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## **Video filming and editing**

**A practical introduction to film making:  
planning a film; the use of digital video cameras;  
basic editing.**

Film is an exciting and powerful tool that you can use to educate, tell a story, inform, inspire and entertain. It combines sound, image and movement allowing you to free your imagination, be creative and enthuse others. This guide will take you through the basic stages for creating a short climate change film – from planning, to shooting and finally editing your work to create a finished product.

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*Everything in this handout is hopefully correct but please let us know of any corrections. You can find a more detailed tutorial on <http://www.ourvideo.org/>.*

# Working Out Your Idea

It is very important to be clear about what you are trying to say. Take a look at any newspaper and the messages will be conveyed in short, easy to understand chunks, often repeated to be clear. The key is to keep your message just as simple and clear.

Once you have an idea you need to be sure that you fully understand everything about what you are trying to say, this can be achieved through proper planning. The planning stage is perhaps the most critical step to producing a successful video; it can help you to avoid time consuming errors later in the process.

## 1. Finding Your Key Message

Any good project will have a strong message or theme. Ensure you really know what you are focussing on by concentrating your idea down into one or two sentences, this should include your **subject matter, how you want to tackle it and the results you would like to achieve.**

*e.g. 'We want to make a video about how climate change is going to affect people in the UK if we don't all take action now. We all need to work together and cut our energy use down. We hope that this film will encourage more people switch off their mobile phone chargers when they aren't using them and all their other gadgets.'*

Now try simplifying it even further,

*e.g. 'Turn your mobile chargers off to help tackle climate change'*

Keep these statements to hand throughout the process to remind you of your key objectives and help you to keep focussed on your story/arguments and desired outcomes.



## 2. Knowing Why Your Message is Important

This may seem obvious but examining why your message is important, in relation to what you want to say, puts things into perspective. Write it down! It will help you develop the idea further if you think about why you want to tell this story and what effects you want to achieve. Think about your aim in making this video - is it to inspire, to inform, to entertain?



We at C-Change have been working hard on our messages. We recognise that clear messages means good communication. Here are ours (you're welcome to use them too!).

The C-Change messages:

- **the climate is changing and that our use of fossil fuels is the major contributing factor;**
- **we can take action to reduce greenhouse gas emissions, whilst still improving our quality of life;**
- **there is something that young people can do;**
- **addressing climate change can also be rewarding!**

If you need any more information on climate change please visit our website at [www.switchonswitchoff.org](http://www.switchonswitchoff.org) where you'll find loads of tips and tricks on how we can tackle the problem together as well as bite size chunks on the history and science behind climate change.

### **3. Knowing your audience**

It's best to define your audience as early on as possible, they may be divided by where they live, their age, their income, their culture, their political views or something else. Different types of video appeal to different people so your film will change depending on whom you are targeting. Be as specific as possible, no single project or issue will be interesting to, or appropriate for, everyone.

It might be useful to make a list of the issues that may be raised by your video, then make a list of the people whom those issues may directly affect – some or all of these people could be your audience. Does this audience include opposing groups? If so, think about how you can address both groups equally in your project. How can you best get the information across to them in a way that is relevant and that will affect them - especially if you want to inspire them to get involved or take further action?

Your idea should be of interest to your target audience. Think about what they need to understand about the topics you are covering - you might need to present them with relevant background information as part of the film. What will be new to them and what will they already know about? If it is all totally new they may not be able to follow your argument but if you do not tell them anything they have not already heard they might get bored. An interested, attentive audience is key to the success of your project; your audience does not need to be huge... it simply has to be right!

Keep your audience in mind as you proceed with your work from planning to filming to editing, who they are will effect all the decisions you make about the content and style of your work.

# Communicating your idea

Videos and films are often sorted by type; familiar genres (types) include drama, action/adventure, comedy, horror, science fiction, documentary, news reports, debates, interviews and more. You might want to think about how you want to approach your idea - do you want to make a fictional piece telling a story or do you want to make an educational or documentary piece presenting facts about your subject?

Once you have decided on the genre or style of video you would like to make, it is useful to have some basic knowledge of film language to help put this into practice. We all have an understanding of this language often without realising it. If you understand how light, camera angles and editing can work for you it will vastly enhance your message.

## 1. Setting up your idea

The first few images of a film or video (the opening sequence) can be very important as they give us lots of clues as to what the production will be about. We look at the opening shots of place and time, and put them into context. We look at the actors we are presented with and make assumptions about their characters and roles in the production and their relationship to each other. We look at the title of the piece - the way it is worded and the style of the lettering and we try to guess what genre (type) it will be. We listen to the sound, which is often predominantly music at this stage, and the tone and beat of this again gives us further clues as to how the film will develop. We do all this automatically - at this time we are extremely receptive and actively involved. Without realising it, we have begun to read the signals that have been set up for us; we have begun to decode the film language.

## 2. Signalling to your audience

In the spoken or written language that we use, words often have hidden meaning, or a 'signal' behind the literal meaning of the word. For instance, the sun is literally a yellowish ball in the sky, but the word 'signals' to us meanings such as warmth, cheerfulness, life, etc. A teddy bear is a stuffed, brown plaything but it 'signals' comfort and childhood innocence to us. Therefore, these 'symbols' have literal meanings alongside hidden signals and implications, which can be used to strengthen the themes in your work. The codes do not only have to be visual.

*e.g. The use of sudden loud music signals 'something dramatic is about to happen'.*

*e.g. An extreme close-up shot of a person's face signals 'this character's reaction is very important'.*

### 3. Structuring your story

When filmmaking was invented, there was no such thing as editing; the story of a journey covered the whole event from start to end. The story in your video does not need to be told in a linear order like this, you should use a structure that emphasises the most important aspects. You should be able to relate your story in such a way that the most important bit is highlighted, usually placing it in the middle. The beginning and ending frame this, the beginning establishes the background and the end giving a sense of satisfaction and closure.

In constructing the plot you must bear in mind what an audience can take in, given the length of the film/video and that the audience can't ask for sections to be repeated if they get confused. The same story could be told in different ways by different people: the way the story is told may depend upon the audience for which it is intended.

### 4. Telling your story

Different types of shots are used in a combination to give you information about where and when something is happening, the role of a character and his/her reaction, to draw attention to someone or something, or to create an impression or feeling. Different camera movements can be used to create a specific effect,

*e.g. A character walks into a room and the camera slowly pans across (moves from side to side). We feel as if we are the character looking around.*

*e.g. A feeling of unsteadiness or unease can be created by moving the camera diagonally (rolling). Our brains register that all is not well within this screen world.*

Lighting is important as it conveys the mood or atmosphere of the scene that we are observing. For instance, a sharp contrast of dark and light areas can be produced on the screen as shadows are formed. Exaggerated use of this type of lighting can be found in horror films, where under-lighting (placing a light under a face or an object) gives a dramatic, effect.

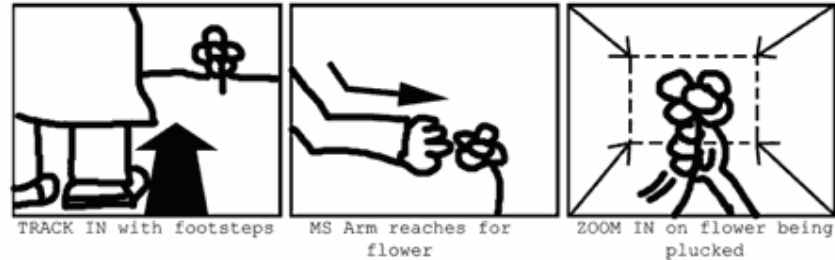
### 5. Writing down your structure

It is a good idea to write down some of your planning before you go out to film so that you know exactly what you need to get done in the time and can ensure you get all the footage you need.

A storyboard, which doesn't have to be elaborately drawn, showing the shots and maybe also the required camera angles etc. can be a good way to do this. Storyboarding is the process of producing sketches of the shots of your script. The end result looks like a comic book of your project (without the speech bubbles). You don't need to be brilliant at drawing; the point is to get an idea of how things will look on screen so stick figures will do although it helps to indicate which way characters are facing. Text underneath the frames helps explain it further; this could be a 'stage direction' (e.g. BOB enters), what characters are saying, or sound effects (Roll of THUNDER).

Storyboarding can help you think about how your film is going to look, it means you can work faster on set and, as pictures communicate better than words, it will allow you to work as a team, ensuring you all know what you are aiming for. Remember in reality you may make changes from your plan when you are actually filming so stay flexible.

*e.g.*



See the Appendix 1 at the end of this document for a storyboard template.

## 6. Scripting

As well as storyboarding how your film will LOOK you may also want to script what will be SAID. This could be a complete script of the whole film, a list of questions if you are interviewing someone or a few short sections to link shots together but it is important to know how much of the film you want to be scripted and to do this before you head out with the camera, although of course it may change when you start filming.

## Ethics and the Law

Every country has different laws that affect what and how you're allowed to broadcast – and the internet is not exempt from these. You should be careful about the following issues. If it's not exactly illegal -it may well be very questionable. It's up to you to learn about the laws affecting you.

**Defamation and Slander** - if you include something that damages a person's reputation and/or their ability to earn a living, you may be breaking a law. You're usually safe if what you're saying is a fair criticism of a public person. If you're accusing someone of doing something underhand or criminal, you should be very sure it's true.

**Contempt of Court** - reports about court cases or people who have been arrested or charged with a crime, or have been a victim of a crime may be covered by special laws. If you are not sure, get advice.

**State Secrets and Banned Topics** - most countries have issues that the government considers to be a State Secret. There are usually very strict laws about sensitive military, police and diplomatic information. Seek advice before including anything you think may come under such laws.

**Copyright** - most published material -records, tapes, books, newspaper articles, songs, films etc.-are covered by copyright laws. These laws basically establish the 'ownership' of the work. If a work is covered by copyright you may have to pay a fee for using it.

**Election reporting** - there may be special laws surrounding public elections. This may affect who you're allowed to interview; when you're allowed to interview them or what you're allowed to say. You need to check what laws or regulations exist for local, state/regional, national and EC elections.

**National Broadcasting Standards** - there are often agreed "standards" that affect what you can broadcast. You should be very careful about including material that contains explicit sex or violence, racial hatred, blasphemy, swearing etc.

**Permission to film people** – in England if you are filming in a public place you do not usually need to get permission to film any passers by, unless you are in a potentially sensitive place e.g. hospital waiting rooms, gay clubs, law court corridors. This may be different in other countries so it is best to check to be sure. You should definitely get anyone you interview to sign a release form saying you can use the interview in your film. This is important if you want to show the film publicly or on the Internet. The signed form protects you because it proves that the person gave you permission to include them/their work in your film.

For example, you might be making a documentary about a controversial issue affecting your community, and interviewing the head of a corporation involved in the issue. He/she may decide later that they don't feel comfortable about what was said or how they were portrayed. Without a signed release, he/she could

demand that you remove them from your film, and maybe even sue you. However, with a signed release, you have the legal right to use the material.

**Locations** – You may need to get permission to film in some locations; some places will even want you to pay. It is best to call ahead and check whether this is the case, either contact the owner of the area if it is a private premises (e.g. a shop) or the local city/town council if it is a public place (e.g. playground).

See Appendix 2 and 3 at the end of this document for templates of permission forms.

# Getting to Know Your Camera

## 1. Switching on your camera

- Are there several settings to switch your camera on to?
- Where can you find out how much battery you have left?
- Where can you find how much tape you have used?

## 2. Holding your camera

- What is the most comfortable way to hold the camera?
- Which buttons and features can you reach from this position?
- How still can you hold it in this position?
- How easy is it to move around holding the camera like this?

## 3. Recording

- Where is the record button?
- Does a light show when you are recording?

## 4. Zoom and focus

- How do you zoom in and out?
- When the camera is on automatic focus how fast can you zoom and stay in focus?
- How do you turn off automatic focus?
- How do you focus manually?

TIP: Whilst it is very handy to be able to magnify the image this way, it magnifies unsteady camera work too. Your images will be much better quality and less shaky if you get close rather than zooming in!

## 5. Recording sound

- Where is the microphone on your camera?
- How much background noise does it pick up?
- How far away can the people talking in the scene be and still be heard?

TIP: Be aware it is closest to you on camera so coughing, moving your hands and chewing whilst filming is not recommended.

## 6. Playing back what you've done

- Do you need to put the camera into a different mode to do this? (Look at where you switch it on).
- How do you rewind the tape and then play it back on the camera?

## 7. Other features

- There are lots of other features on most cameras relating to how much light you need to record in. If you are going to film in a dark place you may need to investigate some of these. Look at the manual for your camera or ask for help if this is the case.
- Most other features can be left on automatic mode so the camera will make the decisions for you, if you want to try doing them yourself you will need to find out how from the manual for your camera or ask for help.

## 8. Using a tripod

- A tripod is a frame that supports your camera while you film, keeping it still. They prevent the audience from being distracted by too much camera shake

and are especially useful when zooming in to a distant subject. They bring a sense of calm and stillness to a shot.

- A handheld camera will create tension if done well but ensure it is as still as possible or it will be distracting and the audience will end up feeling travelsick!

## Filming

### 1. Preparation

Remain focussed on what you are aiming to get done and on your original decisions about KEY MESSAGE and AUDIENCE. You may choose to make changes to your ideas once you get going but ensure you never lose sight of these central ideas.

Ensure you have got all the equipment that you need with you and that the battery on your camera is charged and ready to go.

### 2. Interviewing

Remember that the person you are interviewing may feel nervous about being filmed. Talk through what you are going to cover with them before you start filming to put them at their ease.

### 3. Shooting

It is worth getting slightly more footage than you will actually use so that you have some choice when you edit it later. However if you film too much it will simply slow the whole process down, aim to film between 20 and 30 minutes of footage for every five minutes you will eventually use.

**Framing your subject** - Think how you can show the audience what is important. If you can, get close to your subject so there is no excess information in the frame. Always use a variety of close-ups and wide shots to tell the viewer more about the subject. A good rule to follow is that they eyes of your subject should be in the top third of the frame. The simpler and more readable your frame is, the more powerful the message.



This landscape and headshot give you an idea of how to place your subject in the frame.

**Focus** – Be clear what you want the audience to focus on in the shot. Remember that the eye is drawn to movement so if your subject is still try not to place them in front of a busy, moving setting. If it is important to get some footage of that setting, try filming it separately then when you edit the film you can put some of those images between sections of your interview.

**Angle** - A common technique is to video an event from different angles, stimulating interest in the scene. If you have more than one camera and they don't get in each other's shots you can do this in one take. Alternatively you can

ask the person to do the scene several times and film them from a different angle each time. When you come to the edit, these can be cut together.

**Lighting** – Ensure that your subjects are well lit unless you are going for a particular style that requires something else. Remember that if your subject is lit from behind you won't be able to see their face, they will appear as a silhouette, unless you want this effect ensure lighting sources come from the side or in front.

#### **4. Recording what you do**

It may be useful to write down what each of the shots you record is of – a brief description of content or which lines of the script it covers if you have one, what sort of shot it is and how long it is will all be useful reference points when you are editing.

*e.g. Interview with Joe Bloggs, questions 1-5, close up, 8.28 minutes.*

*e.g. Setting up landscape, wide angle of fields, 40 seconds.*

If you have access to film editing equipment already it's best to use that as you'll be more accustomed to how it works. If you don't have any editing equipment but you do have access to a computer and an internet connection follow the next steps to download the easy-to-use editing software Adobe Premiere Elements 3.0 FREE for a trial 30 days (once you've downloaded the software onto your computer and your 30 days are up – you cannot download it onto the same computer again. Make sure you pick 30 days where you know you'll not be out of the country or don't have much time spare!)

## **Editing**

### **Getting your 30 day trial Premier Elements 3.0**

Go to [www.adobe.com/downloads](http://www.adobe.com/downloads) scroll down to the Video and audio section and find, 11<sup>th</sup> product down in that section, Adobe Premiere® Elements 3.0. Click 'Try' and follow the instructions. Save to disk.

Premier Elements is relatively easy to use but it's a good idea to watch some of the online tutorials before you begin.

Check out: [www.photoshopelementsuser.com/learningcenter/](http://www.photoshopelementsuser.com/learningcenter/) and scroll right down to the 'Overview' video. This is a short 15 minute video taking you through the basic steps.

Once you have downloaded Premiere Elements 3.0 the start menu also gives you an option of working through Tutorials. The main view also offers 'How to's' and a help tab, which should cover all your needs.

When the filming has been completed, the editing process begins. This is a matter of choosing which shots to include, which to put next to which, and what method to use to join the shots together. You can create a mood or atmosphere by choosing certain shots in a certain order, to build a picture in our minds.

Video is strongest when the combination of sound, image and movement all give different aspects of the same basic message. Each aspect of your presentation should be worthy on its own but doubly powerful in conjunction with the other aspects. The elements should focus, not distract, the audience. Editing in music videos usually occurs on the beat of the music, this reinforces the beat and makes the cuts flow unnoticed.

Like any skill editing has some basic rules that help us to understand what the filmmaker and editor wants to say. What you add to the image and sound after it is filmed can hugely influence a film. Tension is indicated by music and close up shots on actors. Different camera angles break the scene down and make it interesting by leading the viewer's eye to what is important. The way you cut between these, i.e. fast or slow, is also telling the audience more information about the story.

Smooth continuity of events and 'normality' for the audience is best achieved by using simple cuts. You can also manipulate time and space by, say, having a car leaving one place in one shot and arriving at another in the next. Using short shots frequently edited with other shots can create suspense.

*e.g. a murderer breaks into a house, we cut to the victim in the bedroom, then back to the murderer on the stairs and so on.*

Shock tactics can be used by cuts to a sudden close-up of an expression or object. Expectations can be built up by cutting from one shot to another and back again repeatedly, then suddenly replacing one shot with a totally new one. These types of techniques are useful if you have a particular point you want to emphasise or highlight for the audience.

## **Saving your film**

The ideal format to save your film into is an .avi file. However if you want to upload it to a website (for example the C-Change site) you will need to convert it to an .mpg format file.

## **Made your film? What's next?**

There are many different ways C-Change can help you get your film shown.

This year we are working with the Co-op Young Film Makers Festival ([www.3bears.co.uk/festival](http://www.3bears.co.uk/festival)) to encourage young people to make films about climate change and get them screened to the public. The festival happens every year at the National Museum for Photography, Film and Television (NMPFT) in Bradford and C-Change will have our own area dedicated to playing all the films that YOU make.

There is more information on the website about how to submit your films, their deadlines and further details.



(Please note the Co-op film festival like to have films 6 minutes or shorter – with films around 3 minutes long preferred.)

Several other film festivals are looking for films made by young people, and we can assist you in getting your film out there and even enter competitions.

We would also like to put the films that you make up on our website and show them at our events. Please see the Appendix 4 for permission forms and check out the website for more information.

## **IMPORTANT!**

Let us know if you have submitted a climate change film to the Co-op Young Film Makers Festival as we'd like to invite you to personally come and watch your film being screened and it will help us keep track of how many climate change films will be shown.

Please fill in the Feedback form at the end of this document. Appendix 4.

## **What is C-Change?**



### **Introducing the C-Change project**

As the world begins to wake up to urgent need to take action on climate change, a group of young people are forging ahead with a project aiming to change attitudes throughout England. An exciting programme of events is planned to take place around the country from this summer onwards.

Kit Jones, a member of the steering group, sums up the project,

*"Climate change is something that everyone needs to be talking about, but to me it is particularly important because the way that we face up to it will define my generation. C-Change is for people who, like me, are at that stage in their life of asking, "what kind of world do I want to live in?" Taking action on climate change is about our society having the strength to decide what is important to us. Everybody owning a car? Is that important, or is it the mobility and freedom that having a car brings that is important? Can we find another way of getting that freedom?"*

*C-Change is a discussion amongst young people, it's about asking questions, finding answers and then shouting about what we know is right. We can do that with music, film, theatre and dance with C-Change, but we can shout the same message to corporations by choosing carefully the kind of things we buy, and the same message to governments by writing to them, petitioning them and showing our support for positive change.*

*As the wise Batman once said 'it's not who I am underneath, but what I do that defines me'."*

## **The events**

C-Change is organising events for young people around the country during the coming months. All the latest details will be appearing on our website at [www.switchonswitchoff.org](http://www.switchonswitchoff.org)

### **Battle of the bands**

Different to your average battle of the bands, this event will power it's music by the sun. The finest unsigned bands of 2007 will be selected. You can enter your band online too. The top five will play on a renewably powered stage in Clapham Common, London on Saturday 7 July. Come and join in the fun!

### **Party for the Planet**

A fun day for everyone to come together and help make a difference. On Saturday 7 July Clapham Common Bandstand, London will be swarming with activities, performers, games, music, interactive installations, people and stalls on how we can tackle climate change. It will be a celebration of the planet we live on and how important it is that we take care of it. Make a date to be there.

### **Face your Elephant**

An information tent for young people about climate change. Step inside for a climate change experience to change your life. The tent will be crammed with information, activities, tea, sofas, crafts, games, pretty things, graffiti, and a chance for you to find out what climate change is really all about. Visit Face your Elephant this summer at Glastonbury and others.

### **Film Festival**

C-Change will be helping young people all over England make films about climate change. Films will be submitted to the Coop Young Film Maker's Festival which hosts hundreds of films each year, where C-Change will also run workshops. More details about the festival and how you can get your film shown there can be found in this pack.

### **Club nights**

C-Change is going on the road to the clubs of the UK this autumn with messages about climate change – harnessing the power of music and a high quality climate change visual set – to spread the message. Lots of C-Change goodies to enjoy and you'll meet cool people.

### **Forum Theatre**

Working with Forum Theatre can be a fun and interactive way of looking at an issue. C-Change will be running a course for AS-Level students to look at climate change through live interactive theatre.

### **C-Cast – the 24 hour Weather Programme**

A 24-hour internet radio show for young people about climate change. Starts 21:00 on Thursday 25 January 2008. But not just news and weather – the hours will be packed with documentaries, weather spoofs, pledges, music, debates, interviews, phone-ins, comedy! This day will also be our national Youth Day of Action on Climate Change.

## Questionnaire

Part of C-Change is about collecting information on what you think of climate change. Before you start your film project we would be grateful if you could fill out the questionnaire in the appendices and return it along with the permission and feedback form when you have finished making your film.

If you can't print this pack out – please e-mail us for a printed copy.

## Appendices

1. Storyboard template. To help you plan your film step-by-step.
2. Personal Appearance Release. Getting permission from the people you are filming and parents signature if under 16.
3. Location release. For permission to film on other people's property.
4. Feedback and permission forms for C-Change.
5. C-Change questionnaire.



**Storyboard**

## Personal Appearance Release

Production Date(s): \_\_\_\_\_

Person Appearing: \_\_\_\_\_

Name of Project: \_\_\_\_\_ ("Project")

Name of Producer: \_\_\_\_\_ ("Producer")

Production Location(s): \_\_\_\_\_

I authorise Producer to record and include in the Project and related materials my name, likeness, image and/or voice (the "Recordings"). Producer, its successors and assigns shall own the right, title and interest, including copyright, in and to the Project, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Signature of Person Appearing if over 16yrs of age: \_\_\_\_\_

Signature of parent/guardian of Person Appearing if under 16yrs of age:

\_\_\_\_\_

Date signed: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Postcode: \_\_\_\_\_

Phone: \_\_\_\_\_ D.O.B: \_\_\_\_\_

Signature of Producer: \_\_\_\_\_

Date signed: \_\_\_\_\_

## Location Release

I hereby grant permission to use the real property located at:

Address: \_\_\_\_\_  
\_\_\_\_\_

("the Premises") for the purpose of photographing and recording scenes (interior and exterior) for the use of Producer: \_\_\_\_\_ ("Producer"). Permission includes but is not limited to the right to bring crew, equipment and property onto the Premises, and the right to remove same from the Premises after completion of work. I agree not to interfere with producer's work on the Premises.

I represent that I own the Premises or otherwise have the authority to enter into this Agreement and grant these rights.

Permission is granted for the following consideration:

(payment, acknowledgement, etc.)

The Premises will be used, commencing on or about the following start date: \_\_\_\_\_ (subject to changes in the production schedule or because of weather conditions), and continuing until completion of all scenes and the work to be completed on the Premises, currently scheduled to end on date: \_\_\_\_\_.

Producer agrees to restore the Premises to the condition in which they were delivered, reasonable wear and tear excepted. Producer agrees to use reasonable care to prevent damage to the Premises. Producer shall not be liable for any indirect, incidental, or consequential damages including, but not limited to, loss of business, loss of use and loss of profits of any party, including myself.

Producer shall own any and all rights to all photographs and recordings made by Producer on or about the Premises, including any photography or recording of any identifying names of signs appearing thereon, and will have the world-wide right to use and license others to use such photographs and recordings in any manner whatsoever, including, but not limited to, the right to exhibit, record, edit and otherwise alter at the sole discretion of the Producer such as photographs and the recordings or and portion thereof, in any form of media whatsoever, without limitation or restriction.

Agreed to by:

Name: \_\_\_\_\_ Signature: \_\_\_\_\_

Address: \_\_\_\_\_

Date: \_\_\_\_\_

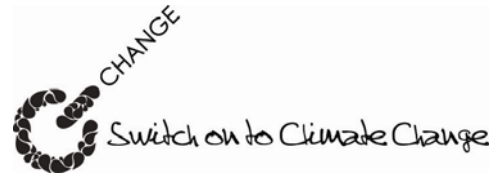
Producer: \_\_\_\_\_ Signature: \_\_\_\_\_

Address: \_\_\_\_\_

Date: \_\_\_\_\_

## C-Change permission form.

With your permission C-Change will be able to show your climate change films to the public, both online and at our public events.



I \_\_\_\_\_ (Producer), give permission for C-Change to upload my climate change film(s) onto their site, [www.switchonswitchoff.org](http://www.switchonswitchoff.org), and to screen my film at their public events.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Postcode; \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

## Feedback Form – C-Change Film Making Guide.

We would really appreciate your feedback on what you thought of the guide and how you used it.

Name of film: \_\_\_\_\_

Your name: \_\_\_\_\_

A brief description of what your film is about: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Was the film making guide helpful? Yes / No

What areas would you of liked more help in? \_\_\_\_\_

Have you submitted your film to The Co-operative Film Makers Festival? Yes / No

If No, please give reason why: \_\_\_\_\_

Please return form and questionnaire to: C-Change Film Project, 13 Ritherdon Road, London, SW17 8QE. Thanks!



# C-Change Questionnaire

C-Change is a project funded by the Defra Climate Challenge Fund. Project partners are the Woodcraft Folk, the Centre for Alternative Technology and De Montfort University. Please could you fill in the following short questionnaire about climate change and hand it back to a member of C-Change staff before the event begins. Many thanks.

Are you...? <b>Male</b> <input type="checkbox"/> <b>Female</b> <input type="checkbox"/>	Woodcraft member? <b>Yes</b> <input type="checkbox"/> <b>No</b> <input type="checkbox"/>	Age .....	Email .....
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1. Below are a number of terms that relate to the environment. For each one, could you say if you were aware of the phrase before today (please tick one box on each row)?

Phrase	Yes	No	Unsure
Global Warming			
Climate Change			
Carbon Dioxide			
Carbon Emissions			
Climate Change gases			
Greenhouse effect			

2. Do you agree or disagree that the world's climate is changing (Please tick one box below)?

Agree strongly	Agree slightly	Disagree slightly	Disagree strongly	Unsure

3. To what extent do you think Climate Change is a result of human behaviour or natural changes? Do you think Climate Change is.....(please tick one box below)?

Due entirely to human behaviour	Due mainly to human behaviour	Due mainly to natural changes	Due entirely to natural changes	Unsure

4. How concerned are you about the impact of Climate Change in the UK (please tick one box below)?

Very concerned	Fairly concerned	Not very concerned	Not at all concerned	Unsure

5. Below are several pairs of words that some people have used to describe their attitude to Climate Change. For each pair, could you tick which word best reflects your own opinion (please tick one box for each pair of words)?

- A  Hopeful *or* Fearful
- B  Motivated *or* Unmotivated
- C  Positive *or* Negative
- D  Enthused *or* Frustrated

6. How much influence do you think each of the following individuals and groups can have on limiting Climate Change (please tick one box per row)?

	No influence	A little influence	Some influence	A large influence	Unsure
1. The UK Government					
2. Industry & Businesses					
3. Your local community					
4. You personally					

7. Who, if anyone, have you heard talking about climate change recently (please tick all relevant boxes)?

- |  |   |
|--|---|
| <input type="checkbox"/> The Government or Politicians | <input type="checkbox"/> Charities or Pressure Groups |
| <input type="checkbox"/> Friends/family                | <input type="checkbox"/> Celebrities                  |
| <input type="checkbox"/> Your Local Authority          | <input type="checkbox"/> Colleagues at work           |
| <input type="checkbox"/> Children                      | <input type="checkbox"/> Local Community Groups       |
| <input type="checkbox"/> No one                        | <input type="checkbox"/> Someone else                 |

8. Where, if anywhere, have you seen or heard anything about Climate Change recently (please list all places)?

9. How often, if at all, do you talk about Climate Change with your family and friends (please tick one box below)?

Never	Every 6 months	Monthly	Fortnightly	Weekly	Daily

10. To what extent do you agree with the following statements (please tick one box per row)?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Unsure
We are approaching the point at which the Earth's Climate System cannot function						
Humans have the right to release into the atmosphere as much carbon dioxide as they wish						
The effect of climate change on plants and animals is as important as its effect on humans						
Humans will eventually be able to provide technological and scientific solutions to climate change						
Humans are seriously abusing the Earth's atmosphere						
The possible consequences of climate change have been greatly exaggerated						

MANY THANKS FOR YOUR TIME.