



Volunteer Videography Guide

for production assignments in the field



designing a world of hope
emiworld.org

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EMI VOLUNTEER VIDEOGRAPHER GUIDANCE

Introduction

Thank you for volunteering to serve EMI as a videographer! We're excited about your interest in storytelling! You will have an excellent opportunity to identify and share a story during your upcoming trip with EMI to one of our ministry partners.

EMI has already determined that the trip you will be attending is a good opportunity to tell a story with a short video. But there is a broad scope for you to determine on the ground what aspect of the story to tell and how.

We value your investment of time and resources and understand the challenges of this type of work. We developed this guide to help ensure you are as prepared as possible to develop material that fits the EMI message and tone.

The information contained is as follows:

- EMI Video Character, with links to Sample videos
- Security and Sensitivity
- Social Media
- Photographic and Editing Styles
- Packing, Equipment, and Preparations
- Deliverables
- EMI Review & Final Editing, and Publishing
- Appendices of additional resources

We're excited to see what you create in the field! If you have any question about this guidance prior to travel, please contact:

Jenni Keiter
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Communication Values at EMI

While the videography project you will develop on this trip will be an important blessing for EMI and the client ministry, I want you to understand that the EMI team and trip you are joining is not primarily about videography.

Our intention is for your work to be a by-product of the EMI team's visit to this ministry location. We fully intend that the videography project agenda be secondary to the EMI design agenda. We expect you to find opportunities for filming and obtaining interview appointments in the gaps between the primary agenda of EMI's on-site service to this ministry.

At EMI, we value content that is **personal**, **modest**, and **ethical**. We have framed this Volunteer Videographer Guidance around these values. Additionally, we develop content through EMI's 'grassroots.' This means that the participants of our programmes are the people who primarily create or contribute communications content.

This is a key reason why we do not have separate videography trips, but instead ask you to make something happen with a light footprint as a member of a regular project design team. Without making a circus for our EMI team and our client ministry, your mission is to find a way to capture and tell a story with an EMI character.

We know these are challenging constraints and I thank you for accepting them,

A handwritten signature in blue ink that reads "Matthew J. Coffey".

Matthew J. Coffey
EMI Communication Director & Editor



EMI Video Character

What we are looking for is video content that has a good shelf-life. The video should tell a personal story about the ministry, and how EMI is involved in supporting their vision. We are looking for a balance in emphasis – ask whether the video would play well on both the ministry's website and EMI's website. The finished video length would be in the 2:00-3:00 ballpark, with a <1:00 cut for social media.

The video content you produce should simply act as a testimonial to the work of the ministry partner and the work of EMI – we are simply seeking to build the credibility of both. Note we are not trying to fund-raise overtly or make asks for donations with this type of video project. In fact, this fundraising / 'financial need ask' element needs to be absent from your project if it is to be published by EMI.

Since our main video content interest lies in pieces that document EMI's relationship and benefit to a client ministry, interviews feature prominently. This normally includes interviews with at least one of the client ministry staff, the EMI Project Leader, one or two local beneficiaries, and possibly a project volunteer.

Other content of interest is ministry history, needs of the community, who the main beneficiaries are, why EMI's help was needed, and any history of EMI's relationship to the ministry client. Some questions you might ask each of your interview subjects are outlined below, and you may be given a list of other questions from Jenni.

for client:

- How long has your ministry served this community?
- What are the main needs you see?
- Can you share a story of direct impact and benefit your ministry has seen?
- How is the gospel lived out in your ministry?

for EMI Project Leader:

- Please describe the history of EMI's relationship with the ministry.
- How have you seen God at work through this team and project?

for a beneficiary:

- Can you tell us a bit about why you have come here to ____?
- From how far away have you come?



- What kind of treatment/services have you received?
- Are there other options for this kind of service closer to your home?
- If so, why did you choose to come to this center instead of the closer one?
- What is the best thing about the care/services you receive here?

For each person you interview you will need to record name, ministry name, and role/job title, of course.

For visual content, be sure to gather all supporting B-roll footage for what is spoken about in the interviews. This usually includes clips of the client working both with EMI staff/volunteers and the beneficiaries, EMI team working, beneficiaries at the ministry site (where possible), active ministry, and establishing shots of the site and the community. It is strongly recommended that you shoot as much of the interview content by the midpoint of your trip so that you can review it and make your B-roll shot list accordingly before the week gets away from you.

Sample videos

Below are some links to sample EMI videos. The shot and script plans for each are contained in Appendix B.

- Client Testimonial, Kibuye Hope Hospital:
<https://www.youtube.com/watch?v=cNfURt9s41Y>
- Bringing Jesus Into the Room: a Client Testimonial with Dr. David
<https://youtu.be/FzkUjhxDfa4>
- EMI and Kibuye Hope Hospital:
<https://www.youtube.com/watch?v=U3TZ3CbPba8>



Security and Sensitivity

For both still photography and video, there are some important practices to follow. Some are simply about respect and good manners, but some are for your safety and security.

During the time in the field, your Project Leader will help you navigate these things. Your EMI Project Leader needs to know of and approve your story outline and filming/interview plan. They will assist you in setting up the appointments and obtaining the permission needed.

Always ask permission of the person you are photographing. A parent's presence in the photo implies consent for photographing a child. Many people will see your camera and ask you to take their photo. They often love to see it on the playback screen, so feel free to oblige them and have fun. It's a great way to break the ice and start a conversation.

Ask your client ministry leader if there are any special concerns regarding photography of the local community. Always ask about posting the full names of anyone you photograph, and be sure it is OK to show their faces. Some of our clients cannot be identified by either.

Be extra cautious with your gear. It might not be safe to leave it, even in a locked room. It is definitely never a good idea to hold a phone or camera close to or out of an open car window.

Please, no nudity, especially children.

DO NOT take photos (or *even look* like you might take a shot of) government buildings, police, military, power plants, dams, or bridges. Watch carefully for signs prohibiting photography; they are very serious about this and you can end up in custody.



Social Media

You might be asked to help with social media content, specifically, a shorter cut of your main video for posting to Facebook, LinkedIn, or Instagram. A social media cut is typically a <1:00 version of the main video project – see the sample videos above.

There may also be a need for specific still photography or possibly doing an “Instagram Takeover” (see Appendix D) during the trip. In the latter case, EMI’s Social Media Editor will coordinate any social media content assignment with additional guidance.

Scroll through EMI’s Instagram feed and Facebook account to get an idea of the type of imagery we love and how it is used.

Note that security and sensitivity concerns / criteria will likely be different and more pronounced when the content is for publishing on social media. Work with your EMI Project Leader to ensure that any content development for social media is clearly distinguished from the main videography project for the client ministry, and that you understand any variance in security and sensitivity criteria for social media.



Photographic and Editing styles

We describe our photography style (both video and still) as “organic,” meaning that we avoid a lot of fancy editing, camera motion, or color treatments. Basic lower third title blocks and simple cross-fade transitions are all that is needed in the post-production. In short, we keep our videos pretty simple.

For any music you use in your video, please be sure you have the license to use it legally. You will need to either purchase from a royalty-free music site, such as [PremiumBeat.com](https://www.premiumbeat.com) or find a Creative Commons free / attribute-only track. Obviously, the latter is much preferred and there are many good sites out there. Appendix A contains links to resources.

For still photography, we like a variety of landscape and portrait orientation images. We also like some that include some negative space for use with text or graphic elements in print publications.

The still photos we use most are those that have a good story. We want to be able to include a strong caption that tells us something personal about those featured. Learn as much as you can about the people you photograph: Why have they come to the ministry? Where do they live? What is their background? Asking about their family is a great way to break the ice and learn a lot. Photos shot “sniper style” from a car window might be artistically lovely, but they usually don’t say much about the work that EMI does or the impact the local ministry is having in a community.

Please upload a gallery of your still photos to our upload page at:
<https://emiworld.org/photo-upload>

You may be given a specific still shot list as a deliverable. Within that framework, or for additional ideas, the following are the types of images we find most useful:

- construction
- ministry beneficiaries
- diversity of team members
- images with negative space
- images that convey hope
- landscapes of the surrounding community or project site
- design process (e.g. architects sketching)
- For a more exhaustive sample shot list, see Appendix C.



Packing, Equipment, and Preparations

You are welcome to take whatever gear you feel you need, but since you might be carrying it over rough terrain and usually by yourself, it is best to go light. Jenni usually only carries the following:

- 2 camera bodies
- 2 lenses
- 1 lapel mic
- 1 boom mic (camera hot shoe mount)
- a lot of memory cards
- tripod
- small external hard drive
- chargers and spare batteries (check airline policies about packing batteries)
- laptop computer
- phone
- rain cover for gear/gear bag

Of course, consult your Trip Leader's packing guide for general needs.

Pre-trip planning and communication

As much as possible, try to research the EMI project / office history and the ministry's history through the web and any EMI-internal documentation provided by your Project Leader. It is likely that you will be briefed by Jenni or the EMI Editor about the videography project in conjunction with your Project Leader. It is recommended that you develop a rough storyboard for the project on the basis of this information to use as a starting point.

Though the Project Leader will be communicating with the client ministry director or contact person well in advance of your arrival in country, it is unlikely that you will have direct contact with this person prior to arrival. It is possible that the ministry leader will have already worked with a videographer and will be familiar with what you need, but often this is not the case.

In some cases, it may be possible to ask questions prior to arrival in country. In others, this information would need to be discovered in person once you arrive. It's important to remember that this videography project is not the primary



focus/purpose of the EMI team or client. Adapting to the available opportunities which present themselves during your visit, without heavy prior scheduling or arrangement is part of the EMI videography character. As such, prior to travel, there may be unanswered questions regarding:

- whom you can interview and when
- what location will be available (quiet spots are hard to find)
- what places you can go for B-roll footage
- what places or people, if any, will be off-limits to photography
- cultural norms/practices concerning photography
- if it will be necessary or possible to travel off-site for footage

Answers to questions such as these may only be available after you arrive. Or after the team develops rapport with the ministry leader, or after the main business agenda / meetings of the EMI project team is underway and the relevant parties can attend to these aspects of the videography project.

Note that it can be extremely difficult to find quiet places for interviews. Most buildings in the majority world have block walls so interiors are echoey. Metal roofs are very loud if it rains, and make ping-pong and popping sounds in the heat of the day. Outdoors you can expect noise from traffic, children, livestock, large equipment, and many curious onlookers. While the team and client are engaged in their initial design meetings, try to find a good location for interviews and have a back-up location. This aspect is always challenging, but there is always a solution.

Being flexible is the key. Even with great communication before you leave, you will likely find there are plenty of obstacles to getting good video footage. Traveling light (no gimbal, no drone, no huge boom mic) is helpful. Treat it like a run-and-gun assignment and go in expecting some challenges.



Deliverables

In addition to any assignment-specific items, the following are the basic deliverables we will need from you upon return / completion of the project:

- all raw video files (B-roll and interviews)
- all still photos
- written notes with names, locations, job titles, etc. as related to all interview and photo subjects, and any further explanation that is needed for clarity
- video project file from your NLE
- final edited video project
- music file, if you are using a background track

EMI Review, Final Editing, and Publishing

The process for review of all deliverables and finished products is as follows:

1. Submit rough cuts of each video for screening. This may also be sent to the EMI Editorial Board for review and comments.
2. Submit still photo content via the contest uploader on the website.
3. The video rough cut will come back to you for revisions, if needed. Create a final cut from this feedback.
4. After final review, the video content will be published (or scheduled to be published) via YouTube on the EMI website, and/or other social media platforms.

Thank you and have fun!!!



Appendix A: Links to music resources

This list is by no means comprehensive and you are welcome to pull from other sites. The most important thing is that the music be royalty-free and that you note the attribution requirement, if there is one.

incompetech.com

Youtube audio library (access through the Creator Studio tab on your channel)

premiumbeat.com - search "free tracks"

jamendo.com

soundcloud.com

freemusicarchive.com

This video offers an excellent explanation of good resources and why you will never, ever find a legal way to download and use popular music for free.

<https://www.youtube.com/watch?v=97dPEbBaGfE>

An article with a list of links to other resources

[https://www.rocketstock.com/blog/music-for-video-editors/?utm_source=RocketStock+Updates&utm_campaign=8dcea85d3e-CORE-ROCKETSTOCK-NEWSLETTER-CONTENT-20191111--](https://www.rocketstock.com/blog/music-for-video-editors/?utm_source=RocketStock+Updates&utm_campaign=8dcea85d3e-CORE-ROCKETSTOCK-NEWSLETTER-CONTENT-20191111--1&utm_medium=email&utm_term=0_74052b2af9-8dcea85d3e-426395689)

[1&utm_medium=email&utm_term=0_74052b2af9-8dcea85d3e-426395689](https://www.rocketstock.com/blog/music-for-video-editors/?utm_source=RocketStock+Updates&utm_campaign=8dcea85d3e-CORE-ROCKETSTOCK-NEWSLETTER-CONTENT-20191111--1&utm_medium=email&utm_term=0_74052b2af9-8dcea85d3e-426395689)



Appendix B: Sample video planner

You may have a different process for this part and you are welcome to go with your tried-and-true method. However, it is strongly recommended that you create some form of written filming plan to insure you gather all needed footage. Even though we know we may arrive at the site and find many of our ideas are not going to be possible, this list keeps us in the lane lines and helps us change course as needed while maintaining the original intent of the video. It will also aid in your communication with the client ministry staff so they can help with your needs.

The “Description – B-roll” column can be filled in with ideas you have before you review the interview capture, as well as notes for shot ideas that come to you afterwards.

You will see as you read these documents and follow along with the respective videos that there is not an exact match up in the clips and the interview footage and B-roll such as you would find with a normal videography script or editing plan. This works more as a guideline for planning and story outlining purposes. Again, it is pretty common that we arrive at the site and find not everything is ideal in terms of locations, availability of interview subjects, time, and filming conditions.

The first planner example (Kibuye Hope Hospital) shows a very detailed approach where we were able to capture nearly everything just as we had planned. The second (Bringing Jesus Into the Room) shows more of a loose guide in relation to the finished video project.



Script and Shot Planner: "Kibuye Hope Hospital with EMI" (long version); Feb, 2019

narrative/concept	shot type	description - b-roll
PHIL, tell us briefly about the history of Kibuye and EMI's partnership to design the campus.	interview subject (Phil Greene) bust shot	
Phil answering this question, describing history	W (wide) establishing	campus, exterior of a building with patients moving around;
Phil answering this question, describing history	CU (close up)	architects/EMI volunteers working on design or walking about the campus
	W	entrance signage, van/car
DOC interview: tell us what EMI was able to do for the hospital and why it has helped	interview subject (Rachel) bust shot	
Rachel explaining		doc working with patients
DOC interview: tell us what benefit you've seen from the partnership with EMI	interview subject (Dr. Alliance) bust shot	exterior of surgical ward, if quiet enough
Alliance explaining	CU very slow zoom or track	hospital signage
Alliance explaining	CU, slow cam motion	hospital signage
Alliance explaining	W	docs moving through hallways
Alliance explaining		Alliance with a patient
Alliance explaining	W establishing, slow tilt up	new EMI-designed building exterior
Alliance explaining	EWS	construction on peds building



Alliance explaining	Dr. Alliance bust	
PHIL: Tell us about the partnership between EMI and Kibuye and why this is exciting	Phil, bust	
Phil explaining		various clips of EMI team working with Kibuye staff, docs with patients
PHIL: where else do you see the impact of this ministry?	Phil, bust	
Phil explaining	ECU	some surgical instruments or something in OR
Phil explaining	W	surgeon in eye clinic
Phil explaining	W	doc praying with patient
Phil explaining	CU	same clip as above, cut in tight
Phil explaining	CU	hospital beneficiaries, children, hopeful looks



Script and Shot Planner: "Bringing Jesus Into the Room: a Client Testimonial with Dr. David" Sept, 2016

narrative/concept	shot type	description - b-roll
Dr. D: Why did you call EMI?	bust/interview set up	
use text to introduce partnership btwn EMI and Harpur	EST W	text over hospital exterior with little to no activity: exp. of how Dr. D found EMI
history of PAACS	W, no camera movement	sequence/montage of establishing shots from around hospital grounds
Dr. D: Give us the history of the PAACS program here in Egypt		Dr. D interspersed clips from hospital
Dr. D: How is the program unfolding? What have been the results of training local docs?		Dr. D working with resident docs; patient clips
Dr. D: Tell us about the work with patients...what do they say about why they come here instead of a state hospital.	WS, EWS	docs with patients, hallway clips, outside grounds, surrounding community/street???
B-ROLL BREAK - add some color and run it over next bit of Dr. D	CUs and ECUs	nurses station, feet in hallways, patients smiling, waiting area
Dr. D: What has EMI done for you in terms of design?	ECUs	construction of new bldg., EMI team working/hand drawing AVOID FACES!!!! (security)
Dr. D: What keeps you going in this ministry?	FS	follow Dr. D down hall, D with patients? hand shake
	WS, EWS	hospital footage, smiling, happy, hopeful, look of healing



Appendix C: Sample still photography shot list

I find it useful to create a brainstorm list of the types of images I want to collect in country. Though I know from experience that it is rare to actually find most of these images once I am there, just having the list in my head helps me best locate what relates to our project goals. Below is a shot list I created for a magazine story on EMI's long-standing relationship with the Kibuye Hope Hospital in Burundi, working from the deliverables list I was given. Also, walking the campus with the list helped me see new ideas for images that fit the needs of the story.

- exteriors of all buildings designed by EMI
- construction progress photos on Peds building
- low angle EMI team in front of a building in construction
- interiors of main buildings
- surgical building interior with 1 or 2 patients looking toward camera
- OS (over shoulder) of architects working
- design sketches on work table
- portraits of key figures (2 doctors, EMI project leader, 2-3 beneficiaries, all interview subjects)
- hospital campus from a hill overlooking entire site at sunrise/sunset
- a doctor with pediatric patient and mother in background
- eye clinic patients
- expat doc and Burundian doc working together
- chapel service
- prayers
- church service
- low angle campus shots that show activity and human movement
- same as above, shot at night with slow shutter to give motion blur of people walking
- CU (close up) of hospital signage, shallow focus, patients in background
- exterior of hospital campus, looking thru gate with people moving behind
- low angle shot of patients waiting outside clinic doors
- CU on surgical instruments, surgeon's face, hands
- praying over patients
- village life, community surrounding hospital campus
- team photo



Appendix D: Sample Instagram takeover plan

If you are asked to do an Instagram Takeover for EMI Social Media, the list below can give you some ideas for how that might look.

- Day 1: airport shot, introduce yourself; alternatively: a shot of your gear bag/packing with a brief explanation of where you're headed and why
- Day 2: first in-country shot, landscape or scenic establishing shot can be used to introduce the ministry and scope of work for the week
- Choose one (or several) pics daily that highlight a volunteer, staff member, or client/beneficiary and give a brief caption; be sensitive to security issues
- Toward End: a group shot of the entire team is a nice way to wrap it up
- NO *"this is my lunch,"* or *"huge spider in my room"* shots, although it's fine to post these images on your personal account
- Avoid any captions or images that cast a negative light on ministries or individuals, or are critical of local governance or customs