

Shell Video Manual

A Field Preparation Guide for Dubbing a Video

**Vernacular Media Services
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Preface

This manual is designed to help you understand the process of dubbing a vernacular (local) language into a shell video. Included in *Appendix C* are some principles for choosing appropriate media. VMS has a goal to produce quality media materials that communicate the scriptures effectively through sight and sound. If you need further help selecting media go to www.vernacularmedia.org or e-mail us at: vms_project_coord_jaars@sil.org

We begin with some general information about the shell videos available through VMS. Then, we discuss the shell video recording project from the preparation phase through distribution. We have included the necessary forms and other documents.

We encourage you to read this guide so you will understand all that is involved in a video recording project. This guide will be the basis for discussion throughout the course of the project.

If you have questions, contact us for further information at: vms_project_coord_jaars@sil.org

Vernacular Media Services (VMS)

JAARS

Introduction

Some Definitions to get started

Approved Recordist: a person trained by VMS to do audio and video recording.

Clip: a segment of a script that has time restraints when used in a video.

Cultural Evaluation and Script Preparation Video (CESP): a copy of the video shown to determine cultural appropriateness for a language group. It has a time code on the video which matches the timings on the script for determining the length of each clip.

Language group, people group, or ethnic group: a group of people or community that shares the same language and usually the same or similar culture. The group can number less than one hundred or several million.

Language team: a group of translation or literacy personnel who work in a language program. They can include expatriates and local citizens.

Lip sync: a method of video dubbing where the dialogue recorded exactly matches the movements of the lips of the actors as seen in the video.

M+E: the music and effects of the video, sometimes called Foley. Sometimes the original producers put the music and sound effect together, while other times they are separate. Our newer shells have them separated, allowing more flexibility in the production.

Master Script: the copy of the script, which contains the approved version of the script and reflects what is actually recorded.

Mastering: the making of the final copy of the audio or visual from which the distribution copies will be made.

Media mix: two or more types of complementary media to communicate the same idea or information to sustain the impact of the message. Each media can be a stand-alone application, but when combined, they increase the impact of the message.

Media: all means of communication.

Non-print media: radio, drama, storytelling, television, videos, CDs, cassette tapes, DVDs, etc.

Print media: books, newspapers, letters, etc.

Project Manager: the person who is in charge of all the details of the recording project

Prompter: a person who reads the script and tells the speaker what to say, so the speaker's voice can be recorded.

Recording team: a group of people including one or more Approved Recordists trained to do the technical aspects of recording, editing and producing an audio or video.

Scene sync: a method of video dubbing where the dialogue recorded closely matches the movements of the lips of the actors as seen in the video, and always starts and stops within the scene as seen in the video.

Shell video: a ready-made video, such as the *Jesus* video, where another language can be recorded and dubbed in replacing the original language on the video.

Speaker: a person whose voice is recorded reading or repeating a script for a shell video or an audio recording.

Time Code: a number displayed on the CESP Video showing the position within the video. It correlates to the in and out times shown on the script.

Vernacular: the native language or dialect of a country or area; the common everyday language of a people; the jargon of a profession or trade.

General Information about Shell Videos

The shell videos VMS manages are professionally produced videos. We have obtained the rights for recording them in vernacular (local) languages. These materials are called shell videos because the visual footage, music, and sound effects are already in place and form the “shell” into which the vernacular language audio track is placed. According to the agreements VMS has with the owners of these products, the shell elements cannot be changed or replaced. There are other requirements specified in the agreements:

- You must receive approval from VMS before the recording project can begin.
- A VMS Approved Recordist must do the production.
- The finished audio files must be submitted to VMS for a quality check before it can be mastered or distributed.
- VMS will archive these files, as well as a copy of the master.
- You must send reports about the distribution and the use of the completed video to VMS on a regular basis. We will provide a form for this reporting. Certain products may have additional requirements.

Role of the Language team

The language team has several roles:

- The role of **motivator is to** inspire the local people toward the use of media to achieve the goals and objectives set for the program. The team makes the initial decision to do a video project, and maintains encouragement throughout the course of the project.
- The role of catalyst **is to** guide the planning, help form a committee, and keep the enthusiasm going throughout the project. Maintaining a low profile while doing these things allows the local people to develop greater ownership for the project.
- The role of coordinator is to help keep the project on schedule from the initial planning through the distribution of the finished video. This role includes such things as submitting approval forms, preparing scripts, requesting and arranging for the recording team, and assisting in translation decisions during the actual recording sessions.

Prayer

Videos in the vernacular are powerful. When the Scriptures come to life through sight and sound spiritual warfare should be expected. The only way to combat spiritual warfare is through prayer.

Therefore, develop a large network of prayer partners who will pray continually for this specific project throughout the entire process. Ask for prayer from within the language group, from supporters, and from other Christians around the world.

VMS would like to join your prayer team. Contact VMS at JAARS as you begin to plan your project so that we can support you through prayer. E-mail us at:

vms_prayer_coord_jaars@sil.org

Prayer is indispensable for the successful completion of your recording project!

Preparation Phase

This section covers steps to complete prior to the recording sessions.

The steps of the Preparation Phase

1. Organize a committee to oversee the video project.
2. Get input from VMS to select the most appropriate video for your language group.
3. Request and receive approval for the video project from VMS.
4. Arrange for a recording team.
5. Translate and prepare the script.
6. Select the speakers for each part.
7. Rehearse parts with the speakers

Step One: Organize a Committee

The effectiveness of a media project can be greatly enhanced when a committee of key people from the language group come together to work on the project. A committee that helps in planning the project will also be motivated to help with producing, promoting, and distributing the video. Committee members can encourage one another, share responsibilities, and provide accountability in ways that an individual working alone cannot experience.

“When one falls down, his friend can pick him up. But pity the man who falls and has no one to help him up!” Ecclesiastes 4:10

Three Major Functions of a Committee

1. A committee can create ownership of the video

Ownership is an important factor. The people of the language group should see this as “their” project rather than helping with someone else’s idea. The enthusiasm, excitement, and perseverance generated by ownership are invaluable to any project. This ownership will also lead to wider distribution and use of the video.

2. A Committee can build unity among the people

A committee has great potential to unite believers. Denominations sometimes find working together difficult, because of doctrinal differences. The videos do not promote any specific denominational viewpoints, so most denominations are willing to use them. Since the video may be the first one ever produced in their language, many groups may be eager to help. A denomination that is excluded may not be as eager to use it in their ministry.

A committee has potential for bringing believers and unbelievers together for a common purpose. Unbelievers may not have the same reasons for being involved, but can contribute skills, status, credibility, or resources to the project. For example, a community leader may be interested in a video in his language even though his goal is not evangelism.

3. A committee can share responsibilities among the members

A committee shares the decision-making, the workload, and a commitment to see the project through to the end. As they work together, the committee members can keep each other accountable for completing their tasks, for finances, and for the progress of the project.

Issues for the Committee to discuss

1. General Expenses

The committee needs to consider financial issues and then develop a budget for the project. Below are the primary financial issues.

- Fee payable to VMS for each project: See *Appendix B*, p.50 for complete fee information
- Other fees: Your entity or mission organization may have other fees.
- Recordist expenses: You may be responsible for the recording team expenses during the recording phase of the project. These may include travel, food, housing etc.
- Other Expenses: printing of the scripts, committee costs, facility rental, equipment rental or purchase, etc.

2. Speaker Expenses:

The committee needs to discuss if salaries, travel, meals and housing for the speakers will be paid.

The decision about salaries and expenses can be complicated. Each language team will have to consider how to handle it. Some committees feel that if translation helpers are paid then speakers should also be paid. Others feel that all participants should see it as a ministry and not expect payment.

3. Meals and snacks

The committee needs to discuss the option to provide snacks and meals during the recording sessions. Meals and breaks can be a time for fellowship, relationship building, and relaxation.

- Will the participants go home for meals?
- Who will pay for or provide meals?
- Who will be included?
- Who will pay for snacks and drinks?

4. Duplication and Distribution of the completed video

The goal of the project is that the intended people see the video. Therefore, during the Preparation Phase of the project, the committee needs to develop a plan for duplication, labeling, packaging, and distribution. Relationships with local churches, mission agencies, community institutions, and interested individuals provide pathways for distribution.

Duplication Issues:

- What facilities, equipment and people are available to do the duplicating?
- What media form will be best: VHS, VCD, or DVD?
- Does your area use NTSC, PAL, or another standard?
- Will you do the duplication in your country?
- Who will do the duplication and labeling?
- How long will it take to make the copies you want?
- How much will it cost to produce the copies?
- How much will it cost to deliver the completed videos to your location?

Distribution Issues:

- What is the best distribution pathway?
- Who will do the distribution?
- Will any equipment be needed?
- When and where will it be distributed?
- Will there be a charge for the video or will it be distributed freely?
- What are the costs involved in distributing the video to the user?

5. Media Mix

The committee should consider developing other vernacular media materials to accompany the video. These would support ongoing impact and reinforce the message. Refer to *Appendix C* for some ideas, or you can go to www.vernacularmedia.org or e-mail us at: vms_project_coord_jaars@sil.org

Step Two: Select the Right Video

You need to decide which video to use. The following video shells are available through VMS. A brief description is included here. Further information for each video are in *Appendix A*

	Total Viewing Time	Number of Segments	Scripture format	Purpose	Voices
Acts	3 hours	4 Volumes	Entire book of Acts, verse by verse	Teaching, Education, and Discipleship	Multiple voices
Genesis	5 hours	18 Episodes	Entire book of Genesis, verse by verse	Teaching, Education, and Discipleship	Single voice or Multiple voices
God's Story	73 minutes	1	Overview of the Bible, God's plan for mankind	Evangelism	Single voice
Jesus	2 hours	1	Paraphrased sections of the gospel of Luke	Evangelism	Single voice or Multiple voices
Luke	4 hours	15 Episodes	Entire book of Luke, verse by verse	Teaching, Discipleship	Single voice or Multiple voices
Old Testament Introduction and Closing for Jesus/Luke	Opening: 7 ½ minutes Closing: 5 minutes	1 Opening 1 Closing These are used together	Overview of God's plan of redemption, confirming Jesus as the Messiah	Teaching, Education with <i>Jesus/Luke</i>	Single voice

Multiple Voice Version or Single Voice Version

The committee should consider carefully which version to use.

In the *multiple voice* version, a narrator tells the story and other speakers play the parts of the individual characters. Multiple voice versions seem more realistic as each character comes to life. Involving many people stimulates ownership and contributes to more effective distribution and use. However, it may be difficult to gather enough people willing and able to participate. Expenses such as speakers' salaries, travel, housing, and food may be a factor.

In the *single voice* version one person tells the story and plays the part of all characters. The narrator identifies the individual characters using words like, "Jesus said" or "Peter answered, saying". The single voice version might better imitate the style of a cultural storyteller. In a situation where it might be unsafe for people to have their voice used in a Scripture video, it might be easier to find one person willing to take the risk.

You can request a *Cultural Evaluation and Script Preparation (CESP)* copy of each video in English from VMS. Watch the video using the Video Review Form to help you determine its appropriateness for your situation.

Step Three: Request Approval from VMS

VMS at JAARS must approve each project before proceeding. Submit a Shell Video Application Form (Appendix B) for each project. Approval may take a few weeks. After approval is granted you can proceed with the project.

You may request an electronic version of the form from:

vms_project_coord_jaars@sil.org

Step Four: Arrange for a Recording Team and for a Place to Record

When you receive approval for the project, you need to arrange for a recording team and for a place to record. The dates for recording will depend on the availability of the recording team, the recording site, and other considerations.

The Recording Team

A VMS approved recordist is required for the project. Schedule the project many months in advance to assure a team is available. If there is a Vernacular Media Specialist or media department in your area, contact them to arrange for a recording team and to discuss the recording location. Contact **vms_project_coord_jaars@sil.org** to discuss the best way to provide a recording team for your project, if there is no Vernacular Media Specialist in your area.

The Recording Location

It is important to consider where the recording sessions will take place. Two major things that will influence this decision are the recording site and the type of studio.

1. The Recording Site

A recording site can be in a community within the language group or outside the language area. Some factors which might affect the choice:

- The daily life of the speakers and their families may be disrupted less if you remain in their community
- It may be less expensive to bring the recording team to the speaker's community than to take the speakers to another location.
- When you do the recording locally, more people from the community can be involved.
- Participants may feel more comfortable in their own community setting.
- If the recording team cannot enter the local community, the speakers will need to travel to another location.
- The people group may be scattered over a wide area so gathering at another location may be necessary.
- A neutral location can overcome religious or political barriers and allow wider participation.
- There may be fewer distractions from daily responsibilities if speakers work in another location.
- Power sources may be more reliable in another location.

2. *The type of Studio*

Studios can be permanent or temporary. Each has advantages and limitations to consider when deciding which to use. Talk to your recordist before making a final decision.

A **permanent studio** can be at a radio station, a TV station, a mission center, or a commercial recording studio.

- Security may be better with locked doors and lower visibility of equipment.
- Adequate sound control may be available.
- Electric power is likely to be more consistent.
- The environment may be unfamiliar to the speakers.
- The rental costs may be high.
- Scheduling studio time may be difficult.

A **temporary studio** may be located in any available building, room, or area that has adequate space to accommodate the speakers, the recording team, and the equipment needed for the recording sessions.

- Noise factors: The noise level in the studio needs to be as low as possible while recording. Noises such as people, animals, vehicles, air conditioners, fans, or environmental sounds can interfere with the recording. Do the roof and walls block outside noises well? *Noises need to be well below a soft whisper.*
- Materials to help control sound: Sound control can be improved using local materials. You can borrow these from people in the community. When used correctly, foam, blankets, mats, rugs, and mattresses may help resolve the noise problems.
- Security: If the recording studio is not secure, you may need to have someone on security duty at all times.
- Power: If electricity is not available, you need to make plans to use alternate power to run the equipment.
- Appropriate lighting: The recordist and those reading the text must have adequate lighting.
- Some florescent lights can introduce a hum on the recording. Some lighting sources may require an adequate supply of batteries.
- Ventilation or heat: You may need to provide for air circulation, heating or cooling during or between recording sessions. Small portable fans or heaters can meet this need.

Step Five: Prepare the Script

The translation and preparation of the script is one of the *MOST IMPORTANT* steps of the project for a number of reasons.

1. Biblical accuracy – The original script has gone through a rigorous process of editing and revision to produce a Biblically accurate script. Rushing through the translation or

employing questionable individuals to do the translation work will weaken the integrity of the message. Some organizations require the translation to be checked and approved by a qualified consultant.

2. Dramatic Effect – The producers of the video made suggestions for achieving a dramatic effect of the story into the script. We want a script that reads in a smooth manner and a relevant way. This will happen by careful consideration of phrases and words to make the script as idiomatic and real as possible.
3. Total Project Quality – The quality of a completed project will be measured by the content of the translation and the visual images on the screen. A satisfactory project will contain high quality recordings, as well as a script that has gone through editing and revision until everyone is satisfied.
4. The length of each Clip – Each script is broken down into many sections. We call each section a *clip*. Each clip contains script text that must fit within a time limit determined by the scene of the video. “Script fit” means that the vernacular clip fits within the time allocated by the video as designated in the script. The video visuals are permanent and you may not alter them to fit the vernacular text. Therefore, you must adjust the vernacular text to fit the scenes of the video.

It is important to complete the “script fit” *before* the recording begins. If the “script fit” has been done accurately, not many changes will need to be made during the recording sessions. Translation decisions made during the recording session add pressure to the recordist and to the rest of the team. Translation changes made during recording will also increase the time needed for the recording team to be on site. You should expect only minor changes during the recording.

The script should be in its final form before the recording team arrives. Check with your recording team for the date they need your script. Usually, you should have the script completed before the recordists finalize their travel arrangements.

Each video has different considerations to take in to account. You can look at the first page of each script for these details. Some videos are prepared directly from Scripture and edited to fit the script. Others are paraphrases and will need to be translated.

Each clip contains script text that must fit within a time limit determined by the scene of the video. “**Script fit**” means that the vernacular clip fits within the time allocated by the

Preparing a Good Script Fit

1. Contact VMS at vms_project_coord_jaars@sil.org to be sure you have the current script and cultural evaluation and script preparation video. The script and video have matching time codes. Watch the time-coded video to make decisions on the length of the vernacular text. The third column of the script shows the maximum time allowed for each clip. See sample script on next page. In addition, you will want to be sure that the text does not conflict with the visuals. (For example, the text might say someone is standing, but the visual shows him sitting.)
2. Translate the text and then insert the vernacular text clip-by-clip into the script received from VMS. You can keep the reference language and add the vernacular

text (diglot script) or have a vernacular-only script. Be sure to use a font size that everyone can read easily.

3. Determine the “line time” for the vernacular script.
 - a. Have a mother tongue speaker practice reading a clip aloud until it sounds natural.
 - b. Use a stopwatch to time the mother tongue speaker reading the clip.
 - c. Divide that time by the number of lines in the vernacular script. This is the “line time” for that clip.
 - d. Repeat this process for three or four different clips.
 - e. Add all the “line times” for each of these clips, and then divide by the number of clips. This is the “line time” for this language.

If there are no fluent readers, determine the “line time” using the Prompter Method described on page 19.

4. Use the “line time” as a reference while translating the script. Multiply the “line time” by the number of lines in a clip to determine if the text will fit within the allotted time. If the time is too long, you will need to make adjustments.

If the clip is only a few words too long, perhaps the speaker can speak a bit faster and still sound natural. However, if it does not sound natural, or if it is more than a few words too long, you will need to reword the clip.

It is critical to make sure the timing of the vernacular text does not exceed the time allowed for this clip.

5. Consultant check: Once the “script fit” is completed for the entire vernacular script, follow the consultant checking procedures for your organization.
6. Printing: Recording teams will want to check the script before you print it. Check that the “script fit” has been done and that page breaks are in a good place preventing page turning while recording.

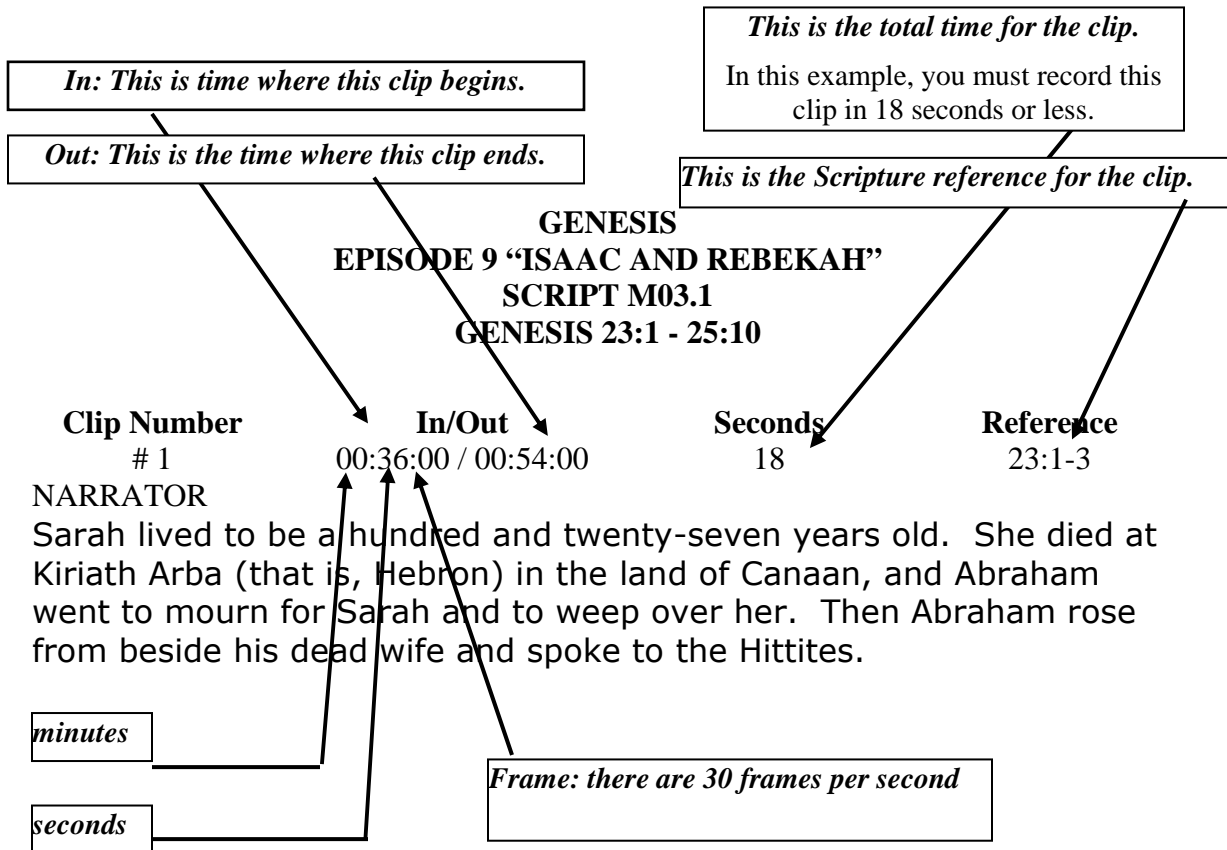
In addition, some teams require they approve the script before finalizing travel plans. Check with the Recordist for details.

After receiving consultant approval, print enough copies for practice sessions and for the recording sessions. Those who will *need* their own scripts are the:

Translator	Dramatic coach
Readers (all)	Prompters
Recording team	Person who writes changes on the master script

Provide scripts for all the speakers, committee members, and observers in the studio. Use a font size large enough for all to be able to see and read it easily. It is also a good idea to have the vernacular text of each clip double-spaced to allow room for making notes or script changes. If changes are made to the script after it is printed, mark these on the master script for future reference.

Sample Script



Step Six: Select the Speakers

Clear communication of the message and acceptance of the message is the goal of completing the video. When selecting the speakers, it is important to consider each of these criteria.

- The character of the speaker, the Christian maturity, the age, and the standing in the community may have an effect on the audience. For example, it may be important to include some of the village elders as speakers to acknowledge the prestige traditionally assigned to them. This can add credibility to the video as listeners respond positively to messages spoken by their leaders.
- Voice quality and clarity of speech will affect clear communication. A raspy voice or unclear pronunciation can obscure the message.
- Speakers should be able to speak with expression and use natural speech dynamics. This usually requires coaching the speakers on *how* to say each line. They should be teachable and willing to accept dramatic coaching.
- The ability to read does not need to be a factor in selecting speakers. One might think it is better to select someone who reads. That would be true if the reader fits the above criteria for an excellent speaker.

A recording technique called the Prompter Method allows people to have speaking parts regardless of their **ability to read**. On page 18 is an explanation of the Prompter Method.

Speaker Release Form for video projects

The **Speaker Release Form** (Appendix B) applies to several videos. The owners of some of the videos require that each speaker sign this form in order to participate in the recording. The form is so the speaker knows they will receive no future compensation for their part in the production. Explain the form and its meaning to the speakers to prevent misunderstanding. It may seem less threatening if you translate the form into the vernacular. Do this before or during the recording, and send a copy to VMS when submitting the video for Quality Check.

Building Relationships

To make the recording sessions flow smoothly, everyone should be acquainted with each other before the recording sessions begin. Some groups share a meal together. These relationships will grow as they spend time together in the recording sessions.

The recording team can give a demonstration of the recording process and allow time for questions. This will help ease nervousness that the speakers may be feeling. Be sure to include all the speakers and others involved with the project.

Step Seven: Rehearse the Speakers' Parts

Speakers will benefit from viewing the *CESP* of the video. This video has a time-code that matches the times shown on the script. While the speakers watch the video, they can discuss their parts. They will become familiar with the story and the portrayal of their part. They will also see how the different characters interact and how the roles fit together. We suggest doing this as soon as you select the speakers.

It is essential for the speakers to practice their parts prior to the recording sessions. Plan practice sessions where speakers can practice saying the words clearly. In addition, the speakers can practice the dramatic expression needed for the scene. Be certain the timing of their part is correct. If the part is too long in practice, it will be too long during the recording. Fix this now. This will help them feel comfortable and sound natural during the recording sessions.

The Prompter Method

In this method, one person is the prompter and one person is the speaker. (The translator could be the prompter.) The prompter reads a segment from the script and then the speaker practices it. It will be recorded when the speaker is able to repeat it accurately, naturally, and with correct expression.

There are several advantages of the Prompter Method.

- The speaker can focus on the meaning of the text to achieve the appropriate pronunciation, pauses, and emotions, and not focus on the mechanics of reading,
- It allows *anyone* to participate, regardless of their reading skills.

There are several cautions of the Prompter Method.

- When saying a partial sentence, it may be hard to control speech inflections. There is a tendency to adjust the volume or inflection at the end of a *phrase* as if it were the end of a *sentence*. Both the prompter and the speakers must be aware of this.
- There may be some resistance to the Prompter Method. Some speakers may feel that it implies they are not good readers. Explain that the purpose of this method is to get natural sounding speech that will communicate clearly to the audience.

The recording team can give a more complete explanation and training in this method before the recording begins.

Recording Phase

The recording sessions may be challenging. The speakers will be doing something that is different from their routine. Cultural differences may add to the challenge for both the speakers and the recording team. Unexpected interruptions and delays in the recording schedule may happen. Health issues may arise. These can cause nervousness, anxiety, fatigue, or frustration during the recording sessions.

God knows this and wants His Word to get out, so each recording session should begin with prayer. Keep the local community of believers up-to-date on prayer requests as the project proceeds. Inform other prayer partners of prayer needs as often as possible.

Project Personnel

A few people must be at ALL recording sessions.

- The translator or another person qualified to make decisions about word usage, sentence structure, and adjustments to the script
- The speakers, for their scheduled times
- The recording team, for each session
- The prompter, when using the Prompter Method
- The person responsible for dramatic coaching of the speakers (This could be the translator, the prompter, or another person.)
- Someone to update the master script reflecting changes in the recording.

Visitors

It might be good to invite visitors to the recording sessions. People who are influential in the community or who have helped with the language project in other ways might like to observe the sessions. Consider inviting pastors, church leaders, community leaders, dignitaries, representatives from other missions, etc.

Because of noise, distractions, and limited space, it might be necessary to limit the number of visitors at any particular session. To avoid these problems it may be helpful to schedule the visits. In a local community, the community needs to be informed whether they are welcome to observe the recording.

Time Requirements for the recording team

It is essential to plan adequate time to do the recording project. Use seven hours as the estimate of a 'working' day of recording. The availability of speakers, the availability of power and unexpected delays are factors in how long it takes to complete the recording.

- It takes 12 - 18 working days to record the *Acts* video.
- It takes 18 - 24 working days to record the *Genesis* video.
- It takes 3 - 6 working days to record the *God's Story* video.
- It takes 8 - 12 working days to record the *Jesus* video.
- It takes 14 - 18 working days to record the *Luke* video.

In addition to the actual recording sessions, other things need to be scheduled.

- The recording team needs to prepare the place where the recording will take place; they need to set up and test the equipment.
- The recording team needs to know if there will be a gathering event before the recording.
- The translators and others need to review the video after the recording is complete.
- An outside group needs to review the video after the recording is complete to check for full comprehension
- The recording team needs to know if there will be a celebration event at the end of the Recording Phase.

Contact the recording team to discuss these issues and schedule an adequate period for the recording project.

A sample schedule for a recording project

Timing	Process
>16 weeks before recording date	Project Manager (on location) and Project Coordinator (at VMS JAARS) communicate about recording team Read Shell Video Manual Arrange for team and recording location Translate the script Select speakers, start rehearsals
>3 weeks	Arrange for mother tongue translator to be at all recordings The Script should be done and a copy e-mailed or mailed to the recording team The speakers should practice their parts
Day 0	Recording team travels to site
Day 1	Catch-up from travel
Day 2	Set-up and testing
Day 3 – Day 23	Recording and initial editing
Day 24 – 26	Editing
Day 27	Show to small group
Day 28	Final editing
Day 29	Travel to village for pre-production showing of all or part of the video
Day 30 - 31	Show Video
Day 32	Travel back
Day 33	Pack to leave
Day 34	Travel home

Determine the Work Day Schedule

Several factors will influence the daily work schedule.

- Some cultures arrive promptly at scheduled “clock” time, while others work within a window of time. This could significantly affect the amount of recording completed each day.
- Do they take a mid day siesta? What time do they start and end their day? How long do they take for meals and breaks? If needed, will they work on weekends?
- Are the speakers and prompters free from their daily home and job responsibilities?
- When is the recording facility available?
- Does the translator have obligations other than the recording?
- Do any of the participants have any travel issues?

Final Details

- **Room Set-up:** The recording team will supervise the preparation of the recording room. They may need project participants to help gather the necessary items. They may need sound control materials, a table for equipment, and chairs.
- **Supplies:** Clipboards, pencils, highlighters and paper will be helpful to the translator and the speakers.
- **Drinks and Snacks:** Drinks and snacks should be available during the breaks. Keep food and drinks away from the recording equipment to prevent spills on the equipment.
- **Water:** Provide room temperature water for speakers during the recording sessions. You may be able to hear voice changes caused by other drinks (hot or cold). The speakers can enjoy these drinks at meals and break times.

The Recording Sessions

During the recording session, the studio must be as quiet as possible. The microphones might pick up sounds such as coughing, paper rustling, chairs moving, and whispering. Everyone needs to be aware of this and the recording team will remind the participants if needed.

In addition to the recording team, someone should follow the script word for word during recording *and* during playback of each section. Choose someone who is detail oriented to be alert for misspoken words, missed words, changed words or extra words. This is an important responsibility. Bring any differences to the attention of the recording team immediately. This could be the translator, the project coordinator or someone else.

It is normal to make minor script adjustments during the recording sessions. Notate these changes on the master script so the translator and the recording team will have accurate copies for final checking.

During the recording sessions the Recordists and project coordinator will work together to set the pace of the sessions. If the pace is too slow, the project may not be completed on time. If the pace is too fast, the project may be completed, but with errors.

Reviewing the Video

During the recording, there will be periodic reviews of completed work. This catches mistakes that can be re-recorded. It also increases the motivation for good speaking.

After the entire recording is completed, it will have a final check by the recording team, the translator, and a few mother-tongue speakers. Watch the video while closely following the script. It is normal to find misspoken words or places where the expression needs to be changed. Re-record these clips, while the speakers are still available.

In addition, when possible, show the video to a group of people in the community who were not involved in the recording sessions. This group could include pastors, church leaders, community leaders, and other believers. Use this viewing as a check for comprehension, but it will also generate enthusiasm for the video and its use within the churches and language community.

After you review the video and you have made all of the corrections, the recording phase is complete.

Completion Phase

The Completion Phase is the time from the end of the Recording Phase until the finished master is ready. The length of this phase depends on several things.

- Is there additional editing needed?
- What is the schedule of the recording team? When can they do the final editing?
- What is the length of the Quality Check queue at VMS?
- What is the length of the queue for making the final master?
- How long does it take to deliver the masters to you for making distribution copies?

This process could take several months. Your recording team should be able to give you a time estimate.

Editing

During the Completion Phase, the recording team will edit the recording to assure it adheres to the highest possible quality standards. The recording team may adjust the clips for consistent volume. They may fine-tune the audio to match the picture or take out unwanted noises like breaths or lip smacks. They may add special voice effects where desired.

In many cases, the Recordist will do this editing during the Recording Phase, before the final review.

Quality Check

Once the editing is complete, the Recordist will send the audio files to VMS for the Quality Check. This process is required by the agreements we have with the owners of the videos. **All VMS shell videos must pass Quality Check before duplication and distribution.**

VMS will notify the recording team when the Quality Check is complete.

Mastering

Now the project may be mastered. If your entity's media department has been approved for mastering, this could be done there. Otherwise, VMS Production at JAARS will do the mastering. To request this service, fill in the Mastering Information form, which is included on the shell DVD.

If VMS makes your master, vernacular titles can be added to the video in the mastering stage. You need to fill out the "Titles to be Translated" section of the Mastering Information Form and send this along with any special fonts to **vms-production@sil.org**.

Distribution Copies

Arrange to make distribution copies from the master. Know what media is planned for distribution.

Copyrights

All distribution copies must contain copyright information. Check with the recording team or the VMS Project Coordinator for information about proper labeling.

Required Reports

VMS must submit reports twice a year about each video to the video owners. You are required to submit to the VMS Project Coordinator information about the number of distribution copies, the number of times the video is shown, and the number of viewers.

The owners also require stories about how the video is being used and in what ways it has influenced people.

Use the Semiannual Video Distribution Report (Appendix B) to report this to VMS. Contact **vms_project_coord_jaars@sil.org** for an electronic copy.

Send these reports to VMS in June and December of each year.

Summary

If you have any questions, suggestions, success and failure stories, or distribution tips please send them to: **vms_project_coord_jaars@sil.org**

Alternatively, mail them to:

VMS Project Coordinator
PO Box 248
Waxhaw, NC 28173 USA

Appendixes

Appendix A

Videos

Acts Video

Owner/Copyright Holder

International Bible Society and Pathway Media

Produced and distributed by International Bible Society and Thomas Nelson Publishers. Thomas Nelson Publishers is a licensed distributor for International Bible Society.

Description/Summary of Resource

This film is a word for word account from the text of the book of Acts of the *New International Version* translation. As a storyteller, Luke is often depicted talking with people in settings that cannot be found in the Bible. This technique is used to imply that he is telling people of his experiences. Flashback scenes are then used to portray those experiences.

This three-hour movie is divided into four parts. The multiple voice script uses eight men and two women playing many biblical characters. More participants could be included.

Volume	Chapter
1	Acts 1:1-8:3
2	Acts 8:4-13:52
3	Acts 14-20
4	Acts 21-28

Strengths and Recommendations:

The *Acts* Video can be useful for Bible teaching, discussion groups and evangelism. After watching a segment, a teacher/leader can interact with the audience and explain any questions that might arise during the showing of that episode.

Options

Titles in Vernacular

Limitations and Cautions

In some cases, the producers were tied too much to the printed page without fully making the transition from printed media to the visual media. Phrases such as ‘and Peter said’ or ‘and he stood up’ are not necessary since the viewer is seeing the action that is taking place. Those who prepare the translated script will need to watch for this.

Flashbacks could be confusing to some audiences.

Guidelines for Use

VMS has permission to produce the *Acts* video in language groups up to 1 million speakers.

Related Resources

- This video is available in Dalam Bahasa Indonesian done by The Visual Bible.
- Study aids for *Acts* video are available through VMS.
- The M&E cannot be changed or replaced. The volume may be adjusted.

Genesis Video

Owner/Copyright Holder

Campus Crusade for Christ

Description/Summary of Resource

The *Genesis* video follows the stories of Genesis chronologically. The video is divided into 18 episodes of 15 to 20 minutes each for a total length of 5 hours.

There are two scripts for the *Genesis* video. There is a single narrator script and a multiple voice script. The multiple voice script uses one narrator (male or female), seven men, three women, and one boy. More voices could be included.

Strengths and Recommendations

You can use the *Genesis* video episodes independently. It is ideal material for Bible teaching, discussion groups, and evangelism. After watching an episode, a leader can interact with the audience and answer questions that might arise during the showing.

You can use the *Genesis* video, filmed in Israel, to teach historical information of life in Bible times.

Episode	Chapters	Subject
1	Chapters 1 to 2:1-4	In the beginning
2	Chapters 2:4 – 3	Adam and Eve
3	Chapters 4:1-16	Cain and Abel
4	Chapters 6:5-9:17	Noah and the Flood
5	Chapters 12 & 13	Abraham – The Journeys
6	Chapters 14 & 17	Abraham – The Promise
7	Chapters 18 & 19	Abraham – Sodom and Gomorrah
8	Chapters 20-22	Abraham – The Binding of Isaac
9	Chapters 23-25:10	Isaac, Esau and Jacob- Rebekah
10	Chapters 25:19-28:9	Esau and Jacob
11	Chapters 28:10-30:43	Rachel and Leah
12	Chapters 31 & 32	Israel
13	Chapters 33-35	The Covenant Continues
14	Chapters 37 & 38	Joseph the Dreamer
15	Chapters 39:41-46	Joseph a high official of Egypt
16	Chapters 41:46-44:2	Joseph's Brothers
17	Chapters 44:3-47:26	Joseph, Reconciliation
18	Chapters 47:27-50	Israel in Egypt

Options

All 18 episodes of the video can be recorded or selected episodes can be recorded to fit the particular context and/or needs of the language community.

The scripture references and the titles on the video are in English. These can be replaced with the vernacular text during the mastering process. They can also be recorded in audio form. These should be translated with the rest of the script so they will be ready for recording. To request this service or for more information contact VMS or your recordist before the recording begins.

Audio only version

The multiple voice script includes “audio bridges” that can be recorded to produce an audio-only version of the *Genesis* video. These bridges contain the Scripture portions that are not needed with the video. For example, “Jacob went close to his father, Isaac, who touched him and said” is not needed in the video since the picture shows the action and shows who is speaking. The audio only version can be used as a supplement to the video. This can reinforce the message, provide wider distribution, be used for literacy classes, Bible studies, etc.

With some planning, it is possible to record the audio bridges in conjunction with the video recording project. There is no Music & Effects (M&E) track to accompany an audio production.

Limitations and Cautions

The episodes 1 – 4 containing (Genesis chapters 1-11) use several types of visuals that may not be suitable or understandable for some audiences. All later episodes use live acting. Contact VMS for alternative visuals for Genesis chapters 1-11.

The M&E cannot be changed or replaced. You may adjust the volume.

Guidelines for Use

VMS has permission to produce the *Genesis* video in language groups up to one million speakers.

The Glory Story Video

Owner/Copyright Holder

Glory to God (International) & Mission 316

Description/Summary of Resource

This 2 hour video presents the Bible story from Genesis up to Revelation in a chronological, storytelling format with over 1000 pictures. It shows how the stories tie together from creation through the Old Testament events and prophecies to the birth, ministry, death, and resurrection of Christ, the outpouring of the Holy Spirit, and the resulting spread of the gospel through Paul's missionary journeys.

The Glory Story is scripted for a single narrator.

The license fee is dependent on population size. There is no fee for populations up to 1000. It then increases \$50 for every 10x increase in population up to 10 million. For any population over 10 million the fee is \$400.

Strengths and Recommendations

- The video gives a concise and rapid overview of the Old and New Testament. It could serve as an introduction to a deeper Bible study. The short episodes (4 – 10 min) would allow for group discussion, questions, and further Bible teaching.
- The images are generally interesting, uncomplicated, biblically accurate, and should be acceptable for cross-cultural audiences. VMS also has approval to make minor changes to pictures to make them more culturally appropriate for a language group.
- A chronological time line is included, along with maps and a history of the Roman emperors, to show when events occurred and what other historical events were happening at the time.
- The M&E volume can be adjusted, turned off, or substituted with more culturally appropriate M&E.
- The images can also be used independently to tell the Bible stories using other media formats.

Limitations and Cautions

- The language team should evaluate the video using the **Video Review Form** (Appendix B) and Section 5 of the **Media Observation Form** (Appendix B).
- The video includes some interpretations of scripture and information about other historical events that occurred in the same time period as the Biblical stories.
- The Roman destruction of Jerusalem (70 A.D.) and conquest of Israel are interpreted as one fulfillment of Daniel's 7 year tribulation prophecy, signifying the end of old covenant times, which could confuse a person who has some knowledge of Revelation and end times.

God's Story Video

Owner/Copyright Holder

The God's Story Project

Description/Summary of Resource

God's Story: From Creation To Eternity, presents the Bible from Genesis to Revelation in a chronological storytelling format. This 76-minute video uses a mixture of drawings, animation and real life images. Throughout the Old and New Testaments, this panorama of the Scriptures highlights God's plan to rescue fallen mankind.

God's Story is scripted for a single narrator using a combination of Scripture and Scripture summaries, which are biblically and culturally accurate.

The God's Story Project charges a royalty of \$700 for each language recorded. On behalf of God's Story Project, VMS will charge each language project this royalty in addition to the VMS fee.

Strengths and Recommendations

Customized versions may be made by adding approximately one minute of local scenes and music at the beginning and end of the video.

An audio-only version is also made using the narration and the M&E. This program can be used as a supplement to the video. This can reinforce the message, provide wider distribution, be used for literacy classes, Bible studies, etc.

Provides a sense of sequence of OT stories, focusing primarily on the important events of Genesis and Exodus, with the remainder of the Old Testament being covered by means of a brief overview of the prophecies related to the coming Savior.

Can be shown all at once or divided into 3 parts or one story at a time for the purpose of Bible study.

Limitations and Cautions

Viewers need to be able to interpret the mix of animated figures and real-life figures.

Viewers need to grasp the concept of thousands of years passing during this video.

Some Bible background may be needed to understand this overview of the redemption story "from creation to eternity."

A significant level of media sophistication will be required for properly understanding the occasional use of flashbacks, as well as some artwork that may be misinterpreted.

The M&E cannot be changed or replaced. The volume may be adjusted.

Jesus Video

Owner/Copyright Holder

Campus Crusade for Christ

Description/Summary of Resource

The *Jesus* video is two hours long. It is paraphrased Scripture, in one episode with the main purpose of evangelism. Most of the footage for The *Jesus* video was taken from the Luke video and edited into a shorter version. The first hour establishes the birth and ministry of Jesus. The second hour concentrates on the events leading up to His crucifixion, the crucifixion itself, and the resurrection.

The viewer accompanies Jesus as He walks the dusty roads of Palestine, watching Him heal the sick, cast out demons, feed the 5,000 and calm the storm. The viewer can “listen in” when Jesus teaches His disciples and the crowds that follow Him everywhere. As Jesus is alternately accepted or rejected by the common people and the religious leaders, the video graphically portrays the events from His birth to the crucifixion and resurrection.

The *Jesus* video has an evangelistic focus that culminates with an invitation to receive Christ. The invitation can be adapted to be more culturally appropriate with permission from VMS.

The *Jesus* video has two scripts. The one uses a single narrator. The other is a multiple-voice script, which uses one narrator (male or female), seven men, three women, one girl, and one boy. More voices could be included.

Strengths and Recommendations

The *Jesus* video is a condensed overview of Jesus’ life and ministry taken from the gospel of Luke.

Filmed in Israel, the *Jesus* video can also be used to teach historical information of life in Bible times.

Options

The words of the invitation can be adapted to be more culturally appropriate with permission from VMS.

The Old Testament Introduction and Closing (*Appendix A*) can be added to give better understanding to the context of the *Jesus* video. All of the clips in the *Jesus* video must be recorded even if using the Old Testament Introduction and Closing.

The John 3:16 scripture and the titles on the video are in English. These can be replaced with vernacular text during mastering. To request this service or for more information contact VMS or your Recordist before the recording begins.

The video contains a separate Hebrew voice track as part of the “shell”. This track can be removed or the volume level lowered so the Hebrew does not conflict with the vernacular language.

Limitations and Cautions

The M&E cannot be changed or replaced. The volume may be adjusted.

The viewers may need scriptural orientation to understand the context of the earthly ministry of Jesus.

In order to compress Luke's gospel into a two-hour frame, the Scriptures had to be paraphrased and edited. Many of Jesus' teachings are condensed.

The original *Jesus* video has the audio lip-synced with the video. In a lip-synch video, the audio is heard at precisely the same time as the mouth moves. Many languages use more syllables than English to communicate the same message.

This is why VMS produces a scene-sync video. In a scene-sync video, the audio is heard during the scene, and the mouth may be moving or it may not be moving. The goal is for the dialogue to start after the scene starts and for the dialogue to end before the scene ends.

Guidelines for Use

VMS has permission to produce the *Jesus* video in language groups with up to 250,000 speakers.

Related Resources

Portions of the study aids available for the Luke video can also be used with the *Jesus* video.

Luke Video

Owner/Copyright Holder

Campus Crusade for Christ

Description/Summary of Resource

The *Luke* video accurately presents a true-to-life version of the account of Jesus' life as recorded in the book of Luke. It is divided into 15 episodes that vary from 15 to 18 minutes each. This video is 4 hours long.

The viewer accompanies Jesus as He walks the dusty roads of Palestine, watching Him heal the sick, cast out demons, feed the 5,000 and calm the storm. The viewer can "listen in" when Jesus teaches His disciples and the crowds that follow Him everywhere. As Jesus is alternately accepted or rejected by the common people and the religious leaders, the video graphically portrays the events from His birth to the crucifixion and resurrection.

The *Luke* video is available in two script options. One script uses a single narrator. The other is a multiple-voice script uses one narrator (male or female), six men, two women, and one boy. More voices could be included.

Episode	Chapters	Subject
1	Chapter 1	Annunciations
2	Chapter 2	The Nativity
3	Chapters 3 & 4	Baptism, Temptation, and Rejection
4	Chapters 5 & 6	The sermon on the Plain
5	Chapters 7-8:39	The anointing
6	Chapters 8:40-9:62	The Transfiguration
7	Chapters 10 & 11	The Lord's Prayer
8	Chapters 12 & 13	The Mustard Seed
9	Chapters 14 & 15	The Prodigal Son
10	Chapters 16 & 17	Teachings
11	Chapters 18 & 19: 1-28	Entry into Jericho
12	Chapters 19:29-20:47	Jerusalem
13	Chapters 21 & 22	The Last Supper
14	Chapter 23:1-49	The Crucifixion
15	Chapters 23:50-24:52	Resurrection and Ascension

Strengths and Recommendations

Segmented into short episodes that can be used independently, the *Luke* video is ideal material for Bible teaching, discussion groups and evangelism. After watching a segment, a teacher/leader can interact with the audience and answer any questions that might arise during the showing of that episode.

Filmed in Israel, the *Luke* video can be used to teach historical information of life in Bible times.

Options

All 15 episodes of the video can be recorded or selected episodes can be recorded to fit the particular context and/or needs of the language community

The Invitation from the end of the Jesus video can be added to give an evangelistic focus. If needed, the words of the invitation can be adapted to be more culturally appropriate with permission from VMS.

The Old Testament Introduction and Closing (*Appendix A*) can be added to give better understanding to the context of Luke and to present an evangelistic focus at the end of the video. If needed, the words of the invitation can be adapted to be more culturally appropriate with permission from VMS.

The scripture references and the titles on the video are in English. These can be replaced with the vernacular text during the mastering process. They can also be recorded in audio form. These should be translated with the rest of the script so they will be ready for recording. To request this service or for more information contact VMS or your recordist before the recording begins.

Audio only version

The multiple voice script includes “audio bridges” that can be recorded to produce an audio-only version of the *Luke* video. These bridges contain the Scripture portions that were not needed with the video. For example, “The disciples went and woke him, saying” is not needed in the video since the picture shows the action and who is speaking. The audio only version can be used as a supplement to the video. This can reinforce the message, provide wider distribution, be used for literacy classes, Bible studies, etc.

With some planning, it is possible to record the audio bridges in conjunction with the video recording project. There is no Music & Effects (M&E) track to accompany an audio production.

Limitations and Cautions

The M&E cannot be changed or replaced. The volume can be adjusted.

Guidelines for Use

VMS has permission to produce Luke in language groups with up to one million speakers.

Related Resources

A number of study aids for the Luke video are available through VMS.

Old Testament Introduction and Closing

Owner/Copyright Holder

Campus Crusade for Christ

Description/Summary of Resource

Some audiences will need more information from Scripture to understand the context of the Luke or Jesus videos. The *Old Testament Introduction and Closing* has been developed for this purpose.

The *Introduction* is based on Genesis 1:1 and Psalm 19:1-2. It begins with a picture from outer space. It then moves through the planets, reaches the earth and zooms down to it. It is unlikely these visuals will be understood by audiences that are not video sophisticated or have no knowledge of what the planets are and what outer space looks like. It also shows God's word as a scroll, which may be unfamiliar to many audiences. For some audiences, explanation of these things will need to be done prior to viewing the video.

The *Old Testament Introduction* talks about creation, the fall, and God's plan of redemption and a brief glimpse of the life of Abraham. God's promise to Abraham, his obedience to God in sacrificing his son Isaac, and the substitute ram are shown. It then gives a number of Old Testament prophecies about the Messiah who would come to be the perfect sacrifice for our sins.

The *Old Testament Closing* begins with, "The life of Jesus gives evidence that He is indeed the One the prophets spoke about." The Old Testament prophecies mentioned in the Introduction are then reviewed and it tells how Jesus was the fulfillment of them all. This confirmed His claim to be the Messiah and the truth of God's Holy Word. The "sinner's" prayer and an invitation to come to Christ that is found at the end of the Jesus video are also included in the closing.

The *Old Testament Introduction and Closing* is designed to be used together and are scripted for a single narrator. It is 12 1/2 minutes long.

Options

When this introduction is used with the *Jesus* video it replaces the usual introduction of Clips 1 and 2 (showing John 3:16) and usual closing of clips 479 - 494. These clips still need to be recorded.

If needed, the words of the invitation can be adapted to be more culturally appropriate with permission from VMS.

Limitations and Cautions

The M&E cannot be changed or replaced.

Guidelines for Use

VMS has permission to use this with the *Jesus* video or the *Luke* video.

Appendix B

Forms

Media Observation Form

When undertaking research in a community, it would be beneficial to gather information relating to media acceptance and use.

Once the decision is made to incorporate the use of media in a language program, this information will help to indicate the appropriate kinds of program formats as well as aid in the selection of appropriate technology.

Use this form to gather information that will assist in selecting the media that will have the greatest impact and will foster local ownership. The first two categories can be addressed at early stages of language program research. The remaining categories will require a more in-depth understanding of the total language situation.

Community name or geographic area (Language/location) _____

Describe the specific group within the community that contributed the information (Individuals, believers, young people, church leaders, etc.)

Observer's Name _____ Date _____

Available Media:

- a. What media technology is already available in the community?
- b. Who or what organizations produce the programs?
- c. Who owns the media equipment?
- d. How is it shared with the community at large?
- e. What tools or products are available? How are the tools acquired?
- f. Does the community have active or passive participation?

Power:

What kind of power is available for the desired media?

____ Battery ____ Electricity grid ____ Local Generator ____ Solar panels

Communication Styles:

- a. What communication styles have you observed?
- b. Is there a special style for religious topics?
- c. Is there a special style for historical information?
- d. Are there particular venues that accept a particular communication style? (Festivals, family gatherings, religious settings, etc.)

Storying:

- a. Who are the storytellers in the community?
- b. How are they selected?
- c. What is their status in the community?
- d. Do they have a variety of delivery systems? (Style, format, with music, etc.)
- e. Who is their audience? (Groups, individuals, special occasions, etc.)

Attitudes Towards the Media:

- a. Does the community view some media as foreign? Which one(s)?
- b. Are there government restrictions on the production and use of some media? Which one(s)?
- c. Is some media considered a communication tool only for the rich or educated? Which one(s)?
- d. How would you rate the community interest in producing vernacular media on a scale of 1 to 10 (with 1 being no interest and 10 being highly motivated)?
____ Audio cassettes ____ Radio broadcasts ____ Filmstrips
____ Drama Clubs ____ TV Programs ____ Video
____ VCD (Video CD) ____ DVD ____ Music
- e. Does the church view some media as secular and inappropriate for church use? Which one(s)?

Participants:

Can you identify individuals or local infrastructures that might be interested in participating in the planning, production, and distribution of any given media?

Organizers
Script Writers
Storytellers

Speakers/voices
Musicians

Distributors
Technicians

Video Review Form

1. What is your initial or immediate reaction to the video?

2. What was it in the video that produced this reaction?

3. What did you understand as the theme or message of the video?

4. What did you like about the video? Why?

5. What things didn't you like? Why?

6. If there is an introduction, is the information helpful in understanding the video?

7. In regard to each of the following areas, what, if anything, was confusing? What things were distracting? What things were culturally inappropriate or offensive?
 - Visuals—both video scenes and still pictures
 - Colors used
 - Animation
 - Special visual effects
 - Music
 - Biblical interpretations

8. Are there things in the video that need explanation or background information before it is shown to your people group? What are they?

9. For what purpose(s) would you use this video—pre-evangelism, evangelism, discipleship and teaching, other?

10. For what particular audience do you think this video is appropriate? Not appropriate?

11. If there are doctrinal interpretations, are they accurate? What do you think is not accurate, if anything?

12. What other materials might be needed in addition to this video – either before or after- to complement it, reinforce the message, and sustain its effectiveness?

Shell Video Application Form

Prior to each recording of a VMS shell video, this form must be submitted to VMS. You are not permitted to begin any recording until you have been notified by VMS that your application has been approved. Each shell video is subject to a \$950 fee which covers items such as the Shell Video Manual, the Cultural Evaluation and Script Preparation video (CEESP), scripts and the legal agreements with the video owners. VMS will bill you when we receive your project for Quality Check. Please submit this form to: vms_project_coord_jaars@sil.org.

Language Information			
Date Submitted	Requested by Email Address	Project Manager Email Address	
For SIL projects, Entity Director's approval: Name Date			
Language	ISO language code	Population	Country
Translation Information			
Which Bible translation will be the basis for the video script?			
Which Agency did this translation? Publication date of this translation			
Has the Agency given permission to use this translation for the video? <input type="checkbox"/> Yes <input type="checkbox"/> No			
Was this translation consultant-checked? <input type="checkbox"/> Yes <input type="checkbox"/> No Will the translated video script be consultant checked? <input type="checkbox"/> Yes <input type="checkbox"/> No			
Video Project Information			
<i>Acts</i>	<input type="checkbox"/> Multi Voice version M04		
<i>Jesus</i>	<input type="checkbox"/> Single Voice version S03 <input type="checkbox"/> Multi Voice version M07 <input type="checkbox"/> Old Testament Opening and Closing version S01		
<i>Genesis</i>	<input type="checkbox"/> Single Voice version S02 <input type="checkbox"/> Multi Voice version M04 <input type="checkbox"/> All Episodes <input type="checkbox"/> Only Episodes		
<i>God's Story</i>	<input type="checkbox"/> Single Voice version S02		
<i>Luke</i>	<input type="checkbox"/> Single Voice version S02 <input type="checkbox"/> Multi Voice version M04 <input type="checkbox"/> All Episodes <input type="checkbox"/> Only Episodes <input type="checkbox"/> Old Testament Opening and Closing version S01		
Have you viewed and evaluated the cultural appropriateness of the requested video? <input type="checkbox"/> Yes <input type="checkbox"/> No			
Have you contacted a VMS approved recording team? <input type="checkbox"/> Yes Name of recording team <input type="checkbox"/> No VMS will contact you about assigning a recording team.		Recording Location: City Country	Anticipated Recording Dates
Materials needed for Script Preparation			
Have you read the Shell Video Manual (January 2008)? <input type="checkbox"/> Yes <input type="checkbox"/> No			
Do you have a Cultural Evaluation and Script Preparation (CESP) DVD that matches the above selected video version? <input type="checkbox"/> Yes <input type="checkbox"/> No If 'NO' complete the shipping information: Ship materials to Organization Name Name of Person Street City, State, Postal Code Country Phone		SIL PR # if needed Preferred method of shipping	
Billing Information for the VMS Production Fee			
Organization Name Name of Person Street City, State, Postal Code Country		Purchase Order # Account # to Bill Billing Email	
To be completed by Recording Team			
Does your Recording Shell match the video version being requested above? <input type="checkbox"/> Yes <input type="checkbox"/> No			
Will VMS be Mastering this project? <input type="checkbox"/> Yes <input type="checkbox"/> No If Yes, will there be vernacular titles? <input type="checkbox"/> Yes <input type="checkbox"/> No			
For VMS –JAARS Use Only:			
Approved by		Date	VMS Fee
Date Area Liaison notified		Region notified, if necessary: Date Name	

Speaker Release Form

Complete this form at the time of recording. The recording team must submit this form to VMS along with the audio files for the Quality Check of the project.

By signing this form I hereby authorize you to record my voice and the reproductions of my voice, in any way you wish, in connection with the _____ (*insert name*) video. This includes, but is not limited to, any activities involving distribution, exhibition, televising, and advertising of this video at any time and in any part of the world. I also grant (check one)

Inspirational Films (*for Jesus, Luke, or Genesis*)

The God's Story Project (*for God's Story*)

IBS-STL U.S., Inc. (*for Acts*)

all property rights and privileges in these audio recordings, including the right to transfer these rights and privileges to others. I release you and those associated in the exercise of the rights granted therein from any liability arising.

(Signature lines will follow)

Print Name	Signature	Date	Film Part
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

(continue on another page if necessary)

Semiannual Video Distribution Report

Per VMS agreements with Campus Crusade for Christ, we must gather statistics and estimates on the usage of the Jesus, Luke, and Genesis videos. They also want stories about how the videos are being used and in what ways they have influenced the viewers.

VMS appreciate your help with this as we maintain our relationship with Campus Crusade for Christ.

Please return this form by the end of June and December.

Send to: vms_project_coord@sil.org

Report Period: *(indicate one)*

January through June, Year _____ or July through December, Year _____

Country:	Language Name: If this is a sensitive language VMS has assigned a pseudonym. Use the pseudonym for this report.	Ethnologue Code	Number of Copies Distributed/Sold	Times Shown	Number of people (who watched the video)

Attach stories about how the videos are being used and in what ways they have impacted the viewers.

VMS Production

Video Project Charges

The charge for all full production video projects is the same.

Partial production video projects have a reduced fee.¹

For an additional fee of \$1850 plus additional costs, JAARS VMS can provide a recording team.²

For an additional fee, JAARS VMS can provide postproduction services.³

Full production basic fee:	\$950.00
Partial production basic fee:	\$500.00
VMS provided recording team:	\$1850.00

Fee Breakdown

A full production fee of \$950.00 or the partial production fee of \$500.00 includes:

1. Maintenance of the agreements and relationships with the copyright owners
2. Original Script
3. Shell Video Manual (*A Field Preparation Guide for Dubbing a Video*)
4. *CESP* video with time code matched to the script for reviewing.
5. Blank recording shell for recording team
6. Quality check
7. Mastering services
8. Archival of the materials produced
9. Two sets of the final product returned to the field team
10. Copy of the final product sent to the copyright owner

Additional Fees:

Any additional service request will be charged labor at \$5.00 per hour plus the cost of materials.

God's Story has an additional fee of \$700.00

New DVD mastering of old VMS *Luke & Genesis* projects using original dialog and enhanced picture, music and sound effects. \$350.00

New DVD mastering of old VMS *Jesus* project using newly recorded *OTIC* (Old Testament Introduction and Closing). \$150.00

¹ A *partial* video is 7 episodes or fewer of *Luke* and 8 episodes or fewer of *Genesis*.

² Other additional cost would be all travel, lodging, food, etc.

³ Details of this optional service are available upon request.

Appendix C

Media Options

Principles for Choosing Appropriate Media

Each context and language project has its own key cultural factors, unique audiences, and specific felt needs. In addition each language team has set particular goals and objectives for their work. Media materials should be planned and designed to help teams achieve those objectives. Each type of media has its own characteristics and will have an effect on the people who use it and can either enhance or detract from the message it presents.

We encourage teams to look at the traditional communication styles within the language community. Scripture may be more readily accepted, at least initially, through traditional forms such as ethnic music and songs, drama, poetry, storying, etc. rather than something that might be seen as foreign. There are many other media options such as audiocassettes, filmstrips, or radio programs in addition to the option of video. Our suggestion is always to look at the media options available in the community, the previous exposure the people have had to them, the attitudes they may have toward some of them, etc. Sometimes presenting Scripture through media that are not familiar to the people can cause confusion and misunderstanding rather than communicate a clear message of scriptural truth.

In addition, the aspects of ongoing use should be considered concerning each type of media. These would include equipment and expense connected with duplication, distribution, and use by individuals or churches. As you and/or the language team work through the *Media Observation Form (Appendix B)* you will get a picture of which type(s) of media would be most appropriate for your particular situation.

Each type of media also has its own unique strengths and limitations, which should be considered for each situation. *Media Options: Strengths and Limitations (Appendix B)*, is a document that compares these things for several types of media. It is not an all-inclusive list, but will give you basic information and stimulate your thinking about this issue.

We advocate using a media mix which means combining two or more types of media for greater impact. The strengths of one can compensate for the limitations of another. One can be used to create interest, and then be followed by another to provide longer-term usage or teaching. Presenting the message in different ways can confirm and reinforce the message as well as address differences in learning styles.

Another issue to think about is the purpose for the media materials. Will the materials be used for evangelism, discipleship, motivation toward literacy, to create an interest in Scripture, etc.? The purpose should determine both the content and the media type.

To summarize, the type of media and its content should be appropriate to the cultural context where it will be used. It should address felt needs of the intended audience and help to achieve stated language program objectives.

Please contact VMS at vms_project_coord_jaars@sil.org if you want further information about these issues.

When you have decided that video is the appropriate medium for your situation at this time, then you are ready to proceed through the steps of a shell video project.

Developing a Media Mix

Consider developing other vernacular media materials to accompany the video to support ongoing impact, reinforce the message and help to achieve your objectives. For example, short radio spots can generate interest in the video; radio programs and/or audiocassettes of selected portions can reach a wider audience. See next paragraph. Bible study materials can be designed for use as discipleship tools; read-along booklets with audiocassettes can move people toward literacy.

The committee will need to discuss who will produce or pay for these materials as well as what distribution sequence will have the greatest and most lasting impact.

VMS also offers a product called “customized slide shows” which may be more appropriate for languages, which do not lend themselves easily to the dubbing process.

These Old Testament slideshows use a series of watercolor drawings done by SIL member, Carolyn Dyk, in video format of 9 to 27 minutes each. Presently six titles are available: Creation, Sin Enters the World, The Flood, Moses, The Ten Commandments and The Promised Land. Vernacular narration can be scripture or a Bible story. A printed booklet that includes an introduction, study questions and answers, and ending comes with each set. Teams can customize them in any way that suits their situation.

Audio Bridges

The multi-voice scripts for *Genesis* and *Luke* include additional clips called “audio bridges” that can be recorded along with the video clips to produce an audio-only version of these videos. In the video script, some Scripture portions are re-ordered to match the video or left out because the video shows the action described in the verse. The audio bridges reinstate most of these Scripture portions for the sake of an audio recording. The translation and recording team can use their discretion concerning which clips are appropriate to use and which are not.

For additional information contact: VMS-Production@sil.org

Media Options

Form	Strengths	Limitations	Cautions
Audio			
Audio: General Information	Portable Non-confronting Tailor-made programs Controlled by listener Can supplement other media A versatile teaching medium Suitable for private listening Stimulates individual imagination Overcomes literacy barriers	Requires a player Audio only Equipment needs maintenance Fixed rate of information flow Sensitive to environmental conditions	Requires training for quality production and equipment maintenance
Audio: Cassettes	Readily available Relatively inexpensive Simple to produce locally Convenient replay Can be reused	Can be easily erased Older technology More sensitive to environmental conditions Require external power	Losing popularity in light of new technology in some areas
Audio: Memory Chip Players	Some units are sealed Unlimited length of program Some are solar powered Individual or small group listening Small and easily distributed	Require sophisticated production equipment Cannot be easily reproduced Not practical for small quantities Cannot produce locally Limited to individual or small group listening	
Audio: CDs	Popular Relatively inexpensive Can be locally produced Convenient replay	Production equipment not as readily available Need careful handling Require external power	Unit price related to quality and quantity produced

Form	Strengths	Limitations	Cautions
Audio: For Radio	Popular Available Broad or narrow coverage depending on transmitter power Transmission crosses geographic barriers Gives credibility to message	Often government controlled Limited prime time Limited repetition Requires program series Can be expensive Fixed transmission not convenient for all listeners Requires power Aimed at mass audiences	Requires expensive transmission facility

Visuals			
Visuals: General Information	Easy to handle Portable Relatively inexpensive For groups or individuals Can stimulate visual learning methods Flexible teaching tool Can incorporate local art	Need oral explanation Require visual literacy Require training for good quality productions Difficult to obtain feedback except in live presentations	Size of visuals determines maximum size of group
Visuals: Calendars and Flipcharts	No equipment needed Simple form for learning Keeps its sequence Popular Suits home use Inexpensive Easy to handle Portable Flipcharts useful for live storytelling	Lower interest than other media Limited group viewing Less durable	Needs some training to produce good quality
Visuals: Filmstrips	Easy to handle Portable Keeps its sequence For groups or individuals Relatively inexpensive Facilitates live storytelling	Cannot change sequence Requires equipment Requires power Need oral explanation Limited selection of commercial filmstrips Requires darkened room	Presenters need training in use and equipment care

Form	Strengths	Limitations	Cautions
Visuals: Flashcards	Easy to handle Portable For groups or individuals Can change sequence Good for repetitive learning Inexpensive	Can get out of sequence Limit group size Not as interesting Less durable	Usually used for repetitive learning drills
Visuals: Overhead Transparencies	Relatively simple to create Portable For group viewing Can change sequence Uses local art and text Useful for live presentation Can be computer generated	Requires equipment Requires power Lower interest Can get out of sequence Requires darkened room	Must keep good quality to maintain interest
Visuals: Photos	Realistic Can be localized	Requires camera and film Requires commercial processing (or digital equipment) Limited in size More sensitive to the environment	
Visuals: Posters	Popular Suits home use Easy to handle Portable	Limited content Less durable	Especially useful as reminders of larger concepts
Visuals: PowerPoint	Easy to change language Adjustable sequence and format Can use local art Primarily for instructional purposes Can be used to produce booklets or other printed materials Can incorporate effects, sound and video Popular with computer users	Requires computer and specific software Requires projection equipment or a monitor Requires power and maintenance Requires specialized training	Different platform standards and versions make it less interchangeable

Form	Strengths	Limitations	Cautions
Visuals: Slides	Real and lifelike Easily produced Flexible sequence Compact and portable Suitable for groups or individual viewing	Requires commercial processing (or digital equipment) Requires equipment Requires power Can get out of sequence Needs oral explanation Requires darkened room	Requires slide film not always locally available

Audio/Visuals			
Audio/Visuals: General Information	Portable Popular Higher impact because of audio/visual mix Growing availability Motion gives greater sense of reality Suited to small or large audiences Technical advancement is making vernacular dubbing more available	Requires equipment, power and maintenance Requires trained personnel Permanent sequence Generally used only for entertainment Aimed at mass distribution Not so practical for handling complex issues Impact is short term Requires video literacy Fixed rate of information flow Limited access	A/V equipment is media specific Production is relatively expensive Equipment has to be compatible with video formats
Audio/Visuals: Video	Popular Fosters local ownership Enhances understanding Can be locally produced	Fixed text flow set to scene length Is not effective without the video Requires more expensive equipment Requires special training	Videos not always culturally appropriate Limited variety of religious videos DVDs have a larger capacity than VCDs

Form	Strengths	Limitations	Cautions
Audio/Visuals: Video (VCD & DVD)	Growing availability Becoming more affordable Good for individual use Increasing storage capacity	Requires higher level of training Requires specific software Production more expensive Requires careful handling Rapid technological advancements	DVDs have a larger capacity than VCDs
Audio/Visuals: Video (Tape)	Widely available Can be reused	More environmentally sensitive Can be erased	
Audio/Visuals: Television	Growing availability for general population Crosses geographic and political barriers Suitable for home viewing Encourages sequential programs Variety of program options	Often government controlled Aimed at mass audiences Often only in major languages Generally for entertainment Limited prime time Limited interest in repeats May be costly Often reflects materialistic worldview Encourages audience passivity	It is often difficult and expensive to air vernacular programs or religious programs