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Video as a Means for Communication and Education: A Pilot Project Study with Amherst CIRCLE

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VIDEO AS A MEANS FOR COMMUNICATION AND EDUCATION: A PILOT PROJECT STUDY WITH AMHERST C I R C L E

A MASTERS PROJECT

By

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February 1998

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VIDEO PILOT STUDY { C I R C L E }

This video is a pilot study of the C I R C L E Project. C I R C L E is growing
and constantly changing; the intention of this video is to capture its ongoing progress
on film. The video can be used as the basis for further research, as a tool for evaluating
the development of C I R C L E and as an outline for evaluation and research on other
projects such as this one.

C I R C L E is the Center for Immigrant and Refugee Community Leadership
and Empowerment. C I R C L E uses participatory and organic means to community
leadership development of refugee and immigrant communities in Western Massachusetts.
The educational approach of C I R C L E evolves from the belief that knowledge of
community development is best nurtured when combined with academic study practical
field work and reflection. The Tibetan, Russian, Vietnamese, and Cambodian
communities in Western Massachusetts are now involved with C I R C L E.

C I R C L E 's goals are to provide support for leadership development of
immigrant and refugee's and their communities; to provide a structure for understanding
and appreciation for the identities and contributions of immigrants and refugee
communities; to build collaborative long term relationships among immigrant and
refugee communities and the University of Massachusetts at Amherst.

LITERATURE REVIEW

VIDEO USES FOR EVALUATION

Stop – Film Technique

In The Wining Trainer, Julius E. Eitington, (1984), describes the stop – film technique as stopping the film at one or more appropriate points in which to put the group to work with discussing the film up to that point. Eitington continues by stating that some films have the stop-film technique built into them by the producer, but Eitington states that there is no reason why you can't stop a film at logical points without such guidance. Eitington makes clear that the rationale for stop-film technique is:

A) It allows for discussion when the issue is "hot;" that is, before the

  Group "here and now," rather than sometime later.

B) It prevents information overload, particularly if a film is fairly long and

  meaty.

C) It gets attention. ("Hey, she stopped the film".)

D) It creates suspense. ("I wonder what the rest of the film is like".

E) Most importantly, it converts a one-way communication device

  into a participant-involving medium.

The Vignette

Eitington (1984), states that we will usually show a film entirely as the producer has prepared it. Eitington continues by stating that there is no reason why we cannot show only a segment of it, for example, a vignette or a film clip. Eitington mentions that by isolating a particular vignette, we can possibly achieve a greater participant impact than by showing the full 20 or 30 minutes of film. Eitington also mentions that vignettes running for one and a half to three minutes can be very powerful. They can present an incident, a problem, a case, an interview, etc., all of which Eitington states require participant reaction, analysis, or problem resolution.

Nonverbal Approach

Eitington, (1984), mentions that at times it may be useful to have participants analyze the nonverbal communication taking place in a film. By doing this Eitington says to turn off the sound and have the group analyze the silent interaction taking place. Eitington mentions another approach is to show certain vignettes in the film in two ways; the first being without the audio, in which the audience tries to hypothesize or predict what was said; the second is to present the vignette with both sound and picture, and then discuss why the predictions were or were not "sound".

Eitington, states that the trainer can also do the reverse by turning off the picture and only presenting the sound track. Eitington states that this should be done with very

powerful dialogue, with the participants creating their own images of the interaction

taking place.

Using Question Sheets

Eitington, states that questions to the small groups for pre-film or post-film discussion

can be reduced to writing. Eitington continues by mentioning the advantages to the

participants of the written format:

A. They are more likely to be easily understood than an orally presented

question. Why? Because they can be read at one's own reading pace

and even reread, if necessary. Also since the trainer has taken the pains

to write them out, the odds are that they will be care-fully phrased and

concisely written.

B. They may be taken home as a post-course reference.

Summary Sheet

Eitington (1984), mentions that one way to "button down" learning from the film is to

provide participants with a handout listing key ideas or learning that is emerging from it.

Eitington continues by stating that it is a good idea to go over the specific points or

principles with the participants to ensure understanding. Eitington, also mentions that it

is a good idea to take notes about the reactions to the discussion so that you can revise

and enrich the sheet for use with future participant groups. Eitington, mentions that it is

important to remember also that diversity of opinion indicates that the film is live,

provocative, disturbing, and thought-provoking-which is something every alert trainer is

always looking for.

Film Versus Video

Eitington (1984), states on page 258, that the rationale for using film and video

interchangeable is for the fact that both media are forms of one-way communication; both

impart ideas to a passive learner. Eitington continues by stating that there are certain

technical (non-substantive) differences between the two media:

*   A film has the advantage of impacting a high-quality picture every time it is shown.

It is not subject to loss in color fidelity due to electrical interference or improper

Set adjustment as is video. Also, it can be shown with no loss of fidelity to large

Audiences (although a special lens is required in a very large room). However, new

Large TV screens of good quality are now overtaking this advantage of film.

Video on the other hand, has a number of advantages. For one thing, there is no

Need for the careful threading of a projector- just insert the video cassette, and you're

Off and running. For another, there is no projector noise. Also, rewind and reverse

Can be executed simply and rapidly. Finally, the room need not be darkened, there-

By permitting note taking or using handout material. And if you have a video camera

You can make your own video-tapes for playback. Film captures large scenes-the

outdoors, crowds, panoramic views- better than video. Conversely, video can provide a

feeling of greater intimacy for one-on one interactions And small groups scenes. "The Winning Trainer, Eitington 1984".

Previewing

Eitington states that a fundamental rule in using film is to review it before you present it. Eitington continues by stating that this procedure will avoid unwanted surprises to you and your participant group as to its relevancy and quality. Eitington says that also part of your planning for a given session entails designing activities that will actively involve your participants in the film's content. Eitington Pp.259.

Eitington says that it is a good idea to involve several people in the pre-viewing process. A colleague(s), your boss, two or three supervisors or managers, or possibly several people who would be representative of your client/participant group (e.g., if you were showing a film on customer relations invite several customer relations personnel to your pre-view). Eitington says that your objective is to garner multiple reactions about the film's pertinency, quality, and suitability. Eitington mentions that multiple judgements should provide adequate assurance that your participants will find the film a helpful learning tool in relation to course objectives.

In your preview session you will want to:

* Note parallels and contrasts to the real (work) world and your own in-house Situation as well.

Note major questions/issues which the film raises.

Note question incidents, events or situations which you will wish to emphasize.

Look for opportunities to exploit the film properly. It is also a good idea to preview the film twice. You are very likely to observe certain things which were not evident on the first viewing. "The Winning Trainer, Eitington 1984".

Brainstorming

"The Winning Trainer Eitington (1984)", states that groups of six to ten can be used to generate multiple ideas about or solutions to a problem raised in a film. For example, how to make our promotion plan (or career development plan, performance review plan, compensation plan) more effective; how to motivate persons who have reached a plateau in their career; how to improve communication in an organization (or our organization). Two or three groups can brainstorm the assignment simultaneously. Each group must have a recorder (scribe) to capture the ideas on a flip-chart. "Eitington" (1984).

THE TEACHER AS A STUDENT

In the Uppsala workshop, Film Making In Developing Countries, (Andreas Fuglesang, October 1974, it mentions on page 73, that many film producers tend to fall back on what Paulo Freire calls the "Banking Method of Education" where the idea is that the teacher knows everything and the student knows nothing. Andreas Fuglesang says that Freire suggest that for the student to understand the teacher, the teacher himself has to become a student. Fuglesang continues by stating that teacher and students become students and

teachers at the same time. Fuglesang memtions that Freire says that only though this

technique a film-maker is able to tailor his message to suit the target audience. The

people in rural areas have difficulty perceiving and comprehending information

communicated in film. Fuglesang states that this maybe so, but it does not concern film

only and Rural people also have difficulty in perceiving the messages in educational

posters. Fuglesang says that the consequence of this is only that there is a need for

integrating verbal explanations and discussions in film shows. Fuglesang states that there

must be interaction with the audience before, after and, if need be during the film which

may be stopped for this purpose. Fuglesang says that the more films are screened for

rural audiences the more conversant they will become with the convention of the film

language.

WE MUST EXPLORE THE PEOPLES NEEDS

The Uppsala Workshop, Film Making In Developing Countries, (1975) (Andreas

Fuglesang) states on page 75, that another snag we have to guard against when producing

films for development work, is the demand from politicians and administrators that their

personal achievements should be filmed. The educational film should give priorities to

national policies. Fuglesang continues by stating that as far as Tanzania is concerned

development is for people and not for individuals. Fuglesang states that we should not

make films to please administrators but films which help people to start tackling

development problems stage by stage. Fugleman concludes by saying that, then we must

explore the people's needs before we decide what films to make. Fugleman ask, to what

extent has Africa explored herself? For how long will Africa continue to imitate the white man's way life? Fugleman suggest that we make films which are original and full of the African creativeness. People will like and learn from them because we speak a film language of our own, it is time we rediscovered ourselves. It is time we rediscovered our identity.

Fugleman (Film Making In Developing In Developing Countries) (1975).

A Process of Identity Deconstruction:
Latin American Women Producing Video Stories
CLEMENCIA RODRI'GUEZ

In a Process of Identity Deconstruction: Clemencia Rodri'guez, states that a Participatory video production (PVP) is understood as one in which communicator and a communicator and a community engage in video production. Rodri'guez states that the whole process of producing a video message (planning, script writing, shooting, viewing, editing and showing) is shared by both, the communication expert "and the community. Rodri'quez Pp.150

Rodri'quez continues by stating that video as a process involves a communication expert and community members in all phases of production. It generally implies an initial phase of knowledge exchange, during which the communicator learns about the community and the community learns about the technology and the intricacies of video narratives and genres.

Some have suggested that video as a process does not result in an edited product (Gomez, 1990: Nair & White 1987a.). Rodri'quez says however, video

process that aim to tell a story to others demonstrate that final edited products are often achieved. Rodri'quez memtions that the practice of participatory, or "process, " video that she is involved in attempts to name and deconstruct the desire and redress the balance between the viewer/consumer and the world in which he or she lives. It tries to relocate the center of experience and power within individuals and their community by allowing people to investigate their own lives and then describe and (re) present this experience in a manner that is authentic to the context of production. My aim is to raise a series of questions around the politics and possibilities offered by process video. In order to do this the process itself needs to be specified. Rodri'quez.

Rodri'quez states that each process video is an intimate, transient social relationship. Each project has its own set of historical and cultural circumstances and outcomes. Each requires a new openness and flexibility in planning and facilitation, and each responds to my own investigation into myself and this medium in different ways. Rodri'quez.

Rodri'quez states that as the term implies, this type of production is part of a continuum that does not have an easily defined beginning, middle, and end. If there is a conclusion or resolution, it is fleeting and occurs in the intersection between individual life experiences and the life of the group and not in the final product: Rodri'quez continues by stating that meaning resides in the social and political context of each individual; the social and political reality that is created or constructed from their coming together; the individual's and the group's on

going relationships with the final product; and finally, the relationship between the viewer, the material product, and the presenters/participants/. Rodri'quez.

Rodri'quez mentions that the intention of process video projects is to create a site of struggle where there I, depending on the specifies of the project, a daily or weekly practice of defining one's own past, present and future history. Rodri'quez continues by stating that no matter how progressive or challenging the content/form of a completed video or film, whether it is video art, experimental, educational, or commercial film and television-the process of production, distribution itself has been and continues to be embedded in a culture and politics of privilege and exclusion. Rodri'quez Pp. 132-133.

Rodri'quez continues by stating that while all process videos set out with a primary focus, the process ways becomes subject to a complex set of social forces. For example, mixed groups where there might be white people involved, the facilitator must ensure that difference is not created as a deviation from the norm, the norm being while as is reflected in mainstream media. Related this problem in terms of process is inequality and silencing based on race and the fact that even in a supposedly egalitarian setting, racism is often "managed'(i.e., by white people) in an effort to exercise control. In other words, there are not neutral spaces, and the process does not try to pretend that the context of a process video provides that space. If the group is mixed along gender lines, the degree to which women are denied access to communication within the context of the process also becomes a critical issue. Rodri'quez p.139.

Distribution

Jennifer Kawaja states that as social intervention, process video is biased toward reflexivity rather than toward direct political action or intervention. However, by taking control in the

Distribution phase as well, participants become active producers not only by creating images of themselves but by determining some of the overall political effects of their work.

In the distribution strategy for process video, women can become even more empowered to become communicative agents within their communities. "Women's communication talents and capabilities can be discovered and recovered by participatory methods. Participatory communication techniques provide ways to break women's self-marginalization from the public word; reinforce women's communicative function and their private world and within the family, community, and workplace; and integrate women's forms of communication (emotive, personal, and family ion public communication" (Riano,1990.,p.41)

METHODS FOR GETTING FEEDBACK

EXHIBIT 1
WAND PERSPECTIVE { Video Viewing }

Each participant in the study is handed a colored stick and given directions to hold up the stick at times of confusion while viewing the video. The facilitator is then able to note these areas of confusion for later recall and therefore receive better feedback. The wand exercise is advantageous in that the viewer is able to keep his/her focus and attention on the video while making reference to points of confusion without disturbing the viewing of the video.

EXHIBIT 2
QUESTIONNAIRES

a. Questionnaire /Pretest

b. Questionnaire/1st Modified

c. Questionnaire/Modified For Groups

QUESTIONNAIRE (PRETEST)

PRETEST = A trail test open for modification of how to go about the process of getting feedback. After the pretest the questionnaire was modified two times.

A. INTRODUCTION

1. Question: What is your affiliation with CIRCLE?

   _____

   _____

B. VIEWING

1. Tool: Colored paper for analyzing confusing areas.

   1. _____
      _____
      _____
      _____
      _____

   2. _____
      _____
      _____
      _____
      _____

   3. _____
      _____
      _____
      _____

   4. _____
      _____
      _____
      _____

   5. _____
      _____
      _____
      _____

   6. _____
      _____
      _____
      _____

C. QUESTIONS

1. What is your understanding of the C I R C L E Project and its purpose?

   _____
   _____
   _____

2. What did you think of the content?

   _____
   _____
   _____

3. What did you think of the method of the video presentation ? (EDITING/FILM?ETC.)

   _____
   _____
   _____

4. What are some things you liked about the video?

   _____
   _____

   Disliked?

   _____
   _____

5. What would you change about the video?

   _____
   _____
   _____

6. What parts held your interest?

   _____
   _____

   Did not hold your interest?

   _____
   _____

7. What parts were confusing and which were not?   (SEE ATTACHED VIEWING TOOL)

   _____
   _____
   _____
   _____
   _____
   _____

8. What was your reaction to the emphasis of Empowerment and Collective Leadership in
   the film?

HOW MIGHT THIS BE USED FOR EDUCATIONAL PURPOSES?

_____
_____
_____
_____
_____
_____
_____
_____

Questionnaire [Modified]
Individual

A. INTRODUCTION

1. Question: What is your affiliation with C I R C L E ?

B. VIEWING

I. Tool: Colored stick for analyzing confusing areas.

1. _____

2. _____

3. _____

4. _____

5. _____

C. QUESTIONS

1. What is your understanding of the C I R C L E Project and its purpose?

   _____
   _____
   _____

2. What parts held your interest?

   _____
   _____
   _____

   Did not hold your interest?

   _____
   _____

3. What parts were confusing and which were not?

   _____
   _____
   _____

4. What are some things you liked?

   _____
   _____

   Disliked?

   _____
   _____

5. What recommendation would you have about the content and the method of the presentation?

   _____
   _____

   Follow - up reaction to Empowerment and leadership in the film.

   _____
   _____

6. What would you change about the video?

   _____
   _____

7. How might this be used for educational purposes?

   _____
   _____

Questionnaire [Modified]
Groups

A. INTRODUCTION

1. Question: What is your affiliation with CIRCLE?

   _____

   _____

B. VIEWING

1. Tool: Colored paper for analyzing confusing areas.

   1. _____
      _____
      _____
      _____

   2. _____
      _____
      _____
      _____
      _____

   3. _____
      _____
      _____
      _____
      _____

   4. _____
      _____
      _____
      _____

   5. _____
      _____
      _____
      _____

   6. _____
      _____
      _____
      _____

[POSTVIEWING C I R C L E QUESTIONS]
(*Individuals independently complete*)

1. What is your understanding of the C I R C L E Project and its purpose?

    _____
    _____
    _____
    _____
    _____
    _____
    _____

2. What are some things you liked about the video?

    _____
    _____
    _____
    _____
    _____
    _____

    Disliked:

    _____
    _____
    _____
    _____
    _____
    _____

3. What parts held your interest?

    _____
    _____
    _____
    _____
    _____

    Did not hold your interest?

    _____
    _____
    _____
    _____

[CONFUSING AREAS]
(Individual and facilitator)

4. What parts were confusing and which were not?

_____

_____
_____
_____
_____
_____
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_____
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_____

[DISCUSSION QUESTIONS]
(Group)

1. What are some recommendations you would make on the content and the method of the video?

   _____
   _____
   _____
   _____
   _____

2. What was your reaction to the emphasis of Empowerment and Collective leadership in the film?

   _____
   _____
   _____
   _____

3. How might this be used for educational purposes?

   _____
   _____
   _____
   _____
   _____
   _____

ANALYSIS I & IV

The Focus of the Pilot Video Study

I.   ANALYSIS I

A. **Question One:** *What is your understanding of the C I R C L E project and its purpose?*

Note : *Checking for 5 essential points to be included in responses: Leadership*
Empowerment
Community
University
Immigrant & Refugee

QUESTION ONE ANALYSIS :   *Note: Checking for 5 essential*
points to be included
in responses:
Leadership
Empowerment
Community
University
Immigrant & Refugee

{Question 1.}   What is your understanding of the C I R C L E project?

[GROUP A] =   NO PRIOR KNOWLEDGE OF C I R C L E   *7 individuals out of the total of 10*
taking part in the study.

[GROUP B] =   PRIOR KNOWLEDGE OF C I R C L E   *3 individuals out of the total of 10*
taking part in the study.

QUESTION ONE RESULTS : *Note : Groups responses, checking for inclusion of:*
Leadership
Empowerment
Community
University
Immigrant and Refugee

[No prior knowledge of C I R C L E]   { 6 } responses

GROUP A =   Leadership   { 0 out of 6 }
            Empowerment   { 3 or 4 maybe out of 6 }
            Community   { 4 out of 6 }
            University   { 0 out of 6 }
            Immigrant & Refugee { 3 out of 6 }

[Prior knowledge of C I R C L E]   { 3 } responses

GROUP B =   Leadership   { 1 out of 3 }
             Empowerment   { 1 or 2 maybe out of 3 }
             Community   { 3 out of 3 }
             University   { 1 out of 3 }
             Immigrant & Refugee { 3 out of 3 }

QUESTION ONE: *FINAL RESULTS*

GROUP A = Leadership   [0 out of 6]
           Empowerment   [4 out of 6]
           Community   [4 out of 6]
           University   [0 out of 6]
           Immigrant & Refugee   [3 out of 6]

GROUP B = Leadership   [1 out of 3]
            Empowerment   [3 out of 3]
            Community   [3 out of 3]
            University   [1 out of 3]
            Immigrant & Refugee [3 out of 3]

QUESTION ONE RESPONSES : <u>GROUP A</u> = No prior knowledge of C I R C L E
<u>GROUP B</u> = Prior knowledge of C I R C L E

<u>*GROUP A = No prior knowledge of C I R C L E* *[6 responses]*</u>

1. It is a non - formal education thing having study circle's which are learner centered. Trying to empower them as a group for interacting with the community : really demphasizes the individual and emphasizes the group and interacting.

2. C I R C L E is working with Refugees and Immigrants and helping to empower them in their community making them more active and helping them work together as a group. I am fuzzy about what non-formal education means; does it mean, well just who is the target group? Is it adults or children and then if its adults only, is it supplemental?

3. To empower communities of people here from other countries. To help them through the transition of leaving their country and adapting here.

4. A group of people trying to help others understand other people [I think].

5. My understanding is that the project is for Immigrants and Refugees. This project is to unite the communities and to help them to be self sufficient and active members of the community.

6. People work as a team to better life and their future.

<u>*GROUP B = PRIOR KNOWLEDGE OF C I R C L E* *[3 responses]*</u>

1. Do you want me to answer the question based on my knowledge from working with C I R C L E or from my knowledge derived from the viewing of the video? C I R C L E works for and with Refugee and Immigrants promoting collective leadership and empowerment and community participation. C I R C L E is basically a community based project of different ethnic groups that are composed of Refugee and/or Immigrants.

2. It is an attempt from the part of the University to reach out into the Immigrant and Refugee communities in Western Massachusetts and assist them to emerge with their larger community.

3. Essentially to education with the Refugee and Immigrant population and to help them to take an active role in American life.

ANALYSIS I

Question 2b: What did you think of the content?

ANALYSIS I

A. ANALYSIS FOR UNDERSTANDING CONTENT OF VIDEO
Discussion Of Interpretation

I. ANALYSIS FOR UNDERSTANDING CONTENT OF VIDEO
Discussion Of Interpretation

(A) **Question 1:** What is your understanding of the C I R C L E Project and its purpose?

(B) **Question 2**: What parts held your interest?

Question one was individually analyzed with a focus on two particular groups:

[**GROUP A** = Participants with no prior knowledge of C I R C L E]

[**GROUP B** = Participants with prior knowledge of C I R C L E]

Question one was asked each individual of the two groups after the viewing of the video. It was stated to all participants of this study that their names would be confidential. From the responses we were looking for 5 essential points to be included in the responses: Leadership, Empowerment, Community, University, Immigrant and Refugee. Participants with no prior knowledge of C I R C L E, included various individuals with different formal educational levels and areas of concentration which is noted for more clarification of the results of the conclusion.

[Group A = Participants with no prior knowledge of C I R C L E]

Interview One = (1) Female white Canadian Umass Graduate student Ph.D. Major: German

Interview Five = (2) (A) Female, Japanese (CIE) Masters, presently teaching Japanese at
    Umass and Ph.D. Graduate Student in ESL Umass.
    (B) Female , White/Senaca/Lakota, Political Science Ph.D. Grad Student

Interview Six = (4) (A) Female, Puerto Rican - Site Manager and mother of three children
    (B) Female White American - Professional Human Services
    (C) African American - Graduate Student [ESL]
    (D) White American - President {Union of Electricians}

[Group B = Participants with prior knowledge of C I R C L E]

Interview Two = (1) Female, {confidential} Umass Ph.D. Graduate Student Major (CIE)
    1/1/2 yrs. - w/C I R C L E

Interview Three = (1) Male,{confidential} Umass Graduate Student Major: (CIE) 4 months
    w/C I R C LE
    Questionnaire was modified.

Interview Four = (1) Female, {confidential}Umass (CIE) Graduate Student
    3,1/2 yrs. W/C I R C L E

Again we must take the level of English, the formal educational level and area of concentration of participants into consideration when examining the conclusion for more clarity. For example: students who are native English speakers would find it possibly easier to understand the narration's than those students who are non - native English speakers. In interview Six participant (D) found difficulty with the usage of the word leader and stated in number 2 of the post - viewing C I R C L E questions " Confusion as to why Leaders were being sent out to the community. Leaders is a strong word, sounds like a cult, raising kids for leaders. The formal educational level is a note to take into consideration as in interview Six participants (A) & (B) from their lack of responding to many of the questions ask of them in depth and various mentioning of confusion.

QUESTION ONE RESULTS: *Note : Groups responses, checking for inclusion of*
Leadership
Empowerment
Community
University
Immigrant and Refugee

[No prior knowledge of C I R C L E] {6} responses

GROUP A =
Leadership	{ 0 out of 6 }
Empowerment	{ 4 out of 6 }
Community	{ 4 out of 6 }
University	{ 0 out of 6 }
Immigrant & Refugee	{ 3 out of 6 }

[Prior knowledge of C I R C L E]   {3} responses

GROUP B =
Leadership	{ 1 out of 3 }
Empowerment	{ 3 out of 3 }
Community	{ 3 out of 3 }
University	{ 1 out of 3 }
Immigrant & Refugee	{ 3 out of 3 }

In the previous question one results the results as the ones listed above contained some apprehensions in the results of Group A and Group B such as for example:

GROUP A = Empowerment { 3 or 4 maybe out of 6 }, and

GROUP B = Empowerment { 1 or 2 maybe out of 3 },

these apprehensions were a result of the fact that some people did not use the exact words but the words that they used had the same meaning when we were looking for the inclusion of 5 essential points to be mentioned such as: Leadership, Empowerment, Community, University, and Immigrant & Refugee.

ANALYSIS IV (a)

TRIGULATION
All Film viewing = Confusing areas When Wand Was Raised

ANALYZATION IV (a)
Film Viewing (Confusion Areas When Wand Was Raised)[in order]
[TRIGULATION]

(A) Wand went up right before Amherst C I R C L E "s flip-coin . {5}
The video immediately cuts as the Amherst C I R C L E wording comes up. Why? I am torn
between the scenes and the narration, and then it immediately cuts.
Gap between someone talking
The Flip on music Amherst C I R C L E flips up again transition was not smooth
Center For Immigrant Flip at the beginning was visually difficult to read the colorful one.

(B) Peter was narrating and making various statements. {5}
For me as a consumer viewer is this picture relating to what he is saying.
I am torn between the scenes and the narration. Peter's narration at the C I R C L E
scan of chart It was asked if Peter was a refugee?

(C) Immediately before the young woman in the film holds up object for showing in the
beginning of the film: {3}
The music was too loud for hearing the vocals.
Student Advisory, at the beginning while Janna is talking about community work, at first
I thought the first girl in the scene was talking and not Janna, It was confusing for me.

(D) (D): When showing the Russian Community : {6}
Show them actually in Springfield in their various activities . When Peter
and Sally are speaking show them with their titles of who they are in the C I R C L E
Project . Show a map of C I R C L E / Lowell / Boston then map zooms to scene
of library then to .....
Sally talking at the beginning of scene with youth holding string at the end of the video .
this scene shows consistency
What are they doing,? The youth group with the string.
Show at narration a grounded speech for example show when Sally is speaking a short clip
so we know who she is and there would be less confusion.

(E) When leader came up on the film, {1}
Someone had difficulty reading it.

(F) CART , SEED, ROAD - words come up on screen {3}
Major confusion as to what was going on in the film, but soon after It was understood.
Wand came up and the participant stated that she was confused with: SAC,ROAD,CART.

(G) When the first Interviewees in the film (Rita & Mary) spoke: {4} *There was a sigh of relief because the music was at a much better level and also the CART , SEED, and ROAD was much better understood as it came together.*
Is Mary's name correct? Retroactive what are Rita and Mary's positions?
Carnal Reflection, someone stated that sometimes they said they don't do individualism but you must begin with individualism.

(H) When Michael talked about how he didn't know where they are headed. {1}

(I) Shekar the second time talking about where he will be working and training. {1}
Shakar was talking and was not clear toward the end of his interview.

(J) There were an excessive amount of posters. {4} *It was too much. Could have shown scenes and then shown the posters. Better to focus on key things instead of everything for example: the people networking together then expanding. Focus on key things: Community Action*
Collective Leadership[
In Cultural Organization Coalition
select these teams these are the Major areas for expansion and clarity
Show at narration a grounded speech for example show when Sally is speaking a short clip so we know who she is and there would be less confusion.
What's the objective of having the poster there. Of course I understand the key words and are they consistent or in sync with what is being said at the time as I mentioned in the beginning with the narration not being in sync.

QUESTION TWO
{ All Responses To Questions Two - ..... Of All Interviews}

[2]. What did you think of the content?

A. *C I R C L E is about teaching Refugees and immigrants to represent themselves but because they have an additional plus with the strong connection of the University, CI R C L E 's not solely working with the community.*

B. *The video is about explaining what C I R C L E is all about but I wouldn't really get a good understanding of the C I R C L E project if I were not already involved. Because I have been involved with the C I R C L E project I have a strong general understanding of it. I feel a person who is not associated with C I R C L E would have difficulty understanding the project through the use of this video.*

C. *When the interviewees are discussing what C I R C L E was doing, The first interview did not hold my interest because they were not talking about what C I R C L E does. The interview with Michael and Magda made sense to me. Rosela and Shekar made sense to me also.*

QUESTION THREE
{ All Responses To Questions Two - ..... Of All Interviews:}

What did you think of the method of the video presentation?

A. *The music was good in the beginning and at first I thought it was a type of Cathedral style and soon the drums came in and I saw that it was not. The people talked too long in the interviews. The interviews should be shorter because people's attention spans are short. The music was at a good volume when the first interviewee (RITA) started speaking.*

B. *I am not sure if I really got it clearly. At the beginning it was not clear but at a distance the narrator should have been clearly heard. Because the narrator at the beginning was not clear I am not sure how it was to flow with the rest of the video.*

C. *In the beginning when they were talking about leadership I was confused as to what to do , read or listen.*

QUESTION FOUR
{ *All Responses To Questions Two - ..... Of All Interviews*}

What are some things you liked about the video?

A. *The photography was good and the insertion of the text was clear and I liked the music. The video provided me with a visual representation of what C I R C L E is and what has been doing along with what it is about. My general knowledge of C I R C L E is usually through text, Sally and talking with others involved, it's nice to see a visual.*

B. *The groups talking about their roles. (Interviewees)*

C. *The SEED and CART interviews were very good.*

D. *Sounds sincere*

E. *Not much*

F. *I enjoyed the actual footage but I would like to have had heard from the footage instead of the narration.*

G. *Not one thing*

H. *Duck scenes, and mission of C I R C L E .*

ANALYSIS IV (B)

Question 4 b: What are some things you disliked about the video?

What are some things you disliked about the video?

A. *The broken down segments found at the end of the video. I would have liked to have seen them at the beginning so that I would have had an initial understanding which would have made me more comfortable and less confused although I did finally arrive toward an understanding toward the end.*

B. *The scenes of the people doing things. Why are they doing them and why do they want to do it? For example Camp Bement scenes. The music with the narration needs to be more in the background unless there is no narration. There is a lot of competition with the narration and the music.*

C. *I didn't like the attitude with a sense of superiority as though not with the mainstream to act as an individual is a curse word.*

D. *If the history were stated at the beginning of the film then there would be less confusion and frustration.*

E. *Does not give you a specific idea of what C I R C L E is.*

F. *Confusing, Jumpy, Boring, Long, not structured, not clear on message trying to get across. Confusing why "leaders" were sent out to the community. Leaders is a strong word, sounds like a cult, raising kids for leaders.*

G. *Too long, could not hear what was being said, could not understand what their points were.*

H. *I disliked the fact that it seemed like pretty much a homogeneous group. I would like to have Refugees from Haiti Latin and South America ect. The people being interviewed just seemed to ramble on. I wish there were more questions asked intermittently instead of just rambling on (Bicultural was spelled wrong).*

I. *It was too long and boring. The speakers had you confused. There were too many speakers. The sound was not good. The video was not good.*

CONCLUSION

In conclusion I've learned that if I were doing another video study like this one in the future I would incorporate the two methods of getting feedback, the wand and the questionnaire, throughout the process of the making the film. In order to do this it would be necessary to limit the depth of the editing process, thus leaving out the narration, the music and the subtitles, introductions and credits.

During questionnaire open discussion phase with the groups it was learned that sometimes one participant can be more talkative than the other. This limits the amount of feedback that you might have received from the less talkative person who is simply in agreement to what is being said. Other things I learned were; the volume with the video was too loud in some areas, and some of the narration was not in sequence with what was being shown. The reason for the importance of diversity throughout the study is that for example non-native English speakers might have more difficulty with the narration for different reasons than native English speaking participants and thus you are able to receive mo.e feedback. During the filming interview stage it was noticed that a few people were nervous and uncomfortable and this is a time when flexible time schedule is mandatory.

All participants in the study seemed comfortable with the confidentiality rule. For example with group number six I noticed a sigh of relief when I stated initially that their written responses would be confidential. With group B, the participants with prior knowledge of C I R C L E it was a given that their responses would include many of the five key points we were looking for. I found it better to allow the participants to let me know when they were ready for filming and also assuring them that I would be cutting a majority of the interview footage. I found that a way to compensate for low participation by some evaluators in group discussion is to use individual time to double check about the person's opinion, also apply the group evaluation discussion last or after the individual discussion.

Two effect ways of using video are:

          A. participants are involved in the planning and production.

          B. participants are involved in evaluation or feedback process

When deciding to use video, there are many things to take into consideration: Camera availability, Editing Equipment and knowledge of how to use the equipment.

If using letter   *A*=   participants are involved in the planning and production.

CONSIDER:

      a. knowledge of equipment
      b. knowledge of video process
      c. possible classes on video production
      d. flexibility of participants
      e. availability of equipment

If using letter,   *B*=   participants are involved in evaluation or feedback process

CONSIDER:

      a. equipment and knowledge are not a concern

Video is a powerful tool in that this video made it possible for C I R C L E member Participants to see the ways C I R C L E is growing and changing. The pilot video film is not complete but someone can use the pilot to make a film about the C I R C L E project by using the feedback of the analysis.

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