

CELLPHILMING

A TOOL FOR ADDRESSING GENDER EQUALITY



Facilitators' Guide

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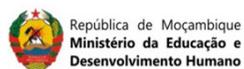
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ACKNOWLEDGEMENTS

Cellphilm: A Tool for Addressing Gender Equality—Facilitators' Guide was prepared to support cellphilm and gender training at the IFPs. It has been prepared directly out of the workshops that were conducted in Maputo in January and June of 2018 as part of the BETTER Project.

The authors would like to thank the workshop participants, including representatives from the Ministry of Education and Human Development as well as Gender Focal Point and Information and Technology (IT) instructors and pre-service teacher Peer Educators from four IFPs.

We also acknowledge Katie MacEntee's role in the initial cellphilm workshops with IFP instructors in January, 2018. We are grateful to Chanceler Penicela of Progresso for taking forward the cellphilm initiative with instructors and students in the IFPs.

This Guide joins the growing number of toolkits and guides meant to support participatory visual and arts-based initiatives in different contexts. We are grateful to all our colleagues who are collaborating in this work.

The BETTER Project

Better Education through Teacher Training and Empowerment for Results (BETTER) is a seven-year, Global Affairs Canada and CODE co-funded project to support pre-service teacher training in Mozambique. Implemented by CODE and its Mozambican partner Associação Progresso beginning in July 2015, the ultimate goal of BETTER is to improve the quality of education for primary students by improving the quality of teacher education in Mozambique.

BETTER aims to reinforce the use of student centered methodologies and promote gender equality in the project IFPs and primary schools, strengthen teachers' skills to teach language and literacy, improve supervision and coaching for aspiring teachers during practicum, strengthen school management in placement schools, and improve the quality and quantity of materials to support language and literacy instruction.

BETTER is implemented in four IFPs in four provinces (Cabo Delgado, Maputo Province, Niassa and Tete) and in up to 150 project schools. Teacher educators, newly graduated teachers, mentor teachers, school directors, pedagogical assistants, students and school councils will directly benefit from the project activities.

The project aims to improve:

1. Primary teacher education with focus on teaching of literacy, by adopting student centered and gender sensitive pedagogy in the IFPs (and primary schools).
2. Primary teaching with focus on literacy, by adopting student centered and gender sensitive pedagogy in the primary schools.
3. School management and mentoring of student teachers at the primary schools.

INTRODUCTION

This Facilitators' Guide is designed to support IFP instructors and trainees in using cellphilm as a tool to address gender equality. Peer Educators, Gender Focal Points, and IT instructors can all play a key role in ensuring that new trainees coming into the IFP have opportunities to address the critical gender issues in their lives.

The Guide provides a step-by-step process to facilitate a cellphilm workshop at your IFP and guidance about how to show, share, and store the cellphilm to reach wider audiences, as well as how to facilitate discussions about gender issues.

The Guide can also be used alongside the film, *Cellphilm! Teachers as Agents of Change*, which was filmed with pre-service teachers and instructors in Mozambique as part of the BETTER Project. The film is available on CODE's website: www.code.ngo

WHAT CAN A TEACHER DO WITH A CELLPHONE?

CELLPHILMING TO ADDRESS OTHER PEDAGOGICAL ISSUES

The cellphilm method introduced in this Guide can be used for many different pedagogical purposes. In the Guide we focus on gender equality, but there are a number of issues and topics that could be explored and as part of fostering reflexive teaching practices.

HUMAN RIGHTS	WATER
ENVIRONMENTAL ISSUES	SANITATION
HEALTH	HOUSING
DISABILITY	HISTORY
HIV AND AIDS	DISCRIMINATION

CELLPHILMING AS A REFLECTIVE TOOL

Cellphilm can also be a reflective tool for teachers to use video-making to discuss and develop their professional identities by exploring questions such as:

What does education mean to you?

Why do you want to become a teacher?

How can I improve my teaching?

A key point with cellphilm is that there are many ways that teachers might want to use the mobile technologies that are available to them to make, discuss and share cellphilm to address the critical issues in their lives and communities.

A CONTEXT FOR ADDRESSING GENDER EQUALITY IN TEACHER EDUCATION

CONTEXT OF GENDER-BASED VIOLENCE

Gender-based violence (GBV) is a global phenomenon that threatens the lives of millions of women around the world. Research from Mozambique shows that GBV is a direct result of women's reduced social, economic, and political status when compared to men.

In many schools and post-secondary institutions, GBV is of particular concern since education is typically regarded as a positive transformative experience and a key feature of how countries might achieve development targets.

Gender-responsive education means addressing early marriage, parents not sending their daughters to school, teenage pregnancy, and gender-based violence in schools. In learning institutions, power imbalances result in high rates of GBV including sexual assault and rape with instructors abusing their power to coerce students into having sex with them. Students are also perpetrators of sexual violence in schools. At the same time, learning institutions can and should be places for transformation.

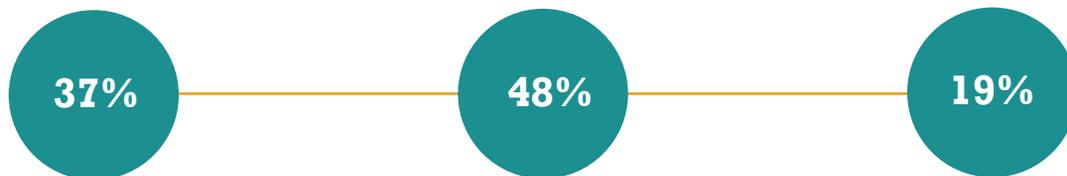
Institutional power dynamics include the power held by a professor or instructor over a student, a teaching assistant over a student, and other systems of authority over students and more junior staff members. Social power dynamics

include status differences dictated by gender, race, class, familiarity with local culture and language, age, and (dis)ability.

The combination of several institutional and social power dynamics can create drastic power differentials that may be exploited in several ways, such as trading sexual favours for good marks in school. Young women may report that they are offered higher grades, cell phones, or cell phone air time credit by instructors as payment for sexual favours.

Students who experience sexual violence during their studies tend to face a range of negative consequences including fear, shame, guilt, embarrassment, self-blame, low self-esteem, depression, anxiety, post-traumatic stress disorder, unwanted pregnancy, increased risk of HIV infection, substance abuse, self-harming behaviour, and suicidal ideation. Faced with such personal struggles, survivors suffer academically. Some stop going to class, transfer, or withdraw from school entirely.

Research shows that in Mozambique...



Among women between 15 and 49 years old, 37% reported experiencing emotional, physical, or sexual GBV; and 12% reported being forced to have sexual intercourse, 7% in the last 12 months.

Mozambique has the 10th highest rate of early marriage in the world.

48% of women between 20 and 24 years old reported that they married before the age of 18 years old.

19% of adolescent females reported forced sexual initiation.

Sources: Cruz, Domingos & Sabune, 2014; Gennari, Floriza, Harris-Sapp, Simmons, & Messner, 2016; Hodges 2015; MISAU, INE, & ICFI, 2011.

WHAT IS CELLPHILMING?

Cellphilming refers to the use of cellphones, tablets, and other hand-held devices to create a short video. Generally, cellphilms are short videos (between 1-5 minutes) where participants represent their ways of looking at particular critical issues in their lives. Participants may use their own mobile technologies, or they may use technologies that are supplied by a workshop facilitator.

A 'No Editing Required' (NER) Approach to Cellphilming

NER cellphilming involves having a pause-shoot-pause-shoot function on your device so that it is possible to film a scene, stop, film another scene, and so on.

It is also possible to shoot an entire film as one shot. This is called a "one shot shoot" video.

This Guide supports a 'No Editing Required' (NER) approach to cellphilming because this approach is very efficient and accessible for supporting community engagement as possible with as little time required. However, the NER approach does not mean that you should never edit cellphilms. In fact, many easy-to-use video editing apps are available for smartphones and tablets.

CELLPHILMING IN ADDRESSING GENDER EQUALITY



VISUAL ETHICS

WHAT DOES THE TERM “VISUAL ETHICS” REFER TO?

Ethics means doing the most good and the least harm. When working with visual methods, especially photographs and video, it is critical that we take into consideration the rights of the people involved.

As a facilitator, it is your responsibility to make sure that participants are fully aware of what will happen in the workshop, that they have a right to confidentiality and anonymity, and that they have a right to withdraw from participating.

As a facilitator, it is also your responsibility to consider the potential vulnerability of the participants and to reduce as much as possible the potential risk of harm that participants might encounter from participating in the workshop. **Participants who make cellfilms need visual ethics training** (Step 3). This can also be a way to provide human rights training.

PARTICIPANTS' RIGHTS

Issues related to gender equality and gender-based violence can be very sensitive. Facilitators should make sure that the rights of individuals are respected. No one should be forced to reveal something that is very personal to them. The cellfilms produced by a group may not represent the experiences of any one person but rather come of the group's ideas. Therefore the content of a cellfilm should not be attached to just one person and should respect the group process.



Participants, particularly young filmmakers, may be at risk of physical harm or threat when using the tablets, cameras or smartphones in the community.

Participants may be at risk of psychological harm in discussing difficult issues related to gender.

Participants may be at risk in the IFP if they produce cellfilms about their inclusion and exclusion from education, or their negative experiences in education.



- » Make sure participants have had visual ethics training before they go out into their community.
- » Teach sensitivity to local context and whether it is appropriate to take photographs or make videos in public places.
- » If necessary, have facilitators accompany the participants during the film-making activities.
- » Be sensitive and aware that participants may have personal experience with sexual and gender-based violence.
- » Provide follow-up counselling if possible.
- » Obtain all necessary permissions from key gatekeepers before conducting the workshop.
- » Be aware of the power dynamics.

PLANNING A CELLPHILM WORKSHOP

There are several things to consider when planning a cellphilm workshop:



INSTITUTIONAL APPROVAL

Make sure that you have obtained the necessary permission and support from your instructors and the administration of your IFP. This approval is especially important if the IFP Directors might be an eventual audience for the cellphilms produced.



WHO ARE THE PARTICIPANTS? MAKING SMALL GROUPS

A critical aspect of a cellphilm is having participants work in small groups. As a facilitator, make sure to have some male groups, some female groups, and some mixed groups.

The idea of dividing groups in this way is to capture particular social perspectives about gender ('through the eyes' of female students, 'through the eyes' of male students, etc...).



MATERIALS CHECKLIST

- ✓ Tablets or cellphones are fully charged, and set up so there is enough free memory to record and store new cellphilms.
- ✓ Permission forms:
 1. **Consent Form** to participate in the cellphilm workshop
 2. **Media Release Form** to show cellphilms publicly after
- ✓ Photographs, string, and clips for Visual Ethics Training
- ✓ Storyboards
- ✓ Flipchart paper, markers, and tape or sticky tak for making notes during discussion
- ✓ Digital projector and speaker for screening cellphilms

THE WORKSHOP: STEPS IN CREATING A CELLPHILM



1

CHOOSING A TOPIC

Identify a topic to address. This step may be done with the whole group. You may also prepare a topic or prompt before the workshop (see examples), or you may choose to decide on a topic with the participants. Identifying the topic beforehand or collaboratively will depend on the participants' interest and availability.

Some Example Prompts

Feeling safe and not so safe
Challenging gender inequality in my life
How is it to be a girl/boy/woman/man?
The gender gap

CHOOSING A GENRE

One of the exciting parts of creating cellphilms is the choice of genre or style. Participants often choose to use melodrama to tell a story. There are many other styles to choose from that can also produce provocative and impactful cellphilms!

Introduce the idea that there are different genres of cellphilms. If you chose one cellfilm genre for the workshop, you might want to consider showing some examples of that genre (from previous workshops or from YouTube). Groups might also want to decide for themselves which genre of cellfilm they would like to make.

Genres of Cellphilms

Melodramatic Story | Talk Show | Interview
Media Message (Public Service Announcements) | Documentary

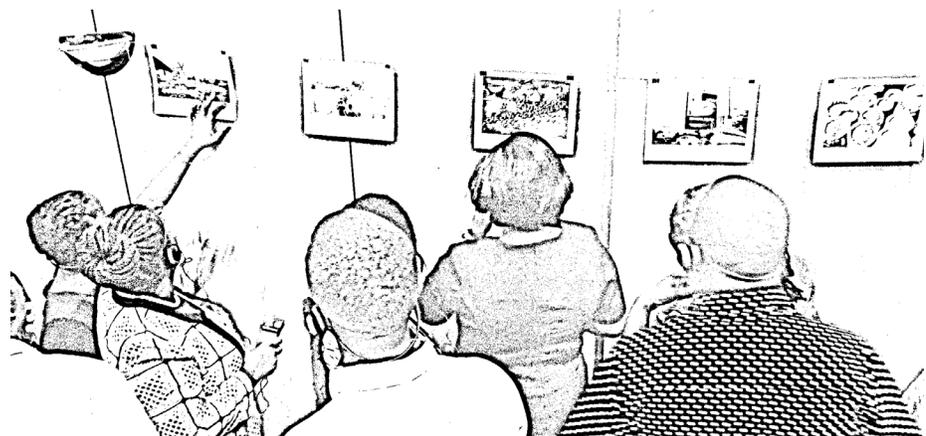
Some questions that might influence your choice of genre:

- ⇒ What is the purpose of the cellfilm workshop?
- ⇒ Who is the audience for your cellphilms?
- ⇒ How long will your cellfilm be?



VISUAL ETHICS TRAINING

Issues of visual ethics are grey and not always 'black and white.' Therefore, it is important to spend time discussing visual ethics in relation to specific images. Look at some examples of photographs or cellphilms together. Make sure to have a good mix of images showing: Scenes of landscapes with no people, scenes of public places, scenes of shops, as well as scenes of people, both in groups and individually doing different activities. One way to look at photos together is to hang photographs on a "clothesline" and give participants 5-10 minutes to wander through the display.



Then, facilitate a discussion about ethics based on these images.

Some Guiding Questions

- ⇒ Is this photograph or cellphilm OK to show in a public setting?
- ⇒ Do you think this person knows they are being photographed or filmed?
- ⇒ Is this photograph or cellphilm revealing of someone? Why or why not?
- ⇒ What could you do to make a picture or a cellphilm less revealing?
- ⇒ How do visual ethics link to human rights?



Not all photographs or cellphilms without people or people's faces in them are necessarily anonymous. An item of clothing, a bruise on an arm, or a landmark, for example, may be very revealing.

A 'No Faces' Approach

To increase anonymity in cellphilm-making, a 'no faces' approach promotes creativity and abstract thinking. It includes:

- » Filming objects and things
- » Filming scenes or buildings without people in them
- » Filming people from a distance so that no one is recognizable
- » Filming parts of the body, such as hands and feet
- » Filming people's shadows, or from behind
- » Filming hand-written signs, or making a 'note card' video
- » Using sound to convey a message (e.g., a scream off camera)



Always ask permission. Ask even within the workshop: *Do you mind being filmed?* Ask permission to make cellphilms in public places such as shops.



Avoid filming other students or community members who are not part of the cellphilm workshop.

The **goal** of visual ethics training is for participants to reflect critically on what is OK—and not OK—to film, the importance of asking permission to film, and some different options for filming in a way that increases anonymity. Participants should also be aware of the potential risks to themselves.

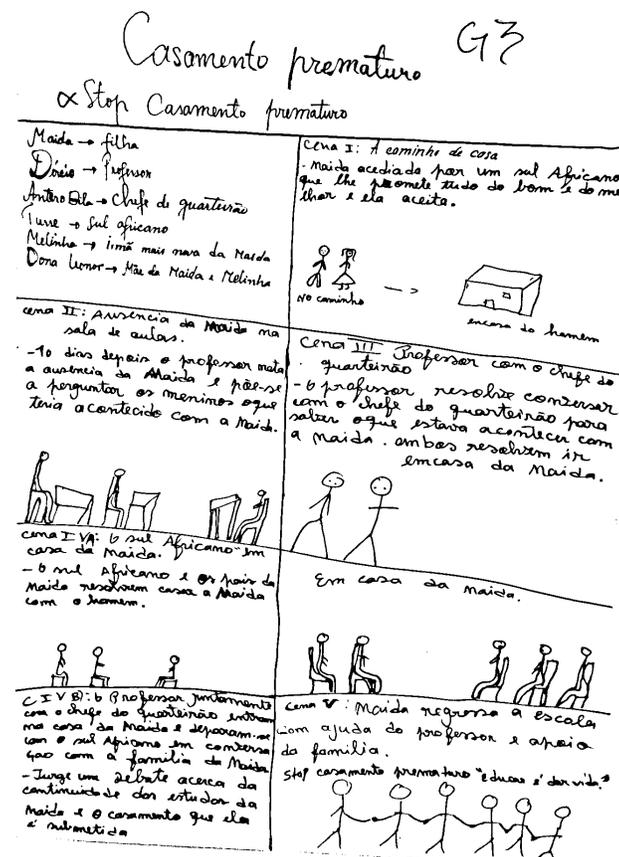
BRAINSTORMING IDEAS

Participants typically work in small groups of 4-6 people. Ask participants to brainstorm story ideas that respond to the prompt. Usually these ideas are all written down on piece of chart paper so everyone can see them. Once a number of ideas have been generated, the group narrows down the possibilities for what they may want to film. One way is to have each person vote by using a marker to make an **X** on their favourite topic. Sometimes it just happens by consensus that everyone likes one idea.

CREATING A STORYBOARD

Storyboarding is a planning activity where participants work in small groups to plan or sketch out their ideas and story sequentially and in detail before they begin filming. The storyboard typically includes a title (except in the case of Media Message Cellphlms) and credits. This stage is arguably the most important part of the cellphilm activity and so it will take time. Provide each group with a blank storyboard that has 8-10 boxes (see Appendix).

Sometimes groups are so inspired with a particular story idea that they forget the point of the activity. As a facilitator, you can go around to each group as they are working and gently ask how their story responds to the prompt. This can help groups connect their story with the topic.



If there is time, have each group share their storyboard ideas with the rest of the workshop participants for feedback. This might give groups an idea about revising or fine-tuning their storyboard before going out to film.

For participants who do not want to be on camera, remind groups that there are other roles, including:

- » Planning
- » Directing
- » Holding the camera
- » Preparing materials, and
- » Sound technician.

FILMING

Before groups go off to begin filming, provide a short lesson on how to use the basic functions of the tablet phone, or camera, including:



Make sure to point out the location of the microphone on the device. Make sure groups hold their device in landscape orientation while filming. Otherwise, you may need to use a “video rotate” app before screening or turn the digital projector on its side while screening.

In making the actual film, have groups consider questions such as the following:

- ⇒ What location will you choose?
- ⇒ Will there be any interference with sound?
- ⇒ Are other groups filming close by? Will you be able to hear them?
- ⇒ Does the person filming have his or her finger over the microphone?



Because the films are very short, groups should be encouraged to film them several times in order to improve them. One piece of advice, both as groups learn to use the devices as well as when they set out to film their scenarios: ‘Practice, practice, practice!’

SCREENING CELLPHILMS

After participants have filmed their cellphilms, bring the group together to screen the cellphilms. Where possible, arrange the seating in theatre style. This set-up helps to bring the group together, and gives a more authentic sense of a serious viewing of the cellphilms. If possible (and the technology is available), the cellphilms should be screened on a projector.

Before the screening of each cellphilms, invite someone from the group to introduce the cellphilms (give the title and maybe a short summary). After the screening of each cellphilms in the workshop, it is a good idea to have a Q & A (question and answer) period.

Invite the group that made the cellphilms to sit at the front of the room and invite the audience to offer comments or ask questions. Encourage questions and comments about the themes and issues found in the cellphilms.

After an appropriate length of time of Q & A (this will vary), invite the group who made the cellphilms to make any final comments.

If there are not very many questions from the audience, you can spur some conversation by asking:

- ⇒ What do you like best about the cellphilm?
- ⇒ What is the message about gender and why is it important?
- ⇒ Who is the audience and why did you choose this audience?
- ⇒ What would you do differently next time?



FACILITATING A DISCUSSION ABOUT GENDER

Cellphilm productions and screenings provide an excellent platform for supporting critical reflection about issues of gender. This typically works best when there is a group facilitator.



For facilitators and instructors, getting groups to engage in discussion about the ideas and themes in the cellphilm is a very important part of the process since the cellphilm producers have created short, locally relevant material.

Cellphilm producers are often very self-critical about the technical aspects of their productions (length, steadiness of the picture, sound quality, lighting etc.). These are important components of cellphilm, which should be taken up at some point. However, in the discussion about gender, it is important to encourage participants to consider the topic and content of the cellphilm, regardless of video quality.

There can be several different layers of reflection about the video-making process and the cellphilms produced. This section includes having cellphilm-producers reflect on their involvement in video-making activities and on their own cellphilm productions, and having workshop participants reflect on each other's cellphilms that were produced as part of the workshop. Having wider audiences view and reflect on the cellphilms at a later stage is addressed in the following section below: **Organizing a Cellphilm Screening Event.**

Encourage participants to consider questions such as:

- ⇒ What are the explicit gender issues being represented in the cellphilm?
- ⇒ How does the cellphilm help to address these gender issues?
- ⇒ What do you think about the gender issues?
- ⇒ In the cellphilms, who is often portrayed as a victim? As a perpetrator? As a change agent? What does gender have to do with it?
- ⇒ How do these scenarios reflect (and reproduce) real life? What stereotypes are being enacted? Does the cellphilm challenge gender norms or stereotypes? If yes, how? If not, how can these be challenged?



You may choose to follow with additional discussion questions. The following list provides some options for questions. You can adapt the questions in the moment in order to best respond to the evolving conversation. You do not have to ask the question in order, and you do not have to ask every question.

The idea with these questions is to stimulate and enrich the discussion. These questions could be useful for audiences or for participants watching their own cellphilms, as some of the questions are about making cellphilms and some of the questions are about watching cellphilms made by other people.

Sample Questions

- ⇒ What is the cellphilm about?
- ⇒ What is the main message in your cellphilm?
- ⇒ What inspired you to create this cellphilm?
- ⇒ What do the cellphilms tell us about **[topic chosen by the group]**?
- ⇒ What do you want people to understand after viewing your cellphilm?
- ⇒ How does your production represent **[topic chosen by the group]**?
- ⇒ What do you like the most about the cellphilm?
- ⇒ What do you like the least about the cellphilm?
- ⇒ What is your favourite scene? Why?
- ⇒ Which character(s) do you like the most? Which character(s) do you like the least? Why?
- ⇒ How does this work “speak back” to traditional or dominant understandings of **[topic chosen by the group]**?
- ⇒ What were the challenges involved in making the cellphilm?
- ⇒ What were your reactions to seeing other cellphilms?
- ⇒ Which images stuck out for you? Which stories?
- ⇒ Could you relate to any of these stories in particular? Which ones?
- ⇒ What recurring themes did you notice (if any)? Any other reflections?
- ⇒ How would the film be different if the main character was female (instead of male) or male (instead of female)?
- ⇒ Do you appreciate the ending? Why or why not?
- ⇒ If you could change any part of the cellphilm, what would you change?
- ⇒ Would you recommend the cellphilm to your friends? Why or why not?
- ⇒ What would you like your audiences to do as a result of viewing your cellphilm?



In this discussion, you might want to explore things in greater detail. Possible follow-up or 'probing' questions:

- ⇒ What do you mean by _____?
- ⇒ Can you give an example of that?
- ⇒ Tell me more about _____.
- ⇒ Are there different or opposing points of view among your peers?
- ⇒ How is that different for men and for women?



As a facilitator, think about when it is appropriate to ask follow-up questions and 'push' for more, and when to leave a topic that might be too fresh, sensitive, toxic, or traumatic.

9

WHAT NEXT? DISCUSS WHAT TO DO WITH THE CELLPHILMS

The cellphilms produced by participants are their creative efforts. It is important to ensure that you ask permission to show the cellphilms, and make sure that participants have access to copies of their cellphilms (if they want).

Have the participants identify possible audiences for the cellphilms:

- ⇒ What would be the purpose of showing the cellphilms to different audiences?
- ⇒ Are there particular cellphilms that should definitely be shown?
- ⇒ Are there certain cellphilms that should not be shown?
- ⇒ Would showing any of these cellphilms put the film-makers at risk with certain audiences?



Have each group decide if they want to sign a **Media Release Form** (see **Appendix**).

TIPS FOR GENDER-RESPONSIVE DISCUSSIONS



MANAGING DISTRACTIONS

As much as possible, find a space that will prevent distractions such as people coming and going, loud music, or other events nearby.

Avoid having participants engage in discussion and look at handouts at the same time. Dedicate a specific time to distribute materials and have participants fill out paperwork.



TAKING NOTES

As you facilitate the discussion, it can be helpful to write the key words and ideas on a chalkboard or flipchart paper. The notes should be written large enough for everyone in the discussion to read. This might mean having two facilitators alternate between stimulating and responding to the conversation and making brief notes about the conversation, or asking someone in the group to take notes.

Having a written record helps the group to remember what has been said, and it allows for the group to value different perspectives. Taking notes is also good for 'circling back' (coming back) to ideas expressed earlier in the conversation.



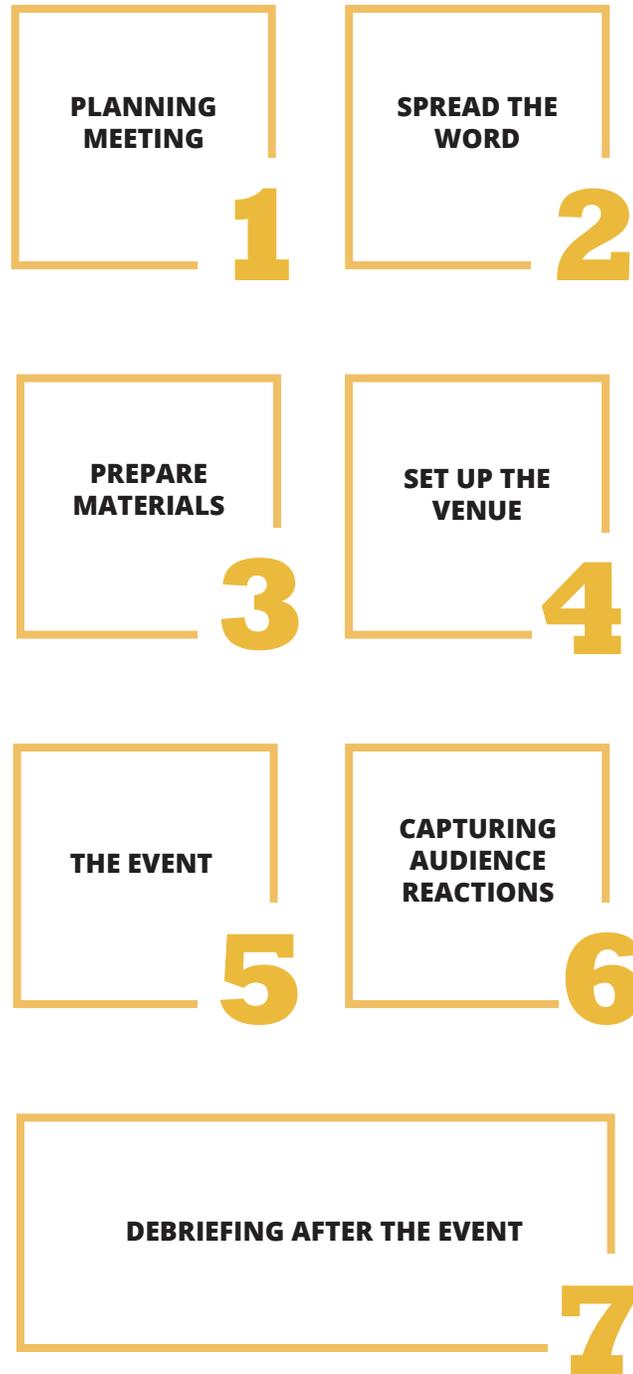
WHOSE VOICES ARE BEING HEARD AND NOT HEARD?

In some contexts and groups, men tend to feel more comfortable in answering for their group, and in speaking publicly. This means that women's voices and perspectives tend to be heard less often, even when there is a majority of women in the workshop.

Some facilitation strategies:

- » If there is time, go around and ask every participant to respond.
- » If working with a large group, have participants sometimes work in smaller groups so there is a chance for every participant to speak. This strategy is also helpful if some people feel shy or less confident speaking Portuguese.
- » Where possible, split participants into all-male and all-female groups, so that when groups report back, there is a balance of male and female people responding.
- » If you notice a majority of male respondents, ask: Are there any women who would like to respond? This creates a dedicated space for women who want to speak.
- » Recognize that there is diversity among groups of women as well as among groups of men. Do not assume that all women (or all men, for example) would have the same perspective.
- » Gender dynamics are complicated because there are sometimes simply fewer women in workshops. It is the facilitator's role to be sensitive to these gender dynamics and create space for minority or marginalized voices, without being tokenistic.

ORGANIZING A CELLPHILM SCREENING EVENT



1

PLANNING MEETING

Several planning meetings might be required.

- » Decide on an audience
- » Select which cellphilms to show at the event
- » Give the event a title
- » Choose a location and date
- » **Option:** Combine cellphilms screenings with other types of performances, such as drama and poetry.

2

SPREAD THE WORD

Creating a 'buzz' is a critical aspect of planning an event that is well-attended.

- » Advertise the event
- » **Options:** Posters, flyers/handouts, announcements in class, word-of-mouth
- » Send out written invitations, if appropriate.

3

PREPARE MATERIALS FOR THE EVENT

This step might take some time and multiple working sessions.

- » Write a curatorial statement (see below)
- » **Optional:** Print some process photos to hang at the event, or prepare a short Powerpoint presentation that can be shown with the screenings
- » **Optional:** Develop a handout for audience members
- » Organize refreshments, if possible/appropriate
- » **Think ahead:** How will you capture audience reactions?

Curatorial Statement

A curatorial statement is a short description of an exhibition and screenings that provides the audience with important contextual information about the event. The statement 'sets the stage' for viewing, and generally includes information such as:

- » a title for the event
- » the purpose of the event
- » who was involved
- » financial and organizational support for the event.

The curatorial statement can be printed and displayed at the event, and/or it can be read aloud at the beginning of the event.

Example curatorial statement:

What can a Teacher do with a Mobile Phone?

A Cellphilm Festival

This question was explored by teacher trainers during a “Participatory Visual Methodology and Gender Training” in January, 2018. This training brought together Gender Focal Point and IT personnel from IFPs over four days in Maputo. The purpose of this training, given by a team of Canadian researchers, was to explore the use of cellphilm (a participatory visual methodology) for addressing gender inequality in teacher education.

A “cellphilm” is a video made using a mobile digital technology (mobile phone, tablet, or other mobile device) that is locally available.

The cellphilms included in this festival were created in response to a prompt:

“Challenging gender inequality in my life.”

The cellphilms represent teacher trainers’ points of view about gender inequality in IFPs, and cover topics related to unequal gendered divisions of labor, girls’ access to education, and women in leadership.

This cellphilm screening is supported by the BETTER Project (Better Education through Teacher Training and Empowerment for Results), a seven-year project funded by Global Affairs Canada, to improve teacher education in Mozambique. This project is implemented by CODE together with Associação Progresso and the Mozambican Ministry of Education and Human Development in four of Mozambique’s 12 provinces.

[Include a process photo showing participants making cellphilms]



[Include project and donor logos]

4

SET UP THE VENUE

The day of the event can be very busy and there are many logistics to consider.

- » Make sure the equipment works before the audience arrives
- » If there are chairs, set them up in a theatre style
- » If possible, cover the windows so that it is dark enough to see the cellfilms
- » Hang the curatorial statement and process photos in a visible place so that the audience members see it when they first arrive.

5

THE EVENT

The audience members have arrived. You can feel the anticipation in the room!

- » Introduce the event, explain what cellphilm is and the steps
- » Have each group introduce their cellphilm
- » After the screening organize what is called a Q & A (Question and Answer). Provide time for the audience to ask questions and for the cellphilm-producers to speak about their cellfilms
- » You can facilitate a discussion with a large audience. This can sometimes be difficult or intimidating. Make sure to have at least 2 or 3 facilitators working together
- » The type of discussion will depend on the size and type of audience. The **SHOWED Technique** (see below) offers some good questions to begin facilitating a discussion at a screening event. The facilitation questions listed earlier might also be helpful.

SHOWED Technique

The following discussion questions were developed by a visual researcher, Caroline Wang, based on her work with women living in rural areas of China.

- » What do we **S**ee (or how do we name the problem)?
- » What is really **H**appening?
- » How does the story relate to **O**ur lives?
- » **W**hy does this problem exist? (What are some of the root causes?)
- » How might we become **E**mpowered now that we have a better understanding of the problem?
- » What can we **D**o about it?

6

CAPTURING AUDIENCE REACTIONS

How will you know what the audience thinks?

- » **Option:** Prepare a “comment book” or “comment wall” for audience members to leave their written feedback
- » **Option:** Conduct interviews with audience members. What did they think?
- » **Option:** Take photographs at the screening event. If so, how will you obtain permission from the audience members?

7

DEBRIEFING AFTER THE SCREENING EVENT

Screening events can create strong feelings. Maybe it went well and generated a lot of excitement. Maybe there were difficult comments or questions from the audience. Maybe the event was poorly attended. All of these possibilities mean that it is important to meet with the cellphilm producers after the screening event to debrief what happened.

Some possible discussion questions:

- ⇒ How did you feel about having community members watch your cellphilm?
- ⇒ What did you like best about the cellphilm screening?
- ⇒ What do you think attracted the audience the most to your cellphilm?
- ⇒ Do you think the audience interpreted your message the way you intended? Why or why not?
- ⇒ What new ideas do you think the audience received about gender?
- ⇒ What changes do you hope to come about?
- ⇒ If you were to organize another cellphilm screening event, how would you do it differently?



SHARING AND STORING CELLPHILMS

One of the main goals of participatory visual methods, such as cellphilm, is to share the visual productions. There are many ways to do this.

CREATING A DIGITAL ARCHIVE¹

A digital archive is not only a place where cellphilms can be stored, but also viewed. The idea of an archive is that it continues to change. The steps below describe one way to store cellphilms in a central location. Often this is online, in the 'cloud.' As a group:

- 1 NAME THE ARCHIVE**

Choose a name for the archive that represents the goals/ideas of the group.
- 2 SET UP AN ACCOUNT**

Create an email account in the group's name (i.e. Gmail or Yahoo) and a video-sharing platform (ie YouTube or Vimeo).
- 3 SHARE ACCOUNT WITH PARTICIPANTS**

Share the passwords for the email and video accounts with the group.
- 4 UPLOAD OR REMOVE CELLPHILMS**

Explain that participants can upload or remove their cellphilms at any time.
- 5 SEEK CONSENT**

Ask for consent to participate in the digital archive.

 - » At the beginning of the cellphilm production workshop.
 - » When the cellphilms are uploaded.
 - » After a period of time already discussed with participants (e.g. annually, semi-annually, etc.).
- 6 DISCUSS AS A GROUP**
 - » Privacy settings (public or unlisted)
 - » How would we like to deal with potential (positive/negative) comments on the cellphilms?
 - » How will we manage potential cyber-based violence?

¹ Special thanks to Casey Burkholder

SHARING THROUGH SOCIAL MEDIA

Social media sites such as WhatsApp and Facebook can be great places to share your videos with your peers, colleagues and family.

WhatsApp limits sharing videos to 12 MB. Depending on the length of your cellphilm, you may need to compress the file in order to send it. There are many video compressor apps to do this. For example: Video Converter, Video Compress, ReSize Video, Video Compressor.

You may want to post your video on video sharing platforms such as Facebook. This option is more public, and it is very important to discuss this option with your entire group before posting your cellphilm publicly.

Be aware

Social media sites are run by private companies that may use your personal data, including the attachments you send.

SUBMIT YOUR CELLPHILM

Every year, McGill University, Montreal, Canada hosts an International Cellphilm Festival. Submissions are usually 60-90 seconds long and the festival explores a different theme every year. The festival has received submissions from all over the world!

For more information about the International Cellphilm Festival:
<https://internationalcellphilmfestivalblog.wordpress.com/>

Examples of previous International Cellphilm Festival themes:

- ⇒ Making Community: Action, Activism, Advocacy, Art
- ⇒ Resisting and Speaking Back
- ⇒ Exploring Consent: Bodies, Lands & Media
- ⇒ What's a Cellphilm? DIY in the Digital Media Age
- ⇒ Our Spaces/Ourselves

You can watch the submissions from previous festivals on YouTube. Search for "*International Cellphilm Festival*" and you will see a YouTube channel for every year (these are also examples of digital archives).

WHAT DIFFERENCE IS THIS MAKING?

TRACING IMPACT AND BUILDING RESPONSIVE PROGRAMS

One important aspect of cellphilm is tracing what difference cellphilm interventions are making, in both the short and the long term. This can help inform future gender activities and programs at your IFP.

WHY KEEP TRACK OF CELLPHILMS?



TRACING IMPACT

Making cellphils about gender issues helps raise awareness about gender at the IFP and within teaching practice. How many student teachers were involved and what issues did they raise?



PLANNING RESPONSIVE GENDER PROGRAMS

The issues that are raised in cellphils are good indicators of what issues need to be addressed at the IFP, what issues are being overlooked, and how to develop responsive gender programs.



FUNDING OPPORTUNITIES

Keeping track of how cellphils are being used to address gender can provide important evidence for applying for funding opportunities in the future.

DEVELOPING A TOOL FOR TRACKING CELLPHILMS

At your IFP, work with workshop participants, Peer Educators, Gender Focal Points, IT instructors, and IFP administration to develop a user-friendly tool that helps to promote tracking this progress.

For an example, see the Cellphilm Report in the Appendix.

Ask

- ⇒ What information is important to collect?
- ⇒ Who will collect the data?
- ⇒ Where will the data be stored?
- ⇒ How will the data be shared?



The goal of this tool would be to trace questions such as:

- ⇒ How are the cellphils being used?
- ⇒ Who is watching them?
- ⇒ What kind of analysis is being produced?
- ⇒ What difference is this making?
- ⇒ What is the level of participation of the pre-service teachers?
- ⇒ In what ways is this stimulating interest in gender topics?
- ⇒ What topics come up again?
- ⇒ What are the silences?
- ⇒ What other changes might be taking place?
- ⇒ How else are cellphils being taken up? By trainees? By trainers? By IFP management? By communities?
- ⇒ What opportunities exist for future work? What are the limitations?



FREQUENTLY ASKED QUESTIONS AND TIPS

If we are filming videos on tablets (not mobile phones), why is it called cellphilm?

Cellphilm is about using technologies that are accessible, easy-to-learn, and possibly already available in the community. This includes ‘everyday technologies’ such as mobile phones, tablets and other hand-held devices. Cellphilm is an alternative to video work with large cameras that are costly, specialized, and less likely to already be available in the community.

Our cellphilm ended up being really long. Is that wrong?

There is no right or wrong length for a cellphilm. It all depends on the purpose and intended audience for the cellphilm. If the video tells a long and complex narrative and will be shown by itself, a longer video might be appropriate. If the video is meant to be shown as part of a collection of cellphilms, shorter videos are just easier to show (and share). Good advice for keeping cellphilms short: Keep the dialogue to a minimum. This means talking less and being selective about how much each character says. This does not mean that you cannot present complex ideas. It is a question of presentation. Less is more.

Our cellphilm has different video files for each scene, which makes it hard to play the video all at once. Is there a way to bring the video segments together in one file?

Yes! Many “video joiner” or “video merger” apps are freely available and easy to use. For example: Video Joiner, AndroVid Video Editor, and Video Merger. Maybe your friends and colleagues can recommend others? You can download one of these apps onto the tablet and merge the video segments together into one video file. Note that each app will have different pros and cons—feel free to experiment and see which app works best for you. Note that the apps are third party software, which means that company will have access to your cellphilm and may put a watermark on the final video.

Our cellphilm had poor sound quality—what can we do?

Achieving good sound is often one of the most difficult tasks in video-making. You are not alone! If the actor is speaking very loudly or shouting, the video might sound screechy. If the actor is not facing the camera or speaking quickly, the video might not pick up their speech. If several people are speaking all at once, it will be hard to hear each person. If there is another group working nearby, the sound from their video might enter yours. If a truck passes by or if there are workers doing cleaning or construction nearby, this will also affect the sound in the video. Improving sound quality takes practice, knowing the microphone of the device you are using, and paying attention to what is going on around you. It often means choosing your location carefully. If you have enough people in your group, you could also try having one team member think only about sound as you practice. They might notice factors that other team members (who are acting or holding the tablet) might not notice.

Our group was not happy with our cellphilm. What can we do about this?

Practice! Practice! Practice! Ask for help if you are having difficulties with the equipment. Also keep in mind that cellphilm is not only about the ‘product’ (ie the finished cellphilm); cellphilms do not have to be technologically ‘perfect.’ Cellphilm is also about the dialogue, learning and critical reflection that happens during the group process.

SOME USEFUL TERMS AND CONCEPTS FOR ADDRESSING GENDER EQUALITY

Discrimination against women

“Any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on the basis of equality of men and women, of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field” (United Nations, 1979).

Gender

Gender is a broad term that refers to the roles, behaviors, and attributes that any given society associates with femininity and masculinity. Gender is considered a socially constructed relation, with characteristics that are learned through socialization and that change over time. The terms *male* and *female* refer to biological sex, and the terms *girl*, *boy*, *woman* and *man* refer to dominant gender identities.

Gender norms

Gender norms are the social standards and expectations about how men and women should be and act. These rules are learned and often internalized early in life. These ideas are often so normalized that many people either are not consciously aware of them, or consider them to be natural. Gender norms form the basis of stereotypes about gender identity in a particular society, culture, and community at any given point in time.

Gender stereotypes

These are simplistic generalizations about the gender attributes, differences, and roles of women and men. Stereotypical ideas about men and women often reinforce the idea that women are inferior or less capable than men, and are often used to justify gender discrimination. Stereotypes about men and women can be perpetuated through a variety of forms, including songs, advertising, stories, traditional proverbs, radio and television, as well as in theories, laws, and institutional practices.

Intimate partner violence

Any type of violence committed by a current or former partner (spouse, girlfriend, boyfriend) in an intimate relationship against the other spouse or partner.

School violence

This includes all forms of violence that take place in and around schools, including corporal punishment, gender-based violence, sexual harassment (pupil to pupil, pupil to teacher, teacher to teacher, teacher to pupil), bullying, vandalism, abusive language, and fights.

School-related gender-based violence (SRGBV)

According to UNESCO (2015):

- a. an expression of stereotypes based on gender and gender inequalities in all of our societies— which perpetuate stereotypes and inequalities;
- b. includes all types of violence or threat of violence directed specifically against pupils because of their gender and/or affecting girls and boys disproportionately, as the case may be;
- c. may be of a physical, sexual or psychological nature and may take the form of intimidation, punishment, ostracism, corporal punishment, bullying, humiliation, degrading treatment, harassment and sexual abuse and exploitation;
- d. may be inflicted by pupils, teachers or members of the educational community;
- e. may occur: within the school grounds; in its outbuildings; on the way to school; or even beyond, during extracurricular activities or through the increasingly widespread use of ICTs (cyber-bullying, sexual harassment via mobile phones and so forth);
- f. may have serious long-term consequences, such as: loss of self-confidence, self-deprecation, deterioration of physical and mental health, early and unintended pregnancies, depression, poor academic results, absenteeism, dropout, development of aggressive behaviour and so forth.

Sex

Sex refers to physical and biological characteristics and anatomy, including hormones, chromosomes, internal and external genitalia, including sexual reproductive systems. The terms *male* and *female* refer to biological sex.

Sexual violence

This includes physical and psychological forms of violence that use sexual acts or attempted sexual acts, regardless of the relationship between the perpetrator and survivor, including sexual assault, rape, intimate partner violence, and all forms of unwanted sexual contact.

Transactional sex

This is a broad term that includes both sex work (sex as paid work) as well as sex for other forms of exchange (gifts or services such as food, clothing, phone credit, alcohol or drugs, higher grades, school tuition, and rides). Transactional sex does not necessarily involve a predetermined payment or gift, but is often motivated by some form of material benefit and is often associated with gender inequalities in relation to poverty.

Violence against women

- a. Physical, sexual and psychological violence occurring in the family, including battering, sexual abuse of female children in the household, dowry-related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non-spousal violence and violence related to exploitation;
- b. Physical, sexual, and psychological violence occurring within the general community, including rape, sexual abuse, sexual harassment and intimidation at work, in educational institutions and elsewhere, trafficking in women and forced prostitution;
- c. Physical, sexual and psychological violence perpetrated or condoned by the State, wherever it occurs. (United Nations, 1993)

APPENDIX: HANDOUTS

CREATING A MEDIA MESSAGE CELLPHILM

1

STORYBOARD

2

CELLPHILM TIPS

3

CELLPHILM REPORT

4

MEDIA RELEASE FORM

5

CREATING A SIMPLE MEDIA MESSAGE CELLPHILM

Media Message Cellfilms, sometimes called Public Service Announcements (PSAs), are short (1-2 minutes) cellfilms that communicate a very specific message to a particular audience. Produced with cellphones, tablets, or other devices, they are similar to messages that are created for television.

Media Message Cellfilms raise awareness about an important social issue and have a very clear message. Often this message is in the form of a poster as part of the film, or in the form of direct speech. Many Media Message Cellfilms include statistics or evidence for the problem or concern (taken from research studies or media coverage) that is being addressed.

1 WATCH SOME PSAs

Screen 5-7 examples of very short Public Services Announcements to the group. These are available on YouTube.

2 IDENTIFY A THEME (WHOLE GROUP DISCUSSION)

This should be a broad topic, for example: gender-based violence, women in leadership, supporting gender equality in the classroom.

3 BRAINSTORM: IDENTIFY AN ISSUE FOR YOUR CELLPHILM

In small groups of 4-5, brainstorm and write down as many specific issues related to the topic as you can think of. For example, issues related to GBV might include:

- » creating better lighting on campus,
- » female students' right to walk safely on campus, or
- » taking action if you witness GBV as a bystander.

Once you have listed a number of different issues, choose **one** to make a Media Message Cellfilm about.

4 EVIDENCE FOR THE PROBLEM OR CONCERN

(Optional but often very helpful). In your small group, write a short text which offers some evidence for the problem you are addressing. Since this can become part of your cellfilm, check spelling and lay-out carefully. Be sure to include the source.

For example: *68% of female students have experienced sexual harassment in the classroom (Ministry of Education, 2015).*

5 IDENTIFY THE MESSAGE

Develop a clear message that you want to communicate. For example:

“Female students should be able to walk safely on campus”

“Don’t just stand by and watch GBV. Act!”

Write the message clearly on a piece of paper so that you can film it. It is useful to have an audience in mind: Who do you want to influence? Who do you want to act or do something? [eg. male students, Deans, the whole campus, young women...]

6 CREATE A STORYBOARD

Plan out the sequence for the cellfilm. Make sure to include a title, the problem, the message and credits (a list of people from your group and their role). Before you go off to film, decide on location. Where are you going to film? Consider noise, light, relevance to the issue. It is possible to include several locations in one cellfilm.

7 FILMING

You might need to film your cellfilm several times to get the right take.

Sound tips: If people are speaking, make sure the phone/tablet microphone is as close as possible to the speaker. Try and eliminate all background noise. You do not have to include any sound or music.

8 SCREENING

(Come back to whole group) and show your cellfilm.

STORYBOARD

TITLE	1.
2.	3.
4.	5.
6.	CREDITS

CELLPHILM TIPS: A HANDOUT



BRAINSTORM

- » Write/sketch/record all your ideas down
- » When you feel that you have exhausted every option, go back and pick one or two ideas to make your cellphilm about.



LENGTH

- » Cellphilms are generally pretty short (usually 60 seconds) and to the point.
- » Shorter films can be tough to make, because you have to make sure to use the time wisely.
- » Shorter films are easier to show because they are smaller files that people can send phone-to-phone, phone-to-computer quickly and because if people are busy, the short film will not disrupt their day too much.



STORYBOARD

- » Sketch out the different 'scenes' your cellphilm will have.
- » Make a note of any props, costumes, ideas for dialogue, music, or sounds that you need in each scene.
- » You can even make a note of the type of filming you will do to capture this scene (e.g. close up, panorama, holding phone above looking down).



SOUND

- » If you have people speaking in your cellphilm be sure to film with the phone's microphone as close as possible to the person.
- » If you are trying to capture someone speaking or a particular noise in your cellphilm, try and cut out all background noise.
- » You do not have to include any sound or music in your cellphilm.
- » You can use movie-making software to include music after you have finished filming.
- » Make sure the microphone on the device is not covered by someone's finger or thumb.



ONE-SHOT SHOOT METHOD

- » A one-shot shoot cellphilm is when you film everything in one take.
- » Press record. Record all your video in one go. Press stop. You're done!
- » This is a great way to make a cellphilm if you have limited access to other editing software or if it is your first time making a cellphilm.
- » Don't be fooled by the simplicity of this technique. One-shot shoots can make very powerful cellphilms.



RECORD-PAUSE-RECORD METHOD

- » Many cellphones let you pause mid-record. This lets you stop and start the cellphilm without making a separate video file. In the end, the pause acts like a scene change in your cellphilm.
- » If you have this function on your phone, this is a great way to make a multi-scene cellphilm without having to use any movie editing software.
- » Of course, if you make a mistake in the middle of your movie that you want to fix remember you have to start at filming from the very beginning again.



Hold the phone in landscape orientation while filming. Otherwise, you may need to use a "video rotate" app before screening, or turn the digital projector on its side while screening.

CELLPHILM REPORT

Name of IFP: _____

Cellphilm Title: _____

Length: _____ minutes **Production month & year:** _____

CELLPHILM PRODUCTION TEAM

Name (please print)	Role (trainer, trainee, etc.)	Gender (please circle)

Audience: Who has seen the cellphilm and what are some of the responses?

Other comments: (Personal reactions? Lessons learned? Challenges?)

MEDIA RELEASE FORM

Name of IFP: _____

Cellphilm Title: _____

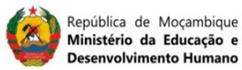
Production date: _____

Short description of cellphilm:

We, the undersigned, give our permission for the cellphilm that we produced to be shown for education and outreach purposes. We understand that our cellphilm might be shown in meetings, exhibitions, and workshops.

Name (please print)	Gender (please circle)	Year	Signature

Date signed: _____



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