEDIA

ARE YOU PUTTING ANYONE AT RISK?

Maybe you forgot to delete an interview with someone who asked you to, or perhaps you didn't ask someone permission to use a close up of them. Think about the potential risk you're taking. You may be putting your own life and someone else's life in danger.

GOOD CONTENT?

It's not worth risking lives for bad content. If you're media is confusing, poorly shot, or just plain boring don't risk posting it online. Use it as a learning experience. Review it and think how you could improve it if you shot it again, then delete the media.

CONSENT GIVEN?

If you have consent and you think the subject was making informed consent, you should feel free to post it online. If you don't have consent then you should delete the media. If you have consent but your instincts tell you that the subject was not making informed consent, then you should obfuscate the footage.

OBFUSCATE

You or someone on your team will need to know how to use photo or video software to do it. If you'd like to learn how to do this, you can learn more about it in **Chapter 6.3**. If this seems like too much for you and your team, then you should delete the media.

PRO TIPS:

Look for the most representative content for the story you need to tell and delete the rest.

10.2 TRANSPORTING MEDIA SAFELY

Transmitting your content will be among the highest security risks you take in this process. We'll walk you through a couple of methods for getting your content online, and we'll explore digital and analog methods.

DIGITAL

Storing and sending your files over the Internet or any computer network is doing so digitally. Let's review some of the different options available.

ANALOGUE

Storing and sending your files on electronic devices that are transported physically - by moving the film, SD cards, etc. - is analog distribution.

No file transfer service is without fault or 100% safe. By encrypting your data before uploading it, you can avoid the primary security issues of note.

Data Encryption Tool: http://truecrypt.org/
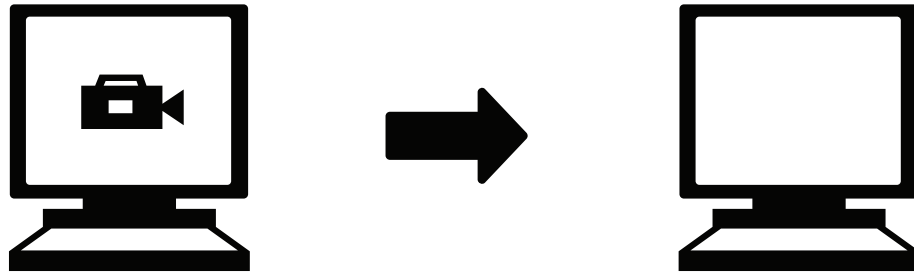
DIGITAL DIRECT TRANSFERS

Sending your content over **secure** servers you own or are owned and operated by your trusted contacts is a great option. This keeps the content private even when it's finished transmitting. It's important to have trusted colleagues, however, who can take that content for you and be sure that it is posted online and promoted.

Essential Security Features:
- FTP Software: Use <u>FTPS</u>
- Email Software: <u>PGP</u>

Other services that have these features could be good options.

Current Suggested Services:
- <u>FTP - Filezilla</u>
- <u>Email - Thunderbird</u>
- <u>Email - Hushmail</u>

10.2 TRANSPORTING MEDIA SAFELY

DIGITAL FILE SHARING SITES

File sharing sites are another option to send files directly to individuals helping you from outside of your location. Be sure to keep your file names as anonymous as possible while doing this. Come up with nondescript file names, e.g. "Clip_001" "File_001", with the # adding up for each file you send.

Essential Security Features:

• SSL
• AES-256 encryption

If you find another service that has these options it is like to be an acceptable option.

Current Suggested Services:

• DropBox
• Spideroak
• YouSendIt

> No file transfer service is without fault or 100% safe. By encrypting your data before uploading it, you can avoid the primary security issues of note.
>
> **Data Encryption Tool:** http://truecrypt.org/

10.2 TRANSPORTING MEDIA SAFELY

ANALOG

Analog methods are sometimes your only option to getting content out of the country. There are a couple of tools we'll review, but the thought behind all of them is simple: find non-traditional places where you can store/hide digital files. Hiding things in unexpected places and using equipment that will make you look unsophisticated is the challenge.

MICRO SD   **MP3 PLAYERS**   **NONTRADITIONAL**
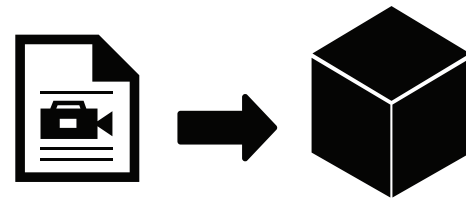
Keep in mind people will be looking for these, and that the more popular and common these methods become, the more likely they are to be searched for. Push yourself to be as creative as possible in devising these methods.

> These methods can also be a good use for Truecrypt. You can encrypt the data source before sending to your support team.

EDITING YOUR STORY

Adding additional information and lightly editing your content is not essential before distribution. It does, however, add a lot of value for your audience. This chapter is for people who want to take the first steps into editing their content.

11.1 FILE FORMATS
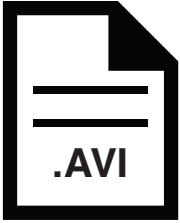
.AVI

A format for Windows, supported by all the most popular web browsers. Not always possible to play on non-Windows computers.

.3GP / .3G2

A format for 3G cell phones. .3GP is used on GSM phones. .3G2 is for CDMA phones.
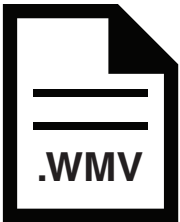
.WMV

A format on the Internet, but Windows Media movies cannot be played on non-Windows computers without additional software.
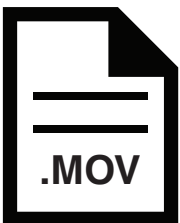
.MOV

A format for Macs. It can only be played on a Windows computer with additional software.

VIDEO PLAYER SUGGESTION:

If you're having trouble opening or viewing any file formats, we suggest you install VLC player. It is a freely available video player that supports playback of a large number of formats.

• VLC Player http://www.videolan.org/vlc/

11.2 TRIMMING

You might have some video at the beginning of a clip that puts someone at risk, or maybe you forgot to stop recording at the end of a clip. Trimming the beginning and the ending of a clip off can make a clip safer and it expedite your upload times.

Focus on trimming your clips to have a better beginning point and ending point. If it "feels wrong" or "looks weird", then it probably is. A good general rule is to give a clip 3 seconds of lead-in and 2 seconds of lead-out.

11.2 TRIMMING

ORIGINAL FILE - Has extraneous footage that you'd like to get rid of.

0:00　　0:10　　0:20　　0:30　　0:40　　0:50
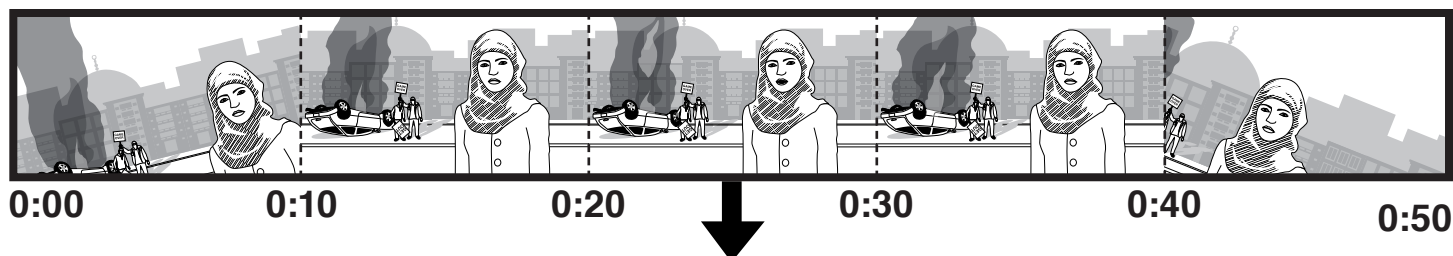
EDIT SELECT - You select just the content you'd like.

0:00　　0:10　　0:20　　0:30　　0:40　　0:50

BAD ✂

Poor composition in the video can be cut off the beginning.

BAD ✂

Uninteresting video can be cut off the ending.
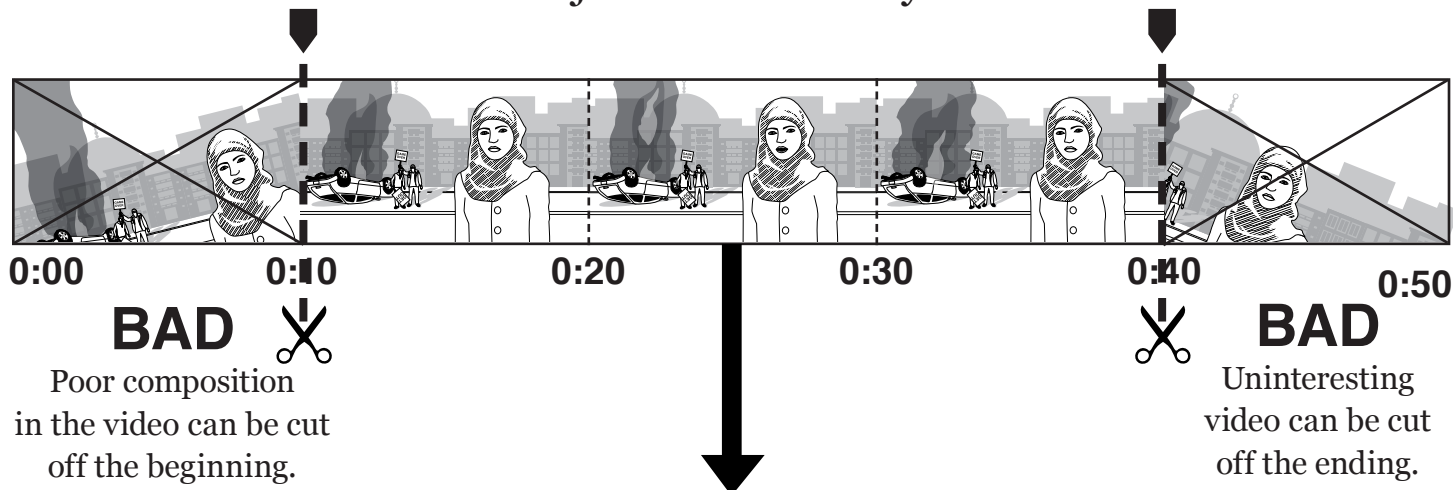
NEW FILE - Your new file just has the footage you'd like.

0:10　　0:10　　0:30　　0:40

GOOD

The interview from beginning to end with good composition is the interesting part. Keep this to share with the world.

PRO TIPS:

During recording, adding 10 seconds of lead-in and 10 seconds of lead-out will ensure that you have covered your action or interview for editing later.

11.3 TRANSITIONS - VIDEO

The only video transition you should use starting out is the simple cross fade. You should not use any swirly transitions or obnoxious twists. Cross fades should only be used a few times, repeatedly using them is seen as amateurish. If your story is not changing locations, or you do not want to indicate the passing of time, you should avoid cross fades.

Depending on the editing software you use, this will vary. Look for a way to add a transition to the two clips you'd like to cross fade, and add the cross fade at the point where they come together. This concept is fairly universal.

11.4 TITLING

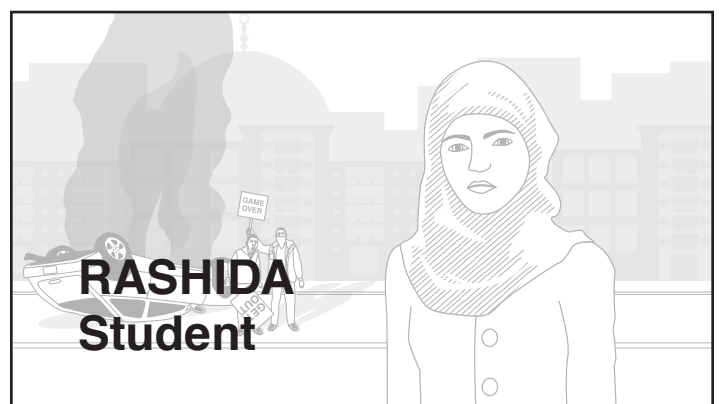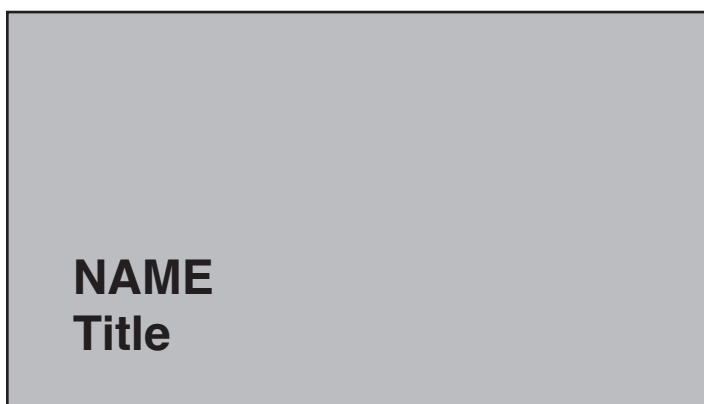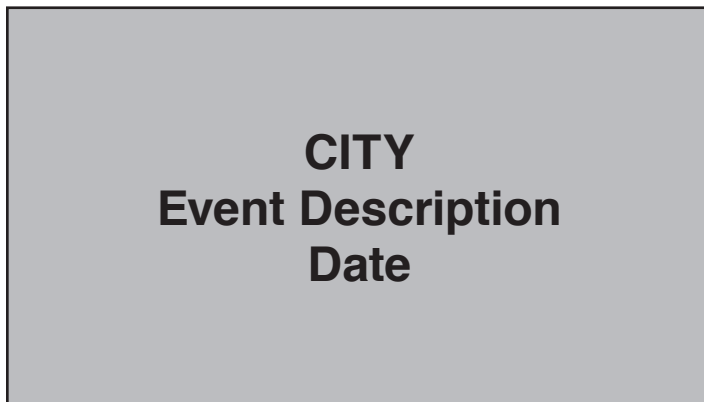Adding text to your content can clarify missing information such as location, time, date, and the names of people. You can also add text or images to brand the video as yours, or a production team you work with.

EXAMPLE:

CITY
Event Description
Date

CAPITAL CITY
Resignation Protest
July 15th, 2011

NAME
Title

RASHIDA
Student

11.5 COMPRESSION

Now that you're finished with your video file, let's discuss compression methods to post it online. We're giving you two methods to follow depending on your connection speeds. You can adjust these yourself depending on your own needs.

SLOW CONNECTION		FAST CONNECTION	
VIDEO SETTINGS		**VIDEO SETTINGS**	
Codec:	H.264	**Codec:**	H.264
Frame rate:	24, 25, or 30 FPS	**Frame rate:**	24, 25, or 30 FPS
Data rate:	1000 kbps (SD)	**Data rate:**	2000 kbps (SD)
	2500 kbps (HD)		5000 kbps (HD)
Resolution:	320x240 (SD)	**Resolution:**	640x480 (SD)
	960x540 (HD)		1280x720 (HD)
Deinterlacing:	NO (SD Card) YES (Tape)	**Deinterlacing:**	NO (SD Card) YES (Tape)
AUDIO SETTINGS		**AUDIO SETTINGS**	
Codec:	AAC	**Codec:**	AAC
Data rate:	128 kbps	**Data rate:**	320 kbps
Sample rate:	44.1 kHz	**Sample rate:**	44.1 kHz

The important variable here is your Data Rate. The lower your data rate, the smaller your file. However, using a higher resolution with a lower data rate will create a very poor image. Be sure to adjust these together.

DISTRIBUTION

Great, well-distributed media can travel across the world in minutes. But you need to understand not only how distribution channels work, but how to properly post your content to make it easier for people to push it out to the widest possible audience.

12.1 SECURE WEB BROWSING

Installing and using a secure and stable build of Firefox with **Tor** enabled is an important firs step to operating online.

You can find specific instructions about this here:
- Windows: https://www.torproject.org/docs/tor-doc-windows.html
- OSX: https://www.torproject.org/docs/tor-doc-osx.html
- Linux: https://www.torproject.org/docs/tor-doc-unix.html

You should check and verify that you're properly using Tor before you proceed.

- https://check.torproject.org/

12.2 ANONYMITY

Tor can make it impossible to track your social media accounts to your computer. But it's possible to connect you to your social media accounts by the content that is on them. So we advise you to consider setting up and posting your content via multiple anonymous accounts if you're concerned about your safety. You can then have this content distributed in a central location by a third party who is not at risk.

12.3 CONTENT SITES

Content hosting sites are a great way to get video directly onto the web and available for the world to view immediately. But the traffic can be tracked if sophisticated equipment is available to the state. This is a great option if you're confident that you're safe to post files directly, but it would be advisable to create anonymous accounts to post the content to. Share your anonymous accounts only with trusted contacts. Upload your content to them from different anonymous computers. This will anonymize you further, and give a single place for the world to find your content.

Suggested Sites:
- YouTube
- Flickr
- Blip.tv
- TwitPic

12.4 SOCIAL NETWORKS

No social networking sites are truly secure. By their nature, you're making your information public. You can create fake accounts to use, but even that is not 100% secure.

FACEBOOK

To learn more about protecting yourself on Facebook review their latest policies on their site:
http://www.facebook.com/privacy/explanation.php

Be mindful that while your security settings are only as secure as your weakest link. To learn more, review the latest security guide at http://socialmediasecurity.com/

TWITTER

The way to get your information out quickly via twitter is to be aware of the different hashtags people use (e.g. #jan25 #feb17 #Afghan10) and tag your content appropriately.

Twitter is no more secure then any other social network, but the ease of creating new and different accounts can help keep yourself anonymous. The trade-off is that your voice and images may not be considered credible.

CHAPTER 13

CLOSING NOTES

Even if you think the photo you just published is the best thing you've done, there are always going to be plenty of areas you can improve in. Never assume you're done learning. Producing multimedia is a continual learning process, so push yourself. If you have peers who you're working with, push each other as a group to make your next story better then your last.

13.1 REVIEW YOUR WORK / PERSONAL CRITIQUE

Always review and personally critique all the work you produce yourself. This is the only way to improve your work. Some questions to ask yourself are:

WHAT DID I DO RIGHT?

_____

_____

_____

_____

WHAT DID I DO WRONG?

_____

_____

_____

_____

HOW CAN I DO BETTER NEXT TIME?

_____

_____

_____

_____

13.2 PRACTICE MAKES PERFECT

Every story you photograph or film is going to make the next one you do better. Even if you think your work is poor, going out every day and following our guidelines will help you tell a story more effectively then the day before. The more experience you have the better you'll be at handling any situation you find yourself in. So get out there and keep at it.

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http://en.wikipedia.org/wiki/Five_Ws

How to Communicate Securely in Repressive Environments
A Guide for Improving Digital Security
Last Updated June 28, 2009
http://irevolution.net/2009/06/15/digital-security/

http://witnesstraining.wordpress.com/

http://www.sophos.com/en-us/security-news-trends/best-practices/
facebook.aspx

http://www.w3schools.com/media/media_videoformats.asp

http://www.thenounproject.com

ABOUT SMALL WORLD NEWS

Small World News was inaugurated in 2005 with its first project Alive in Baghdad, and today it continues to spread across the globe. In Iraq, Small World News produced weekly video packages on citizens' daily lives, but has since expanded to include a number of services beyond video, including audio interviews with audience participation (Alive in Gaza), viral public access for user generated content (Alive in Tehran), and SMS mapping for election monitoring (Alive in Afghanistan).

Our staff has been producing video and web journalism for 10 years, including video documentaries and audio interviews created in places as diverse as Iraq, Mexico, Afghanistan, and Libya. Our work has previously been featured in mainstream sources such as Sky News, BBC, and Newsnight. We have production teams in Afghanistan, Iraq, and Libya, as well as a broad array of citizen journalists, contacts, and coordinators in Mexico, Afghanistan, Honduras, Libya, Syria, Iraq, Kenya, Gaza, and Nigeria.

Beyond providing access to our tools, Small World News has also been supporting, equipping, and training community members and underserved populations to become journalists, storytellers, and documentarians in order to broaden the geopolitical perspectives available to the international community. We specialize in assembling projects quickly, securely, and cost-effectively. Our services are available to clients on request.

SMALL WORLD NEWS GOALS

Small World News focuses on developing the capacity of citizens to engage with the international community in crisis areas and conflict zones.

Our most recent project, Alive in Libya, showcased the potential of citizen media when combined with affordable digital technologies and professional training. As an organization our primary focus has been to guide local citizens through the entire process, from learning to produce professional media to distributing that content via social media and leveraging relevant technologies to broaden the impact.

We believe our unique body of expertise with media development in conflict areas such as Iraq, Afghanistan, and Libya makes us uniquely positioned to provide training to existing media professionals, human rights and civil society organizations, and independent citizens. In the past year, in addition to our own projects, Small World News has conducted training in Iraq, Afghanistan, India, Rwanda, Bahrain, Libya, and Uganda. Training subjects included: new media tools for civil society, SMS and mobile technology, training for journalists in new media and multimedia, training and advising in online security, training and deployment of online mapping tools.