

VIDEOSHALA
CONSOLIDATED EVALUATION REPORT
JULY 2009

BY

CENTER FOR MEDIA STUDIES (CMS)
Research House, Community Center
Saket, New Delhi 110017
Phone: 011 2685 1660
Email: info@cmsindia.org
<http://www.cmsindia.org>

NIRANTAR
B 64, Sarvodaya Enclave
New Delhi 110017
Phone: 011 2696 6334
Email: nirantar@vsnl.com
<http://www.nirantar.net>

TABLE OF CONTENTS

| | | |
|----------|---|-----------|
| 1 | EXECUTIVE SUMMARY | 3 |
| 2 | INTRODUCTION | 10 |
| 2.1 | CHAPTER BREAKDOWN | 11 |
| 3 | BACKGROUND OF VIDEOSHALA | 12 |
| 3.1 | VIDEOSHALA PARTNERS | 12 |
| 3.2 | MAKE UP OF EACH ECVU | 13 |
| 3.3 | VIDEO PRODUCTION MODEL | 14 |
| 3.4 | COVERAGE OF VIDEOSHALA | 15 |
| 4 | EVALUATION METHODOLOGIES | 16 |
| 4.1 | CMS EVALUATION METHODOLOGY | 16 |
| 4.2 | NIRANTAR EVALUATION METHODOLOGY | 20 |
| 5 | CONTENT ANALYSIS OF VIDEO FILMS | 24 |
| 5.1 | HIND SWARAJ MANDAL (HSM) ECVU | 24 |
| 5.2 | MEGHDHANUSH ECVU | 25 |
| 5.3 | NAVSARJAN ECVU | 26 |
| 5.4 | SAHAYOG ECVU | 30 |
| 6 | TRANSACTION AND IMPACT ANALYSIS OF VIDEO FILMS | 34 |
| 6.1 | HIND SWARAJ MANDAL (HSM) ECVU | 34 |
| 6.2 | MEGHDHANUSH ECVU | 35 |
| 6.3 | NAVSARJAN ECVU | 39 |
| 6.4 | SAHYOG ECVU | 43 |
| 7 | PROCESS ANALYSIS OF VIDEO FILM MAKING | 46 |
| 7.1 | HIND SWARAJ MANDAL (HSM) ECVU | 46 |
| 7.2 | MEGHDHANUSH ECVU | 47 |
| 7.3 | NAVSARJAN ECVU | 50 |
| 7.4 | SAHAYOG ECVU | 51 |
| 8 | TECHNICAL ASSESSMENT OF VIDEO FILMS | 54 |
| 8.1 | HIND SWARAJ MANDAL (HSM) ECVU | 56 |
| 8.2 | MEGHDHANUSH ECVU | 62 |
| 8.3 | NAVSARJAN ECVU | 68 |
| 8.4 | SAHYOG ECVU | 73 |

| | | |
|-----------|--|------------|
| 9 | VIDEO FILMS LEARNING OUTCOMES TESTS | 79 |
| 9.1 | HIND SWARAJ MANDAL (HSM) ECVU | 80 |
| 9.2 | MEGHDHANUSH ECVU | 81 |
| 9.3 | NAVSARJAN ECVU | 82 |
| 9.4 | SAHYOG ECVU | 83 |
| 9.5 | SUMMING UP | 85 |
| 10 | ROLE OF LOCAL COMMUNITY IN VIDEOSHALA | 86 |
| 10.1 | INVOLVEMENT OF COMMUNITY VIDEO PRODUCERS | 86 |
| 10.2 | IMPACT ON COMMUNITY VIDEO PRODUCERS | 91 |
| 10.3 | CHALLENGES | 93 |
| 10.4 | VIEWS OF OTHER STAKEHOLDERS | 94 |
| 11 | VIDEO FILMS SCREENINGS AND THEIR IMPACT | 95 |
| 11.1 | CLASSROOM FACILITATORS VIEWS | 95 |
| 11.2 | STUDENTS VIEWS | 97 |
| 11.3 | TEACHERS VIEWS | 99 |
| 11.4 | PARENTS VIEWS | 101 |
| 12 | FINDINGS & RECOMMEDATIONS | 102 |
| 12.1 | CURRENT STATE OF VIDEOSHALA | 102 |
| 12.2 | RECOMMENDATIONS FOR THE FUTURE | 106 |
| 12.3 | PARTNERS VIEWS ON FUTURE STRATEGIES | 109 |
| 12.4 | SPECIFIC RECOMMENDATIONS FOR EACH ECVU | 110 |
| | APPENDIX I | 113 |

1 EXECUTIVE SUMMARY

The Videoshala project, implemented in Gujarat since 2007, was created by two NGOs: Drishti and Udaan, in partnership with the QUEST Alliance. Four other NGOs: Sahyog, Meghdhanush, Hind Swaraj Mandal, and Navsarjan were then chosen as partners to set up and manage four Education Community Video Units (ECVUs) that focus on producing relevant educational videos for local children in local schools.

These are community videos – videos created by local people who are trained as full-time community video producers (CVPs), by the founding NGOs and external experts, and who are members of the ECVUs. The videos are on subjects that the students find hard to learn, teachers find difficult to teach, and are imbued with values of democracy, citizenship and diversity. These videos are shown in classrooms to children in local schools. Following the screenings a series of activities and interactive sessions are carried out by classroom facilitators who are also members of the community as well as the ECVUs.

Two organizations: the Center for Media Studies (CMS) and Nirantar were chosen to carry out separate evaluations on the Videoshala project in 2009. This executive summary provides an overview of the findings of the two evaluation reports.

The objective of the CMS evaluation was to track the extent to which Videoshala has achieved its objectives; to examine the progress and growth of the participants/stakeholders in the project; to measure the learning gains of students in Videoshala schools compared to non Videoshala schools; carry out a technical analysis of the videos; to identify the factors exerting the strongest influence in effecting change among children, teachers; and the challenges faced. CMS's research design consisted of face to face and focus group interviews with students, teachers, parents, ECVU members and other stakeholders; field visits to the communities, schools and ECVUs; and the administration of a quantitative test to select students in Videoshala and Non Videoshala schools.

The objective of the Nirantar evaluation was to assess the content, quality and the screenings of the video films produced by the four ECVUs. The evaluation process included an in depth qualitative review of a select number of videos; extensive desk review of Videoshala proposals, quarterly program reports, worksheets and activity sheets etc; field visits to the four ECVUs and to select Videoshala schools where the video films screenings were observed; and face to face and focus group interviews with students, teachers, ECVUs and other stakeholders.

Targets Achieved

Reflecting upon the process of the project initiation and implementation, all the project partners were of the unanimous view that Videoshala project has been by and large successful in achieving its intended objectives. They felt that one of the key achievements of the project was that it was implemented in the manner in which it was intended during the project planning.

Further during the overall project intervention over 21 months (since 2007) Videoshala:

- Reached 7957 children (between ages 6 and 14) in 194 schools
- Provided alternative livelihood opportunities to about 24 young people as Community Video Producers

- Built the capacity of 21 local Classroom Facilitators to participate in their community’s educational process
- Developed 24 videos on various classroom subjects that integrate the values of democracy, citizenship and diversity
- Screened the videos in over 640 classroom
- Strengthened six local NGOs to create compelling and effective learning materials

| Total number of students participated | | | | |
|---------------------------------------|--------|-----------|--------|-------|
| Primary | | Secondary | | Total |
| Male | Female | Male | Female | |
| 3,060 | 2,570 | 1,464 | 863 | 7,957 |

Video Films

The evaluation of the video films of the four ECVUs revealed:

- The videos produced by all four ECVUs are child centric. All videos have children as the main protagonists. Their questions, inquisitiveness and anxieties are addressed in all films. Yet they are not shown as being ignorant or uninformed, but in many films are confident and articulate. It is either a child or a group of children who take the viewers through a film and learn new information and ideas along the way. This learner-centered strategy ensures that children – the main target audience of the videos – are involved and engaged as viewers and can relate to the content easily.
- In most videos children are encouraged to learn by gathering information, going to different places, conducting interviews and doing things themselves. Seeking information is an effective way of learning and this is a method that most videos have adopted. This is in contrast to the conventional top-down approach of the teacher as the only provider of all answers to children’s questions.
- The videos are based on chapters from Gujarat State Board School Textbooks. Core curricular areas in textbooks are referred to and yet in most cases there is an attempt made to broaden the horizons of learners by providing new information or by contextualizing the information. The information in textbooks is dull, detached, simplistic and in some cases, problematic. In contrast, several videos are refreshing as they are located in the lived realities of learners – they show their own geographical areas, people (and children) who are similar to them and speak the same language.
- People from marginalized communities are shown in positive roles in most videos. There is no stereotyping of roles or professions. People from Dalit, Muslim and working-class backgrounds are adequately represented. Their knowledge and skills are treated with respect and their contribution to children’s learning process is recognized. This effort is well appreciated; however, in some films there appears to be a tokenistic representation of marginalized groups.
- Most E-CVU videos are well produced. They have used different genres of film making. Both fictional as well as non fictional ploys have been used in videos and this effort is commendable. There are plots and sub plots which are woven together in a coherent manner. The visual medium has been used to its fullest potential in many films. There are a few aberrations to this – some videos are not well shot, have plots which are unrelated and end abruptly.
- The videos produced by all four ECVUs are unique in that they provide information and address values of citizenship, diversity and democracy. This is unlike all other audio-

visual educational resource material available to schools in the area. This is quite commendable for the program. Teachers and principals of both government as well as non-formal schools also appreciated this feature of the ECVU videos. The information provided enhances quality of education in schools and values incorporated into the subject areas enable learners to think critically.

- Most videos have made an effort to incorporate values of equality, democracy and diversity in different ways, however, this is not done in a way where values implicit or embedded in the content. However in the case of some videos on Science and Language, it has been challenging to incorporate values.

Implementation of Video Films

The following issues relate to the implementation and screening of the video films in the target schools by the ECVUs.

- In schools where the videos are screened, facilitation is as important as the screening itself. In the absence of facilitation, the video becomes an interesting activity that does not necessarily stimulate critical thinking. In schools where facilitation was good, the video was very effective. Children were able to understand concepts and information provided. However, where facilitation was absent, the video was like an ‘interesting activity’ which was not linked to curricular issues.
- In most ECVUs very little time and resources have been invested in training facilitators. As a result of this, it is up to each individual facilitator to decide how he/she will transact a video. It is based on their existing skills and interest that this is decided. In some cases, screening and transaction of films is not prioritized given the existing work commitments of facilitators. However, in ECVUs where orientation and inputs have been provided to the facilitators, the classroom transaction is creative and inspires children to engage more with the video and the activities.
- Each E-CVU has worked out its own process of involving facilitators in the process of film production. In some ECVUs feedback is sought from facilitators at different stages.
- There is no common point at which a video is introduced in the school syllabus. It is up to each E-CVU to decide whether a video will be screened before/after/during the time that the topic is being covered in school. This also depends on the availability of the facilitator in some cases. This lack of clarity and ad hoc manner of transaction has led to some amount of confusion in the ECVUs. In some places there is a long gap between the time that the topic is covered and the screening, making the impact or effectiveness of the video inconsistent.
- More discussion is needed on values, imbibed in the videos, in the classrooms. Facilitation is usually around information and concepts that are introduced. While values are in the realm of the abstract and therefore difficult to discuss, more effort has to be made to raise questions or debates around values of diversity, citizenship and democracy.
- In some ECVUs teachers of schools are also involved in the process of hard spot selection and in developing scripts and providing feedback on the rough cut. However, in other ECVUs, the facilitators and teachers have no role whatsoever in the film-making process.

Cost Viability of Videos

The video production was found to be cost effective in the following manner:

- The estimated cost of the production of the videos as reported by stakeholders and technical support partner (On an average Rs.1.5 lakhs per video) was kept in mind while evaluating the expenses incurred. The actual expense as reported by NGOs heads and technical partners was also close to the same amount.
- The same job would have been done by professional at three times the above cost, which shows the viability of using CVPs.
- The cost effectiveness of the project also increases due to the training of the CVPs as they continue to make additional videos and also contribute in training any new CVPs that are hired.
- Based on analysis of the videos by technical evaluators, it was concluded that the final product meets the desired standard of video production given the costs incurred.

Connections with the Community

Regarding the connections between Videoshala and the community, the hiring of local community members to become community video producers (CVPs) in the ECVUs was a very enriching experience. All the CVPs were of the view that Videoshala had given them a chance to do something for their community in a very positive manner along with helping them build their own individual skills. The classroom facilitators (CFs), who were also chosen from the local communities, felt that the project was providing them a unique opportunity to help their community along with gaining them meaningful employment. Additionally each ECVU has a team including women and people from marginalized communities and this composition reflects the diversity that exists within the project, which also enables the ECVUs to bring in different experiences and learning, from the local community, into the film-making process.

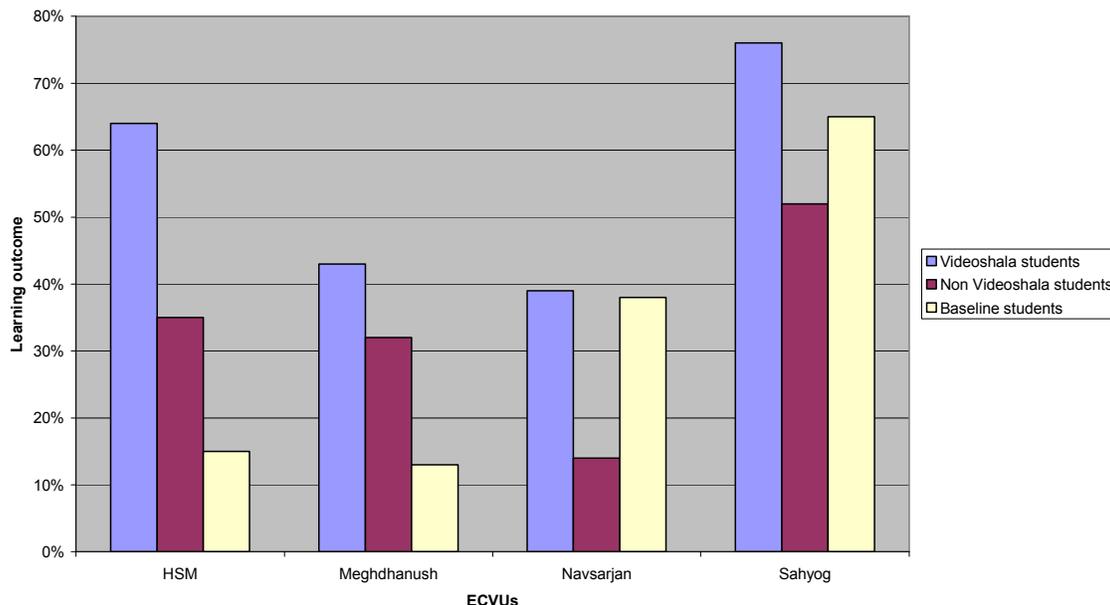
Learning Outcome Tests

The objective of the learning outcomes tests, carried out by CMS, with groups of 10-12 students in each of the selected Videoshala schools and non-Videoshala schools (where students had not viewed the Videoshala films) was to make an assessment of the extent to which the videos were helpful in facilitating and enhancing the mastery of hard spots.

Overall, the learning outcomes tests of each ECVU did show that the level of understanding, as projected by performance on the post-test as well as in comparison to a matched control group, amongst the Videoshala students has improved. However, the extent of recall of the content of the video was not found to be very satisfactory on some questions. This could be due to four possible reasons: One, the time gap between screening of the videos and conducting the post-test; Two, in spite of the clarity on the issues, students were not able to express it through words in the learning outcomes test; Three, the post-screening interactive sessions were not able to clear the doubts in the mind of the students; and Four, some of the videos and learning outcomes tests need to be reviewed for their reliability and validity of content.

The graph below shows the percentage of students giving right answers for questions related to two videos, each, made by the four ECVUs.

Percentage of students giving right answers



Learning from Videos

According to the community facilitators (CFs) who were the first people who could observe and receive the immediate reactions, responses and queries of the target audience (i.e. students and teachers), the videos have not only been beneficial in knowledge enhancement in the students but other positive impacts have also been observed in the children. After screening of one or two videos, the children shed their shyness in asking questions and became more interactive, and were able to infer and understand the content of the subsequent videos more clearly. The videos made the children more aware, thoughtful and proactive on issues like pollution, environment etc. The CFs also felt that the teachers took the videos very positively, which not only proved helpful to them to understand subjects and themes difficult to transact but also in their teaching methodology.

The analysis of the qualitative data gathered on students showed that nearly all of the students liked the videos however the recall level of the content of videos was greater among the students of higher grades than of lower grades. The students of higher grades were also more able to articulate that the videos not only provided information on the difficult themes to understand, but they also made an impact on their thinking and behavior. They reported that after watching some videos on Pradushan, Vanaspati, Kudrati etc they have become more serious towards keeping their surroundings clean and green. The video Sthanik Swaraj Ni Sansthanano also made them aware about functions of local self-governance and rights of a citizen. Many students also felt that the use of the local language in the videos as well, as the familiarity with illustrations and examples, made it easy for them to identify with the content. One of the key objectives of the Videoshala project was to help imbibe the feeling of citizenship and democracy amongst the students, which was also more evident in the responses from students of higher grades.

The interaction with the teachers in the Videoshala schools demonstrated that some teachers were involved in the identification of the hard spots to be addressed in the videos, however, this number was not a majority. The teachers' involvement during the screening of the videos in their respective

schools was also limited. Nonetheless almost 100 percent of the teachers were convinced of the effectiveness of the videos in helping in their teaching. A good majority of the teachers rated the content of the videos as very good and relevant; presentation of the videos as attractive; language of the videos as easy to comprehend; and overall quality of the video as very good and attractive. The teachers further added that their own understanding of the topics/subject matter got enhanced. For example, one of the teachers reported after watching a video on Vanaspati, that it came as a new learning to him that bamboo was a type of grass, and that it is the longest grass.

Regarding the change the teachers observed in the students as a result of watching the videos, a majority of the teachers mentioned that the students had more clarity on the issues that the videos tackled. Many teachers also noticed the change in behavior and conduct of the students towards their peers of other communities and social groups. The students, they felt, have also become conscious towards keeping the surroundings clean and green.

Further, in non-Videoshala schools the teachers were informed of the model of Videoshala and they agreed that difficult subjects and themes in the curricula can be better addressed through videos. Though they had not watched any videos of Videoshala, they were of the view that the idea of developing videos on hard spots in the curriculum by the community members in the local language could be very effective and relevant.

Interviews with the parents of Videoshala students revealed that most of them were aware that videos were being shown to their children in the school. All the parents were appreciative of the video-inputs being used to facilitate the learning of their children. According to many of the parents, when the children came home after watching the videos they shared this experience with them. Regarding whether the parents observed any change in their children's behavior subsequent to watching the videos, most of the parents mentioned that they found many positive changes in their children. Mr. Pankaj Lalji Bhai mentioned that the thinking of his son towards Dalits and other communities has changed as now his son has friends from Dalit and other communities which were not there before.

Recommendations for the Future

The CMS and Nirantar evaluation teams, along with the other respondents they interviewed, also made some recommendations to expand and grow the project in the future stating:

- It is important to develop future content of videos according to the specific age and learning levels of children.
- The issue of integration of values in films on Science, Language and Math has to be addressed. These are topics which are most 'difficult' for learners; therefore it is all the more important to integrate values in these topics – a task that is challenging, but critical for the project.
- There should be a strategic involvement of facilitators/teachers in the process of the production of videos, especially in the selection of hard spots. Further the role of teachers in the classroom screenings has to be expanded. If the project plans to scale up its operation and involve government school teachers as facilitators, this involvement has to be very strategic in nature.
- Efforts should be made to get in touch with the school authorities at Block Resource Centers and Cluster Resource Centers to make them aware of the Videoshala concept. This would potentially help Videoshala in getting permissions to screen the videos in government schools.

- In many schools the facilitators are the face of the program. The larger objectives of the Videoshala program and the local producers are not known to people in schools and to the larger community in many places. Since one of the objectives of the program is to empower local people to produce educational material to improve quality of learning, it is essential that this information be shared with various stakeholders. The E-CVU should look at additional forums where its work can be promoted and publicized.
- ECVUs should also screen the videos in the community so that additional children and teachers of other schools as well as parents can view them.
- More connections should be made with additional NGOs and other private organizations to become partners in the project.

2 INTRODUCTION

A growing trend in India is the use of Information and Communication Technologies (ICTs) in various types of primary education interventions. However many of these projects relegate local communities to a position of passive receivers of externally made content, while never letting them be the creators of the content themselves. Hence there are few examples of ICTs based projects that are entirely owned by the community. Videoshala is thus a unique attempt in allowing the participation of local communities in creating educational content, imbued with democratic values, while simultaneously providing them ownership over technology.

The Videoshala project, implemented in Gujarat since 2007, was created by two NGOs Drishti and Udaan in partnership with the QUEST Alliance. The objective of Videoshala is to set up Education Community Video Units (ECVUs) that focus on producing relevant educational videos for local children in local schools. These are ‘community videos’ – videos created by local people who are trained as full-time community video producers. The videos are on subjects that the students find hard to learn, teachers find difficult to teach, and are inculcated with values of democracy, citizenship and diversity.

These videos are shown in classrooms to children in local schools. Following the screenings a series of activities and interactive sessions are carried out by classroom facilitators who are also members of the community as well as the ECVUs. These sessions encourage children to think more broadly and holistically about the content of the videos which address values as well as the hard spots in the curriculum.

Videoshala entails:

- Use of locally trained community members to produce quality video based education content for local primary schools
- The inculcation of values of diversity, democracy and citizenship in the educational content
- Formulating a well-crafted pedagogical process as an instrument through which a child learns, forms opinions, beliefs and starts to understand the social realities of his/her environment.
- Creating an educational process that supports values, positive attitudes, essential life skills, critical awareness, and an understanding of the environment in the context of diversity.

This consolidated evaluation reports combines the result of two separate evaluations carried out by Center for Media Studies (CMS) and Nirantar on the Videoshala project in 2009. CMS is an organization working in the field of media and education and is based in New Delhi. Nirantar is an organization that serves as a center for gender and education and is also based in New Delhi. The broad objectives of the CMS evaluation were to track the progress of Videoshala in meeting its objectives, to identify the factors helping it achieve success and identify challenges and future strategies. The broad objectives of Nirantar were to evaluate the Videoshala films and to assess their content, quality and pertinence to the target populations.

2.1 CHAPTER BREAKDOWN

The succeeding chapter provides a background on the Videoshala project by enumerating and describing its partners and their responsibilities, the make up and organizational structure of the ECVUs and the sequence of the video production model. Chapter 4 lists the methodologies employed by the CMS and Nirantar teams in collecting and analyzing their data for their evaluation reports.

Chapter 5 provides a detailed content analysis of 7 Videoshala films made by the four ECVUs, carried out by the Nirantar evaluation team. Each film is analyzed based on the: the relevance of the film to the audience; the comprehensiveness of the subject matter; the implications of using video as a medium; creativity of the content and form; the kind of information communicated in the film; how the film integrates values in its content etc. Chapter 6 follows this up by providing an evaluation of the transaction and impact of the 7 Videoshala video. The analysis is structured around the video screenings the Nirantar evaluation team observed and is supplemented with data from interviews and group discussions with students, facilitators and teachers. Chapter 7 continues the analysis of the 7 video films by concentrating on the process of making the seven video films.

Chapter 8 provides a technical assessment of 23 video films produced by the four ECVUs, on a list of ten criteria, carried out by the CMS team. Appraisal of all the twenty-three videos was done by the CMS evaluation team and supported by a technical expert, who had rich experience working as a senior producer in a TV News Channels.

Chapter 9 demonstrates the results of the learning outcomes tests carried out with groups of 10-12 students in each of the selected Videoshala (experimental) and non-Videoshala (control) schools by the CMS evaluation team. The objective behind this learning outcomes test was to make an objective assessment of the extent to which the videos had been helpful in facilitating and enhancing the mastery of hard spots.

Chapter 10 includes the results of the evaluation, carried out by CMS, on the involvement of the local community especially of the community video producers in the Videoshala project. This chapter lists the benefits and challenges the project has brought to the producers. Chapter 11 enumerates the responses obtained by CMS's evaluation team from classroom facilitators, teachers, students and parents on the Videoshala video films screenings and their impacts.

The concluding chapter, chapter 12, discusses the findings, recommendations and future strategies to consider for Videoshala emanating from the evaluations carried out by CMS and Nirantar. The CMS and Nirantar evaluation teams, along with other respondents they interviewed, deliberated upon important aspects of the project such as the relevance to the existing educational and school scenarios, feasibility of the modalities adopted, components of the program, outcomes realized, overcoming limitations, future strategies etc. Thereby, shedding light on the success and challenges of Videoshala and the scope for its future scalability and sustainability.

3 BACKGROUND OF VIDEOSHALA

3.1 VIDEOSHALA PARTNERS

There are a variety of partners working to make Videoshala a success for students, teachers and the local communities in Gujarat. The first type are those who manage the education community video units (ECVUs) and implement the project in the field, and the second are those who provide technical support/skills to the ECVUs. Besides the implementing and technical support partners a Central Coordination Unit (CCU) has also been created to coordinate and support the ECVUs.

The NGOs, who are the implementing partners and manage the ECVUs are Sahyog, Udaan-Meghdhanush, Hind Swaraj Mandal (HSM) and Navsarjan Trust.

Sahyog (Urban ECVU): Sahyog is a grassroots organization based in Ahmedabad. It emerged after the communal violence in Gujarat in 2002, with the experience of working for the relief and rehabilitation of the affected community. It is working with Muslim children and youth to improve the learning levels of children and facilitate mainstreaming of children in this area. It currently runs six educational centers in Vatva region of Ahmedabad. More than 400 children are covered directly under its education program. Sahyog has implemented the Videoshala project in 30 schools of the Batwa slum of Ahmedabad city.

Udaan-Meghdhanush (Rural ECVU): In addition to being a resource centre, Udaan is directly involved in improving the quality of education in Panchmahal district through the Meghdhanush program. Udaan is working with approximately 75 government schools in order to improve the quality of education, by setting up education centers in each school and has implemented the Videoshala project in these schools.

Hind Swaraj Mandal (Ideology Based ECVU): Hind Swaraj Mandal is a registered voluntary organization working on issues of education, research, constructive work and social organization in Saurashtra region of Gujarat since 1988. One of the major interventions of Hind Swaraj Mandal is to modernize Nayi Talim education introduced by Mahatma Gandhi. HSM implemented the Videoshala projects in 30 Uttar Bunyadi and Nayi Taleem residential schools of Bhav Nagar, Surendra Nagar, Ambreli and Rajkot districts of Gujarat.

Navsarjan Trust (Dalit Dignity ECVU): Navsarjan Trust, a leading Dalit human rights organization, works in over 3,000 villages in Gujarat. Its mission is to eradicate untouchability through legal remedies and struggles against forced occupations, such as manual scavenging, and by ensuring Dalits' access to education and livelihood. Navsarjan runs 170 Bhim Shalas (learning centers where Dalit children come together in non-school hours) in Gujarat. In addition to this Navsarjan also has three model schools for children from marginalized communities. Navsarjan has set up its own ECVU called Apna Malakma (in my country land) and has covered 43 schools of Patan, Mehsana and Gandhi Nagar districts of Gujarat. Navsarjan ECVU has also screened its videos in some of the Bhimshalas.

The technical support partners in the Videoshala project are Drishti Media and Udaan. They are involved in providing the technical training and other assistance to the ECVUs.

Drishti Media: Drishti was set up in 1992 by two filmmakers. It is a media, arts and human rights organization and has made documentaries on human rights issues by involving the

community. It believes in the philosophy of media of the people, for the people and by the people. Having expertise in documentary filmmaking, Drishti Media had vital role in Videoshala at different levels in providing technical support.

Udaan: Udaan is a separate cell of the NGO Janvikas and came into being after the 2002 Gujarat communal riots and works in the field of primary education. Udaan started working with the riot victim children residing in relief camps by providing them educational opportunities and now runs 75 of its own schools. Udaan provides education and pedagogy support to Videoshala.

Central Coordination Unit (CCU): The CCU includes officials from the two founding organizations (Udaan and Drishti Media) and a program manager who oversees and manages each ECVU. The CCU provides constant direction and vision to building and strengthening the ECVUs. It also organizes a planning, review and sharing meeting every month to help different stakeholders understand the project's changing needs better, to share implementation concerns of the ECVUs and to identify new areas of support of them. The CCU also has weekly phone conversations with each ECVUs trainer and coordinator to monitor their work and find out if any additional support is needed. Based on the individual needs of each ECVUs producers, trainers, facilitators and coordinators, the CCU organizes specialized workshops as and when required.

QUEST Alliance: The QUEST Alliance provides financial, technical and monitoring and evaluation support to the whole Videoshala project, and is actively involved in overseeing every facet of the project to enable it to become sustainable and scaleable.

3.2 MAKE UP OF EACH ECVU

Each ECVU has a team of 6 Producers, 2-5 Classroom Facilitators, 1 Trainer and 1 Coordinator. All the team members have been trained by Drishti, Udaan, Quest and other external experts through a series of workshops.

Producers: The role of the producers also known as community video producers (CVP) is to identify hard spots for students and teachers in the local schools curriculum and to produce videos that address these hard spots, while also inculcating values of diversity, democracy and citizenship in the content. Towards this end the producers are trained in video film making, editing, scriptwriting, shooting, story telling, creating creative content, instructional design, educational pedagogies, learning from songs, dramas and illustrations, classroom facilitation and values of diversity and democracy. They have also been given guidebooks and other reference materials including textbooks and sample video films.

Classroom Facilitators: The classroom facilitators' main responsibility is to screen the videos in the selected schools and to conduct interactive session with the students during and after the screening. They have been trained in classroom facilitation and teaching techniques, on how children learn, administering worksheets, carrying out student activities and involving teachers in the video screening process.

Trainer and the Coordinator: Each ECVU is assigned a trainer who has been trained in video production and can guide the team through the project cycle. A coordinator who has also been trained to organize and manage the production and screening of the videos is deputed to each ECVU. Most of the coordinators have prior experience working in the field of education and have a basic understanding and perspective on education and pedagogy. The trainer and the coordinator

have attended workshops to understand the production of value centered educational content, how children learn, and information about knowledge change and its analysis with documentation.

3.3 VIDEO PRODUCTION MODEL

Brainstorming for Opportunities: The production of a video begins when the producers from each unit collectively identifying what students and teachers – in their target schools – are finding difficult to understand and teach. Based on this feedback they start exploring topics and sub-themes for their videos.

Research and Knowledge Creation: Producers then visit some target schools to test the students' knowledge in the chosen subject and sub-themes of the video. Subsequently they begin a research process to acquaint themselves with the relevant content addressing the chosen subject in class textbooks and other reference materials. They also interact with resource persons and subject experts, understand community perceptions on the topic and visit educational sites like the community science centre.

Script Writing and Pre-production: Producers then think of the values that can be incorporated in the teaching of the subject, and prepare a preliminary script for the video. They also plan activities that will be carried out during the screenings, which reflect the knowledge as well as the values to be imparted in the film. Feedback workshops are then conducted by the CCU with an aim to sharply articulate objectives, review the content and reiterate scripts. Shooting plans and locations are decided by the producers, who then also select local actors from the community.

Production: Once a rough cut of the video has been produced additional workshops are conducted by the CCU to provide feedback, and the producers implement the recommended changes before producing the final copy. The production process for each video is typically in the range of 40-50 days.

Parallel Inputs: During the entire video production process additional workshops are held by the CCU with inside and outside experts, catering to the individual needs of each ECVU, in areas such as understanding hard spots, script writing and editing, choosing and designing activities, incorporating values in films, implementation in schools measuring learning, and knowledge gains of students and teachers. All of these strategies are supported by examples and references which are localized and contextualized to the realities of the students and teachers.

Selection of Themes and Scripts: While each ECVU choose its own topics for its videos, each videos is based on the key pedagogical strategies to approach the hard spots from the lens of the values of inclusion and diversity; to target a dual audience of students and teachers; to make learning entertaining, interesting and fun; and to model instructional guidance for teachers by demonstrating examples of teaching methods.

Screening Videos in Schools: Each ECVU has a schedule for screening its videos in its target schools, which has been formulated in agreement with the schools principals. The screenings, meant for students and teacher audiences of around 40 in number, are made on a TV and a DVD player that the facilitators bring with them. Each video is accompanied by an activity guide which informs the facilitators on the organization of the session. During the screening, they stop to discuss topics or carry out any activities as designated by the pauses in the videos. Post-screening discussions and additional activities with the students help to initiate discussions and engage students in activities to

explore and learn, while teachers are encouraged to pay attention to teaching techniques and interact with mixed gender groups of students.

3.4 COVERAGE OF VIDEOSHALA

The Videoshala Project has been implemented in different parts of Gujarat and the coverage of the Videoshala project under each ECVU and the videos produced by them on the issues are shown in Table 3.1 below.

Table 3.1 Coverage of Videoshala

| Name of the ECVU | Names of the Videos produced (issues of the videos) | Name of the districts where videos were screened | Number of schools where the videos were screened |
|--------------------|---|---|--|
| Hind Swaraj Mandal | Bhumi | 1. Bhav Nagar 2. Surendra Nagar 3. Ambreli 4. Rajkot | 30 |
| | Urja | | |
| | Aapna Hako | | |
| | Lokshahi | | |
| | Ahar Ane Arogya | | |
| | Paryavaran Aney Teni Kudrati Sampada | | |
| Navsarjan | Vanaspati | 1. Patan 2. Mehsana 3. Gandhi Nagar | 43 Schools |
| | Pradushan | | |
| | Paryavaran Aneythenu Kudrati Santulan | | |
| | Sthanik Swaraj Ni Sansthano | | |
| | Gujraat Ni Lokjivan | | |
| Sahyog | Vanaspati Etle Shu | 1. Ahmedabad | 33 |
| | Juda Juda Kamo | | |
| | Aapna Dharmo | | |
| | Khushi | | |
| | Karo Ramakda Kuch Kadam | | |
| | Aa Ane Ee Ki Matra | | |
| Udaan Meghdhanush | Water | 1. Panchmahal District | 75 |
| | Earth | | |
| | Communication | | |
| | Respiratory System | | |
| | Pupu | | |
| | Learning Additions | | |

4 EVALUATION METHODOLOGIES

In the second year of its existence, 2009, Videoshala was evaluated by two separate organizations: Center for Media Studies (CMS) & Nirantar.

4.1 CMS EVALUATION METHODOLOGY

The broad objectives of the CMS evaluation were:

- To track the extent to which the Videoshala program has achieved its objectives
- To track the progress and growth of the participants/stakeholders in the program by focusing on the factors contributing to growth/change/transformation
- To identify the factors exerting the strongest influence in effecting change among children, teachers and the community producers
- To identify the challenges encountered and how they can be addressed
- Wherever possible to capture concrete examples of positive outcomes and impact of the project activities

CMS's research design consisted of:

- Descriptive analysis and interpretation of findings regarding the impact of operational and procedural steps followed in Videoshala
- Quasi – experimental research design providing (i) pre-post- test (ii) experimental-control group data. Both quantitative and qualitative approaches in collection and analysis of data were adopted to show the impact of Videoshala

Scope of the Study: Multi-stage sampling of schools from all four ECVUs that have implemented the Videoshala project was carried out. In the first stage, it was envisaged to cover all the Videoshala intervention districts. However, Rajkot district could not be covered as the only one school taken under Videoshala was not serving as a centre for Board examinations during the fieldwork of the study. In the second stage, 20 per cent of the total number of Videoshala intervention schools was selected. As a comparative sample under the quasi-experimental design of the investigation, a proportion of Non-Videoshala schools from the same localities as the Videoshala schools were also selected. The number of Non-Videoshala schools varied for each ECVUs. Effort was made to have a good representation of these Non-Videoshala schools which was almost 1:1 for HSM and Navsarjan, about 2: 1 for Sahyog and about 3: 1 for Udaan-Meghdhanush (video vs. non-video).

Respondent Group: Information was collected from stakeholders of various categories involved in the Videoshala project at different stages and levels. This respondent group of the study included NGO representatives/ Program Directors, District Coordinators, Community Video Producers, Classroom Facilitators, Teachers, Parents and Students. Apart from this, information was generated in interactions with the Program Directors of all four ECVUs, representative of Drishti Media, Udaan, the CCU and Janvikas.

Sample Details: The details of the ECVUs schools comprising the sample of the evaluation and the samples of different categories of respondents are given in Table 4.1 below.

Table 4.1 Sample Schools in CMS Evaluation

| Name of ECVU | Videoshala Schools | | | | | | | Non-Videoshala schools | | | |
|--------------|--------------------|------|----------|----------|---------------------------|------------------------|--------|------------------------|------|---------|----------|
| | Schools Covered | FGDs | Students | Teachers | Community Video Producers | Classroom facilitators | Parent | School Covered | FGDs | Student | Teachers |
| HSM | 6 | 6 | 74 | 12 | 5 | 2 | 5 | 5 | 1 | 65 | 10 |
| Navsarjan | 9 | 9 | 105 | 14 | 5 | 3 | 5 | 5 | 5 | 61 | 10 |
| Sahyog | 7 | 7 | 79 | 13 | 5 | 3 | 4 | 3 | 1 | 60 | 6 |
| Udaan | 15 | 15 | 150 | 30 | 5 | 4 | 6 | 5 | 2 | 60 | 10 |

Tools of the Study: Different research tools were used in the evaluation, including:

- *Guidelines for focus group discussions (FGD) with children:* The FGD guidelines for children aimed at eliciting information on the children’s opinion on different aspects of the videos. The FGD contained around twenty-five questions. Some of the questions were general in nature and related to what subjects/topics they like and which subject/topics they felt difficult etc.
- *Guidelines for In-depth interview with District Coordinator:* The guidelines for the in-depth interviews with the District Coordinators contained a number of queries like the personal profile of the Coordinators, their association with Videoshala, their role and responsibility in Videoshala in the process from identifying hard spots to video production and screening etc.
- *Guidelines for in-depth interview with Community Video Producers (CVPs):* The guidelines for in-depth interview of the CVPs had more than 35 questions. The interview guidelines had questions on how the CVPs developed an association with Videoshala, information on their personal profile etc. Apart from this, the interview guidelines had a number of questions on the process followed from identifying hard spots to the production of films. The questions were also aimed at studying the impact of Videoshala on the local community.
- *Guidelines for in-depth interview with Class-room Facilitators (CFs):* Since the role of the CFs was to screen the videos in the Videoshala schools, the interview questions for CFs aimed at studying the process of screening of the videos in the Videoshala schools, the responses of the children and teachers on the videos, the impact the CF’s observed the videos has on the children and teachers, problem faced in screening the videos etc. There were also questions on the personal profile of the CFs and their learning experiences as a CF.
- *Guidelines for in-depth interviews with Teachers:* The guidelines for discussion with teachers had queries on hard spot areas, the process of screening of the videos, their role and responsibility in screening of the videos in the schools etc. There were also queries

on the relevance of the videos on hard spots, quality of the videos in terms of content and presentation, the impact of the videos on children and on themselves etc. Separate guidelines had been prepared for discussion with teachers of Non-Videoshala schools. The specific questions related to videos of Videoshala were not posed to the teachers of non-Videoshala schools.

- *Guidelines for in-depth interviews with Parents:* The guidelines had questions on the parents' observations on the impact and change in their children as a result of exposure to Videoshala. Some additional questions for parents who had worked under Videoshala project as actors were also included.
- *Guidelines for discussion with Project Directors and other key partners of the project:* The guidelines contained questions on the background related to the association of the concerned NGOs with the Videoshala project, the process of implementation of Videoshala, the limitations of the Videoshala, response and impact of the Videoshala on the schools, target groups etc. The guidelines also focused on information on future plans for Videoshala.
- *Learning Outcomes Tests:* Learning outcome tests were conducted with the help of the test papers used by the concerned ECVUs as the baseline study on the themes on which the videos were shown.

The above-mentioned tools were developed by CMS and shared with QUEST Alliance. The test papers used for this purpose were the same as had been used by ECVUs for pre-testing the issues covered in the videos. *(All the tools used in the evaluation are included in Appendix 1.)*

The Field Team and their Orientation: Persons having wide experience of collecting qualitative and quantitative data in the field of education were divided into two teams. Before going to the field, members of both the teams were shown the videos used in the Videoshala project in order to acquaint them with the videos and issues covered therein. The team members were also given a three-day orientation on the concept of the Videoshala project and the kind of information to be collected from the field. During the orientation, each of the tools and related questioning to be done with the respondents were thoroughly discussed.

Each of the two teams was working as a unit, however, different members of the teams had different roles and responsibilities. Each team consisted of one researcher, two field researchers and two local field investigators. Researchers of the respective teams had the responsibility of supervision and guidance of their teams in the field. The researchers were also involved in data collection. The researchers interviewed District Coordinators, Community Video Producers (CVPs), Classroom Facilitators (CFs) of their respective ECVUs. The field researchers conducted tests and FGDs with the children, interviewed teachers and parents. The local field investigators worked as modulators/narrators wherever there was language barrier between the interviewee and the interviewer. Each team collected research data from two ECVUs.

The fieldwork started on March 16, 2009 and continued till April 1, 2009. Apart from this, two senior officials from CMS also visited Ahmedabad (April 22nd and 23rd, 2009) and interacted with the Project Directors of all four ECVUs, representative of Drishti Media and Janvikas and CVP of Sahyog ECVU to have a better understanding of the process of implementation, achievements, limitations and future plans of Videoshala.

Method of Data Collection: The respondent groups were interviewed using the in-depth interview guidelines mentioned above and for each of the respondent groups, the guidelines had been prepared keeping in view their roles and responsibilities in the Videoshala project. The

respondents were approached by the CMS team with prior appointment and at the place of their convenience (ECVU office / residence of the respondent).

Data collection on students of the sampled Videoshala and Non-Videoshala schools was done using mixed groups of 10-12 boys and girls in each school. For Videoshala Schools, both group discussions and testing was done. The test was conducted on two issues out of the six videos (issues) they had watched; pre-test data to serve as baseline information was available for these two issues. For the post-test, the participating students were given question papers and answer sheets and were given sufficient time to write the answers.

The proportion of boys and girls was almost 50:50 in every sampled school of all the four ECVUs, except one of the schools of HSM where only boys participated. The break-up of ECVU-wise students sample appears in Table 4.2 below:

Table 4.2 Class wise Students’ Sample (By ECVU) for CMS Evaluation

| | HSM | Navsarjan | Sahyog | Meghdhanush-Udaan |
|--------|-----|-----------|--------|-------------------|
| Class | IX | V-VII | III-IV | III-IV |
| Number | 74 | 105 | 79 | 150 |

In Non-Videoshala schools the test was conducted using the same test paper on students of the same standard as the Videoshala School. However, in some of these schools a mini FGD and not the regular one was also conducted with the students to identify the subjects and issues they felt were difficult.

Out of the total 18 non-Videoshala schools covered in the four ECVUs for the learning tests of students, FGD with the students was conducted in 10 schools. Like Videoshala schools, the FGD was conducted with the same students who took the learning tests. However, unlike Videoshala schools the questions were restricted to a few and covered general information on subjects they felt were difficult and how they tackled the difficulties. Since they were not exposed to Videoshala, no questions on the Videoshala were asked. However, they were probed whether they would like additional help on hard spots with the help of videos and, if so, why?

The interviews of the teachers of both the sampled schools (Videoshala and non-Videoshala) were also conducted in the said schools

Analysis of Data: Since the purpose of the evaluation was to understand the process, interventional strategy and lessons learnt during implementation of the project; it was deemed more desirable to adopt a descriptive and qualitative approach in generating and analyzing the data. However, to gauge the learning, outcomes tests were administered and compared with the baseline data. A matrix table was also developed where in responses of different respondent groups were put against the identified parameters, to analyze the information gathered.

Limitations of Study: The field team got full cooperation from all the four ECVUs and respondent groups. However, there were some limitations of the study. The field team had to change nearly fifty percent of the sampled Videoshala Schools for various reasons such as schools serving as the centre for Board examination, the schools being in the process of preparation for annual examination, etc., making it difficult for the teachers to spare comfortable time for discussion. However, the team managed to hold discussions to the satisfaction of its members. Again, since the videos had been screened in different phases (some of the videos were screened more than one year

back), the students and teachers had difficulty in recalling some aspects of the videos, which might have affected the findings in some manner. There were plans to collect data on attendance and retention of the students from the Videoshala schools, but in most of the schools the school authorities did not provide this information to the study team.

4.2 NIRANTAR EVALUATION METHODOLOGY

The objective of Nirantar was to evaluate the Videoshala content and assess the quality of the video kits produced by the four ECVUs. The evaluation of the content focused on the following areas:

- Curricular areas of video kits
- Perspective on concepts key to the Videoshala program
- Pedagogy
- Process of transaction of video kits

The evaluation process included:

- Review of videos produced by each ECVU
- Desk appraisal of documents – Videoshala proposals, quarterly program reports, worksheets and activity sheets, Gujarat State Board School Textbooks, Central Learning Event reports and documents provided by the ECVU (concept notes, list of resource material and information on team members)
- A five-day field visit to the four ECVUs from March 26th- 30th, 2009. During the visit interactions and discussions were held with ECVU members as well as the CCU core team. Visits to schools where the videos were being screened were also part of the fieldwork.
- The evaluation team consisted of four members from Nirantar

The overall design of this evaluation exercise included:

Content analysis: to examine subject matter accuracy, comprehensiveness, reflection of values of citizenship, democracy, diversity and gender and overall product.

Classroom observation: of film screenings using guidelines and a framework of analysis to examine the physical arrangement and environment in the classrooms, as well as human interactions - between facilitators and learners.

FGDs and interviews: with the purpose of covering the following areas:

For classroom facilitators:

- Nature and experience of training inputs
- Preparation for classroom transactions
- Analysis of the differences in teaching through textbooks vis-à-vis textbook-video combination
- Analysis of impact on learners
- Analysis of the accuracy and comprehensiveness of the subject matter
- Analysis of representation of values in the material
- Role in selection of topics and material creation

For learners:

- Discussion on videos that they liked, and reasons for it
- Analysis of the differences in teaching through textbooks vis-à-vis textbook-video combination
- Views on language and content in the videos
- Role in selection of topics and material creation

For producers:

- Selection process of members from the community
- Role in selection of topics and material creation
- Resource materials and inputs provided to them
- Representation and integration of local context
- Representation of core values of citizenship, diversity and democracy in the videos

The tools used were as follows:

- **Content analysis of video kits** – to assess the content and quality of video kits, understand the context and needs of participants in the program and assess ways in which the program has been able to address these. Learning from the reviews and assessment reports were used to strengthen the areas of enquiry of the current evaluation study.
- **Classroom observations** – covering schools in each ECVU. Classroom observations were held pre, during and post the video screenings. The observations allowed for the study of the effectiveness of video as a medium for teaching children. This method provided detailed and precise information on students’ engagement with videos and their content. The observations also enabled greater learning on the transaction of videos and facilitation around key concepts and values in the classroom. The nature of facilitation and instruction in the classroom was useful in evaluating methods used by facilitators to address the varying needs of students and the challenges faced by them in teaching.
- **Focus group discussions (FGDs)** – with producers, classroom facilitators and learners in each ECVU. FGDs enabled for the capture of the nature of people’s engagement with the Videoshala program. FGDs enabled the assessment of the program’s effectiveness in improving the quality of education. This was also a tool for exploring people’s perspectives on key concepts and values identified during the project.
- **In-depth Interviews** – with producers, classroom facilitators and learners in each ECVU. Interviews helped gauge the depth and nuances of perceptions of community members and students on values of citizenship, democracy and diversity. Conducting interviews was also useful to ascertain factors that have influenced learning in schools and in the community.

In addition Nirantar watched 22 films made by the various ECVUs and analyzed 7 films that were screened during the field visit to Gujarat. Their analysis is based on benchmarks of curricular areas and pedagogy.

The schools visited as part of this exercise are listed in Table 4.3 below.

Table 4.3 Schools Visited by Nirantar

| <i>Name of Org</i> | <i>Nature of School</i> | <i>Name of School/Village</i> | <i>Block</i> | <i>District</i> |
|---------------------------|--|---|--------------------------|-----------------|
| Hind Swaraj Mandal | Run by Satubaba trust (govt aided) | Satubaba high School | Palitana | Bhavnagar |
| | Lokshala based on Gandhian ideology (govt aided) | Trivenitirth uttar buniyadi School (Vill- Kansar) | - | Bhavnagar |
| Meghdhanush | Run by Meghdhanush (govt aided) | Kalol School | Kalol | Panchmahaals |
| | Government school | Arad | Halol | Panchmahaals |
| Navsarjan | Run by Navsarjan (govt aided) | Sami | Mehsana | Patan |
| | Government school | Shobhasar | Kalol | Gandhinagar |
| Sahayog | Activity Centre (run by Sahyog) | Sahyog Activity Centre | Nawabpura Cluster, Vatwa | Ahmedabad |
| | Private school | Ashirwad School | Vatwa | Ahmedabad |

Data collection was done through interviews, FGDs, and classroom observations. This has been summarized in Table 4.4 below.

Table 4.4 Methods of Data Collection by Nirantar

| <i>Name of Organisation</i> | <i>Head of org</i> | <i>Coordinator of ECVU/ Prog leaders</i> | <i>Facilitators</i> | <i>Teachers</i> | <i>Producers</i> | <i>Learners</i> | <i>Community</i> | <i>Classroom observations</i> |
|-----------------------------|---------------------|---|----------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|---------------------------------|-------------------------------|
| Hind Swaraj Mandal | 1 interview | 1 interview | 1 interview | 1 interview | 1 FGD 2 interviews | 1 FGD 3 interviews | 1 FGD | 1 |
| Meghdhanush | 1 interview | 1 FGD | 1 FGD 1 interview | 1 disc 1 interview | 1 FGD 2 interviews | 2 FGDs | | 2 |
| Navsarjan | N/A | 1 interview | 1 FGD 1 interview | 2 FGDs | 1 FGD 2 interview | 2 FGDs 3 interviews | | 2 |
| Sahayog | 1 interview | 1 interview | 1 FGD + teacher | | 1 FGD 2 interview | 1 FGD 2 interview | 2 interviews | 1 |
| Total | 3 interviews | 3 interviews + 2 discussions | 3 interviews + 3 FGDs | 2 interviews + 2 FGDs | 8 interviews + 4 FGDs | 8 interviews + 6 FGDs | 2 interviews + 1 FGD | 6 |

5 CONTENT ANALYSIS OF VIDEO FILMS

This chapter provides a detailed content analysis of 7 films, made by the 4 ECVUs, carried out by the Nirantar evaluation team. The analysis of the Nirantar evaluation team is based on – relevance of the film to the audience; the comprehensiveness of the subject matter; the implications of using video as a medium; creativity of the content and form; the kind of information communicated in the film, and how it compares with textbook knowledge; how the film integrates values in its content, and the how the local context and the context of the particular ECVU impacts the content.

5.1 HIND SWARAJ MANDAL (HSM) ECVU

- **Urja**

This video deals with renewable and non-renewable energy and their various sources. The video begins with a puppet show. Some animal are driving a car, and when the petrol finishes, the car is pulled with bullocks. It then goes on to show consumption of energy in various forms – e.g. cooking food on stoves and lighting lanterns when electric supply is cut. In this video students are encouraged to come up with drawings of the various forms of energy and asked to classify them into Renewable and Non-Renewable forms. They are shown solar and Gobar Gas plants and Windmills. The aspects of some sources of energy are explained to them through the question-answer method and also through experiments. The video uses various mediums creatively. The attempt to explain solar and gobar gas energy by actual field visits is an effective strategy.

However, while the distinctions between various sources of energy can be seen, the film does not go into details of how energy is created. The level of knowledge about energy which Std VIII and IX students normally have is much higher than that shown in the films. The information about of energy displayed in the films is rather superficial, limited to technical terms and definitions. The concept of energy appears as in the text books, without delving into understanding what energy is, how we see it in different forms, how it is created. The different sources of energy have been identified only by their names and relevant pictures.

The way in which energy is talked about in the film assumes that the children have certain knowledge already. For example no information has been provided as to what a Silicon Plate is and how does it work. It simply says that these plates store solar energy. Similarly it has been stated that water energy comes only through turbines and it is a form of converted energy. However, the film doesn't explain what a turbine is and what is meant by converted energy. The significance of a Dynamo in the context of a windmill and how it transforms wind energy into power has not been explained in scientific terms.

The use of Kerosene as a form of fuel has been explained adequately through experiments. However, the video does not explain how the fuel is obtained from the bowels of the earth, the scientific methods and processes of fuel extraction.

The film has the potential to be a good source of information on energy, because the level of knowledge of Class VIII and IX students is limited. The film could have added to textbook knowledge to make the concept of energy formation, and renewable and non-renewable energy clearer. It is only through expanding the scope of the students' understanding of the various sources of energy in our country, their various processes of formation and use that it is possible to show how it is being misused. Also, while speaking about what energy is and its sources, the emphasis

should be on local resources as well as others. Using puppets to explaining the concept of energy seemed a little childish for Class VIII and IX students.

The film integrates into its content the value of saving of energy. At the end of the film, the children organize a protest for saving energy, which is well done. The film shows a distinct awareness of gender and religious differences among students. However, the value of diversity is communicated through a song – ‘*Hum Hind Desh Ke Niwasi*’ – which does not seem to have any bearing on the subject matter of the film. Also, this medium rather blurs the complexity of diversity, addressing it in a superficial manner.

- **Lokshahi**

Lokshahi deals with democracy, specifically the election process. This falls under the subject of Social Science of Class VIII and IX. This was the fourth film that HSM made. This film covers topics like – What is Democracy? What is the process of Elections? It raises questions about governmental responsibilities towards development in villages, especially water supply. Through this it attempts an understanding of the responsibilities and accountability of the government, and responsibilities of people to raise questions of the government.

This film also raises the issue of plastic bags. As plastic does not decompose like other materials, it harms the environment. As an alternative to these bags, paper bags are made in the film. The discussion about democracy happens whilst the children are shown how to make paper bags, which makes the film an absorbing one.

Discussions on democracy happen in different households and with various people –ranging from grandparents, school teacher and ‘expert’. The information and knowledge thus generated is not based on any single person as happens in schools where the teacher alone is considered the storehouse of knowledge. The methods of collecting information are also quite novel. Different modes have been adopted to provide relief from a dry discussion or lecture, to see democracy in different contexts. For example, Govind Dadajee, a Gandhian, interprets democracy in Gandhiji’s language. Sabir, a craft teacher talks about democracy with the creativity and balance shown in his teaching of the crafts. Devikant Bhai presents it in a question-answer form. The voice and concerns of women, also a part of the democratic structure, are heard through discussions in which they talk about their recurring water-problems.

Students in the film participate actively in the discussions, so that the information is not provided in a convention, top-down manner. Normally such subjects are dealt, at best, through the medium of stories or case studies. In this film attempts have been made to show their relevance with day-to-day life. An attempt has been made to involve not only students of different religions, but also different types of children in this video.

5.2 MEGDDHANUSH ECVU

- **Pupu**

Pupu is a well-made film, using a creative story-line. The entire story is child-centered. The main character is a little girl called Revli, and the film follows the story of her lost toy ‘*pupu*’, which some of her little friends – both boys and girls – help her to find. Through the story about the search for the toy, the film covers concepts like states of matter and properties of solids. The children ask Revli what kind of toy she’s lost, and Revli subsequently explains its properties.

Through this, various properties of solids are discussed – like hard, soft, smooth, brittle, transparent, etc. The plot creates curiosity amongst the children regarding what sort of a toy ‘*Pupu*’ is, whether Revli will find her toy or not, and what will come next.

In terms of subject matter, it was quite relevant and comprehensive, and visually provided examples to children, which helped them understand states of matter and properties of solids. The subject matter was accurate and appropriate for the learners of this age group (Class III students), and the curricular requirements of their syllabus.

In terms of concepts, the film was a little heavy. Properties of solids were discussed at length at the beginning, and the various states of matter – solid, liquid and gas – were taken on later. This may have made it more difficult for children to understand. The properties are done wonderfully well and contextualized within the search for the lost toy. The film could have omitted the discussion on solids, liquids and gases and focused more on properties.

In the attempt to talk about different states of matter, smoke is mentioned as a form of gas. In the film, this is followed by a quick discussion on air pollution caused by smoke from a factory, and what needs to be done in order to prevent it. This seemed to be an unnecessary conversation to include, and it seemed as if the discussion on values was forced – superficial as well as instrumental.

Another example of attempting to interweave values in the film is through Revli’s friends. From their names, it is evident that the children belong to different communities. The producers wished to represent the value of diversity through this aspect, but it seemed a bit tokenistic. Other values that are reiterated through this film are cooperation and mutual support, demonstrated by Revli’s friends helping her look for her toy ‘*pupu*’ and giving her support.

An element of caste-based discrimination is also shown in the film. Revli is shown to belong to a Dalit family. This is represented in a scene where Revli is shown to sit on the ground, while the other children sit on the bed. In the same scene, Revli cups her hands while drinking water, showing that she belongs to a so-called ‘untouchable’ caste, and can’t drink from the same vessel as the other children. The other children, however, tell her that she should sit on top of the bed and drink water from the same vessel.

An observation we had about the films in general was that, while they do represent and showcase the ‘ideal’, highlighting values of equality and non-discrimination – albeit in a limited sense – there is no reflection of more real-life conflicts. Things seem too simplistic in the way they are represented and not as nuanced as they truly are in our daily lives. This is especially true of how caste-based discrimination is dealt with in the film. Overall, we feel it is significant even to make a symbolic reference to certain values, but it may not be understood entirely by learners if it is not linked more concretely with the context of the area and the lived realities of the children and their experience of marginalization.

5.3 NAVSARJAN ECVU

- **Gujarat nu Lokjivan**

This is the fifth film made by the Navsarjan ECVU. The film is based on the social and cultural life of people in Gujarat. It takes the students to different parts of the state. The film has children as its main protagonists. These children are transported to different parts of Gujarat through

something like a time machine (called *bulbul*) which has been made by the children themselves. Children operate the machine and choose to go to a different region each time. The machine transports each child to a different region (Northern Gujarat, Southern Gujarat, Kutch, Saurashtra). The child gets to experience the region and culture and is then transported back. He/she shares then with others the experience of the region.

The film shows different types of houses that people live in, clothes worn by men and women, food eaten by people, handicrafts, geographical features and animal and plant life of the region, languages spoken, places of historical interest, industry and work done by people. At the end of the film children are also exposed to problems faced by people in Gujarat. Discrimination in wages, exploitation, migration, manual scavenging and the status of tribal people are some of the issues that children learn about in the film. The film also presents well contradictions that exist in Gujarat. It shows that the Narmada canal has provided water to many farmers, yet the dam on the river has caused large-scale displacement of people who have not been rehabilitated. The film also shows that while fishery is an industry in the state, the status of fisher people is not an issue of concern for the state.

The film addresses the issue of diversity in a positive way. It celebrates the multifariousness that exists in Gujarat. Information on social and cultural life of people in other regions is a learning for children who may never get to travel to these regions. The film builds on the local context: made by the Navsarjan team in Mehsana, the film takes the viewers to Patan and shows the famous Patola sari, the Sun temple in the region, dairy industry and fertile land – this appeals to children from the Mehsana area. Viewers also get to compare and contrast their own region with other regions in the state.

The film has women and girls in significant roles: the actors are both boys and girls, and it is a woman who helps the children and provides information throughout the film. Popular songs and good quality of visuals ensure that viewers are engrossed in the film. The idea of the time machine is highly appealing to children and is an interesting medium to transport them to different regions.

The film has the possibility of opening up a discussion on structural and social inequalities and the exploitative role of the rich and ‘upper castes’. However, there are some issues which have not been dealt with adequately. While women are part of the film, it does not raise the issue of gender-based discrimination. It shows women as manual scavengers (the reality being that it is women who are mainly in this profession) and as laborers. However, the issue of discrimination at work based on gender is not mentioned. The film also does not represent non-Hindu traditions and religions adequately. The adivasi culture is represented in the film, but there is no mention of Muslims or Jains or other religions that form a significant part of the state population.

Gujarat nu Lokjivan uses the medium of video to the fullest. The film is technically sound and its visual quality is good. There are well-taken shots of houses, clothes, food, places of interest and physical features of different regions. The medium also inventively uses the time machine idea – a ploy that is highly appealing to children and that only a video could have shown so well. The film provides children information that broadens their horizons. Textbooks are often limited to providing information on life styles of people; they do not highlight issues of exploitation and discrimination, which the film does. Textbooks also present idealized situations and show diversity without differences or disparities. Gujarat nu Lokjivan does show heterogeneity and glorifies it, yet it does not shy away from showing conflict. The perspective of the producers and the E-CVU involved is well incorporated. Their understanding of Dalit issues and rights of marginalized people comes across well in many places in the film.

A Glimpse into the Textbook

'Gujarat: Social Life' in Social Science Textbook for Standard 5

The Gujarat State Board school textbook glorifies the diversity that exists in the state. The book has a four-page chapter which includes brief information on food habits, costumes, dwellings, celebrations, caste, languages and folk dances. The chapter presents the people of the state as being "*by nature humble, persevering and hard working.*" 'Social Life' has a few illustrations and four photographs that show a fair, a temple and folk dances. There is an attempt to show both modernity and tradition – in addition to local food, clothes and styles of living, there are statements that tell the readers that men and women in Gujarat have also adopted modern clothes, there are multi-storey buildings and people are expanding their business to other states and countries. There are also statements like - "*the people of Gujarat love celebrations*", "*generally the life style of Gujarat is varied*".

Despite being a chapter about people and their culture, the chapter is written in a style that is dull and distant. Information provided on each region is very brief. Adivasis are mentioned only in the context of their language. The focus is on fairs and festivals – this section is the longest in the chapter. The illustrations don't give a real sense to learners about the types of houses and clothes.

Unlike in the film, there is no attempt in the textbook to present oppression or even talk about issues related to marginalized communities. The sense that a reader gets is that Gujarat is a great state where people with diverse practices live in harmony. This is a highly simplistic and problematic representation of reality.

- **Sthanik Swarajya Ni Sansthao (Gramya)**

The film is about institutions of local self governance (rural). The film begins with the local Panchayati Raj elections. It shows a local woman, Sakri Ben, contesting elections to the post of sarpanch. Sakri Ben wins the elections and is among the few elected women representatives in the area. She is ridiculed and challenged by men, who are in the majority in the panchayat structure. After winning, Sakri Ben does what few other people have done in the past – she revives the Gram Sabha and challenges discriminatory practices. She calls for the Gram Sabha meeting, gets a Dalit man to sit on the chair in the panchayat office, mobilizes women to come for the Gram Sabha meeting – including the other elected representative – going door to door and speaking to people. She also promises to raise people's issues at the meeting.

The film talks about the gram panchayat structure as Sakri Ben explains this to her daughter Roshni and her friends. At the Gram Sabha meeting Sakri Ben addresses issues raised by people – most of these are issues of development. Roshni and Sakri also address the issue of caste-based discrimination at school. Sakri, with her transparent and democratic style of working, gets development work started in the village. The village is electrified, construction of a pucca road begins and drinking water is supplied to taps. Sakri Ben's efforts are appreciated by everyone and she receives praise from all quarters. The children learn about the Taluka panchayat through another man, Imran Bhai.

The film does not show idealistic situations. The challenge faced by women in politics – a male-dominated arena, is well represented in the film. The film also shows lived realities of people – the reluctance of women and other people to come to the Gram Sabha meeting because of the total lack of interest among panchayat members to address their issues, the domineering attitude of men who have been in power and the discriminatory behavior towards Dalit children in school.

Information on the tiers of the panchayat structure and work of the gram panchayat is provided in a simple and interesting manner. Ideas of local self governance, democracy and equality are shared in Sthanik Swarajya Ni Sansthao and yet the film is not message-loaded or instructive. The film has women as its main characters – Sakri, Kanta and Roshni are the lead characters who take the viewers through the film and provide information along the way. Children's questions and

their inquisitiveness push the film forward. There is additional information provided on the taluka panchayat in the film.

Sthanik Swarajya Ni Sansthao breaks a gender stereotype by showing women in a public domain. Yet, the struggles of women like Sakri Ben are not highlighted adequately in the film. Despite facing hostility from other panchayat members, Sakri Ben appears to be a self-confident, articulate and assured woman who manages to gather support and initiate work within no time, and few obstructions. This is a simplistic representation of reality. While this does break the stereotypic image of women in panchayats being only dummy candidates for males, yet the scope of highlighting struggles of women could have been explored to a greater extent. The film stops short of building upon the value of citizenship. While the idea of women as citizens, as active participants who have agency in the process of democracy is quite clear in the film, it is not clearly stated, as a result of which it is easy for someone to miss the point completely.

While it is important to show the linkages of the different tiers of local self governance, the information on taluka panchayat appears to be an add-on in the film. The information is provided by a Muslim character. The effort to show people from marginalized communities as providers of information is well appreciated; however, the representation in this form in the film, with no real integration into the plot, appears to be tokenistic.

The choice of topic for the film is relevant and useful. Explaining the idea of local self governance by showing the challenges related to participation of women and other people is a very innovative and yet realistic method. Unlike textbooks which are distant from local realities, this film, based on the experiences of Sakri Ben, Kanta and Roshni, is very close to children's contexts. Locating the story in such a context helps learners understand information and issues quite clearly.

The medium of video is used well in the film; however, Sakri as the provider of information sometimes appears to be doing what a teacher would do in a classroom situation. While this process of learning is more interesting for the children as they travel with Sakri and get to understand her work as a sarpanch, and the functions of the Gram Sabha, yet the medium of video lends itself to more creative use which has not been fully explored in the film.

The influence of Navsarjan and its values is quite apparent in the film, as it looks at issues of gender, caste and realities of rural life. The low participation of women in panchayati raj is also a local reality which is well captured by producers of the film.

A Glimpse into the Textbook

'Local Self Government Organizations - Rural Area' in Social Science Textbook for Standard 5

The chapter in the Gujarat State textbook provides brief information on Panchayati Raj (*"Panchayati Raj is a very important method to run the self government at the local level. It solves the problems related to the planning, development and locality quickly as per the expectations of the people. The organizations of Panchayati Raj are important for the economic and social development of the village"*). Information on the three tiers of Panchayati Raj is mentioned in a few lines. The chapter has information on formation of the gram panchayat and the taluka panchayat – their functions, sources of income and administration.

The chapter on local self governance is highly de contextualised. Its content is dry, dull and distant from the local context. There is an overload of information. It does not talk about the situation in Gujarat; there are no examples, no photographs or illustrations. The institution of Panchayati Raj is described in a simplistic manner, with no challenges or complexities.

5.4 SAHAYOG ECVU

- **Bhasha Gyan**

This was the last of the six films that Sahyog has made. The hard spot here is language, more specifically consonants and vowels – *vyanjan* and *swar*. Aa, ee and oo vowel sounds are focussed on. While attempting to teach these vowels, the film – a fiction/feature – also follows the story of Rani, a secondary school girl who is prevented from continuing her education because her parents think it unnecessary to study beyond secondary school. Another story – or motif/metaphor – in the film is of a parrot in a cage, Bittu, which belongs to Khushbu, one of the protagonists of the story. Khushbu tries to understand why Bittu is kept in a cage, unlike all the birds she sees.

The video has a plotline that is quite interesting and absorbing. Different threads of the story are tied together in a way that is not forced. The film begins with shots of Khushbu telling her mother about Rani dropping out of school, because her parents want her to. Rani appears in the film not long after, as the ‘teacher’ who explains vowels and consonants to the children. The parrot reappears at the end of the story, when Rani’s parents have been persuaded to let her go back to school. Khushbu, convinces her mother Rekha *ben* that Bittu be left free to fly with her friends, and opens the door of the cage and lets her out.

The film thus includes both a content and values’ component, and weaves them together with the help of a multi-layered fictional plot. However, the actual teaching of language doesn’t differ much from classroom language teaching without a video.

After a quick recall of the consonants, children enunciate the vowel (*Aa*, then *ee*, then *oo*) – first silently, and then with sound. After this, the children make words combining consonants and the vowel being taught – this happens through different games. Then the vowels are drawn on slates, or on the ground; the difference between how vowels appear in different forms by themselves or attached to a consonant is explained. This is clearly difficult for the learners to grasp – that the vowel appears in a different form on its own, and when it is attached to a consonant to produce a certain sound. Games like hopscotch, and word building in different teams, are played for the learners themselves to join vowels and consonants, and make words, or their names.

The video demonstrates a child-friendly language pedagogy, though not necessarily a very innovative one. Parts of the film, in fact, seem like the audio-visual version of a language class – for instance, when vowels are attached to different consonants on a slate. Also, though the person teaching the children is not a conventional *teacher*, the method of teaching is still top down – either by Rani, or by the gardener who works in their school. So even though an effort is made to question who the conventional giver of knowledge is, knowledge is still given from above.

Much of this language teaching in the video could be achieved by the teacher in the classroom, in fact be even more effective if the learners were given a few fun exercises to do. The video itself adds little to the information in the textbook. It is relevant and comparable to the work that the students do in the classroom, but it achieves a similar distancing that textbook or conventional classroom teaching does. Also, though elements like humour, and learning from peers (each of the children in the film makes a word for the different vowel sounds) are used to teach, language is still taught as broken down into consonants and vowels, which is difficult for learners to grasp. There is no attempt to teach language in a way that roots it in the everyday lives of the learners, or as it is used, rather than the way it is written.

Where the film is clearly effective is in the subplot about girls' education, and the undesirability of dropouts. This part of the film differs in style also from the rest of the film (which is much more like an educational video). It has characters – the girls' parents, members of the community who become involved in the incident. It takes place in peoples' houses; it screens the dynamics between parents and children, and between different members of the community.

There is an effort to locate both the film and the issue it is raising within the local community itself, and ask the local community to come up with a response, rather than an 'expert'. This is true of many of Sahyog's films, and maybe a reflection of the kind of work they do in the community, and the kind of relationships they build within it. Ironically, this 'fictional' part of the film is perhaps most easy to relate to for the audience, and most true. For instance, the value of equal right to education and a future for a girl is clearly understood and related to by even the primary school audience that the film has. The other subplot, of the undesirability of keeping a bird in a cage, links quite well to the story of the girl who is being held back from a future she is entitled to, and so the value of sensitivity and kindness to animals ties in the end to the value of gender equality.

So the film has a content component which does not quite do justice to the medium of video, and a values component which manages to capture the imagination of the learner and communicate the importance of the value, and its place in their everyday lives, quite well. The language component covers the hard spot it sets out to, but lacks in creative research on language pedagogy which could have set it apart from the language textbook, or which could have made better use of the video format to teach language. For instance, a more experiential understanding of vowels.

In terms of the values the film communicates – these have little connection to the subject content of the film, which is language. In this sense, the subplot about girls' education, or even about the parrot in the cage, could have been part of any other film. Although the genre of a feature film gives the filmmakers the freedom to use subplots, and link them on the level of character – it would have been interesting and perhaps more effective to link language and values in some other, more organic way. Technically, the film leaves quite a lot to be desired. Some of the shots are quite jerky, and when a shot begins, it often seems like the actors are not entirely ready for it. Often one is not sure why a certain shot ends so abruptly and is followed by another, unrelated one.

- **Juda Juda Kaamo**

This is the second of the films that Sahyog has made. It is on the different forms of work that people in the community and around them do. Forms of work are discussed and then the children go and learn in more detail about some of these different occupations. This content is in the social sciences curriculum, but some information on occupations is new to the learners, as is the questioning of certain stereotypes associated with some occupations in the textbook.

The video makes use of the medium in creative ways. It is shot really well, cutting from one image to another imaginatively – quickly yet without being jerky. It also makes use of music well, making you feel like you're watching a feature (almost Hollywood!), when in fact it's a documentary. The camera is highly mobile – in the sense that shooting happens in different locations and with a range of different actors. This range of people and places is not something one feels when reading a textbook – however good the textbook is. While some textbooks do attempt to cover different forms of work and the people who do them, they never delve into the structural reasons of why certain people only have access to certain kinds of work (why the same people are not journalists and sweepers).

In this video, there is an attempt to ask questions about who does what work, and the discrimination that some workers face. However, at the end, it leans towards a positivist equalizing of all kinds of work, highlighting all labor as a service of some kind, without an analysis of the unequal structures which determine the 'choice' of one form of labor over another. In short, the video showcases a certain progressive perspective of labor of the organization and the filmmakers, and the value of diversity and citizenship, but stops short of a structural analysis of labor.

The video begins with cuts from one location to another, showing different forms of labor in places familiar to the audience. Shortly after, in a discussion format that forms the main mode of communication in the film (rather than the instructional mode, used in many films of other ECVUs), the facilitator (interestingly, Munira, the Sahyog ECVU coordinator) asks a group of children to name different kinds of work they see around them. A variety of forms of work come up – rickshaw puller, chai shop, kinara shop, chappal shop, toy shop, carpenter and so on. It's interesting to see – at this point, and afterwards in the film – the kinds of work that get shown.

Quite a few different forms of work that are generally invisible or part of the children's everyday lives are made visible in the film – cobblers, barbers, construction workers. After this, through the format of a riddle, different forms of work/workers are visually depicted and the children guess what the occupation is. This is an effective pedagogy, and also makes use of the medium of video to the maximum, as different aspects of the work are represented, in a way that is not boring or repetitive, and in locales that are familiar to the children (Bibi ka Talab) raising curiosity in the minds of the children.

The latter part of the film involves the children going – individually or in pairs or groups – to interview different people in different occupations. This as well seems like a much more effective learning strategy than just giving children information in a top-down manner. The children go to meet a construction worker, a farmer, a journalist, a radio jockey, a sweeper and a housewife. The choice of occupations depicted are urban, but they combine occupations that the learners' families may be engaged in, and occupations that the learners may be curious or excited to know more about (RJs, journalists). The language shifts from Gujarati to Hindi depending on the person and the location – for instance the conversation with the RJ has a lot of Hindi, which the children must also hear on the radio.

Questions asked are a combination of factual ones about the nature of work – even technical details, which are quite interesting – and everyday experiences of the different people interviewed, as well as questions like who takes care of the (female) construction worker's children while she works, and where she comes from (raising the issue of migration); who can become a journalist; whether the sweeper faces resistance from her husband about her work.

The recap with Munira not only reiterates the fact of different forms of work that exist around us, but also urge the children to raise questions about gender and caste discrimination in different forms of work. Why, for instance, are only men associated with some work (like construction work) when in fact there are many women who do it? Why is there so much stigma around the job of the sweeper, when it is such an essential job? The questions don't necessarily provide an analysis of the status quo in society, but definitely push the children to question what they see around them, which is a huge difference from the textbook. The effect of local shooting, and with places and occupations that the learners are familiar with increases the impact of the video – the distance between the learner and the information is quite small, and there is an ownership over the information that the learners get in the film, that is rare to see in other teaching/learning materials.

This film manages an integration of content (different forms of work) and values (diversity, equality, citizenship) in a deeper and more effective sense than many other educational videos. The values are recalled and reiterated by Munira in the film, but through the video they occur in the images of different people – men and women – from different backgrounds, and more importantly in the questions to these men and women about their lives and the challenges and discriminations they face. The embedded ness of the organization in the area that the film is made is clear to the viewer. The people, locations, language and occupations seem familiar and local and immediately relatable. This makes the content and values have more impact and seem more absorbing.

6 TRANSACTION AND IMPACT ANALYSIS OF VIDEO FILMS

This chapter consists of Nirantar's evaluation of the transaction and impact of the Videoshala video kits. Their analysis is structured around the screenings the Nirantar evaluation team observed, the facilitation of the sessions, the activities and worksheets used, and the overall pedagogy of the transaction. Their observations have been supplemented with data from interviews and group discussions with learners, class room facilitators and teachers.

6.1 HIND SWARAJ MANDAL (HSM) ECVU

Classroom Observations

Urja was screened at the Triveniteerth Post Basic School, Kansar village, and run by the Sadbhawana Trust. It is based on the Nai Talim and Uttar Buniyadi Shiksha idea of education. It is a co-ed residential school, upto Class 12. This screening was limited to students of Class 9. 50 students (20 girls and 30 boys) were selected for the screening. Six screenings had already taken place in this school. Since the classroom observation of the screening and session was an integral part of this evaluation we asked for a repeat screening, and the producers selected the film Urja for this purpose.

In the introductory speech, the Coordinator briefly elaborated the concept of Videoshala and then referred to the contents of the film. This latter was necessary since there had been no contact with the school for over two months.

We visited the school on a Monday, and learnt that it was a weekly holiday so no teacher would be available. The students were also busy with their activities. However, within fifteen minutes the students collected. As they sat down on the ground, we noticed that there did not appear to be any mutual communication between the boys and the girls – it was as if they didn't know each other at all. They sat at opposite ends of the room. The atmosphere of the class did not seem conducive to an interactive and innovative session. Neither the coordinator nor the facilitator appeared to notice this classroom environment, or respond in anyway to the students.

During the screening, the children seemed to be watching the video, but without much enthusiasm. However, it is quite possible that this was because it was the second screening of this film.

During the screening, there was no activity or discussion. After screening, the facilitator plunged right into activities he was meant to do, without any discussion about the film. The entire atmosphere was of a convention classroom, where questions are asked and answers given. Also, the facilitator was asking questions to the same – all boys – over and over. He faced the side of the room where the boys sat, and talked to them only. This seemed contradictory to a progressive value-based system of education, enhancing student interest and facilitating learning.

The worksheet on Urja has questions which test only the information in the video. While there should certainly be some questions which reiterate the knowledge already gained, there should also be some which are analytical in nature, which push the learners to process the information. The questions seemed too simple for 14-year-old students.

We felt that the values displayed in the video film would certainly be taken up for discussion, and were disappointed that no discussion happened. However, when we discussed the impact of the

values component of this film with the producers, Yogesh said that the issue of discrimination against children in the supply of kerosene has provoked many discussions with students.

Discussions with Facilitators and Learners

When we spoke to the facilitators at HSM, they said that they learnt everything they knew about facilitation from the ECVU coordinator, or accompanying others for screenings. None of them had attended a training specifically for facilitation skills. The facilitators had no grounding in education or pedagogy, and knew about the content and pedagogy of the Videoshala films only by informal interaction with the producers (with whom they had been friends much before the program started). So their grasp of the content or the values in the film was limited, and explained the low energy and quality of the video kit transaction.

The students of another school we visited, Satua Baba School, admitted that observing the pictures on the video imprints the content in their minds and aids in recall of information. One girl told us that when a video is screened before the topic is covered in the classroom, it aids in understanding new concepts when they are taught. She also claimed that her marks had improved considerably after the Videoshala program had started at their school, as she could remember things she had watched in the video while writing her exams! She related the story of how she played with a child from another community after watching the film on *Aapno Hak*, as it built her understanding of the value of diversity. The local content of the video also helps them to absorb the information in the video. When they saw windmill in the film, they were able to relate to it, as there was one in their area also.

6.2 MEGHDHANUSH ECVU

Classroom Observations

We observed two screenings of the film *Pupu*. One was at the Meghdhanush School in Kalol, where about 30 children – both boys and girls – of Class III were present at the screening. All these children belonged to Casimabad – the semi-urban Muslim colony in Kalol – and nearby areas, where *Udaan-Meghdhanush* had been working after the riots of 2002. All but one child in the classroom belonged to the Muslim community. The second screening was at a government primary school in Arad village, which had also been affected by riots and violence in the 2002 carnage. *Udaan-Meghdhanush* has placed a volunteer in the school here to support quality primary education for children. Most of the children studying in this school belonged to the OBC community, and there were about 40 children present at the screening of the film *Pupu* that we attended.

One of the first things that struck us at the beginning of the session on *Pupu* at the Meghdhanush Kalol School, was that the teachers sang and danced along with the Videoshala team that was transacting this session and every child also danced along. The song was about ‘What is this object like?’ and was a good beginning to the session. In a sense, it gave an indication of what was the subject matter for the upcoming session and was a cheerful introduction to the film. This activity also indicated a great sense of engagement and involvement, and certain values of equal participation in the transaction process, because everyone – teachers, students, facilitators alike – were singing and dancing to the same song.

There was a great deal of repetition of concepts during the session. This was done by using a combination of various media – video, oral repetition, through activities done in between the film

screening by pausing the film, and at the end of the film through the activity sheet. This helped to strengthen the concepts related to states of matter and properties of solids.

The first activity involved making the children sit around in a circle; one child was called at a time and blindfolded. Then she was asked to feel the object provided to her and explain its properties. The facilitator called girls and boys turn by turn to the centre. It seemed like the children enjoyed this activity. And after each example, the facilitators asked the children to look around the classroom and identify other objects that have similar properties. We felt this exercise was important to build the children's actual understanding about the concept – because they were able to apply the same principles and properties to other objects as well. In fact, they were responding so well to these questions, we asked them if they had done this particular session before – but both the facilitators and teachers said that this was the first screening of Pupu with this group.

The second activity was done at the end of the film. Three chart papers, saying 'solid', 'liquid' and 'gas', were put on three different walls in the classroom. The learners were given different items, which they were expected to identify as 'solid', 'liquid' and 'gas', and stand under the appropriate chart paper. This was a good activity, but was a bit hurried. For instance, when a learner was given a glass full of water and asked to identify which state of matter it represents, it was a bit confusing, probably because s/he identified the glass as solid and the water as liquid, so there were two responses which s/he could give. The teacher did not give the child the space to clarify his confusion and asked him to stand under the chart paper that said 'liquid'.

The activities were creative and effective, but we felt that facilitators were in a hurry to finish the session and get the children to fill the worksheet. This might mean that though recall might be good – and can be gauged from the filled worksheets, the children may not get time for any substantive discussions to clarify any conceptual confusion.

A worksheet was given to the children at the end of the session. Their main task was to identify states of matter and properties of solids and color them with crayons. The teachers assisted the children a lot in this activity. All the exercises were to do with identifying and coloring the objects. This seemed to be monotonous after a point. There was no creativity in these worksheets. The screening at the Arad government school was also quite good. Facilitators were patient and very organized in the messages they were giving the children, even though they did not stop the film for the scheduled 'pause' to do some activities in between. At the end of the film, the facilitators explained the concepts to the children, but did not encourage them to explore different objects and their properties in their immediate environment. They however gave many more examples orally than had been done in the previous screening in Kalol. For instance, an interesting example that was enjoyed by the children was that of ice lollies. The facilitators explained how the same ice lolly can take on various forms – solid when frozen and liquid when it melts. They also gave step-by-step instructions to the children to fill the worksheets at the end of the film.

The children watched the film with rapt attention. It was evident that they were not used to the audiovisual medium being used, and they thoroughly enjoyed the film Pupu. On the whole, however, the session was not as lively as it had been in the Meghdhanush Kalol School. Part of the reason could have been the environment of the government school, where children were much less receptive and the teachers sat on chairs on one side of the room. In the coloring exercise, there were no color pencils or crayons made available to the children in the government school, but they used their lead pencils to color the desired objects grey. It seemed as if the children had understood the concepts discussed. What was interesting was that the Meghdhanush teacher who

was placed in the Arad school seemed to know very well the levels of literacy and skills of the class, so she personally helped out some of the students who were 'slower' to pick up the instructions.

There was one area in which more could have been done in the session – both in Kalol as well as in Arad. The whole discussion on why Revli was sitting on the ground, or why she would not drink water from the same vessel as the other children, could have been taken forward by talking a bit about caste and caste-based discrimination. The facilitators merely said that we should not practice discrimination; that we should treat all equally. They did not mention the word caste, or that it is the basis of discrimination for Revli and many others like her.

When we asked the children after the screening, they could also not identify the issue. They merely said that Revli was upset that her toy – 'pupu' – was lost and therefore, she seemed to be low.

One thing that struck us during the transaction – both in the Meghdhanush school, as well as in the government school in Arad – was that there were some delays and tensions due to technical snags. For instance, in the Meghdhanush Kalol school, the DVD got stuck and it took some time for the facilitators and teachers to get it in order. However, to some extent the process was smooth because one of the facilitators continued to keep the learners engaged by doing activities with them, and by repeating some of the things they had learnt. It seemed like overkill, but given the technical problem, there was probably no other alternative. During this time the other facilitator and the teacher sorted out the technical problem and got the DVD going again.

Similarly, in the Arad school, no previous arrangement had been made for a television and the TV that belonged to the school was allegedly out of order. It was only after the facilitators checked it that they realized the TV was in order, and only a DVD player was required from outside, which had already been got from the Meghdhanush office. These technical issues caused some delays, and the producers and facilitators shared that sometimes there are other issues related to screenings – like lack of electricity, especially in interior villages; TV not being available in the village; absence of remotes to run the TV and DVD player, in addition to other technical problems that may emerge.

Discussions with Facilitators

Through the discussions and interviews with facilitators, we learnt that the facilitators feel that to influence the effectiveness of the transactions and film screenings, it is important to build a rapport with the teachers, school principals and others beforehand and they see this as their role. This includes getting the technical things in order as well. They shared that this kind of logistical work is sometimes very challenging, especially when they have to screen films in villages that are distant and interior. And more often than not, teachers and principals in government schools are quite resistant to outsiders coming and taking sessions using audio-visual media.

Overall, the facilitation in both schools was good. In terms of skills of the facilitators, the Meghdhanush group was very diverse, and this seemed to influence the effectiveness of the transaction. Most of the facilitators said that they do not do much thinking about the activities and worksheets. They rely on the manual prepared by the ECVU. Among the screenings that we saw, in the Kalol School the two facilitators were very new to the program – they had been in the organization only 21 days. But their skills of teaching and interacting with the children were very good, and this was probably influenced by their previous professional training in primary school teaching.

Discussions with teachers

The teacher in the Meghdhanush class where Pupu was screened mentioned that he had not covered the chapter on properties of matter in class yet, and would teach it in class within the next 10 days. He was of the opinion that if he did it after a small gap, the children would learn better, as otherwise their understanding of the film was limited to a recall of detail, not conceptual clarity.

We had a discussion with the other teachers at the Meghdhanush Kalol School also, regarding how they use the films and what value it adds to their ongoing classroom teaching. It emerged that the teachers here already use many interesting teaching-learning tools and methods in the classroom everyday. They were highly trained teachers of the Udaan-Meghdhanush program. Every six months they have intensive internal trainings of 15 days or more – on pedagogy, materials and other elements of teaching-learning. As a result of this, they were already using interesting and creative activities, tools and media in class. Therefore, it was not too clear what value it added to have this film screened in this school, or how it was different from the other sessions that the teachers took.

The teachers themselves gave an example that, while the film Prithvi was good, they felt that they would have anyway done the activities shown in the film, since in their regular trainings they were encouraged to do more and more activities with children. However, they did say that video as a medium is quite novel and therefore catches the fancy of the children.

The teachers at the Arad government school also said that the concepts covered in the film were relevant, accurate and well explained. The curricular areas corresponded with the syllabus of Class III. They also said that since the audio-visual medium is so appealing, the children remember what they have seen for a longer time, as compared to what they remember from textbooks.

The Kalol School teachers also mentioned that they sit with the children – in formal and informal spaces – to discuss values of equality, justice, diversity, citizenship and mutual support. They mentioned that, more than discussion on these values, what helped them was the demonstration of these values in their daily work. For instance, the teachers themselves clean the toilets and classrooms in the Kalol School. Through this action, they try and demonstrate that there is dignity in all kinds of work, and that we must do our work ourselves. Everyone in class sits together on the ground. This action also reflects the value of equality of all, and tries to do away with possible unequal power relations between various people.

The Kalol School teachers also shared that they feel the children in this school are different from children in other schools. For instance, they said that children of Class III here ask more questions. They have the curiosity and interest in learning new things. They felt that these children would probably perform better in comparison to children in mainstream schools where they might go to study beyond Class V. The facilitators also shared that the power of video is that it is an audio-visual medium, and lends itself to representation of real-life situations. This also helps better retention and understanding.

6.3 NAVSARJAN ECVU

Classroom Observations: Gujarat Nu Lokjivan

The film was screened at the Navsarjan School in Sami village (district Patan). It was shown to all 74 students (16 girls and 58 boys) of this residential school. There were about 5-6 staff members present during the screening. Mahesh Bhai, the producer of the film, introduced Gujarat Nu Lok Jivan. He asked children if they had studied this topic before. The children said that they had learnt about it in the textbook. There was a high level of interest among the students in watching the film. At the end of the film teachers and students were given worksheets. The worksheets had a range of activities – those that enabled students to recall information and also analyze it. The students took some time to fill in the worksheets; this was an indication of the fact that they were aware of the significance of this process.

At the end of the film Mahesh Bhai asked the children what they had seen in the film. The children said they had seen houses, life styles of people, languages and oppression faced by people. They said that Gujarat was a great state, yet there were problems as well. Mahesh Bhai did not push the discussion beyond this.

The children were amazed on seeing the description of Patola sarees of Patan. Mahesh Bhai provided more information and said that he had taken shots of weavers and of sarees to show the superior quality of its thread and weaving.

The producer of the film had been a teacher for several years. He was well aware of the needs of learners. He was also invited by the School on many occasions to conduct sessions on various subjects. This process of interaction was useful to both the production process as well as the teaching –learning process.

What was missing during the screening was a process of facilitation. No attempt was made to pause in between to assess if the children had been enjoying the film or to allow them to ask questions. The ECVU should consider including one or two activities or discussion points in each film to allow children to engage more with the video.

Discussions with Learners

The children really liked the film Gujarat Nu Lok Jivan. The pace of the film, the shots that transported them to various parts of the state, the music and the ploys used were highly appealing to the students. Recall was easy; the students could remember clearly what they had seen in the film. Among the list of things that they could recall, they listed – Patola sarees, Bhungas of Kutch, the sea shore (“*dariya kinara kabhi kitaab mein nahin dikhta hai*”), oppression of people, festivals and food. They also said that the film gave them new information on adivasi culture, dairy industry (they did not know that machines were used to wash and milk livestock) and girls’ education in Kutch.

The students were well informed about the ECVU and its work. The context of the film, according to them, was real. They said that the location of the film was somewhere in Gujarat, some students said that the film was probably shot at the Dalit Shakti Kendra.

Students said that Gujarat Nu Lok Jivan and also other films made by the ECVU were more explanatory than textbooks. They said that the story format was very appealing. However, they

said that it was not possible for them to ask questions while the screening was going on: unlike classrooms, where they could ask questions at any point, the film did not provide this space. The students at Sami school said clearly that Gujarat Nu Lok Jivan is an attempt to show the diversity that exists in our lives. There was a high degree of awareness among students on values. They spoke about each film that they had seen in the past and shared the values that the films had incorporated. They also said that these values were clear in the films, but they were absent in textbooks.

The discussion with students at Sami School was of a very evolved nature. The pedagogy followed in this school was very different from other schools. Critical thinking was encouraged in the school. The teaching-learning environment was non-threatening. Children were provided new information – national and international as well. All these factors have enhanced the learning process. Children were highly interested and engaged with each video kit. The videos in turn helped in furthering their learning.

Discussion with teachers

There were four teachers at the Sami Residential School at the time of the group discussion. Two out of the four were women, one of them being the *mukhya shikshak*.

The teachers said that they were involved in the process of film making. They help in the selection of topics, provide feedback when asked for and are also involved at the stage of the rough cut. They said that when the film Pradushan was made, they did not like certain shots, which were later edited. They also shared that before the films Vanaspati and Sthanik Swarajya Ni Sanstha were made, the producers had come to them and asked them to share ideas and concepts that were tough for teaching and learning. They had also taken some important suggestions from learners.

The teachers said that they screened films after teaching a chapter. There is a gap of about 10-15 days between the time that the chapter is transacted and the film screening. They said that learners can relate well with the topic if such a process is followed. The film provides visual aid and also deepens their understanding. In addition to this it also talks about social issues that textbooks don't address.

The teachers said that ECVU videos were better than other audio-visual material as topics are selected from textbooks and then dealt with in a manner that all the gaps and problem areas are addressed. Issues of gender and caste are integrated in these videos and these are very relevant, according to the teachers. They also said that songs, music, location and language add to the effectiveness of the ECVU films.

The teachers also suggested that the ECVU make films on topics such as discrimination and inequality in educational institutions. They said that in villages this is a serious issue. They were also more than willing to help in the process of selection of topics, songs and characters for the films.

The involvement of teachers in the film-making process is ideal. The ECVU should consider how this can be regularized (and not remain ad hoc). Involving teachers in the selection of topics is a good way of engaging them and also ensuring that they are later interested in using the film as supplementary teaching material, not an add-on. In the future, when the program goes on scale, this level of involvement will ensure that teachers play a greater role in the screening and transaction of the videos.

Classroom Observations: Sthanik Swarajya Ni Sansthao

The film Sthanik Swarajya Ni Sansthao was screened at Shobhasar Primary School (Kalol taluka, Gandhinagar district). The film was shown to students of standard 5-7. The classroom had about 70 students, 5 teachers and the head mistress of the school. The children watched the film with rapt attention. The teachers also seemed interested in the content of the film. Once the film was over, 5th standard students were asked to stay on as the film was especially for this group of learners. About 28 students stayed back. One of the facilitators asked them and the teachers to fill up worksheets which were provided to them. The facilitator said that the worksheets were for them to get feedback from students and teachers.

No introduction or orientation was provided before the film. The facilitators switched on the computer in order to show the film and immediately left the classroom. Once the film ended, there was no discussion whatsoever. The scope of the worksheet provided was exhaustive. It covered details of the content of the film and also included activities on a topic which had not been covered adequately (taluka panchayat).

Discussions with Learners

The children were able to recall issues covered in the film when they were asked what it was about. They said that the film was about Sakri Ben, the sarpanch of a village. When asked whether they liked the film, they responded in the affirmative and referred to the content that they liked. According to them the solutions to problems of roads, electricity and water were good. The children were not familiar with the Gram Sabha. On being probed to respond to what a Gram Sabha is meant to do, they said that its work includes collecting garbage, repairing roads and collecting water tax.

The immediate recall of learners was based on the experience of the main character, Sakri Ben. Learners could also recall core information about the Gram Sabha. Yet, they were not able to recall information related to the tiers of the panchayat structure. They could not respond when asked if they had or had not seen women as panchayat members. In order to comprehend their understanding of values, we asked them if there was any kind of discrimination shown in the film. One learner said that in the film a boy in school was not allowed to drink water because he was from a different caste. We tried to probe this further, but she could not respond beyond this. Most children said they liked the film, and on being asked why, they said that it was because of the visuals. When we asked them if they would be interested in watching films on other topics, one girl said that she was extremely interested in social science and religious stories like that of Eklavya and Shabri and would love to see films on these topics.

To the children, Sthanik Swarajya Ni Sansthao appeared to be an interesting film – visually appealing, but they could not relate it to what they had already learned through textbooks. This was also corroborated by government school teachers.

Discussion with Facilitators

During the discussion with community facilitators (CFs) at the Navsarjan ECVU, they shared their concerns about the pressure of work. CFs are engaged in the work of the organization on issues of primary education, panchayati raj, women's rights and rights of Dalits. As a result of this they are unable to fix time and plans for screening of video kits. According to them, the work on rights issues is always more urgent and demanding, therefore, screening of video kits is low on their priority list.

The CFs said that they were not involved in the selection of topics for the video kits. According to them they only come to know about the topics at the stage of the rough cut. Prior to this they are not involved in any way. One of them said that they were not involved at the stage of the rough cut and that was because they did not have the time. They are required to travel as part of their work, work as para-legal workers, organize big events (*sammelans*) and follow up on cases that come to the organization. There was absolutely no time for them to engage with the process of film making. They organize screenings, collect worksheets and hand these to the producers for analysis.

Discussion with teachers

Two teachers who were part of the discussion said that the film had immense potential to build on the discussions that had happened on local self governance. The 5th and 7th standard teachers said that the screening was like a missed opportunity as it was not linked to teaching or textbooks, and children would not be able to understand the topic fully as there was no discussion before or after the screening. They said that children would only be able to recall information from the film if it was screened in this manner. The screening according to them was ineffective. They said that it was important to screen the film before a chapter is taught in the classroom: this would create an enabling learning environment for children and would help the teachers in transacting information. They also said that each film should be screened more than once in order to reiterate important concepts and ideas.

The teachers said that the film was well made; it explained concepts and ideas in an in-depth manner compared to the textbook chapter which was too brief. They also said that the film was located in the children's own context and therefore it had a different impact from textbooks. On being asked if values integrated in the film were relevant to learners, they said that gender ("difference between ladies and gents and caste discrimination") was important – this would help young girls gain confidence and also "solve the caste problem". They also said that other films that are shown to students have information, but do not incorporate values.

Only one out of the two teachers had seen another film made by the Videoshala producers. Sthanik Swarajya Ni Sansthao, according to her, was better than the other film that she had seen, Pradushan. The first film used difficult language and was more complex, this film was clear and concise.

The teachers were not involved in any manner in the film-making/ transaction process, yet they said that they could contribute by giving suggestions on topics during the selection stage (identification of hard spots) and also in developing the concept for each film.

The head mistress Urvashiben Patel was not aware of the Videoshala program. She had been in the school for over ten years (and had been head mistress since 2007), but neither had she seen other films made by the Navsarjan ECVU nor did she know about the program. She spoke about other audio-visual material produced by the Sarva Shiksha Abhiyan, which was also part of the school syllabus. She also spoke about the Mina Manch CDs which were in three parts and provided a lot of information. However, she had to be oriented about the Videoshala films and their content.

6.4 SAHYOG ECVU

Sahyog had already completed its cycle of film screening and classroom transaction when we visited the organization. We watched a repeat screening in one of the organization's activity centers – in Maliwada, Vatwa. The transaction of the films and their impact is based on the observation of that screening, and discussions with learners and facilitators in that activity centre and a private school that the films are screened at (Ashirvad School).

Classroom Observation of Bhasha Gyan

The film that was screened was Bhasha Gyan, the last film that Sahyog made. The group of 17 children in the Maliwada (Nawabpura cluster) activity centre was mixed, between 6-9 years, classes 1-4; boys and girls, Hindus and Muslims. There were 3 facilitators – Dina, Arpita and Amita – and 3 teachers from the activity centre. From the ECVU coordinator Munira we learnt that they came from similar backgrounds, their parents were laborers, rickshaw pullers, or worked in factories – making agarbattis or dying dupattas. The Hindu children were mostly SC, the Muslims were mixed caste. This cluster was the first that Sahyog worked in, and is one of the oldest settlements in Vatwa. Families have been staying here for 500-600 years. There is not much of a focus on education in the families in this area, so the Sahyog activity centers run support classes for weaker children.

Before the screening, since we were waiting for the DVD to arrive, Munira, the ECVU coordinator who had accompanied us, sung an interactive song with one of the centre teachers. This was thoroughly enjoyed, and participated in. By the time the facilitator began discussing the film, the children's attention had been caught. After this, as an introduction, the facilitator asked the children which films they had seen and what they remembered from all of them. Quite strikingly, the children recalled all the films and bits and pieces from the plot lines of all and recited them quite enthusiastically. A more detailed introduction to the content of the film was not done, but seeing the age group of the audience and the content of the film, perhaps this was not necessary. One could see, before the film and during the screening, that the facilitators were highly engaged with the group, making sure they drew the learners in to the discussion, and then keeping a hawk-eye on the children while the film was going on. The use of humour as a way of connecting with the children, and also helping them to recall the films seemed like an important and effective strategy. All these strategies ultimately showed up in the success of the transaction of the video.

The students watched Bhasha Gyan raptly, even though at times the film is similar to a language classroom, and definitely less animated than the atmosphere we saw in the activity centre. A combination of the video format, and the fictional narrative of the film seemed to work to absorb the learners into the film for its entire duration. From the discussions with the children later also, it was clear that a combination of the medium and the engagement of the facilitators with the learners meant that the recall of detail of each video was quite high. Subject matter, storyline, characters and values were able to be recalled by the children – not just for Bhasha Gyan, but for even the first film they saw – Vanaspati Etle Shu, and especially Khushi. However, on pointed questioning, the children said that both textbooks and videos were important mediums of learning (“*padhenge nahi toh kaise seekhenge?*”).

What was interesting for us was that the children showed little knowledge (a few seemed to know the Sahyog office) about who made the videos, even though Munira, the coordinator of the ECVU was a regular and popular visitor, and even a familiar face in the films. A later conversation with a member of the community whose son acted in one of the Sahyog films

(Aapno Dharm) also reiterated that little was known about the producers of the films. More of an introduction about the producers may increase the interest level of the learners and make the transaction even more effective.

After the video, the facilitators had a discussion with the learners about their response to the film – whether they liked it, and what they learnt. They were quick to rattle off what they had learnt, both in terms of the vowels, and the story of the girl whose parents made her drop out of school. Discussions – about girls’ education, keeping birds in cages, or about vowels – did not really happen in full, according to the guidelines in the activity manual. The session seemed to be happening at a very fast pace. In a circle, the facilitators made the children play a game where they made words combining vowels and consonants, which were written on different cards in front of them. The children had varying levels, but showed great enthusiasm and at least a basic level of understanding – which could have come from their school lessons, but had definitely been enhanced by the video.

The session ended with the very rapid completion of worksheets. These included exercises where learners had to recall the symbols representing various vowels, or make words. Children filled in the worksheets with great interest (even though they were doing it for the second time, at least), and perhaps the worksheets could have been a little longer or more challenging, even for these primary learners. Other worksheets we saw had very visual exercises, which combined oral and writing skills in creative ways: for instance the pictures representing opposites, or different situations that the learners had to choose from, in the Khushi worksheet; different forms of work in the Juda Juda Kaamo worksheet.

Discussions with Learners

Conversations with children at another school, where a film was not screened (Ashirvad School) showed, again, the strong impact that the films had had on the learners there. In spite of being dragged out of an exam revision class, the children were eager to chat about the films. As favorites, they mentioned Khushi, Bhasha Gyan, Vanaspati Etle Shu. However, further probing revealed them to be more able to talk about the values that different films had highlighted – cooperation, freedom, secularism, environmentalism, gender discrimination. While these learners emphasized that the visual quality of the videos aided in recalling the content (especially at exam time!), they also pointed out that many of the films were similar to the textbook – only different in that textbooks have single pictures, whereas videos have many. Children we spoke to individually pointed out that it would be good if science experiments, which they felt were difficult, were shown on video.

Discussion with Facilitators

The facilitators at were bright and creative, and this showed on the levels of involvement of the children with the videos, their grasp of the content and the values. Even though the facilitators and the teachers at the Maliwada activity centre claimed to not have received a separate training on facilitating the videos, or any training on education or pedagogy, their involvement with Sahyog, an organization that has worked on education for many years, clearly shows. They were able to use the video format to its fullest potential, and recognize what kind of impact it had on the education of the children they worked with.

For instance, they said that the film Khushi, a fictional video based on the need for a spirit of cooperation between people of different religious communities, had a very positive effect on the children and the environment they worked in. Even though discussions on communalism, labor

and other issues were part of the sessions in the Sahyog activity centers, a film like Khushi made it possible to address and discuss these issues with a wider range of children, and even in government schools which Sahyog screened the films at. It aided in venting certain issues out that pervaded the still-strained area of Vatwa. Interestingly, the facilitators pointed out that the impact on the children in government schools was very noticeable – children who did not use to talk much in class, or express their opinions were now more likely to speak. These changes, the facilitators claimed, were even pointed out by the government teachers and principals, who thus assessed the quality and impact of the videos themselves and gave the facilitators feedback! The facilitators themselves admitted to a change/deepening in their understanding of values, and their openness to work with people from other communities. However, as mentioned earlier, in the screening of Bhasha Gyan that we observed, there was little or no discussion on values as per the activity manual provided to them. This may have been because it was a repeat screening of the film.

Even though the facilitation of the video was effective, the facilitators and teachers couldn't articulate what were the strengths of the video format over the textbook – beyond the fact that the videos were visual. In fact, since the facilitators were trained by Sahyog, they already had access to a certain progressive pedagogy, which also was reflected in the videos. We could see that a deeper engagement in the subject matter was necessary for the facilitators to make most use of the material. This could happen through a separate training of teachers who will facilitate the videos, or a higher level of participation of the facilitators in whatever research and training the producers go through while making the video.

Discussion with Jasbir Kaur: A Parent

A conversation with Jasbir Kaur, mother of the Sikh child Jasmeet in Aapno Dharm summarised the impact that the videos have had, and could have in the future quite succinctly. Jasbir said that the education that children were getting was too bookish, and required discussion of issues like religion and communalism – otherwise '*bacchon mein kattarvaad aa jata hai*'. Jasmeet had taken his teacher by surprise when he stood up in class and told her he knew what a synagogue was – and Jasbir was proud that he had learnt enough about different religions to have a wider understanding of his own – '*dimaag mei kuch toh baithta hai*'. She felt strongly that more, and longer videos of this kind needed to be made and screened at as many schools as possible.

7 PROCESS ANALYSIS OF VIDEO FILM MAKING

This chapter provides the analyses, carried out by the Nirantar evaluation team, of the process of making the seven video films from each ECVU. The Nirantar evaluation team spent considerable time with producers and the CCU to understand the method by which the topic of the video was selected, how the research around this topic was done, finally to arrive at a concept and then a script. The levels and kinds of support, input and feedback were also discussed – resource materials, workshops, technical and content related support and so on. The role of and relationships between the CCU and producers were analyzed, with regard to the final products – the video-kits.

7.1 HIND SWARAJ MANDAL (HSM) ECVU

The video Bhoomi was prepared before Urja. Discussions with the producers shed light on the ‘hard spot’ research as a valuable way in which to identify areas which are difficult for students to learn. Science, Math and language were areas that the HSM repeatedly came to know as ‘hard spots’. At the hard spot workshop organized by the CCU for the producers, science was seen to be a boring subject. Thus the first two films that the ECVU made were on science topics – Bhoomi and Urja. CCU aided in the selection of these topics, and also narrowed down their focus. The producers received lot of help from the hard spot workshop, in fact they refer to the workshop when deciding the themes for the films.

During our discussion with the producers, they said that when the video is screened, they discuss the topic for the next video with the learners. However, during our visit to two schools we found that neither the facilitator nor the coordinator posed this question to the children. The selection of the hard spot is the job of the producers only. The facilitator is not involved in this process. Research on the film is also done by the producers only, and this we saw as a gap between the product (the video) and its use. It was clear to us that that an involvement in the process of production would mean a better grasp of the content of the video. If the facilitators are involved in research and hard spot selection, then the session would also be facilitated better. We found during our visits that the facilitator completes the job in a very instrumental manner.

The whole process, from selection of the hard spot to preparing the video, requires around two months. This period involves preparing a concept note based on the topic and how it is going to be made into a film, extensive research on the topic, preparing an understanding of the subject area, writing the story, preparing the script, deciding the characters and location, shooting and editing. The producers shared that they receive feedback from their own team, and the CCU at every stage. There were many occasions when the CCU suggested resource persons and relevant material for the themes.

Most of the producers use the Sarva Shiksha Abhiyan textbooks as reference material. This is supplemented by a resource person who is an ‘expert’ in the area to prepare an understanding of the subject. For example, in the case of Lokshahi, they took the help of Vasudeo Bhai and Naseem Nikat (CSJ) while preparing an understanding on democracy.

The producers felt that a value of the Videoshala program, as well as of their ECVU, was involving the community in various ways. We met with a member of the community who did the music for all the HSM videos. All of the HSM films have only original music, composed and sung by members of the community. Although Dhruv did not seem to know a lot about the

program, he seemed committed and enjoyed working on the films tremendously. Finding skills and talent in the community to strengthen their films is something the team said they enjoyed, and that they saw as a value. Apart from this, the producers also saw the community as an important source of information for their films, especially the social science films like Lokshahi and Aapno Hak. We met the principal of the local panchayat school, who was a committed resource person for the producers, providing a wealth of information on local issues, education and also staying up all night to assist in editing during production of the final cut! Although we did feel like the pool of community that the ECVU accesses is quite small – except in few occasions when they have done screenings of their films among the community and facilitated discussions among them¹ – they seemed to see garnering community support and involvement as a strong point of the program.

Both the producers as well as the CCU admitted that feedback was an integral aspect of the process of video production. The feedback given is at different levels, and on different aspects of the video – content (subject areas and values), script, technical skills. During the discussions with the producers it did seem that with the involvement of a number of people in the process of feedback does affect the efficiency of the process, and makes it hard to see the validity of all feedback received. They said that often they were confronted with a new person at every stage of feedback, and were confused as to which feedback should be taken. They suggested that the same person provide feedback through the process of one video production, so there was consistency in terms of the feedback given at each stage. The team said the feedback from the CCU in the first phase of the Videoshala project was helpful for ensuring an understanding of the producers in terms of content and pedagogy.

The HSM ECVU is quite strong so far as technique is concerned. It can produce films independently. The team has benefited by the constant support of a technical trainer over the entire 18 months, and this kind of support may not be necessary in the next phase of the project. The major challenge the group has faced, in spite of regular feedback has been the integration of subject and values. They hope this will improve in the next phase of video production. Values have been understood in a superficial sense, and it is necessary for the ECVU to understand their complexity – for instance, a value like diversity. Some producers feel that they lack a proper understanding of the methodology of research in social issues. They hope to receive inputs on these issues. Another gap that they identified is a strong perspective and understanding on gender issues feel that an independent workshop for this purpose is necessary. This from independent conversations with the producers, based on their own experiences of working in the ECVU for 18 months, the changes within them, as well as from the video kits themselves.

7.2 MEGHDHANUSH ECVU

We presumed that the context of the facilitating organization would be a significant factor that impacts subject matter and content, representation of values and the entire process of film-making. Meghdhanush has been working in Panchmahaals district since the 2002 Gujarat riots that targeted the Muslim community, and displaced them from their villages by creating fear, using violence and terror. Large numbers of Muslims then settled in Kalol and Halol were organized first into camps, and subsequently into colonies. Udaan-Meghdhanush has been working in this area with children from the Muslim community.

¹ Screening of **Aapno Hak** in Bhatia village. Over 300 people attended.

This, however, did not seem to be reflected in the Meghdhanush films, except in one film Aavyo Sandeso Vahan Vyavahar No. This is interesting because even the composition of the producer and facilitator teams shows that there are Muslim, Dalit and Adivasi youth from the community. Despite that, the representation of Muslim people, their context in Halol and Kalol, their politics, conflicts and struggles, as well as their spoken language (Hindi) – did not find place in any of the Meghdhanush films, and appeared only somewhat in Aavyo Sandeso Vahan Vyavahar No. In later conversations with the organization leaders, we gathered that this had been an issue for debate in the initial stages, and since the ultimate aim was to mainstream these videos into mainstream curriculum and pedagogy, it was decided that the films would continue to be made in Gujarati – the language in which the mainstream education system functioned.

Teachers in the government school at Arad commented about the content of the film as good. They said the main advantage of these films is that the characters in it speak the same language and dialect as the children. Our observation is that in the Arad school, the majority of the children watching the films belonged to the OBC community. The major composition of students in that school was of this community, and their mother tongue is Gujarati. Therefore, they probably identified with the children in the film. By contrast, when we asked the children at the Kalol school whether the children in the film speak in the same language as them, they said ‘no’ – because these were Muslim children of Casimabad, whose spoken language is Hindi.

The group of film-makers (producers) was well-trained – as part of the Videoshala program, as well as part of the Meghdhanush program before that. For instance, Jankhna, Mudassar, Neeta and Gulab had been with the Meghdhanush program as teachers in the primary education program before they were selected in a workshop to become community film producers. They said that this made it easier for them to understand various elements of the teaching-learning process which they could use in the making of the films. However, they also mentioned how difficult it sometimes is to put values into films like Pupu. It is basically a science film, and they said they found it challenging to think of ways in which to incorporate values into this subject matter.

The sensitivity and skills of teachers who are now producers should be tapped. They also need to be given guidance in dealing with the challenge of representing certain values in science-based films. Also, in order to help producers make sound films on education, it would be desirable for them to undergo strong trainings on pedagogy, curriculum and other elements of the teaching-learning process.

A large part of the success of the film screenings, the transaction and feeding into learning for children depends on how well the teachers who teach them regularly can integrate the Videoshala films into their ongoing teaching. In the Kalol school the teachers’ ownership of these films was quite strong. They mentioned that they had participated in the film-making process by being involved in hard-spot identification, being involved in research on the subject matter of the film, in giving regular feedback during the scripting process, suggesting actors for the films, and being involved in activity and worksheet development. For instance, in the film Pupu, the producers included the concept of transparency and explained it with the example of spectacles, after they got this suggestion from the teachers during a feedback session. But there was no such engagement with teachers in the government school.

The program leaders of Udaan-Meghdhanush felt the importance of the Videoshala program was in that it involves members from the community in concept, plot and film development. They also felt it was valuable that the videos provide an opportunity to integrate values of equality and citizenship into school curriculum and teaching. They said it opened the window for Meghdhanush to engage

with mainstream pedagogy, materials and ideology, and paves the way for bringing about structural changes in the education system. Since the program very consciously links the Videoshala program to its larger objectives, it seemed to be an organic part of the larger program. This was reflected in the team members' ownership over the ECVU films, and their evident commitment to integrating it as teaching-learning materials into their ongoing educational work. It was also clearly articulated by the organizational head in the interview we had with her.

We gathered from leaders of the Udaan-Meghdhanush program that the future plan was for ECVU films to be screened in a large number of government schools across Panchmahaals district. In fact, we also learnt about how their strategies had changed over the past two years regarding the screening of the films in schools. For instance, in the beginning the focus was on doing film screenings in Meghdhanush and some government schools. In doing this, they realized that it would be valuable to speak to district officials before going into the schools. At the current stage, they are now even engaging with Block Resource Centers, through training of teachers, in order to ensure that qualitatively good film screenings take place, and organically build into the curriculum.

On the whole, the presence of Meghdhanush seemed to really impact quality of transaction of the films – both in Kalol and in Arad. Since they have been working on primary education in that area for about 7 years now, and there is a clear linkage they make with the larger program goals, the use of the films in both schools seemed meaningful.

One element that we felt requires some more reflection is the role being played by producers and facilitators. Programmatically, we understood that earlier there were more spaces for both to interact – whether it was in hard-spot identification, in the research process, scripting or other aspects of film-making. This, however, probably began to change when the push came for doing film screenings on scale. Therefore, there is now a whole new team that is expected to transact the films in government schools. There are a few issues here that need to be addressed. One – the facilitators are not involved formally in film-making or in research to understand the subject matter in a more in-depth manner. Moreover, while they are the 'face' of the program in the schools, the creative work of the producers often goes unacknowledged. In both schools in Panchmahaals, the facilitators did not share with the teachers or learners about who has made the films and why.

In our interviews and discussions, we found the facilitators also felt that the program had moved from a more organic approach towards greater fragmentation. Organizational leaders, however, felt that the issue of orienting facilitators or teachers to the films, or building an understanding on education could be tackled with good trainings for the facilitators. In any case the vision for the next phase is that government school teachers will take on the facilitation role. There was not much thinking on another important aspect of the program, namely, high turnover of women workers.

Role of the CCU

As far as the role of the CCU is concerned, we felt that the technical inputs over a period of a year and a half were quite solid. The Meghdhanush ECVU had been established as a community producers' unit and they had grown in confidence regarding their own film-making skills. The CCU also managed to put out a good model of functioning – starting from identification of hard-spots through workshops and speaking to children and teachers. They also got valuable insights from government school teachers to help in hard-spot identification. Subsequently the CCU provided technical inputs as well as substantive support by involving experts, besides guidance in scripting, rough cut and final cut.

However, in terms of perspective and elements of education (curriculum, pedagogy, materials, etc) we felt the understanding of the ECVU teams is limited and needs to be strengthened in future. We learnt from the CCU that this role was primarily to be played by the organization Directors. Some books and resource materials were provided by the CCU, and others were taken care of by individual organizations. Based on discussions with producers and other team leaders in the ECVU we gathered that a large part of the resource material in Meghdhanush was provided by an active program leader (Arti). Other than that, producers mainly relied on Gujarat State Board textbooks, and to some extent referred to material from local libraries. We felt that the producers did not refer to existing alternative materials or curricula as much as they could have. We feel this may have impacted the producers' understanding of concepts, the research process, as well as content of the videos. It may also have implications on perspective – or the lack of it.

7.3 NAVSARJAN ECVU

Sthanik Swarajya Ni Sansthao is the fourth video kit made by Navsarjan ECVU. The producers had made video kits on science subjects before this. A mapping of teaching and learning difficulties in Standards 5-7 that was done by them made it clear that Social Science topics were also in the list of most difficult themes.² Institutions of local self governance was chosen as the topic for the fourth film. The coordinator of the ECVU, who has also been involved as a producer, suggested that this topic be taken up as it was challenging for teachers and learners and was closely linked to the local context. The topic also lent itself to raising issues of rights and discrimination.

There was an intensive process followed by the producers before the film was finalized. In order to understand the issue better, they did the following:

- visited gram panchayats and taluka panchayats
- interacted with the sarpanch of Sujatpura village to understand the work and functions of the gram panchayat and elected representatives.
- analyzed the chapter on local self governance from the school textbook
- watched films such as *Welcome to Sajjanpur*, and documentaries made by National Children's Film Society and *Gaam Nathi Koi Panchnu*.
- the film was also based on the experiences of a woman sarpanch who was beaten up in her village. She had approached Navsarjan Trust. Her story was the motivation for this video kit.

The preparatory work provided the team of producers with an in-depth understanding of the issue – the interaction with the sarpanch gave the team an overview of the functioning of the Gram Sabha and the challenges faced by panchayat members. This interaction and the analysis of films that had been used as resource material gave the producers an idea about the characters of the film and its location. The analysis of the school textbook also highlighted the limitations of existing material in providing clear, contextualized and concise information. This understanding and the experience of the woman sarpanch helped the producers develop the concept note script for the film.

At the stage of the concept note, the team decided that it would provide information that was essential. This would include information on the rural institutions of self governance- as opposed to including rural and urban institutions. The team felt that covering both issues in a film that was 30

² Videoshala Quarterly Report October- December 2008

minutes long would be unfair as it would be too much information with little analysis – like the textbook chapter. Special attention was also paid to inclusion of values in the story at this stage. Feedback was sought from the CCU on the script and the rough cut. This feedback helped the ECVU strengthen the use of local knowledge, language and realities in the film. Feedback also enabled them to include songs and make the film technically sound.

The producers mentioned during the discussion that the CCU had asked them to not include shots of violence faced by the woman sarpanch. This was because the CCU felt that showing her struggles in this manner would take the focus away from institutions of local self governance and would highlight her story.

There is an intensive process of research that precedes the making of each video kit. For producers who are involved in this research, this is a process of significant learning. Not only does this provide in-depth information and clarity on themes, it also deepens their perspective on values that are core to the program and upgrades their technical skills as well. The producers have a deep sense of commitment towards the ECVU. For them each process of film making is energizing.

In the case of the Navsarjan ECVU there seems to be a systematic process of seeking feedback from the CCU. At each stage the feedback has been useful and constructive. Critical feedback in some cases has also delayed the process of timely completion of video kits. Both the CCU and ECVU should take this into account as the pressure for completion of films is tremendous.

7.4 SAHAYOG ECVU

Production of Juda Juda Kaamo

Although we did not see the transaction of this film, it did come up for discussion with the children we spoke to, who said that it combined information that they had from various sources, and new information – on occupations like journalists, radio jockeys etc. We were interested to know what the process of making this film was, since it combined textbook and local knowledge in a way that was quite commendable.

The research on the hard spot, and the narrowing down of this area to focus on occupations was quite exhaustive.³

- *Interview with school children* – in groups and individually, to determine their knowledge and understanding of different occupations.
- *Textbooks* - Both in terms of analyzing what the textbook content on this subject was, but also to see what kind of stereotypical representations of different occupations exist in the textbooks, and to create content that challenged these stereotypes.
- *Other books*: Especially those that had a strong gender and caste perspective, and enabled the producers to understand the way manual labor or women's labor is represented.
- *Films*: A range of documentary films on occupations were watched by the producers to see other content on occupations and the discriminatory attitude towards some of them, and also to explore the technical options in making a film on occupations – how interviews can be shot, etc.

³ Information from Progress Report for the quarter January-March 2008. However details of which books and films were used as resource material were not available.

- *Conversations with interviewees*: This was both to speak to the people featured in the film about the kind of involvement expected, and gauge what kind of responses they would give, and what kind of content the film would have.

This process of research clearly shows in a well-development and clear concept – to communicate to children different kinds of occupations in the world around them, and inform this information with an understanding of why certain work is invisibilised or discriminated against. The genre of a documentary film worked well to maximize the video format – a range of people were chosen to feature in the film from the children’s everyday lives, and figures who the children were not familiar with but curious about.

For a fairly mixed group of producers – age, religion, socio-economic background – many of whom had never handled a camera before, the video shows a certain level of technical skill and comfort with the medium. To the extent that the producers could clearly tell how to make the medium tell the story they wanted, in the best possible way.

Later discussions on Khushi and Bhasha Gyan (both of which use the fiction genre) showed that the producers were clear on when to use which genre, its strengths and weaknesses.

Production of Bhasha Gyan

This video seemed to have gone through quite a challenging process of production. The team had chosen to do a film around the hard spot of language – which many learners we also spoke to raised as a difficult subject. The first script and storyboard of Video 6 revolved around Television, as children had raised this as a medium they wanted to know more about. However, after the research, story and script had been finalized, and the rough cut produced, the CCU gave the team feedback that their film be based around the hard spot of language. The hard spot research, concept building and storyline was thus redone – a process both frustrating and challenging for the team. Inputs on Gujarati language and vowels were given by Udaan and an external resource person Mr. Keshav Chatterjee. The team saw these as essential in building an understanding of language concepts and pedagogy.⁴

From the discussion we had with the producers it was clear that the CCU’s feedback was sought and given at each stage of video production. The CCU’s suggestions were seen as valid and helpful. However, it was clear that the feedback process was desired to be more streamlined – in that the same people should give feedback at each level of production so the process doesn’t move back and forward till the end. Also that feedback is not sought from an external person too close to the end of the production cycle. There was seen to be the potential of compromise and discussion with the CCU, in case the team did not agree with the CCU’s feedback. However, the considerable decision-making power of the CCU seemed quite clear from the producers, as well as from the process of production of Bhasha Gyan.

From both the discussions with producers and the films at Sahyog, it was felt that the team had a strong perspective on values – of diversity, citizenship and gender. The tendency was to move rather boldly away from curricula content, to other areas where they thought values could be interwoven. The producers – both individually and as a group – spoke about how their strength lay in being able to link values with the content of the films.⁵ They admitted that certain values – of equality of religions and gender – crept into their films almost unconsciously. They also spoke

⁴ Information from Progress Report of quarter January-March 2009.

⁵ Cf. interview with Ramesh bhai, producer from Devdi gaon near Vatwa.

about the visible impact of the films on the community they worked in, in terms of the issues raised and the discussions in classrooms. They saw the video format as one among different mediums they used to spread a certain message in the community, which they were trying to spread through their other work. That the Videoshala program was one among the many innovative methods that Sahyog employed was clear from conversations with the coordinator of the ECVU and a trustee of Sahyog that we spoke with. The latter spoke about monthly meetings in which the entire Sahyog team met, and also joint trainings on pedagogy, education and values which all organization members received. The program seemed well knit into Sahyog's work. At the same time, we got the impression from the producers that they had imbibed the strengths and values of the organization into a fairly independent video-production unit.

The CCU feedback seemed to attempt, in many production cycles, to bring the team closer to curricula concepts (for instance in Bhasha Gyan). While it may have been relatively easy, and close to home, for the Sahyog ECVU to make films that generated discussions around values (because of the context in which they work), it is also important for them to push themselves to bring these discussions into films on science, geography and language. This emerged from discussions with learners as well.

The Sahyog ECVU seemed a little inconsistent in terms of technical skills – some films were much superior to others. The need for more consistent technical support was raised by the producers and specifically the coordinator, who held that it was difficult to give her team critical feedback on technical aspects of the film when she hadn't been trained in the technical part of filmmaking. The need for a longer and more research intensive production process was also articulated, which should differ with films produced for screening in schools, and for the community. The research material – textbooks, other films, some books – seemed limited, and the producers agreed that other innovative teaching/learning material produced by other organizations may push the level of their own material to be better.

It was interesting to discuss the power of the video format with the Sahyog ECVU, as they had trainings in pedagogy, and the video kits were not the first time that they had experimented, or had discussion around values with learners. They still saw the video as a powerful medium to visually depict stories and situations which provoke discussion with children. They also saw the strength of the videos in their local, accessible language and visuals, which even sets them apart from other audio-visual mediums like the internet. At the end, though, the producers saw the effectiveness of the videos in a combination of strong content and facilitation, strong information and value components.

8 TECHNICAL ASSESSMENT OF VIDEO FILMS

This chapter provides a technical assessment of the video films produced by the ECVUs, carried out by CMS. Appraisal of all the 23 videos produced under the Videoshala project was done by the CMS evaluation team and supported by a technical expert, who had rich experience of working as a senior producer in a TV News Channels. Except Navsarjan ECVU, six videos each produced by the three ECVUs were assessed. In case of Navsarjan, five videos were assessed.

The Videos produced under Videoshala project have been evaluated on 10 parameters. These are:

1) **Beginning/Closing shots:** Marks were given on the basis of how effective is the first and the ending sequence which set the tone and the pace of the film. Opening and last shots of the films leave an impression and that should be well thought of in advance.

2) **Camera Composition:** This suggests framing of shots. Shots should be: well framed, subjects should have proper head room and looking room, should not abruptly cut any body parts of the subject. Camera should focus well whatever is being talked about. Camera angles whether low angle, top angle or at an eye level forms important part of the camera composition. Proper cut aways and variety of shots form part of camera composition.

3) **Camera Movement:** Shots should be steady and smooth. Wherever required the tilting or pan or zoom in and zoom out should be well focused and steady, no jerks in between. Block shots should be neat and clear.

4) **Picture Quality:** This parameter suggests the quality of camera work done. Picture is underexposed or over exposed or the right exposure is maintained or not. Exposure should be consistent and should be maintained in the exterior and interior shots. Shots should be sharp and not out of focus. White balance has to be done to ensure right tone of the picture.

5) **Sequencing of film/Direction:** Characters of the film have to be guided to enact seriously and bring out the message of the film in an effective manner. The direction of the shots (meaning the way the film moves and the story line of the film evolves) has to be in a certain logical manner and so do the shots one after another. Shots have to be self-explanatory and have to be shot in a proper sequence and not break the flow of the story. Innovative ideas to explain simple things require good direction.

6) **Editing:** is a great tool where most of the look of the film is given shape. It takes care of the sequencing of the film and shots have to be put in a simple cut to cut edit. Wherever required add fade in and fade out is needed to bring out the proper mood of the story. Proper stay has to be given to the shot and moving shots should not be cut abruptly.

7) **Graphic Plates:** is used to enhance the quality of the film by adding special footnotes or registering certain important pointers in the film. Maps, or any visual presentation of the points or only text written on a simple black plate is called graphics and it can help register certain important points in a better way. They compliment the film shots.

8) **Usage of Music:** any music in the film should set the right pace and uplift the mood of the film. Background music should be chosen carefully.

9) **Sound Quality:** the sound of the film is a natural sound and used to bring originality of the surrounding, Sound bites used should be clear, sound levels in the film should be consistent and no sudden jerks in the sound should be there. Over all the sound levels should be at the right level.

10) **Message clarity/Presentation:** The message, whatever the subject is, in the film should come across clearly. Story line should be such that is seamless and communicative. Innovative ideas that bring out the 'subject' play an important role.

The videos were rated against each of these parameters on a scale of **1-5, where 1= Very Poor, 2= poor, 3= Average, 4= Good and 5=Very Good.** This was done to bring in more sharp comments in the process of evaluation, which in turn is expected to help the CVPs and the technical team to take into consideration the areas of improvement in the video production, in the future.

8.1 HIND SWARAJ MANDAL (HSM) ECVU

- Urja

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|---|
| 1 | Beginning /Closing shots | 5/5 |
| 2 | Camera Composition | 3 (More variety of shots would enhance the production quality) |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Exposure changes suddenly in between the shots, background is burning in few shots) |
| 5 | Sequencing of film / direction | 5 (Idea of puppet show to show the importance of fuel is well thought and brings freshness in the film. Breaks the monotony). |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 5 |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: This film deserves special mention, well thought beginning/closing, original ideas and presentation style is good. Good angular shots and variety in shots can be seen. Characters chosen in the film were articulate and message of the film comes across effectively. | | |

- **Apna Hako**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/3 (Film takes off well with the Sadhu character setting the right tone through his song, ending shot could be better) |
| 2 | Camera Composition | 4 (More cut aways could be used while teacher is interacting with the school kids to make the conversation interesting.) |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 4 (Exposure in <i>thana</i> shots changes) |
| 5 | Sequencing of film / direction | 4 |
| 6 | Editing | 3 (Moving shots are getting cut by another shot, more stay in few shots is needed) |
| 7 | Graphics plates | 5 |
| 8 | Usage of Music | 4 (Sadhu character preaching through his songs is a good add on) |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 3 (Message is clear but the presentation style could be more effective) |
| Overall Remarks: Good attempt to instill confidence to fight against exploitation. Film should have right and consistent light exposure. Better-cut aways would increase the production quality. | | |

- **Bhoomi**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|---|
| 1 | Beginning /Closing shots | 5/5 |
| 2 | Camera Composition | 4 (good variety of shots at suitable chosen locations) |
| 3 | Camera Movement | 4 (Good job while taking moving shots from the bus) |
| 4 | Picture quality | 4 (Light exposure changes in between the shots in few places) |
| 5 | Sequencing of film / direction | 4 |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 4 (good ideas used to explain complicated subject) |
| Overall Remarks: Neat film, shots are well thought, editing is good, music is appropriate. | | |

- **Aaharaney Aarogya**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/4 (Good establishing shots, smooth) |
| 2 | Camera Composition | 4 (Neat block shots, jerks in between the shots) |
| 3 | Camera Movement | 4 (good follow up of the characters and the subject, few shots not steady) |
| 4 | Picture quality | 4 |
| 5 | Sequencing of film / direction | 4 (good activity on the location, efforts taken to explain food items, loses it's magic towards the end) |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 4 (In the last sequence, children doing cleaning up and ending on these shots looks little out of context) |
| Overall Remarks: Last shot should be well thought and planned. Avoid jerks in between the shots. | | |

- **Lokshani**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 5/4 |
| 2 | Camera Composition | 5 |
| 3 | Camera Movement | 5 |
| 4 | Picture quality | 3 (Footage overexposed, background is burning in most of the places) |
| 5 | Sequencing of film / direction | 4 |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 3 (Better music needed to enhance the production quality) |
| 9 | Sound Quality | 3 (Audio mixing to be done in a better way) |
| 10 | Message clarity/presentation | 3 (ending is little abrupt) |
| Overall Remarks: Audio mixing has to be smooth, more cut aways and well thought ending would improve the quality. | | |

- **Paryavaran Aney Tenu Kudrati Sampada**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|---|
| 1 | Beginning /Closing shots | 3/2 (Such a vast topic is not packed in tightly, beginning and end could be well thought) |
| 2 | Camera Composition | 3 (Better framing of shots required, Bite frame could be better, more depth in the frame would bring better quality, avoid showing mike in the frame, use lapel mike instead) |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Exposure fluctuates in between, suddenly light is thrown while children are coming to chat up with <i>dadaji</i>) |
| 5 | Sequencing of film / direction | 2 (Repeat shots make the film boring, lack of variety of shots, more stock shots are used, fresh shots would have enhanced the quality) |
| 6 | Editing | 2 (Moving shots are getting cut and replaced by another shot, avoid it, dissolves are not required while kids are talking, too many location jumps, continuity breaks while girl is serving water) |
| 7 | Graphics plates | 3 (Too jazzy and distracting background, simple gfx would look neat, jerks while editing put them in the loop and use) |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 3 (Audio levels not consistent, keeps changing when <i>dadaji</i> is explaining and suddenly resonance increases when narrator comes in, mixing have to be smooth) |
| 10 | Message clarity/presentation | 2 (This film has a great scope to explain things though the direction, sequencing takes a back seat in terms of shots used, lot of stock shots are dragging the film, invention of wheel and fire could be shown in sepia which can create effect of past days effectively) |
| Overall Remarks: Vast subject could not be handled effectively; film got confused while using shots and sequences. More focused approach could improve the production quality. | | |

8.2 MEGHDHANUSH ECVU

- **Swashan Tantra**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/4 |
| 2 | Camera Composition | 3 (Shots of the central character are not neat, his body parts are getting cut, more block shots and cut always needed) |
| 3 | Camera Movement | 3 (Camera movement should have been better while girl is explaining the diagram on the mud, more focus on the diagram is needed as she explains) |
| 4 | Picture quality | 4 |
| 5 | Sequencing of film / direction | 4 |
| 6 | Editing | 3 (slow motion of the act – while the boy throws stick and its repetition to bring impact is not needed) |
| 7 | Graphics plates | 5 |
| 8 | Usage of Music | 3 (Music in the opening sequence could be better, bad music when the boy throws stick and decides to get in the river) |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 5 |
| <p>Overall Remarks: Presentation of the film is good, original ideas to explain the <i>Swashan tantra</i> system. Effective conversation between the girl and the boy while explaining the process through diagram. Innovative style of boy to pick up stuff like dry leaves etc to make the diagram and bring clarity.</p> | | |

- **Water**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 5/4 (Beginning shots are well thought of, sets the right mood, closing shots are good, use of natural ambience while kids moving with the message is preferable) |
| 2 | Camera Composition | 4 (More variety of shots of kids in the class needed, close up of <i>Dholak</i> , children singing would enhance the production quality. Use more block shots while kids are near the well. Kid asking question to the lady, boys' face is not visible. Looking room is missing in some shots) |
| 3 | Camera Movement | 3 (Faces are getting cut, while camera is moving in the class) |
| 4 | Picture quality | 3 (Pictures are not very sharp at few places, long shots specially) |
| 5 | Sequencing of film / direction | 4.5 |
| 6 | Editing | 3 (Repeat shots to be avoided, lotus flower shot used twice, extreme close up of teacher to be avoided. Don't change from one moving shot to another moving shot. Good use of slow motion, enhances the mood) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 (Starting music is good. Avoid music from films wherever not needed, use of natural ambience preferable) |
| 9 | Sound Quality | 4 (Sound Mixing is good) |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: (Message of the film comes out very well. Interactive session of the students and teacher is very interesting. Pay attention to camera composition and avoid repetition of shots) | | |

- **The Earth**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|---|
| 1 | Beginning /Closing shots | 5/4 Neat take off and ending was simple yet had an impact |
| 2 | Camera Composition | 3 (Frame getting cut, no headroom in few shots and looking room should be better) |
| 3 | Camera Movement | 5 (Good silhouettes, smooth and steady shots) |
| 4 | Picture quality | 4 |
| 5 | Sequencing of film / direction | 4 |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 5 |
| 10 | Message clarity/presentation | 4 |
| Overall Remarks: (Innovative way used to send the message. Pay more attention to the framing of shots.) | | |

- **Pu Pu**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|---|
| 1 | Beginning /Closing shots | 4/4 |
| 2 | Camera Composition | 4 |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Footage over exposed while kids are searching Pu Pu) |
| 5 | Sequencing of film / direction | 3 (Direction is loosing it's magic in between, too stretched conversation, could be more interesting sequences) |
| 6 | Editing | 4 (Good window split) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 5 |
| 10 | Message clarity/presentation | 4 |
| Overall Remarks: Nice film, explanation thro simple idea of Pu Pu is interesting. Better direction would improve the film quality. | | |

- **Sandesho Aavyo Vaahana**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/3 (Good establishing shots, mid-long shots used) |
| 2 | Camera Composition | 4 |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Footage overexposed, light jump drastic when mother is lying ill) |
| 5 | Sequencing of film / direction | 4 |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 3 (Better music to enhance the production quality) |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 4 |
| Overall Remarks: Simple shots, fresh shots, neat film, pay attention to the light jumps. | | |

- Sarvada

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|---|
| 1 | Beginning /Closing shots | 4/4 |
| 2 | Camera Composition | 3 (More neat block shots could be used, more variety in the shots especially colorful and beautifully done up class could improve the production quality) |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 4 |
| 5 | Sequencing of film / direction | 4 (Unnecessary cut aways used in between not jelling in the sequence) |
| 6 | Editing | 2 (Avoid fast cuts, axis jump, lip sync of the girl – main character who is teaching is out) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 3 (Audio levels not consistent, audio dips at few places, ambience is too loud at places) |
| 10 | Message clarity/presentation | 4 |
| <p>Overall Remarks: Film comes up with a unique and interesting way of teaching addition. Also the idea of using comic bubble is interesting and registers well. Overall the story comes out effectively. Technically, right editing would improve the production quality.</p> | | |

8.3 NAVSARJAN ECVU

- Vanaspati

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 2/4 |
| 2 | Camera Composition | 3 |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Light exposure needs to be corrected, more sharp images required) |
| 5 | Sequencing of film / direction | 3 (Lack of activity in the shots) |
| 6 | Editing | 2 (Editing is not smooth, one frame of a girl appears in between) |
| 7 | Graphics plates | 2 (Do not need to write pause, slow fade out to black could be used to give the pause in between the sequence) |
| 8 | Usage of Music | 2 |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 3 (Presentation could be more innovative an new ideas could be incorporated) |
| Overall Remarks: Editing should be better, crisp and pay attention to the light exposure. | | |

- **Paryavaran Aney Thenu Kudrati Santulan**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|---|
| 1 | Beginning /Closing shots | 5/4 (Good establishing shots, not smooth though) |
| 2 | Camera Composition | 3 (Variety of shots like Top angle break the monotony though Head room of the mother character is not appropriate while she is explaining her son.) |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 2 (Footage is over exposed at many places so looking washed out and not sharp enough, White balancing is out not in most of the classroom shots) |
| 5 | Sequencing of film / direction | 3 (Some un necessary shots in between, characters enacting the film need to look serious and give right expression) |
| 6 | Editing | 3 (Jerks in between the shots, repeat shots to be avoided) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 (Background music is good, at one place, use of fast music and then suddenly regional music comes, mixing needs to be better) |
| 9 | Sound Quality | 3 (Mixing to be done more smoothly) |
| 10 | Message clarity/presentation | 4 |
| Overall Remarks: Sound mixing to be done smoothly, use right cut aways to boost the film quality. | | |

- **Gujrat Nu Lokjivan**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 5/3 (Film takes off well, neat block shots of children) |
| 2 | Camera Composition | 3 (Better framing of shots required) |
| 3 | Camera Movement | 2 (Movement is not steady, it's shaky in most of the shots, need neat shots to bring impact) |
| 4 | Picture quality | 2 (Extreme long shots taken on tele look washed out and they are not required, lowers down the production quality, Exposure not consistent in most of the places.) |
| 5 | Sequencing of film / direction | 2 (First sequence is too stretched and is not required, can cut it short, make it more crisp. Sequences at various locations are not flowing well. Aesthetics are missing out in shots. |
| 6 | Editing | 2 (Shot changes while the first shot is moving, Repeat shots when referring to the same location, avoid it. Too many location jumps, More stay in some visuals required to bring out the impact) |
| 7 | Graphics plates | Not used, maps with the location supers and the important points while referring to the location could be written by using graphics window for better comprehension. |
| 8 | Usage of Music | 2 (Music changes abruptly, regional music could be used effectively to set the right mood) |
| 9 | Sound Quality | 1 (Audio of children speaking is missing out in between, audio levels are not up to the mark, bad audio mixing) |
| 10 | Message clarity/presentation | 2 |
| <p>Overall Remarks: Film takes off well but later on the production quality goes poor. Film keeps losing its flow and most of the shots fail to bring an impact. This film should use neat, block shots, not much movement, and good music and bring out the rich culture of the region in nice colorful shots, maintain the picture quality.</p> | | |

- **Pradushan**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|---|
| 1 | Beginning /Closing shots | 5/4 |
| 2 | Camera Composition | 3 (Too many long shots while kids interacting with teacher, mid long and close up shots could bring more quality and variety) |
| 3 | Camera Movement | 3 (Shaky camera while kids taking out the procession, focus out at few places) |
| 4 | Picture quality | 3 (sharpness missing in few shots) |
| 5 | Sequencing of film / direction | 4 (Idea of tree speaking to the girl is a good idea) |
| 6 | Editing | 3 (moving shots, pans shots are getting cut while moving) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 5 (Good background music, lifts up the mood) |
| 9 | Sound Quality | 3 (Audio not clear in long shots) |
| 10 | Message clarity/presentation | 4 |
| Overall Remarks: Shots need to be more engaging. More clarity in shots and proper editing. | | |

- **Sthanik Swaraj Ni Sansthao**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 3/4 |
| 2 | Camera Composition | 3 (Establishing shots not impressive, shots of the Panchayat building exterior and interior shots not up to the mark. |
| 3 | Camera Movement | 3 (Not smooth, jerky) |
| 4 | Picture quality | 2 (Background burning- exposure is not correct, specially the interior shots , exposure keeps changing) |
| 5 | Sequencing of film / direction | 3 (Few shots are staying for too long, few getting changed very fast, avoid it, bullock cart in the background has reached in the middle of the frame, shot changes and bullock cart disappears completely-avoid these jumps in the frame) |
| 6 | Editing | 4 (Fast cuts, no stay, location jumps, interior to suddenly exterior shot, can use dissolves if required, Long shots then jump to extreme Close ups is avoidable, footage looks jerky) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 3 (Music in first sequence creates a mood of mishap, better music to be used) |
| 9 | Sound Quality | 3 (Audio levels not consistent, mixing not good) |
| 10 | Message clarity/presentation | 4 |
| Overall Remarks: Good attempt but fix the right light exposure, right choice of music would be appreciated. | | |

8.4 SAHYOG ECVU

- Aapna Dharmo

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/3 (Beginning shots are good, characters can be directed better to look happy and give right expressions while taking close ups, ending could be more effective) |
| 2 | Camera Composition | 4 |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Light exposure changes at 2-3 places) |
| 5 | Sequencing of film / direction | |
| 6 | Editing | (Fade to Black out transition is not smooth, better cut aways needed, jump from exterior to interior shots and back to exterior shots while visiting <i>Gurudwara</i> should be avoided. More stay of shots required at some places while kids are interacting with <i>Dharm gurus</i>) |
| 7 | Graphics plates | Avoid using Pause, it breaks the flow, fade to black out and black in could be used instead as a transition in between the two sequences. |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 2 (Ambience is too loud at most of the places, ambience is overshadowing the conversation of the kids and one bite of the person in the <i>masjid</i>) |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: Great attempt by the kids to bring out the message effectively, more angular shots and variety of cut aways to bring out the production quality is recommended. | | |

- **Juda Juda Kamo**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 3/4 (Opening sequence is too long, starting with night shots is not a very good idea, music is too loud, End shot is good) |
| 2 | Camera Composition | 2 (Interactive shots of school kids with teacher need more variety, close ups, mid long shots from other angles would make it interesting) |
| 3 | Camera Movement | 4 (Follow up shots of students e.g. getting into FM office are not smooth, jerky camera movement at many other places) |
| 4 | Picture quality | 4 (Exposure change disturbs the picture quality) |
| 5 | Sequencing of film / direction | 4.5 |
| 6 | Editing | 1(Too many jerks in between the shots, dissolves not neat at all, avoid stills in between – breaks the flow) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 3 (Too loud, could be soft at few places) |
| 9 | Sound Quality | 3 (Ambience is good to use but too loud in most of the places and is disturbing the conversation) |
| 10 | Message clarity/presentation | 5 |
| <p>Overall Remarks: This film has accommodated lot of professions to bring out the message, good attempt, especially use of original ideas to describe various professions. Innovative style. Put ambience sound under control, variety in shots could boost the film production quality.</p> | | |

- **Khushi**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/4 |
| 2 | Camera Composition | 4 |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 4 |
| 5 | Sequencing of film / direction | 5 |
| 6 | Editing | 3 (More stay in shots, don't change the previous shot while it's moving) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: Good ideas of presenting a film on a difficult and a sensitive subject. Both the representatives of Hindu-Muslim Dharma could be more emotive and articulate. | | |

- **Vanaspati Etle Shu**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/3 (Starting sequence is good, end shot could be better) |
| 2 | Camera Composition | 4 |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 4 |
| 5 | Sequencing of film / direction | 4 (Girl, the main character of the film could be more expressive and articulate) |
| 6 | Editing | 3 (long silent shots, more cut aways with good music could enhance the production quality) |
| 7 | Graphics plates | 2 (Pause activity 1, 2,3 is not needed, especially after pause activity 1, there are 5-6 still shots which are not required, they break the flow, stay of plates is also too long) |
| 8 | Usage of Music | 4 (Music is good wherever used) |
| 9 | Sound Quality | 3 (Mixing could be better) |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: Gfx plate with pause written on it breaks the monotony, use fade ins and fade outs instead. Do not use still and silent shots. | | |

- **Bhasha Gyan**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|---|--------------------------------|--|
| 1 | Beginning /Closing shots | 4/4 |
| 2 | Camera Composition | 3 (Head room and looking room needs to be corrected, though good close ups, variety of shots and angles are enhancing the production quality) |
| 3 | Camera Movement | 4 |
| 4 | Picture quality | 3 (Shots inside the room are not as sharp as taken outside, use proper exposure) |
| 5 | Sequencing of film / direction | 4 (well directed, characters are lively and make the learning easy and interesting) |
| 6 | Editing | 4 (Fast cuts, no stay, location jumps, interior to suddenly exterior shot, can use dissolves if required, Long shots then jump to extreme Close ups is avoidable, footage looks jerky) |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 4 |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: Film manages to leaves an impact though right exposure in the interior and exterior shots would enhance the film quality. | | |

- **Karo Ramakda Kuch Kadam**

| S. No. | PARAMETERS | RATING (on a scale of 1-5) |
|--|--------------------------------|-----------------------------------|
| 1 | Beginning /Closing shots | 5/4 |
| 2 | Camera Composition | 5 |
| 3 | Camera Movement | 5 |
| 4 | Picture quality | 5 |
| 5 | Sequencing of film / direction | 5 |
| 6 | Editing | 4 |
| 7 | Graphics plates | None |
| 8 | Usage of Music | 4 |
| 9 | Sound Quality | 5 |
| 10 | Message clarity/presentation | 5 |
| Overall Remarks: This film is very good in terms of thoughts, idea, presentation, and good cut aways keeps you engaged. | | |

9 VIDEO FILMS LEARNING OUTCOMES TESTS

As part of CMS’s evaluation of Videoshala they carried out learning outcomes tests with groups of 10-12 students in each of the selected Videoshala (experimental) and non-Videoshala (control) schools. The objective behind this learning outcomes test was to make an objective assessment of the extent to which the videos had been helpful in facilitating and enhancing the mastery of hard spots. The non-Videoshala schools served as a comparative (control) sample not subjected to videos. Videoshala and non-Videoshala schools from the same vicinity and students of same grades were selected to ensure matched groups, with some exceptions where the cooperation of the desired schools was not available. Schools from a different location were selected in such cases.

An important aspect, which needs to be kept in mind while gauging the students’ performance, is that these videos were shown at different point of time of the project cycle. This might have had an impact on the recall of the students. However, on a particular issue, the screening of videos in all the schools took place, more or less within the same time span (within a month or so). For example, if a video on *Urjaa* (Energy) was screened, then screening in all the schools under that particular ECVU was done within a month.

As informed by the project functionaries, in each Videoshala school, on an average, 4-5 videos were screened. For the learning outcomes test, the CMS evaluation team selected two issues on which Baseline data (pre-test) was available. In each of the selected schools, test was conducted on these two identified issues. The students were given between forty-five minutes to an hour for writing the answers. However, the evaluation team ensured that test was held in a relaxed atmosphere and in case a student needed more time to write, it was given to her/him.

As reported in the methodology section, the number of schools selected for evaluation was in proportion to the total number of schools covered by each ECVU under the Videoshala project. The number of schools and students per ECVU are reported in Table 9.1.

Table 9.1 Learning Outcomes Tests Information

| ECVU | Number of schools | | Number of Students, who appeared in the Learning Outcomes test (post screening) |
|--------------------------|--------------------------|----------------|---|
| | Under Videoshala Project | Sample schools | |
| Hind Swaraj Mandal (HSM) | 30 | 6 | 74 |
| Navsarjan | 43 | 9 | 108 |
| Sahyog | 33 | 7 | 76 |
| Meghdhanush-Udaan | 75 | 15 | 151 |

As can be seen from the table above, on an average, from each school around 10-12 students were randomly selected. In a few schools during the tests (in each school two issues were covered), 1-2 students dropped out after the first test and did not appear in the second test.

Learning Outcomes Test Results

The results of the learning outcomes test are discussed below for each ECVU. It is pertinent to mention that during the pre-production round of tests conducted by ECVUs (to identify the hard spots), the answers were categorized into correct or incorrect, although the answers for many questions were more subjective than objective in nature. In order to maintain uniformity with the baseline test, the same method was applied in the present evaluation round, which to some extent, the CMS evaluation team was not comfortable with. Further, the CMS evaluation team procured

‘model answers’ from each ECVU for questions of the test paper to know the expected answers. The external evaluators examined the answers with reference to the model answers. In the following sections, findings on the videos selected for post-test have been presented under the respective ECVUs.

9.1 HIND SWARAJ MANDAL (HSM) ECVU VIDEO FILMS

In the schools under ECVU-HSM, two issues selected were - *Urjaa* (Energy) and *Apna Hako* (Our Rights). While *Urjaa* was screened in the schools during December 2007, *Apna Hako* was screened during June 2008. The videos had been shown to the students of grade VIII-XI.

- **Urja**

The analysis of scores on *Urja* (Table 9.2) clearly shows that the level of understanding of the students of Videoshala schools on the topic has improved considerably, after watching the video on the ‘hard spot’. In general the percentage of students giving right answers to various questions in the post-test ranges between 50 and 93, which is outstanding. The percentage of students giving right answers is approximately double that of non-*Videoshala* schools in 7 out of 11 questions, which goes towards establishing the effectiveness of the video intervention. Improvement in percentage of students giving right answers is even better when performance of pre-test is compared with post-test of the Videoshala group. For example, on some of the questions, the percentage of students responding correctly have gone up multiple times i.e. from as low as 5-10 percent to as high as about 76 percent. This further substantiates the validity of the video on *Urja*.

Table 9.2 Percentage of Students giving right answers (in %) for *Urja*

| Questions | Videoshala (N=74) | Non Videoshala (N=66) | Baseline (N=40) |
|---|----------------------|--------------------------|--------------------|
| 1. What do you understand by energy? | 50 | 27 | 20 |
| 2. What are the different types of energy? | 93 | 47 | 50 |
| 3. What do you understand by renewable and non-renewable sources of energy? | 76 | 76 | 10 |
| 4. Give examples of both types of sources of energy? | 69 | 68 | 20 |
| 5. What do you understand by solar energy? | 59 | 59 | 20 |
| 6. How is wind energy used? | 76 | 45 | 5 |
| 7. In what form does wind energy come? | 86 | 44 | 50 |
| 8. What do you understand by biogas? | 55 | 24 | 13 |
| 9. What are the advantages of using biogas? | 58 | 26 | 12 |
| 10. From where do we get energy? | 69 | 29 | 5 |
| 11. How do we use energy in our daily life? | 70 | 2 | 10 |

- **Apna Hako**

The results of *Apna Hako* (Table 9.3), too, indicate that the project was to a great extent able to meet one of its key objectives- to improve the level of knowledge of the students on the hard spots. Within the Videoshala post-test tallies, there is a big range (93-26 percent), across various questions. This shows that the video contents have been effective in case of some aspects of the topic covered, while not so for the other aspects such as question nos. 4 & 5. For 6 out of 8 questions, the right answers were either close to 50 or more than 50. In contrast, the baseline tallies are invariably low, and markedly so, there is a sharp contrast between performance on post-test and pre-test (baseline).

Table 9.3 Percentage of Students giving right answers (in %) for Apna Hako

| Questions | Videoshala (N=74) | Non Videoshala (N=65) | Baseline (N=40) |
|---|-------------------|-----------------------|-----------------|
| 1. What do you understand by democracy? | 73 | 31 | 25 |
| 2. What are the different rights given under democracy? | 93 | 72 | 10 |
| 3. What do you understand by the right to equality? | 72 | 35 | 10 |
| 4. What do you understand by right against governance? | 39 | 8 | 5 |
| 5. What are the different types of freedoms we have been given? | 26 | 20 | 5 |
| 6. What are the different duties of a citizen of India? | 49 | 18 | 10 |
| 7. What are the human rights? | 69 | 43 | 0 |
| 8. What has been included in the right to equality? | 47 | 14 | 10 |

Also the Videoshala group, as compared to non-Videoshala group, showed markedly high performance on the test, going by the percentages of students who answered correctly. The non-Videoshala group shows extremely poor performance even in absolute terms, which means, performance on none of the questions is even touching 50 percent mark on right answers.

9.2 MEGHDHANUSH ECVU VIDEO FILMS

In the schools under ECVU-Meghdhanush, the two issues selected were - Earth and Respiratory System. While Earth was screened in the schools during March 2008, Respiratory System was screened in December 2008. The test was administered to students of grade III and IV.

- **Earth**

The analysis of the learning outcomes test on *Earth* (Table 9.4) shows that while both experimental (Videoshala) and control (non-Videoshala) students were able to answer the question on the shape of earth, they were not able to answer questions like, how the earth came into existence or how do day and night occur? Comparison with the Baseline could not be done because the data were not available. However, both the Videoshala the non-Videoshala data indicate that students need more clarity on 2 out of 3 questions the topic of earth. The findings on this, however, have a limited value as the test is too short in length, its reliability being affected for this reason.

Table 9.4 Percentage of Students giving right answers (in %) for Earth

| Questions | Videoshala (N=150) | Non Videoshala (N=61) | Baseline (N=) |
|---|--------------------|-----------------------|---------------|
| 1. What is the shape of earth? | 75 | 69 | Not Available |
| 2. How did the earth come into existence? | 9 | 0 | |
| 3. How does day and night occur? | 31 | 0 | |

- **Respiratory System**

On the respiratory system (Table 9.5), which was one of the recently shown videos under the Videoshala project, in the post-test, performance was a mixed one across various questions. While, 76 percent students could answer the question-Is breath taken by nose; only 13 and 17 percent of the students could answer the questions like, 'is the windpipe attached with the tongue' and 'where does the breathed air go', respectively. Comparison with the Baseline data shows highly significant improvement in the performance of the students in post-test; though the rise in the level of performance varied from question to question. When drawing a comparison between Videoshala

and non-Videoshala groups one fails to observe a significant trend of improvement as only 3 questions (4,5,8) show noteworthy higher performance. However, strikingly low performance in pre-testing provides a reason to doubt the validity of the test.

Table 9.5 Percentage of Students giving right answers (in %) for Respiratory System

| Questions | Videoshala (N=151) | Non Videoshala (N=60) | Baseline (N=175) |
|---|--------------------|-----------------------|------------------|
| 1. Which part of the body circulates the blood in the body? | 53 | 47 | 14 |
| 2. Which part of the body keeps the blood clean in the body? | 60 | 55 | 23 |
| 3. Is breath taken by nose? | 76 | 75 | 55 |
| 4. Where does the breathed in air go? | 17 | 0 | 3 |
| 5. What is the exhaled out air from the body called? | 61 | 38 | 3 |
| 6. Which part of the body is attached to the windpipe? | 13 | 32 | 0 |
| 7. Does the lungs clean the breath in air? | 38 | 42 | 2 |
| 8. Does the windpipe, like a pump, circulate the blood in the body? | 58 | 33 | 0 |

9.3 NAVSARJAN ECVU VIDEO FILMS

In the schools under ECVU-Navsarjan, two issues selected were - Vanaspati (Vegetation) and Sthanik Swaraj Ki Sansthan (Institutions of Local Self governance). While Vanaspati was screened in the schools during December 2007, Sthanik Swaraj Ki Sansthan was screened in the month of September 2008. The screening was done for the students of primary and upper primary grades.

- **Vanaspati**

The results of the test on *Vanaspati* (Table 9.6) show a mixed response. While on some questions in the post-test, the students of *Videoshala* performed better as compared to the pre-test, on other questions, the performance was not encouraging. However, performance of students of *Videoshala* schools was found to be markedly and consistently better than those of non-*Videoshala* schools. The percentage of *Videoshala* students answering correctly ranged between 64 and 4, with only two questions scoring below 10 percent. The performance of students from non-*Videoshala* schools, as such was very poor with most of the questions scoring 0-5 percent. Only one question obtained right response from 45 percent of students. Hence, even though there were lots of inconsistencies of trends in comparing *Videoshala* students on pre-test and post-test they were found to be certainly better than non-*Videoshala* students.

Table 9.6 Percentage of Students Giving Right Answers (in %) for Vanaspati

| Questions | Videoshala (N=105) | Non Videoshala (N=60) | Baseline (N=121) |
|--|--------------------|-----------------------|------------------|
| 1. Draw a forest? | 26 | 5 | 40 |
| 2. What do you understand by vegetation (Vanaspati)? | 9 | 0 | 26 |
| 3. What are the different Types of vegetation? | 60 | 7 | 48 |
| 4. What is bushes? | 35 | 0 | 10 |
| 5. What is grass? | 4 | 0 | 12 |
| 6. Can you identify a shrub? | 64 | 40 | 10 |
| 7. What is a plant (<i>chod</i>)? | 20 | 0 | 29 |
| 8. How can you identify a plant? | 18 | 0 | 29 |
| 9. Can <i>jasud</i> be called a shrub? | 38 | 5 | 47 |

- **Sthanik Swaraj Ni Sansthano**

Analysis of responses of the learning outcomes test (Table 9.7) shows that out that Videoshala students' performance on Sthanik Swaraj Ki Sansthano (local self governance) was far more superior than non-Videoshala group. Compared to the pre-test or Baseline data, the performance of the students in this post-test round was not found to be significantly different. Videoshala students' responses, were found to be significantly better only in 4 out of 11 questions during post-test as compared to the pre-test. Performance of non-Videoshala students in comparison to the other two groups was alarmingly low on a majority of questions, which needs to be investigated. The non-Videoshala group and the baseline group, may at worst, be at par on performance which is not the case. As mentioned earlier also, there is a reason to doubt the method adopted to examine the baseline responses.

Table 9.7 Percentage of Students Giving Right Answers (in %) for Sthanik Swaraj Ni Sansthano

| <i>Questions</i> | Videoshala (N=108) | Non Videoshala (N=58) | Baseline (N=121) |
|--|-------------------------------|----------------------------------|-----------------------------|
| 1. Define "Sthanik Swaraj"? | 3 | 0 | 42 |
| 2. What is Sthanik Swaraj's Organization? | 0 | 0 | 50 |
| 3. Which organizations are "Sthanik Swaraj Organizations"? | 75 | 10 | 38 |
| 4. What kind of work does the "Gram Panchayat" do? | 75 | 17 | 59 |
| 5. What are the sources of income of a "Gram Panchayat"? | 50 | 17 | 52 |
| 6. Who manages the Accounts of a "Gram Panchayat"? | 63 | 19 | 67 |
| 7. What is the term of a "Sthanik Swaraj Organization"? | 62 | 33 | 44 |
| 8. At what age, a person can cast vote? | 71 | 55 | 55 |
| 9. Who can become a Gram Panchayat Member? | 37 | 0 | 43 |
| 10. Match the following | 50 | 31 | 50 |
| 11. True & False | 75 | 51 | 45 |

9.4 SAHYOG ECVU

In the schools under ECVU-Sahyog, two issues selected were - *Vanaspati Etle Shu* (What is Vegetation?) and *Juda Juda Kamo* (Different types of occupations). While *Vanaspati Etle Shu* was screened in December 2007, *Juda Juda Kamo* was screened during February 2008. The screening was done for students of grade III-V.

- **Vanaspati Etle Shu**

The analysis of test results of *Vanaspati Etle Shu* (Table 9.8) indicates that performance of students improved in the post –screening test compared to the baseline results. A very high percentage of students answered most of the questions correctly (ranging between 92 and 80), as compared to Baseline scores. Non-Videoshala schools were exceptionally poor on two questions (3 & 4), but were nearly at par with Videoshala students on four questions out of seven not lending thereby a sharp difference between the two groups. Here, too, the findings of impact on video are not very conclusive.

Table 9.8 Percentage of Students giving right answers (in %) for Vanaspati Etle Shu

| Questions | Videoshala (N=76) | Non Videoshala (N=60) | Baseline (N=78) |
|---|----------------------|--------------------------|--------------------|
| 1. Have you heard the word “Vanaspati”? | 92 | 95 | 63 |
| 2. What is “Vanaspati”? | 80 | 28 | 58 |
| 3. What does a Gardner do? | 64 | 3 | 10 |
| 4. What is a seed? | 38 | 0 | 58 |
| 5. Have you seen climbers, bushes and shrubs? | 89 | 95 | 18 |
| 6. Is bitter gourd a climber plant? | 89 | 73 | 58 |
| 7. Does rose grow in bushes or plant? | 91 | 73 | 38 |

- **Juda Juda Kamo**

The analysis of learning outcomes test on *Juda Juda Kamo* (Table 9.9) showed that the students were able to mention the names of only two occupations though the number of occupations mentioned in the video was eight. At the time of baseline test too, a high percentage was able to mention different types of occupations. Non-Videoshala percentages on both the questions given for the test were, however, markedly low (13 and 0) indicating strong differences between the experimental and control groups. However, the ECVU team was not able to clarify on the criteria followed (number of occupations) for marking an answer as ‘correct’. Also, it would be pertinent to understand the reason(s) for selecting such issues for hard spots, on which the pre-screening research results have shown a high percentage of students answering correctly (as per baseline norms).

Table 9.9 Percentage of Students giving right answers (in %) for Juda Juda Kamo

| Questions | Videoshala (N=76) | Non Videoshala (N=61) | Baseline (N=60) |
|--|----------------------|--------------------------|--------------------|
| 1. What are the different types of occupations/vocations? | 96 | 13 | 85 |
| 2. (To be asked only if child says yes about vocations) Can the work that your mother does be called an occupation/vocation? | 55 | 0 | 88 |

The table below (Table 9.10) provides an overview of the average number of students (from Videoshala and non Videoshala schools along with the students who took the baseline tests) providing rights answers to the questions for each video film

Table 9.10 Total Percentage of Students Giving Right Answers

| ECVU | Name of Video | Number of Questions | Percentage of Videoshala Students Giving Right Answers | Number of Videoshala Students Answering Questions | Percentage of Non Video-shala Students Giving Right Answers | Number of Non Video-shala Students Answering Questions | Percentage of Baseline Students Giving Right Answer | Number of Baseline Students Answering Questions |
|---------------------------------|--------------------------|---------------------|--|---|---|--|---|---|
| Hind Swaraj Mandal (HSM) | Urja | 11 | 69% | 74 | 40% | 66 | 20% | 40 |
| | Apna Hako | 8 | 58% | 74 | 30% | 65 | 10% | 40 |
| Meghdhanush | Earth | 3 | 38% | 150 | 23% | 61 | N/A | N/A |
| | Respiratory System | 8 | 47% | 151 | 40% | 60 | 13% | 175 |
| Navsarjan | Vanaspati | 9 | 30% | 105 | 6% | 60 | 27% | 121 |
| | Sthanik Swaraj Sansthano | 11 | 48% | 108 | 21% | 58 | 49% | 121 |
| Sahyog | Vanaspati Etle Shu | 7 | 77% | 76 | 52% | 60 | 43% | 78 |
| | Juda Juda Kamo | 2 | 75% | 71 | 7% | 61 | 86% | 60 |

9.5 SUMMING UP

Overall, the learning outcomes tests of each ECVU did show that the level of understanding, as projected by performance on the post-test as well as in comparison to a matched control group, amongst the Videoshala students has improved. However, the extent of recall of the content of the video was not found to be very satisfactory on some questions. This could be due to four possible reasons-one, the time gap between screening of the videos and conducting the post-test; two, in spite of the clarity on the issues, students were not able to express it through words in the learning outcomes test; three, the post-screening interactive sessions were not able to clear the doubts in the mind of the students and four, some of the videos and learning outcomes tests need to be reviewed for their reliability and validity of content.

There are also a variety of factors which need to be controlled in order to arrive at some conclusive findings based on an intervention program like the one in question. Similar conditions may not have been available across various videos, schools, students etc. However, based on interaction and discussion with students and teachers, it may be concluded that they found the videos very informative, interesting and effective as a source of additional help in teaching-learning process. The pre-screening briefing or post-screening discussion modalities may need to be looked into, in order to make Videoshala more beneficial.

10 ROLE OF LOCAL COMMUNITY IN VIDEOSHALA

This chapter provides the result of CMS's evaluation focusing on the participation of local community members in Videoshala.

10.1 INVOLVEMENT OF COMMUNITY VIDEO PRODUCERS

The CVPs played a vital and key role in Videoshala project as they were the persons who not only produced the videos but also identified hard spots of the subjects taught in school curriculum; prepared scripts of the videos to be produced on the identified themes of the hard spots imbued with values; identified actors and place of shooting; conducted the shooting; edited the videos etc. Hence their involvement as local community members in the project is very important.

Mode of selection and profiles of Community Video Producers (CVPs)

From each of the four ECVUs, five CVPs were interviewed by the CMS evaluation team. The CVPs were asked about the process of their selection, their motivation behind working as a CVP, the training they received under the project, their role and responsibility as a CVP, the process of content development of video kit, process of producing Videos, etc.

The interaction with the CVPs revealed that all the four ECVUs had followed a uniform procedure and criteria for the selection of the CVPs. The process consisted of the following steps:

- Each ECVU invited applications from the community members for joining the project as CVP
- Initially, each of the four ECVUs short-listed twelve persons for the responsibility of the CVP
- Finally, 6 of the 12 were selected for the job of CVP

As informed by head of each ECVU, the selection of the CVPs was primarily done by taking into consideration the extent of the interest the persons showed to work as a CVP, their educational background and experience, their interest in the field of education and experience of working in the community. In addition to this, while selecting the CVPs, all the ECVUs except Navsarjan ensured that the team of CVPs should have representation of team members belonging to different religions and if possible, castes. Navsarjan works with the Dalit community and hence had the CVP team comprising members from Dalit community only. In the case of the other three ECVUs they work in areas with a mixed population. As one of the program partners said, "The idea behind having a CVP team with representation from different communities, particularly Hindus and Muslims was to present an example of communal harmony and to build a platform to bridge the gap between communities and understand each other better". In addition to this, all the four ECVUs ensured that the CVP team had both male and female members. The brief profile of the interviewed CVPs presented is given in Table 10.1.

Table 10.1: Profile of Community Video Producers

| Name of the ECVU | Gender of the CVP (M-Male, F-Female) | Age (approx) of the CVP | Educational Qualification of the CVP | Social Group |
|-------------------|--------------------------------------|-------------------------|--|--------------|
| Meghdhanush-Udaan | M | 42 | B.A. | ST |
| | F | 42 | B.A. | General |
| | M | 23 | B.A. | OBC |
| | M | 19 | 10 th | Muslim |
| | F | 25 | B.Com | General |
| HSM | F | 27 | M.A. B.Ed | General |
| | F | 23 | 12 th , PTC | OBC |
| | M | 26 | B.A. | General |
| | M | 22 | 12 th | Muslim |
| | M | 24 | M.A. | General |
| Navsarjan | M | 31 | M.A., B.Ed. | SC |
| | F | 19 | 11 th | SC |
| | M | 21 | B.A. | SC |
| | M | 35 | M.A. | SC |
| | M | 35 | M.A., B.Ed | SC |
| Sahyog | M | 19 | 12 th Trained in Performing Arts | Muslim |
| | F | 22 | B.Com | Muslim |
| | F | 28 | 12 th | Muslim |
| | F | 40 | 12 th | OBC |
| | M | 25 | B.A. | General |

The age profile of the CVPs suggests that a majority of them were youth. The average age was around 27 years, with the youngest being 19 years and the oldest 42 years. This, as shared by the program partners, was a result of wanting to have a mix of youth and experience for better understanding and transfer of knowledge in the script writing and video production process. The academic qualifications of the CVPs indicate that majority (13/20) of them were graduate or above. A few (3/12) held Bachelors in Education degree. As has been mentioned earlier, there was an effort to involve people interested in education process due to the fact that the videos were to serve as teaching-learning material for both teachers, and students.

On the motivational front, the interaction with the CVPs revealed that most of them came to know about Videoshala and requirement of CVPs in the Videoshala through the volunteers of the NGOs (responsible for their respective ECVU) or through their friends. Some of the CVPs were already associated with the respective NGOs and showed their keen interest to work as a CVP. On being enquired about what motivated them to work as a CVP, one of them said, the innovative concept and the urge to learn a new skill and to contribute in the field of education was the motivating factor. For others, too, Videoshalas' concern with education of the children and opportunity for the CVPs to learn and produce videos was the most attractive part.

Technologically speaking, none of these who joined as CVP had any knowledge and/or experience of technology (video-making). Some of them had handled a still camera but none of them had ever handled a video camera. However, some of the CVPs of ECVUs managed by Navsarjan, Udaan and HSM had experience in the field of education (had taught in schools and had undergone training in teaching). They could relate with the kinds of difficulties one faces in

teaching some of the topics to the students. The CVPs of Sahyog were comparatively young and had no experience in the field of education.

Training of CVPs: Modality and Adequacy

After the selection of CVPs was completed, all of them were given an intensive and extensive training on identifying the hard spots, script writing, video production/film making. The training session was spread over a period of 4-6 weeks. However, since the female CVPs had problem in staying for so long at a stretch, more than one (2-3) training sessions of shorter duration were utilized. A seven-day residential training (from 8th to 14th October, 2007) was held at Dalit Shakti Kendra Ahmedabad. The other trainings were held at each ECVU and were given by the trainer selected by the Central Coordination Committee (CCU). Along with the trainer, the Resource team from the CCU, too, interacted with the CVPs. They even visited a few schools along with the CVPs to facilitate the process of identification of hard spots on which a video was to be made.

As shared by CVPs, the interaction with Resource Persons was very enriching as it helped them in understanding various aspects of video production. As one CVP from Sahyog said, “No specific task was assigned to any particular member. Instead, each member had to do all kinds of activities depending on the needs, which ranged from selecting the location and actors, picking and dropping the actors at their residences, to technical aspects like operating a video camera, and handle specifics related to light and sound. We even learned how to do editing of rough cuts on computer”. This know-how not only removed the initial hesitation and doubt in their minds about whether they will be able to perform their responsibilities as a CVP effectively but also gave them a sense of self-confidence.

Such views were also expressed by CVPs of other ECVUs. As one CVP from Navsarjan shared that being part of the Videoshala project did help in fulfilling his dream of becoming a teacher. He added that ordinarily as a teacher, he would have used books to teach the subject, but following his association with this project, he can now help even other teachers to use videos developed by him in order to teach the issues. To comment on the adequacy of training of CVPs, the dimensions of video-production covered during the training, the duration of 4-6 weeks and modalities adopted go towards making the venture a useful and successful one.

Role of CVPs in Video Content Development

The interaction with the CVPs showed that all the four ECVUs followed almost similar methods for identifying hard spots to produce videos on. All the four ECVUs did a rigorous exercise in identifying the hard spots. In the process of identification of hard spots the ECVUs organized a one-day workshop with teachers. Subsequently, the CVPs made school visits and interacted with teachers and students to identify portions/topics in the curriculum that students and teachers have difficulty in transacting. In the process, they arrived at more than one subject and within a subject more than one topic that both students and teachers found difficult.

It was a difficult task for the CVPs to select one subject out of a number of subjects/themes mentioned by the students and teachers as hard spots. Sharing their experiences, the CVPs mentioned that teachers in general and students in particular mentioned English as difficult to understand. But it was difficult for the CVPs to make videos on the subject as the understanding of the CVPs themselves on the subject was not up to the mark and they were not comfortable dealing with the subject. Hence, among the difficult subjects / themes identified in the final selection videos were made on topics on which the CVPs were confident of their understanding and knowledge. The other aspects like availability of resources with the ECVUs for making the

videos on the subject etc., were also taken into consideration in final selection of the subject/themes.

The CVPs shared their experience of going through the process of identifying the hard spots, which was enriching for them in many respects. This exercise made them aware of the difficulties of the students and teachers in teaching- learning process in general. Though most of the schools they visited for the purpose, welcomed the idea, some like one in Ahmedabad, as shared by a CVP from Sahyog, did not allow the team to interact with students and teachers, as the school authorities felt that it will disturb the classes.

To know further about the extent of knowledge students have on the identified hard spots, the next step aimed at assessing the existing knowledge of the children on these topics. However, the method of assessment varied from topic to topic and ECVU to ECVU. For some of the topics/themes (identified hard spots) the ECVUs conducted group discussions with the students, while for some other topics, formal testing (pre-test) was done.

Once the hard-spots had been identified, the CVP team held discussions and short-listed the topics for video-production. On the topics thus selected, the CVPs consulted textbooks, and organized workshops with subject experts to have better understanding. As reported by the CVPs, all these exercises improved their knowledge and understanding of the subjects and the topics selected for the videos, and they felt more confident towards video-production on these topics. For example, a CVP of Sahyog felt that the exercises he had to undergo during the process, had brought about a sense of perfection and meticulousness in him.

Video Production

After finalization of the hard spots the next step was to *prepare scripts* for video production. To begin with each of the CVPs prepared a script on a given issue, which was taken up for discussion within the team. Various scripts on one issue were brought together and collated to generate a new script which would satisfy the criteria and requirements. Then the script was discussed with the CCU. In this process, as revealed by the CVPs, sometimes altogether a new script had to be prepared. According to the CVPs script writing was one of the most difficult tasks for them and as reported by them, while writing a script one has to keep in mind many things: it should be close to real life, should be locally contextualized, should have characters with which audience could relate or identify, clearly brings out the issue which needs to be highlighted. It was further added that to keep the audience glued to the video, stories should be interesting and have climax sequence as well.

Once the scripts were finalized, the CVPs identified the location for the shooting and selected the actors from the community. The shoot plan was, then, prepared. While selecting the location many aspects regarding the location had to be taken into consideration including the location should not be very far off so as to provide an easy accessibility, the location should be relevant to the issue under consideration, etc.

An interesting incident shared by one of the CVPs (from Navsarjan) throws light on the kinds of problems that emerged during their work. The incident goes like this: during shooting of one of the videos on local self-governance, the Panchayat members raised objection against the story sequence which showed a Dalit village head not being allowed to work freely and being dominated by a member of another caste (Patel). The objection of the Panchayat member was that since these kinds of things are not being practiced in their village, the village and their Panchayat building should not be used for the purpose. The CVP team had to clarify that they are just shooting a film which has no

reference to their village. The shooting had to be stopped for a day and could start only after the CVP team pacified the Panchayat members.

Identification and training of the actors was another important step of video production. It was a big challenge for the CVPs. In the Videoshala project, 'actors' who had never faced video camera before i.e., those who were not professional actors were identified. The other difficulty was felt that the girls were reluctant to take any roles for the videos. In some cases parents did not allow their child to take a role for the video. It may also be mentioned that not only the children were actors in the videos but adults were also required to take acting role. The adult actors were also selected from the community. So identification and selection of adult males and females; boys and girls who can take up acting roles for the videos and can give good performance as an actor, was a challenging task before the CVPs. However, as reported by the CVPs, identification and selection of the actors for the videos never came before them as a big problem. Those who were selected for acting roles were given 3-5 days training (depending upon their requirement of training and nature of the video). The training broadly covered the aspects like dialogue delivery, expression, emotion and timing. The selected actors were trained by the CVPs. As the CVPs reported, those who were selected for acting roles in the videos did not disappoint and performed to their satisfaction.

After selection and training of the actors and selection of the location, the CVPs shot the videos and prepared rough cuts of the videos. Workshops of experts from Udaan, Drishti Media, and CVPs of other ECVUs were organized to provide feedback on the rough cuts. The rough cuts were critically reviewed and discussed and changes were made in the video before finalizing it.

Some Interesting Experiences Shared

Some interesting cases of parents/students who acted in the videos and whom the field researchers interviewed are presented below:

- Sharing her experience, Ms. Rashida Hamid Sheikh mother of a student named Sonu Hamid Sheikh, mentioned that working in the video 'Paani' was a memorable experience for her. Though, in the video, she acted in a short still, it left an impact on her. She mentioned that working in the video brought confidence in her that she can do anything. It also brought about self-respect in her. She wished that if she had opportunity to work in other videos, she would definitely work. Regarding her son, Sonu, who had also acted in the video, she mentioned that her son also got motivated to go to school regularly as a result of working in the video. According to her, it was a matter of pride for her to see her son as an actor in the video.
- Mr. Narendra Koteria father of a student of Hindswaraj Mandal Videoshala School, had acted in a video of Hindswaraj Mandal. According to him, working as an actor for educational video was a very good and exciting experience for him. He also mentioned that he enjoyed the company of the team members of the ECVU involved in video production. According to him, his participation in the video brought in him confidence and a sense of worth. His association as an actor in the video enabled him to come out of narrow thinking of caste, creed, gender etc. He feels that Videoshala has given him much more than he contributed to Videoshala.
- Ms. Ramila Bharat Parmar acted in the video 'Sthanik Swaraj Ni Sansthan' of Navsarjan ECVU. She mentioned that though her role in the video was a very brief one, this was a great opportunity that made her a changed person. According to her, she came in contact with the team of CVPs (both males and females) and interaction with them brought confidence in her that a female can do what males do, besides her duties of household

chores. Earlier she was fully dependent on the male members of the family for outdoor works. Now as a result of working in the video she has become so confident that when she or her children fall ill she does not feel the need to take help of male family members to go to doctor/hospital. She also started visiting school to get teachers' feedback on the child's studies. She gives all the credit of this change in her to Videoshala. She wished that she got another chance to work in the video.

10.2 IMPACT ON COMMUNITY VIDEO PRODUCERS

This section discusses gains and outcomes observed and reported by CVPs as they emerged during planning, development and execution of the video-content development.

Technical Know-How and Skills Among CVPs

According to the CVPs, every exercise and activity in the process of video-production was a new learning for them and added to their technical knowledge and skills, which got enhanced as the video - production progressed. By the time the CVPs had produced 6 videos to cover various topics of interest, they felt confident in (i) video-production technology, and (ii) their ability to understand the issues involved in our educational system. Sharing his views on technological gains as a result of association with Videoshala Mr. Mahesh, CVP, Navsarjan mentioned that now he is very confident of his technical-know how in video production. He not only learnt the art of video production but also learnt using Apple Computer. He feels that his skills in video production can be now adopted as a profession and a source of earning.

Sharing her technical gains as a result of association as a CVP in Videoshala Ms. Jyoti Bhalabar mentioned that before her association with Videoshala she could not even hold a video camera but now she can make a video even. It's a great achievement for her. She had never imagined that she could also become a skilled person. The other CVPs also had similar views about the technical gains as a result of their association with *Videoshala*. They were all confident that technically they had reached the level that they by themselves can produce a video.

Community support available to CVPs

The CVPs faced no resistance from their families or society for joining the project as a CVP, with a few exceptions in the initial stages of the implementation of the project. A case in question was that of a female CVP from a Muslim community who faced resistance from her community when she initially joined the Videoshala. They did not like her associating with male members, and that too, from the Hindu community. However, she showed patience and, ultimately, her good work was recognized, and encouraged by her community. Another case of this kind was reported by that of a female CVP of Udaan- Meghdhanush. Her family did not approve of her remaining outdoors for 6-7 hours everyday. Such problems, however, maybe encountered in any other job.

CVPs Day - to - Day Gains in Life

Most of the CVPs reported that their association with the Videoshala has been gainful in day-to-day life. Working in a team made them learn good values from each other. It equipped them with problem - solving techniques and facilitated their problem - solving efforts in their personal-social life. Ms. Acharya Dipti of HSM, sharing her views mentioned that working as CVP has made her a disciplined person. Her association with Videoshala has brought a sense of responsibility and

commitment to her responsibilities. She was of the view that she is now a changed person in attitude towards work and responsibility.

Better Connecting with the Community

For many of the CVPs, the association with Videoshala has made them think beyond their self-interests and contribute to the society. It has provided them a platform to come closer to community and understand community problems. It has been instrumental in bridging gaps in different castes and communities. For example one CVP from Sahyog ECVU reported that she had been nurturing wrong notions about the Muslim community and avoided going into Muslim localities. After joining the Videoshala and interacting with fellow CVPs and other community members during content development, she became aware of her misconception.

Ms. Payal shared her experience that during production of the video ‘Aapna Hako’, her interaction with persons of different castes and creeds and the response she got from them made her realize that all communities are equally good. Now she has not only respect for all but she also interact and exchanges views on issues of the community/village with all sections of society whether Dalits or others. Similarly, sharing his views, Mr. Kirti Kapadiya mentioned that working as a CVP has made him popular with the community/village. His interaction with the community has become frequent and his relationship with them has become closer. Now he is aware of the problems and issues of the community. He further mentioned that as a result of what he learnt as a CVP, now he discusses the problems/issues of the community.

Inculcation of a Sense of Pride

It came to light during the interaction with the CVPs that not only the CVPs but the entire team of Videoshala got a sense of pride out of their association with the project. They thought that they have been instrumental in providing better education to children. The community members and the teachers on the receiving end have taken it very positively, too. The Program Directors of the ECVUs were of the opinion that the CVPs had gained reputation as persons committed to the betterment of school education.

As many of the CVPs mentioned that apart from other gains of their association with the Videoshala as a CVP, they have imbibed a sense of satisfaction and pride that they are doing something for the benefit of the children of the community. The appreciation for the videos from teachers, students and villagers brought a sense of pride in them that their efforts are recognized and is liked by all.

Effectiveness of the Videos

As reported by the CVPs, teachers and students alike enjoyed watching the videos projecting the ‘hard spots’, which were otherwise difficult to grasp. The teachers appreciated the innovative method utilized in the videos. An exception in this respect was noted as reported by a CVP of Udaan-Meghdhanush. According to the teacher in question watching the video said the video was not topic - specific. However, in general the videos were rated ‘high’ on learner-teacher involvement in the curriculum thus transacted.

10.3 CHALLENGES

A variety of challenges were encountered by the CVPs. Across the ECVUs similar problems and difficulties were reported. These problems related to script writing, procuring and training of actors, commuting to the shoot-site, restricted time frame, bias against media, shooting skills of the CVPs, rigours of shooting, etc. These have been discussed below:

- Script writing for the video was a daunting task for the CVPs. They had to undertake rigorous exercises in writing, revising, and refining the scripts. Workshops had been organized to review, discuss, and finalize these scripts. The extent of changes made in the process went up to 50 percent. Scripts of videos titled ‘Prakash’ of Navsarjan, ‘Earth’ of Sahyog were cited as examples.
- Once the actors were identified, problems in convincing them and their parents to act in the videos were encountered. Parents were reluctant to send their wards to work for the videos as this would divert them from their studies. However, ultimately the CVPs were successful in convincing the parents.
- All the CVPs reported it was a tough task for them to train persons, who had never faced video camera, to act. According to them, initially many of the actors became nervous while facing the camera. The CVPs had to consistently interact and boost their self-confidence to make them act in the video.
- In all the ECVUs the CVPs reported that despite their extensive technical training on video production, they faced difficulties at all stages of shooting, particularly so while shooting the first video. The CVP of Sahyog informed that during the production of their first video the trainer was present from beginning to end of video-production. However, after the first video was completed, the CVPs were more confident and the trainer’s help was taken only when shooting for relatively difficult scenes.
- Problems were also encountered with schools while taking away the children for the shoot. One such instance occurred during the shooting of ‘Pupu’ by Udaan-Meghdhanush.
- Program-director of Sahyog pointed out that working in the urban slum was more challenging. Here, since the youth and families were exposed to media like TV, and to communal riots, the community was wary of video shooting and its purpose.
- Operational problems like a restricted time frame, and the need to meet the deadline of 40-50 days had to be faced by video - producers and this made their schedule very hectic.
- Lack of logistical support like facilities for commuting to the far off shooting site was experienced by Udaan-Meghdhanush while shooting their video titled ‘Vaahan Vyavaharo’.

Introspecting on the video shooting and re-shooting, the CVPs reported that they did not have to face the situation of a total re-shoot of the rough cut of the Videos. However, in all the cases they had to make some changes and some parts of the videos had to re-shot As shared by CVPs as well as the technical resource persons, initially they felt bad when a video produced by the team was asked to be re-shot. They did not like it when they were asked to rework on the script or to re-shoot because the CVPs felt that resource persons were not ‘familiar’ with the ground reality.i.e. the kind of limitations and problems they face while shooting a particular shot or video. But later on they realized that it is for their good that the Resource Team is critical of their work. As shared by a representative of Drishti, to make the process participatory, the review of rough-cut was made in the presence of all CVPs. This not only helped them to learn from each other’s experience also enabled them to take the criticism in the right spirit.

The CVPs were appreciative of the guidance and support received from the CCU which enabled them to produce the videos. However, in one ECVU some of the CVPs reported that initially the CCU was in constant touch with the ECVU but later their guidance and support was not very frequent.

The overall experience of the CVPs was very enriching. They worked in their respective teams in a very amicable environment. They were fully satisfied with the outcome of their effort. The CVPs appreciated the rigours of the process followed in the production of videos and in the relevance of content projected therein. The fact that the topics were selected in consultation with the students and teachers, was impressive, and validated the content chosen.

10.4 VIEWS OF OTHER STAKEHOLDERS

The representative of the CCU had a very high opinion about the CVPs. She appreciated the dedication and commitment of the CVPs towards the responsibilities assigned to them in the Videoshala program. The representative of the CCU mentioned that she had not imagined that the persons who were of poor educational background, the persons who had no any technical know-how prior to joining as a CVP would give such wonderful results. She appreciated the competence of the CVPs and their understanding about the project. She cited the example of their understanding about the Videoshala and application of their ingenuity when they used pot wheel in the video 'Earth' to describe rotation and revolution of earth.

A Representative of Drishti Media was also full of appreciation of the understanding and dedication of the CVPs towards making videos. According to her working with them made Drishti Media team feel proud of the CVPs who, though, did not know anything about the technology of film production, learnt everything in a short span of time.

All the heads of NGOs (HSM, Sahyog, Navsarjan and Meghdhanush-Udaan) were happy with the entire team of their respective ECVUs. They were of the view that the team also enjoyed working in the Videoshala project. According to them it was new learning experience for them. In these ECVUs almost the whole team from the beginning to completion of six videos remained associated with the Videoshala project, that itself was a proof that the team members enjoyed working with Videoshala. However the head of Navsarjan had some dissatisfaction with some of the members particularly the Coordinator of the ECVU. But the dissatisfaction was not on incompetency of the team members but on ideological issues.

11 VIDEO FILMS SCREENINGS AND THEIR IMPACT

This chapter enumerates the responses obtained by CMS's evaluation from classroom facilitators (CF), teachers, students and parents on the Videoshala video screenings and their impacts.

11.1 CLASSROOM FACILITATORS VIEWS

Screening of the videos had been executed by classroom facilitators (CFs). The role of the CFs was very important in the sense that they were the main agents through which Videoshala ultimately reached its target audience consisting of children and the teachers. To understand the specific role and responsibilities of the CFs and the impact of Videoshala on its target audience, the CFs from each ECVU were interviewed. Table 11.1 presents the ECVU- wise number of CFs interviewed, their educational background and gender.

Table: 11.1 Profiles of Classroom Facilitators

| ECVU | Gender of The CF | Age | Qualification | Social Category |
|---------------------|------------------|-----|------------------|-----------------|
| Udaan - Meghdhanush | M | 28 | 12 th | General |
| Udaan - Meghdhanush | M | 21 | B.Com | General |
| Udaan - Meghdhanush | M | 20 | 12 th | SC |
| Sahyog | F | 22 | 10 th | General |
| Sahyog | F | 23 | B.A. | General |
| Sahyog | F | 20 | 11 th | General |
| Navsarjan | M | 32 | 10 th | SC |
| Navsarjan | M | 34 | 12 th | SC |
| Navsarjan | M | 35 | B.A | SC |
| HSM | M | 22 | BRS + B.Ed | OBC |
| HSM | M | 22 | B.A. | General |

On the basis of discussion with CFs the investigating team came to the conclusion that broadly speaking, the process followed by all the ECVUs was more or less similar. In each Videoshala school the videos were supposed to be screened for forty children. These forty children were to be selected from the classes for which the videos were produced. The classes chosen by different ECVUs varied. HSM had produced videos for class VIII and IX and Navsarjan had produced videos for classes IV-VII. Udaan and Sahyog had produced videos for class I –IV. Also, there were no fixed criteria for selection of forty children for whom the videos were screened.

Each ECVU followed its own method. As the Program Director of Sahyog reported, the children who were comparatively weak in performance were selected for viewing the videos. In Navsarjan the videos were screened in the Bhimshalas. (Bhimshala is a centre, set up by Navarsarjan in the villages where volunteers of Bhimshala teach and provide guidance to Dalit children) where only Dalit children viewed the videos. However, where there is no Bhimshala in the villages, Navsarjan screened the videos in schools where children of all social categories participated. The ECVU Hind Swaraj Mandal screened the videos in the residential schools of Gandhian Nai Taleem.

Discussion with CFs revealed that for some video screenings, the number of children ranged between 50 and 80.

It also emerged that the role of the CFs in screening of the videos was very important. They had to arrange for a TV set and CD player to be used for the task of screening. Rapport building activities like songs, riddles, and plays were conducted with the children and briefing about the video was also done before screening of the video. Each video had an activity guide, which had information on how the session was to be conducted. The Facilitators followed the guidelines in screening of the video which included giving of pauses in places to hold discussions. Post-screening activities included discussion and filling up of activity sheets by the students. The whole process of screening of video took 2-2.30 hrs.

The interaction with the CFs revealed that the children liked watching videos on the hard spots. Watching the videos made them understand the topic better, and to have conceptual clarity. Some of the videos were liked more than others. For example, the CF of Sahyog reported that ‘Khushi’ was more popular than others as it happened to target social issues. Similarly, a CF from Navsarjan reported that ‘Pradushan’ was liked most as it was very interactive and informative. The video ‘Sthanik Swaraj Ni Sansthan’ screened at Navsarjan was liked because it provided information on functioning of the local self-governance.

Gains for CFs

Association with the Videoshala was gainful for the CFs in many respects, too. The CFs reported that working as CF provided them opportunity to learn many new things in the field of education. Some of the examples of impact on CFs as reported by them are presented here:

- One of the CFs of Navsarjan mentioned that he had heard about the pollution but he was not aware of the impact of degradation in the environment. The CFs reported that their role and responsibility in the Videoshala improved their knowledge on the topics covered in the videos they screened. They also learnt values on citizenship, diversity and democracy. As a result they not only practice the values they learnt but try to convince others in the community to do away with beliefs regarding discrimination in caste and creed. The videos have made them understand the community, the problems the community faces and the causes of the problems.
- Mr. Sanjay Kumar Parmar, describing the learning experience resulting from his work as a CF mentioned that after watching the video Vanaspati he stopped using polythene bags.
- Describing the impact of association with Videoshala as a CF, Ms. Deena Bayas of Sahyog mentioned that before joining Videoshala she did not like to interact with members of Muslim community and she had very wrong notions about them. She avoided going to Muslim locality. But according to her, after joining as CF in Videoshala “I am completely changed. Now I have a number of Muslim friends and sit and eat with them”.
- Mr. Bharat Bhai one of the Classroom Facilitators of Navsarjan mentioned that all the videos provided him knowledge on the respective topics they tapped. However, according to him, it was ‘Sthanik Swaraj Ni Sansthan’ that made him more aware about the structure and functioning of Local Self Government.

The CFs of all ECVUs did not face any big challenge in executing their responsibilities. However, in ECVUs like Navsarjan and HSM, the CFs had to face the problem of carrying the TV sets and DVD players to remote schools. Power cut was also one of the problems that the CFs faced during screening of the Videos

Impact of Videos on Students and Teachers- As Reported by CFs

Classroom Facilitators were the first people who could observe and receive the immediate reactions, responses, queries of the target audience (i.e. students and teachers) on the videos. The CFs were of the view that children and teachers watched the videos very attentively. The videos facilitated the students' understanding of the topics on which the videos were prepared. Some of the CFs mentioned that the children liked the videos so much that whenever they (the children) met them (the CFs) on the way or in the village they wanted to know if they would be shown more videos in future.

According to the CFs, the videos have not only been beneficial in knowledge enhancement in the students but other positive impact has also been observed in the children. After screening of one or two videos, the children shed their shyness in asking questions and became more interactive. According to the CFs the understanding level of the children also increased. After watching the initial one or two videos the children were able to infer and understand the content of the subsequent videos more clearly. The CFs mentioned that the children became more disciplined while watching the videos in comparison to screening of the first videos. The videos made the children more aware, thoughtful and proactive on the issues like pollution, environment etc. It brought among them a sense of fraternity, equality and values and appreciation of the contribution of different people.

The CFs reported that the teachers were very appreciative of the videos in terms of its content and the manner of production. According to the CFs the teachers took the videos very positively. They not only proved helpful to them to understand subjects and themes difficult to transact but also helped in their teaching methodology. The CFs reported that teachers shared their experiences that after the video screening the classes became more interactive and the children became more articulate in asking questions to clarify their doubts on the topics being taught.

11.2 STUDENTS VIEWS

Content analysis of student data obtained through interactions and interviews gave rise to important findings about (i) effectiveness of video-screening on the student community as far as general impact on interests and attitudes towards various issues taught goes, and (ii) their learning outcomes on specific performance test related to difficult topics which could not be handled well by teachers. Findings thus elicited have been put under relevant heads below:

Student groups were enquired about the subjects/ topics they found difficult. Most of the students of Hind Swaraj Mandal (HSM) and Navsarjan who were of upper grade (8-9 and 5-7 respectively) mentioned Mathematics, Science and English, as the difficult subjects. On the same question, majority of the children of ECVUs *Sahyog* and *Udaan-Meghdhanush* belonging to grade III & IV, mentioned Environmental Science and Mathematics as the difficult ones.

On being asked about how they managed to cope up with the difficult subjects, the students gave different responses. However, majority of them shared that they worked hard and took teachers' help to understand the topics difficult to comprehend. Some of them took help of their parents. While a few candidly informed that they did not make any special effort towards it.

Recall of Videos

It may be mentioned here that the recall level of the content of videos was higher among the students of HSM and Navsarjan (students of grade IX and grade V-VII respectively),. Even though the students from Sahyog and Udaan-Meghdhanush (grade III & IV) also responded well on different aspects of the videos, such as why they liked the videos, what they learnt from the videos etc. The students of ECVU-Navsarjan commented that all the videos were very informative on the respective topics. They mentioned the videos not only provided information on these difficult issues but they also changed their thinking and behavior. They reported that after watching the Videos on Pradushan, Vanaspati, Paryavaran Anethenu Kudrati Santulan, they have become more serious towards keeping their surroundings clean and green. The video Sthanik Swaraj Ni Sansthano has made them aware about functions of local self-governance and rights of a citizen.

Similarly, for the students of HSM ESVU, all the videos were very informative and knowledge giving. The students recalled the videos on Bhoomi, Urjaa, Apna Hako, Lokshahi, Aahaar Ane Arogyaa and on Nayasargik Sampaada. They informed that they learned about different kind of energy, and its use in our daily life. Through one of the videos on 'own rights', they understood the importance of exercising our rights. Some students also recalled the need to conserve our natural resources like land and its upkeep. With reference to one of the videos, they reported having learnt the importance of taking balanced diet for keeping oneself healthy and fit. The students under ECVU-HSM were of upper grades (VIII-IX) and hence their recall on the content of videos was better than students covered from other ECVUs.

In general, the students were successful in recalling the number of videos they had watched. The average number of videos recalled was 4-5, which compared with the actual number that the ECVU reported. The recall of the names of the videos screened was comparatively poor among the children of lower grade (like in ECVUs Sahyog and Meghdhanush-Udaan). However, the children were able to recall the content of the videos which is, perhaps the most important indicator of the impact the videos had on learning. Almost all of these students of Sahyog recalled watching the videos on issues like Vanaspati, Juda juda kaamo, Apna Dharmo. Some of the students also mentioned Khushi, Karo ramakda kuch kadam, and Bhaasha Gyaan.

Extent to Which the Videos Were Liked

On being enquired about whether they liked the videos, most of the children said that they liked the videos very much. They felt that the topics covered under the videos were very appropriate. Interaction with the students in the schools of the ECVU Udaan-Meghdhanush revealed that the topics like Earth and Respiratory System which were difficult to understand merely by reading books or as taught by the teacher, were understood well after they watched the videos. They further added that after watching the video on earth, their curiosity regarding the shape of earth was satisfied to a large extent. Similarly, video on respiratory system helped them clear their doubts and confusion. It facilitated their learning of the human respiratory system. They also liked other videos titled Water and Vahan Veyavharo, as they found them very informative. The learning outcomes test (discussed in detail in next section) did show that majority of the students answered some questions correctly, while for some other questions the performance was not up to the mark.

On being asked on which topic they would like to watch videos in future, the students mentioned the subjects like English, biology rather than mentioning topics or sub themes of the subjects of curriculum.

Extent of Learning

Good learning outcomes were reported by the students. They shared that after watching the video on Vanaspati they could understand the different types of vegetations and their importance. Similarly, the video on Juda Juda Kamo helped them understand that every kind of work is important. They learnt that no work is insignificant and all work contributes in the development of the society. While mentioning about the gains from the video on Aapna Dharmo, they said that they could know more about different religions practiced in their community. Some of the children of Sahyog ECVU mentioned that from the video Karo Ramakda Kuch Kadam and Khushi they learnt to walk like a soldier and help the people in need, respectively. Though all the six videos were reportedly screened by Sahyog, the recall level was higher for videos on Vanaspati Etle Shu, Juda Juda Kamo and Aapna Dharmo, as compared to the other three. Also the learning outcomes test results of the topics on vegetation, are in consonance with the views expressed by the students. However, in the test conducted on Juda Juda Kamo, the students were not able to recall all the occupations shown in the video. A majority could recall only two of them.

Further the local language being the medium of expression in the videos as well as the familiarity with illustrations and examples, made it easy for the students to identify with the contents.

Value Outcomes

One of the key objectives of the Videoshala project was to help imbibe the feeling of citizenship and democracy amongst the students, which was evident in the students from higher grades. Students in general, expressed a keen interest in acting in future productions of such videos and urged that more hard spots should be identified for this purpose.

11.3 TEACHERS VIEWS

Teachers' Involvement

The Videoshala project, besides empowering the local community members, was an approach towards providing a tool which will facilitate teaching in the classroom. The participation of schoolteachers right from the initial phase of the project to the screening and after was, therefore, very important. As informed by the project partners, teachers were involved right from the time of identification of 'hard spots'. During the in-depth discussions with teachers in one of the Videoshala schools under ECVU Udaan-Meghdhanush, two teachers reported that they were part of the process of identifying hard spots-'earth' and 'water'. One teacher, each in Navsarjan and Sahyog schools reported that they participated in the discussion held in their respective schools to identify hard spots. It may be mentioned here that in the sampled Videoshala schools only a few of the teachers reported that they were part of the identification of hard spots.

As reported by the CVPs and Coordinators, who visited on an average 4-5 schools (for every hard spot) , a few of the teachers and students were consulted in the process of identifying the hard spots. As reported by the program partners, initially the authorities in the government schools were not very supportive of the idea and did not show much interest. One reason reported was that they had to take permission from the higher authorities before allowing the Videoshala team to visit the schools. In a few private schools too, the school authorities were not very responsive to the idea and felt that this might disturb the academic session of the school. However, after

watching the initial videos, they appreciated the concept and showed their willingness to participate in the project more actively.

The next phase of teachers' involvement was during screening of the videos in their respective schools. However, as reported by teachers their involvement during screening was limited. They were basically responsible for collecting the children to whom the video was to be shown and make them sit in a classroom where the video was to be shown. The main role during the screening of the videos in the class was that of the Classroom Facilitators (CFs). However, the teachers did watch the videos and as shared by them the videos could be useful tool in effectively transacting a particular topic to the students.

Teachers' Opinion on Videos

Almost 100 percent of the teachers appreciated the concept of Videoshala and the videos thus produced. They were convinced of the effectiveness of the videos in teaching. A majority of the teachers were of the opinion that some issues/topics of the videos produced were of good quality. A good majority of the teachers have rated the content of the videos as very good and relevant; presentation of the videos as attractive; language of the videos as easy to comprehend; and overall quality of the video as very good and attractive. The teachers further added that the modality of teaching through videos is very effective as there is a possibility of using more examples and illustrations that facilitate teaching of a difficult topic.

The teachers own understanding of the topics/subject matter got enhanced. For example, one of the teachers reported after watching a video on Vanaspati (vegetation) that it came as a new learning to him that bamboo was a type of grass, and that it is the longest grass. Similarly, using sticks and leaves for explaining respiratory system was an eye-opener for them and they learnt that even the complicated issues can be simplified with the help of the things available in the surroundings.

In non-*Videoshala* schools too, the teachers liked the concept of Videoshala and agreed with views of their counterparts in Videoshala schools that difficult subjects and issues in the curricula can be better addressed through videos. Though they had not watched any videos of Videoshala, they were of the view that the idea of developing videos on the difficult subjects and issues of the curricula by the community members in local language could be very effective and relevant.

Teachers' Observation on the Impact of Videos on the Students

Regarding the change the teachers observed in the students as a result of watching the videos, a majority of the teachers mentioned that the students had more clarity on the issues that the videos tackled. Many teachers also noticed the change in behavior and conduct of the students towards their peers of other community and social groups. The students, they felt have also become conscious towards keeping the surroundings clean and green.

More of such changes were noticed amongst the students of schools covered by the ECVUs-HSM and Navsarjan, possibly due to the reason that these students belonged to higher grades as compared to those of other two ECVUs (Meghdhanush-Udaan and Sahyog). In some schools of ECVU- Udaan-Meghdhanush, the teachers informed that after watching the video on 'water', the students stopped wasting water. On knowledge gained by students through the videos, the teachers across the four ECVUs reported that the videos had definitely been helpful in improving their knowledge on the issues covered. The learning outcomes tests results (reported herein) too supported their contention.

Teachers' Felt Involvement for Future

There was mixed reaction from the teachers on the question whether would they like their involvement in the screening of the videos more. Some of the teachers wanted more involvement such as in the actual screening of the videos which was absent earlier, while others did not want to be given this responsibility. However, for majority of the teachers, the video has been beneficial in understanding hard spots and in learning to use examples and illustrations from the surroundings, making it easier to teach and to learn.

The teachers mentioned a number of topics like digestive system, stages of human development, parts and functions of human body and universe etc. for future videos. Further all the teachers alike felt that the screening of the videos should be integrated with the initial teaching of the topics. According to them, the videos alone cannot be as useful when shown separately.

11.4 PARENTS VIEWS

The interviews with the parents (either mother or father) of Videoshala students revealed that most of the parents were aware that videos were being shown to their wards in the school. Some of the parents interviewed had participated as actors in the videos. All the parents were appreciative of the video-inputs being used to facilitate learning of children. According to the parents, when the children came home after watching the videos in the school they shared it with them. Most of the parents also mentioned that the children came back home very happy the day they watched video in the school.

Regarding whether the parents observed any change in their ward's behavior subsequent to watching the videos, most of the parents mentioned that they found many positive changes in their wards. Two of the reported cases are:

- Ms. Vinodini, mother of Pankit Trivedi of HSM Videoshala school mentioned that after watching the videos her daughter has become serious in her studies and has become more confident. According to the mother, it was the impact of the videos she watched in the school that motivated her to participate in the school function on the occasion of Republic Day.
- Mr. Pankaj Lalji Bhai mentioned that the thinking of his son towards Dalits and other communities has changed. Now his son has friends from Dalit and other communities which was not there before.

These are just examples of the positive change the parents mentioned that they observed in their wards after watching the videos in the school. They cited many more such changes.

In brief the parents not only liked the idea of videos but most of them requested that videos on other subjects should be made and shown as this method, according to them, has been very beneficial for their children in many respects.

12 FINDINGS & RECOMMENDATIONS

The insights in this chapter are based on the analyses carried out by the CMS and Nirantar evaluation teams, along with the responses they received from other stakeholders during the course of the evaluations. The CMS and Nirantar teams along with other respondents deliberated upon important aspects of the project such as relevance to the existing educational and school scenario, feasibility of the modalities adopted, components of the program, limitations of the scope and support, outcomes realized, future strategies etc. Thereby shedding light on the success and challenges of Videoshala and its future scalability and sustainability.

12.1 CURRENT STATE OF VIDEOSHALA

Reflecting upon the process of the project initiation and implementation, all the project partners were of the unanimous view that Videoshala project has been by and large successful in achieving its intended objectives. They felt that one of the key achievements of the project was that it was implemented in the manner in which it was intended during the project planning.

All the ECVUs had the Community Video Producers (CVPs) as well as the Classroom facilitators (CFs) selected from the local communities. Further, as desired, in spite of these CVPs not being experienced hands in video production, they were, as desired, able to not only identify and develop the content but also were successful in producing the videos of good quality within the stipulated time framework. The program partners were therefore, confident that in future efforts too, the idea of involving community members in producing videos could be retained.

Regarding the production of the video films the CVPs went through an intensive process of research before each video was finally produced. This involved discussion, trainings, field visits, reading and referring to resource materials that included both watching documentaries and reading books etc. This was enriching for the CVPs, who are able to build an in-depth understanding on the topic before the film was made. Additional workshops on hard spots selection, on the process of script writing and on the development of concept notes were also useful for the producers.

The ECVUs teams included women and people from marginalized communities (except for one E-CVU where there is only one person from a minority community). This composition of the team also reflected the diversity that exists within the program, enabling it to bring in different experiences and learning into the film-making process. Further the CCU also played a positive and rigorous role in the film-making process. Inputs, resource material and hand-holding provided to the producers yielded encouraging results. Additionally there is a structured process of feedback that exists between the CCU and the ECVUs.

In terms of physical targets achieved, the Videoshala project had envisaged reaching out to about two hundred schools in eight districts of Gujarat. With the exception of the ECVU Navsarjan, the remaining three ECVUs: Udaan-Meghdhanush, HSM and Sahyog, were able to achieve their respective targets. Navsarjan could cover only forty-three of the stipulated seventy-five schools. The reason, as per the PDs version was attributed to the coordinator appointed by the ECVU who left in the middle of the project. Overall at the end of the two years of existence Videoshala had reached 7957 children in 194 schools through 640 classroom video films screenings. At the same time the project had provided alternate livelihood opportunities to 24 people as CVPs and to 21 people as CFs, with all hailing from local communities.

Video Films

The following issues relate to the video films:

- The videos produced by all four ECVUs are child centric. All videos have children as the main protagonists. Their questions, inquisitiveness and anxieties are addressed in all films. Yet they are not shown as being ignorant or uninformed, but in many films are confident and articulate. It is either a child or a group of children who take the viewers through a film and learn new information and ideas along the way. This learner-centered strategy ensures that children – the main target audience of the videos – are involved and engaged as viewers and can relate to the content easily.
- In most videos children are encouraged to learn by gathering information, going to different places, conducting interviews and doing things themselves. Seeking information is an effective way of learning and this is a method that most videos have adopted. This is in contrast to the conventional top-down approach of the teacher as the only provider of all answers to children's questions.
- The videos produced by all four ECVUs are unique in that they provide information and address values of citizenship, diversity and democracy. This is unlike all other audio-visual educational resource material available to schools in the area. This is quite commendable for the program. Teachers and principals of both government as well as non-formal schools also appreciated this feature of the ECVU videos. The information provided enhances quality of education in schools. Values incorporated into the subject areas enable learners to think critically.
- Most videos are not value-loaded, nor are there an overload of information. The selection process of information to be provided is thorough, as a result of which most videos are clear and succinct.
- The videos are based on chapters from Gujarat State Board School Textbooks. Core curricular areas in textbooks are referred to and yet in most cases there is an attempt made to broaden the horizons of learners by providing new information or by contextualizing the information. The information in textbooks is dull, detached, simplistic and in some cases, problematic. In contrast, several videos are refreshing as they are located in the lived realities of learners – they show their own geographical areas, people (and children) who are similar to them and speak the same language.
- There are a few exceptions to this. Some of the videos, while being located in the learners' contexts, do not represent the complexities and nuances of this context adequately. In fact, these videos fall short of adding information or perspective that is beyond the textbook. There are some videos which place one character as the provider of information – like the textbook where the teacher gives knowledge to learners.
- The language used in most videos is simple and accessible, unlike textbooks which are written in a more formal and difficult language. Simple Gujarati is the language spoken by most children. Children from Muslim backgrounds speak Hindi at home; however, they follow simple Gujarati. An effort has been made to show people speak Hindi in some videos. The local flavor of the language used is laudable, however, in some videos, concepts and definitions have not been explained. Difficult words have been used without being broken down into simpler, more accessible sentences. This is in the case of some videos on Science themes.
- Most videos have made an effort to incorporate values of equality, democracy and diversity in different ways, however, this is not done in a way where values implicit or embedded in the content. In some videos there is a superficial understanding of values, as a result of which they appear to be forced or just an add-on to the topic. In mainstream

textbooks idealized situations are presented to learners, chapters also present values in the form of messages which are flat as well as one-dimensional. In the videos, there is an attempt made to move away from this, however, the values presented are not multi-dimensional. In some videos there are only characters with names that suggest their background. While it is important to have such characters, their roles should not be limited. This is especially in a context where communal and caste-based discrimination is a serious issue and contributions of marginalized communities are not acknowledged.

- The Social Science themes especially lend themselves to incorporation of values quite well, however in the case of some videos on Science and Language, has been challenging to incorporate values.
- An attempt has been made in most videos to show women as providers of information. They are shown in varied roles – as panchayat members, teachers, activists, women engaged in domestic work and so on. This is a refreshing departure from conventional textbooks where women and their roles are invisibilised and where only a few people or ‘experts’ are shown as providers of information. In the ECVU videos women have agency, they are aware of their rights, are active citizens in public domains and are decision makers.
- People from marginalized communities are also shown in positive roles in most videos. There is no stereotyping of roles or professions. People from Dalit, Muslim and working-class backgrounds are adequately represented. Their knowledge and skills are treated with respect and their contribution to children’s learning process is recognized. This effort is well appreciated; however, in some films there appears to be a tokenistic representation of marginalized groups.
- Most videos produced by all four ECVUs show discrimination on the basis of gender, caste, religion and class. They indicate the power hierarchies that exist in society. This is unlike textbooks where there is no indication of any conflict. In some films however, the story moves quickly to showing idealistic situations. While it is necessary to show positive examples to learners, there is a need to highlight struggles and complexities adequately.
- Most E-CVU videos are well produced. They have used different genres of film making. Both fictional as well as non fictional ploys have been used in videos and this effort is commendable. There are plots and sub plots which are woven together in a coherent manner. The visual medium has been used to its fullest potential in many films. There are a few aberrations to this – some videos are not well shot, have plots which are unrelated and end abruptly.

Implementation of Video Films

The following issues relate to the implementation and screening of the video films in the target schools by the ECVUs.

- In schools where the videos are screened, facilitation is as important as the screening itself. In the absence of facilitation, the video becomes an interesting activity that does not necessarily stimulate critical thinking. In schools where facilitation was good, the video was very effective. Children were able to understand concepts and information provided. However, where facilitation was absent, the video was like an ‘interesting activity’ which was not linked to curricular issues.

- In most ECVUs, very little time and resources have been invested in training facilitators. As a result of this, it is upto each individual facilitator to decide how he/she will transact a video. It is based on their existing skills and interest that this is decided. In some cases, screening and transaction of films is not prioritized given the existing work commitments of facilitators. However, in ECVUs where orientation and inputs have been provided to the facilitators, the classroom transaction is creative and inspires children to engage more with the video and the activities.
- There has also been a high turnover of facilitators in some ECVUs. While this is inevitable for any program, it has had an impact on the learning opportunities available for them and their overall engagement with the Videoshala program.
- There is no common point at which a video is introduced in the school syllabus. It is upto each E-CVU to decide whether a video will be screened before/after/during the time that the topic is being covered in school. This also depends on the availability of the facilitator in some cases. This lack of clarity and ad hoc manner of transaction has led to some amount of confusion in the ECVUs. In some places there is a long gap between the time that the topic is covered and the screening, making the impact or effectiveness of the video inconsistent.
- There is almost no discussion on values that takes place in classrooms. Facilitation is usually around information and concepts that are introduced. While values are in the realm of the abstract and therefore difficult to discuss, no effort is made whatsoever to raise any question or debate around diversity, citizenship and democracy.
- Each E-CVU has worked out its own process of involving facilitators in the process of film production. In some ECVUs feedback is sought from facilitators at different stages. Teachers of schools are also involved in the process of hard spot selection and in developing scripts and providing feedback on the rough cut. However, in other ECVUs, the facilitators and teachers have no role whatsoever in the film-making process. Their role begins at the time that the film is ready for screening. This has meant that the facilitators are detached from the entire process and therefore organize the screening in a similar manner.

Cost Viability of Videos

The video production was found to be cost effective in the following manner:

- The estimated cost of the production of the videos as reported by stakeholders and technical support partner (On an average Rs.1.5 lakhs per video) was kept in mind while evaluating the expenses incurred. The actual expense as reported by NGOs heads and technical partners was also close to the same amount.
- The same job would have been done by professional at three times the above cost, which shows the viability of using CVPs.
- The cost effectiveness of the project also increases due to the training of the CVPs as they continue to make additional videos and also contribute in training any new CVPs that are hired.
- Based on analysis of the videos by technical evaluators, it was concluded that the final product meets the desired standard of video production given the costs incurred.

12.2 RECOMMENDATIONS FOR THE FUTURE

Videoshala nurtures quality of education at the very roots of the education system by relating it with contextual realities and the local community. The experience of implementing this project through the involvement of the community members has been, by and large, successful across various districts/schools and has inspired the ECVUs greatly. Videoshala, however, could be sustained, expanded and scaled up to reach larger sections of society. To realize this, the following recommendations seem in order:

General Considerations

- Set-up a special cell at the state level to provide physical, financial, social support and resources to NGO's and public-sector undertakings interested in participating in such activities as a concerted effort with definite goals.
- Identify and enlist participation and cooperation of more and more committed voluntary agencies in the field of education and social work.
- Prepare a pool of resources such as expertise, non-consumable items of use in video at State/District/Block levels to serve as a repository for teams interested in utilizing the resources. This will be more economical and save duplication of efforts.
- Prepare, with the help of experts, a prototype program and pedagogy including guidelines for preparing audio-visual aids, provide training in audio-visual aids production, preparing training and other manuals, preparing functionaries for using videos etc.
- Prepare a pool of topics/issues/hard-spots needing extra attention, from various courses and curricula.
- Prepare a minimally desirable qualification profile of community members participants like video-producers, classroom facilitators, others.
- A parallel program utilizing the lessons learnt from the present project and having an in-built follow-up plan may be conducted to enhance the effectiveness of the Videoshala concepts.
- The present report should be disseminated in stakeholders, partners in the government at the policy level and others.

Production of Videos

- As reported by some of the CVPs the production of videos including all formalities of pre-production has resulted in monotony and fatigue. In the future phase of Videoshala this aspect may be discussed to find out best ways of utilization of the resources. One possible way may be that at a time six CVPs should be involved in different phases of the production. Variety may be introduced in their work by rotating their assignments.
- As reported by some CVPs and PDs more comfortable time for production should be made available. For some of the videos the time (40-50 days) may be adequate but taking the available resources and logistics with ECVUs in consideration, the time duration for production of a video is not adequate.
- The producers have received a number of inputs; however, the inputs in technical aspects are more than those on conceptual issues or content. There needs to be a balance in the nature of inputs provided otherwise producers will largely be dependant on the CCU for feedback and suggestions on content and values.
- The CCU can also consider developing benchmarks for assessing quality of videos at different stages of the film-making process. In future if the ECVUs function in an

independent manner, the benchmarks will help them monitor quality and effectiveness of videos and the process of production.

- Feedback from the CCU needs to be time bound. Any delay can cause delays in production of new films as a result of which ECVUs will not be able to meet targets.
- The CCU and the E-CVU coordinators should enable producers to access and transact the resource material that is provided. Merely providing reference material is not enough as the ability to select and use this material is a skill which requires facilitation

Content of Videos

- It is important to develop content of videos according to the age and learning levels of children. In some films mediums which are for children of a different age group have been used. This may make the medium ineffective for children who may be ready for more nuanced mediums.
- It is important for the videos to explore the potential of opening up discussions on social and structural inequalities. While most videos do indicate these inequalities, sometimes in very subtle ways, they stop short of taking the discussion further, as a result of which it is quite possible for the viewer to miss the point completely.
- The project should also develop an understanding on values by unpacking ideas and concepts. For example, while talking about equality, it is important to talk about core concepts behind the idea of equality and look at how inequality exists in the everyday life of the learner. Reflective workshops for producers of videos on values are also essential to build a deeper understanding.
- It is also important for the E-CVU and the CCU to address the issue of integration of values in films on Science, Language and Math. These are topics which are most ‘difficult’ for learners. It is all the more important to integrate values in these topics – a task that is challenging, but critical for the program.
- The E-CVU must look at approaches that will enable them to locate videos firmly in the local context. The realities of children from families affected by communal violence, caste-based discrimination, gender biases need to be articulated more strongly in the videos. Up scaling and mainstreaming is an objective of the program in the next phase and therefore highlighting conflict may not be well received by mainstreams institutions. However, in videos where idealistic situations are shown, it is important to make sure that conflict and disparity is also indicated.
- The ECVUs and the CCU should look at the recent innovations in textbook writing. At the national level, efforts have been made by the National Council for Education, Research and Training (NCERT) to develop textbooks that focus on child-centered

Screening of the Videos

- The role of the teacher in screening of the videos was not more than arranging and controlling the students. The teachers can be a very important agent to meet the objectives of the Videoshala and hence their involvement should be more worthwhile. The responsibility of screening of the videos can be assigned to teachers of the respective Videoshala schools. This will not only curtail the budget of the project but they can also link the videos when they are teaching the subjects/topics.
- To make the content of videos more clear to students, the same videos should be screened more than once, if required.
- The CCU should intervene and suggest structured guidelines for facilitation which correspond with the videos. The CCU should, without being prescriptive, suggest to

ECVUs the mandate for facilitators. In addition to this the CCU should also look at models that have been successful (in terms of facilitation) and make recommendations to ECVUs on the basis of this..

- Inputs on pedagogy, values, creative teaching should be provided to facilitators. Each E-CVU should organize inputs for its own facilitators and the CCU can play a role in organizing an input especially designed for facilitators.
- There should be a strategic involvement of facilitators in the process of production of videos. They could be involved in the selection of hard spots and in providing feedback at one stage of film making. If the program plans to scale up its operation and involve government school teachers as facilitators, this involvement has to be very strategic in nature.
- Teachers can be involved in hard spot selection so that they engage with the videos as resource material that has been developed with their involvement and inputs. Otherwise there is the danger of the distance between the facilitator/teacher and the video increasing further.
- There has to be some logic to when a video should be introduced in schools. It cannot be left to the individual facilitator to decide. The impact of the video on teaching in classrooms can be maximized only if it supplements and enhances the quality of education. Therefore, a discussion between the ECVU and the CCU on this is extremely critical.
- Worksheets should be developed for varied purposes. They should help students recall information from the videos and should also push them to think, analyze and reflect on the information and values. Worksheets can also help learners to reflect on values which are often not discussed in classroom situations.

Scaling up & Sustainability

- The ECVUs or the CCU whichever may be possible should get in touch with the school authorities at Block Resource Centers (Bras), Cluster Resource Centers and made them aware of Videoshala concept. This would help Videoshala in getting permissions to screen Videos in government schools.
- Videoshala should target all the students of (for the grades focused upon) Videoshala schools. By showing the videos to all the students the utilization of the videos can be optimized. However, at a time the maximum number of children of forty for the screening of the videos should be maintained for better impact of the videos on the students.
- There should be up-to-date data base on Videoshala (related to the number of schools covered, dates of screening of the videos in the schools and other activities done by each ECVU) at a central place so that the information can be easily accessed as and when required.
- In many schools the facilitators are the face of the program. The larger objectives of the Videoshala program and the local producers are not known to people in schools and to the larger community in many places. Since one of the objectives of the program is to empower local people to produce educational material to improve quality of learning, it is essential that this information be shared with various stakeholders. The ECVUs should look at forums where their work can be promoted and publicized.

12.3 PARTNERS VIEWS ON FUTURE STRATEGIES

The partners of Videoshala also had some views regarding future strategies to consider:

- As an alternative mechanism to boost Videoshala, it was suggested by the project director (PD) Meghdhanush ECVU that the Videoshala films content be integrated with the education system. For this, the ECVUs are already in touch with the State education department. On the other hand, they also want to fan out to more NGO's to be partners in expanding the Videoshala project.
- As another strategy of expansion, the PD of Navsarjan had a suggestion that there should be some independence to the ECVUs to implement the project. The ECVUs should not be guided and monitored by the CCU in this venture. The CCU should be more of a technical support partner. Then again, she was also of the opinion that the target of developing six videos per ECVU (as was fixed for the program period of one and a half year) and its screening should not be made too stringent as this would lead to compromise with the quality. The emphasis should be on outcome rather than output. She suggested that in the meetings of the CVPs at CCU, the project Directors and the representative/s of concerned NGOs of the CCU should also be invited so that the respective NGOs could keep pace with the developments of the ECVU.
- The PD, Navsarjan ECVU felt that the Videoshala team should be technically so sound that in addition to producing videos for themselves, the team gets invited by others for the purpose. This could also be one of the possible ways of making the Videoshala self-sustainable.
- Also, as a future strategy, the ECVU Navsarjan would like to screen the videos in *Panchayat Bhavans* so that the screening should cater not only the Dalit groups but also to a mix of social groups.
- Some ECVUs felt that the CCU should visit the villages and interact with community, including children, more often so that a better understanding of limitations, challenges and issues be developed to strengthen future efforts.
- Citing the example of one of the CVPs who benefited from the Videoshala in enriching his thought process to enter higher education, and speaking highly of the Videoshala, the PD Sahyog ECVU recommended the necessity of dealing with government schools to strengthen future efforts. Speaking about his future plans for the video project, he revealed that he would like to screen the videos in the community including parents and children as well as teachers of different schools. He informed that in the next phase of the project, Sahyog would like to produce four videos for children and two videos for the community.
- The PD of HSM ECVU contended that the Videoshala should be made part of the school curricula with a greater involvement of teachers. To make it more participatory, at local level, a committee of local people and teachers should be formed and they should decide on the topics and values to be incorporated in the videos. All this would pave the way for making the Videoshala self-sustainable. Marketing of the videos maybe adopted to generate a good resource for sustaining the project as the expansion of the program is very much needed and should not be confined to selected few schools.

It was evident that all the key stakeholders had a positive experience with Videoshala; hence all of them felt the need to scale-up the project in future. Gagan Sethi, the head of Janvikas felt that the extent of acceptance and appreciation of Videoshala program reiterates the felt need of such programs in the present educational context. Sharing the thoughts on scaling up the project, he felt that setting up a CVP unit of Videoshala could retain the local contextualization of videos for two Talukas (sub-division) per district. This will help in preserving the basic essence of the concept of Videoshala-localization and could at the same time, be made available to all the schools in the region. He further mentioned that to integrate the Videoshala program with government schools, the dialogue at different levels of government is in progress and according to him some positive response are expected from government side.

12.4 SPECIFIC RECOMMENDATIONS FOR EACH ECVU

The following are specific recommendations for each ECVU:

HSM ECVU

- Videos on scientific subjects should be made taking into consideration the level of knowledge of the children, and should add to the knowledge the children already have from other sources. The presentation of the science topics should not be merely in the form of definitions but explanation of scientific concepts. Language of the science films should be simple, in contrast to textbook transaction of this content.
- The films should contain local information and also contain local context and issues. The context of the organization – its work on the environment and ecology of the Saurashtra region should be incorporated in the films.
- Before the film is screened it should be ensured that the atmosphere in the class is conducive to an interactive and innovative teaching learning experience. The students should be in a position to link themselves with the subject and the video, and think critically about the content. Screening of the film should not be seen in an instrumental perspective, as an activity that has to be done.
- The facilitator needs to be very active during the session, focusing on the needs of every student. The responsibility of the facilitator does not end with the screening of the video. S/he should initiate and facilitate discussion on the subject, and on the values in the film. The capacity of the facilitator should not be built merely to screen a film, but on educational activities and subject matter of the screening.
- It is also necessary for the facilitator to participate in research and selection of hard spot. Both these processes can help enhance knowledge of the subject.
- The questions in the worksheet should add to the knowledge gained from the film. Some questions should to revise what they have learnt and some should be analytical questions.
- Producers mostly refer to SSA material for the subject content. However, it is advisable to look up to alternative material such as Eklavya, Bodh, Digantar, and Avehi Abacus also. This would help in exposing the producers to different methods for understanding and teaching a complicated subject.
- When contacting resource people, care should be taken that the ‘experts’ also include local people and people of different backgrounds from the community. Otherwise the process of filmmaking is comparable to the making of other Teaching Learning material, even textbooks.
- HSM should look to how the community videos and the ECVU are creating a place and name for themselves, especially in the context of expansion. At the moment, few people in the community and even in the schools know who has produced the videos.
- The HSM E-CVU is quite new. During the last one and half years, they have achieved high technical skills but their understanding of pedagogy and values of education are still weak.
- Feedback is more effective if it is not too scattered over many people and points in the production process.

UDAAN-MEGHDHANUSH ECVU

- The E-CVU should try and make films that are positioned more within the local context, in terms of language, issues prevalent in the community, and build on local knowledge.

- Producers to access more effective alternative resource and reference material of other educationists in order to enhance their understanding of concepts and to enable them to bring about creativity in film-making, activity and worksheet development.
- More strategic involvement of facilitators and teachers to be encouraged – at suitable points in the film-making process – to bring to the table hard spots, help bridge the divide between film-making and its transaction, and ensure quality and continuity in curricular flow during classroom teaching.
- More time to be allotted in the film-making process to substantive discussions and understanding of content and values, rather than giving more time to technical aspects, which are anyway strong.
- Creative thinking about use of video as a medium in showing values within science-related films (e.g. - in 'Pupu').

NAVSARJAN ECVU

- The analysis of the worksheets and activity sheets should be shared back with the teachers at some stage. The ECVU can consider sending a report to the teachers in order to inform them about the learning from each screening.
- The facilitators at the Navsarjan ECVU are activists with a strong sense of commitment towards their work on rights issues; however, the role of the CF is new and fraught with tensions. The CFs clearly articulated that it was not possible for them to play this role. The CFs are skilled in their own work and have a lot of work experience, however, they are not trained as facilitators. As a result of this, their facilitation skills were poor (as we had seen at the Shobhasar Primary School). The limited orientation provided was not very useful to their work. Facilitation is a specialized skill. An activist with other commitments should not be expected to work as a full-time facilitator. There is a need for the program to select a new set of facilitators who can work in a focused manner on organizing the screenings and transacting the video kits.
- There is a huge distance that exists between the CFs and the producers at Navsarjan. We sensed some amount of tension in this relationship. The producers are those who work intensively on making the video kits and in the process learn a lot about the theme and related issues. The CFs are not involved in any manner in this process, however, they are the public face of the video kits. The producers feel that they are not recognized or acknowledged by teachers and learners because they are not part of the screening and facilitation. The CFs on the other hand feel detached from the film because their involvement in its making is minimal. The ECVU should address this immediately.
- There already exists a distance between the teachers/ headmistress of government schools and the process of transaction of video kits. There is a danger of this distance increasing further in the absence of any classroom interaction or discussions with teachers. If reaching out to a larger number of state-sponsored educational institutions is an objective of the program in its next phase, it is of utmost importance that the ECVU facilitators interact with students and teachers.
- There is no plan for the number of screenings that is to be organized by each CF. Some of them had done about 6 to 7 screenings thus far and some had done about 25. It was clear that the number varied because it was up to each CF to decide when and where he/she could organize the screening

SAHYOG ECVU

- Further technical training, building on the skills they already have. Working with actors is an area that could be improved, also editing. Basic technical training for the ECVU coordinator
- A more rigorous process of research for films on curricular areas – like language, science. The team could do with workshops on creating innovative science teaching learning material, for instance, and this input should include discussions on how values can be made part of the content more seamlessly. Other creative T/L material should be provided to the team to raise the bar of their own material.
- The facilitators should be involved to a greater extent in the research and training that goes into a film, so their grasp of curricula content is stronger when transacting films. They should also be talked through the discussion points in the activity manual, or receive training on perspective building, so that they can facilitate a better discussion on both content and values. The facilitators –whether these are teachers or not - should receive a few rounds of intensive training on transaction, pedagogy, content and values.
- The program, both Sahyog and Videoshala, needs to be better known in the community – beginning with the children who watch the films, to parents of the children who watch the videos, children who act in the video, and extending to the wider community in Vatwa. One way to do this is to do screenings with the community. Another way is to frame the screenings with a little discussion on who makes the videos, their context and so on. The impact of the program could be much more if it was better known.

APPENDIX I

I Guidelines for Focus Group Discussion (FGD) with Children

Instruction for the field researchers: *Before starting discussion with the children introduce yourself and brief the group on the purpose of the meeting/discussion, making a clear reference to the video project. Ensure that all the participating children are comfortable and in a mood to talk in the group without any fear or shyness)*

- A. District: _____
B. Tehsil / Block: _____
C. Gram Panchayat: _____
D. Village: _____
E. Name of School: _____
F. Name of Field Researchers: _____
G. Date & Time of discussion: _____

Information on the Children attending the Group Discussion

| Sl. No. | Name | Age | Gender | Standard (Class) |
|---------|------|-----|--------|------------------|
| 1 | | | M / F | |
| 2 | | | M / F | |
| 3 | | | M / F | |
| 4 | | | M / F | |
| 5 | | | M / F | |
| 6 | | | M / F | |
| 7 | | | M / F | |
| 8 | | | M / F | |
| 9 | | | M / F | |
| 10 | | | M / F | |

1. Can you tell the name of the subjects/issues you read?

2. Which are the subjects that you like
3. Which are the subjects and topics you find difficult
4. How do you manage with the difficult subjects/issues?
5. Did you watch the video/s shown in the school (*researchers can mention the date of the screening of the video/s in the school*)
6. What were video/s about? What did you learn from the videos?
7. Did you like the video/s you watched on the issue? Why did you like or dislike the video/s you watched on the issue.....?
8. How these videos contributed to your knowledge on the issue?
9. What message does it convey beyond the subject knowledge?
10. What activities did you do along the videos?
11. How those activities were helpful in understanding?
12. What role facilitators and teachers played while screening videos?
13. What changes this video has brought in your thinking, behavior and practice? (*Probe if no answer is on values*)
14. When and what did you, your friend or family last practice any of the message you received from the video? (*Probe if no answer is on values*)
15. What is your opinion on the language used in the videos?
16. Was the language used in the video/s easy to comprehend?
17. How do you like watching the video/s on the issue in local dialect?
18. How did you like or dislike the narrators/actors in the video?
19. What did you like the most in the video and why?
20. Can you tell how these videos (Videoshala videos) were different from other videos you have watched?
21. How this method of teaching (teaching by showing video/film) is different from other methods?
22. On what other issues would you like to watch videos?
23. What more information do you want to share about Videoshala project?

II Guidelines for discussion with Local Coordinator

Name of the Coordinator_____

Name of the NGO Associated with_____

Educational Qualifications_____

Social category: (1) SC/ST (2) OBC (3) General (4) Any other____(specify)

Monthly income (in Rs.) _____

1. For how long have you been associated with Videoshala project?
2. Kindly tell in brief about the background of your association with the project,
3. Your role and responsibility as a coordinator.
4. Can you give the details of the training you received from the day of your association with the project till now?

| S. no. | Date of training (Duration | Content training | of Trainer | Place of training |
|--------|-------------------------------|---------------------|---------------|-------------------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

5. What was the process to identify the hard spots?
6. Please tell us about the process of making videos and screening (Videoshala project) ?
7. What kind of planning had been done before starting the production and during the production?
8. What kind of planning was done for screening?
9. How this video was different from other educational videos?
10. Rate the quality of the video produced by you on five point scale of
(1) Excellent (2) Very good (3) Good (4) Average (5) Below average
11. Rate the relevance of the content of the video on three point scale:
(1) Very relevant (2) Quite relevant (3) just relevant
12. What challenges did your team face in making videos and how did you tackle the challenges?
13. What was the response of the schools on the issues being tackled through videos? How receptive or critical were they?
14. Do you see any continuity or linkages in the videos developed in this project? What is your thought on the continuity of the videos developed and screened? Whether it is required and why?
15. How beneficial, if any, has been the videos for the teachers?
16. How beneficial, if any, has been the videos for the students?
17. How was the coordination between CCU and your unit (ECVU) ?What support did you get from CCU. What additional support did you expect from them?
18. How was the coordination between the team (ECVU) members?
19. In your opinion what has been the impact of the project on the project members (involved in producing the video kit). What changes did you observe?
20. What changes you observed in the community?
21. What's your plan to expand and sustain this project?
22. What kind of support do you expect from other agencies including government in this endeavor?
23. What are the major challenges before you in expanding the idea of Videoshala and what have you planned to overcome them?
24. What other complex educational issues have been earmarked to be focused under Videoshala project?
25. What all have you to say about the project?

III Guidelines for Classroom Facilitator

Name of the Facilitator _____

Age: _____

Educational Qualification: _____

Social category: (1) SC/ST (2) OBC (3) General (4) Any Other _____(specify)

Profession: _____

Monthly Income (in Rs.) _____

1. Your experience in the field of education?
2. How did you come to know about the *Videoshala* Project?
3. What features of the project motivated you?
4. As classroom facilitator what was your role and responsibilities.
5. Did you receive any training for doing as a classroom facilitator? If yes, please give details?

| S. no. | Date of training (Duration) | Content of training | Trainer | Place of training |
|--------|-----------------------------|---------------------|---------|-------------------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

6. How beneficial the training you received was for your job responsibility?
7. How these videos were different from other educational videos (probe on community involvement...)
8. Kindly tell us the process of screening of the videos in the classrooms?
9. What activities you were involved while screening the videos and how those activities were helpful?
10. What additional role you would like to play?
11. What is your thought on number of students viewing the videos at one time. Is it ok, more or less? What's your thought on carrying TV to screen videos.
12. In your opinion what is the optimum time required to complete one set of activities including screening videos, activities and filling activities sheet? And presently how much of time you are giving for one set of activity?
13. How the video screening on particular topic should be linked when teacher are actually teaching those topic?
14. How it was received by children?
 - ⇒ Did they find it interesting or boring?
 - ⇒ Were they attentive during the screening?
 - ⇒ Did they raise questions during and post screening.

15. Do you feel that the videos helped in clarifying the concepts of the children and the teachers on hard spots? What is the basis of saying so?
16. Which video did they like most and why?
17. Rate the relevance of the content of the video on a three point scale of:
(1) Very relevant (2) Quite relevant (3) Just relevant
18. Could you recall any interesting incident during classroom screening of the video/s.
19. How was the teachers' response during the screening of video/s? Did they actively participate?
(probe: on their opinion on this approach of teaching, community involvement..., motivation to use the method)
20. What role school and teacher played during the screening.
21. What was their comment on the videos?
(probe: can it be replicated at higher level.....)
22. What kind of problem, if any, did you face in screening the video?
23. If you look back at your involvement with the *Videoshala* project, what would you identify as significant change(s) in yourself ?
24. What kind of changes, if any, did you notice in the attitudes of the family members/community members towards you after your association with the *Videoshala* project.
25. What changes did you observe in the
 - a) Children (probe: value, learning, regularity in classes, motivation to learn....)
 - b) Teachers (their conduct in classroom, interaction with children,)
 - c) Community members
26. Did you enjoy working as a facilitator in the classroom for the *Videoshala* kit? If yes, kindly share your experience.
27. Do you think that your association with Videoshala project made you a skilled person and it has opened earning avenues for you?
28. What challenges did you face?
29. What all have you to say about the *Videoshala* project.

IV Guidelines for Discussion with NGO Representatives

- A. Name of the NGO _____
 - B. Name of the representative _____
 - C. Gender (1) Male (2) Female
 - D. Designation of the representative _____
1. Kindly tell in brief about the activities of the NGOs and work in the field of education
 2. How did the idea of Videoshala originate?
 3. How Videoshala videos are different from others educational videos
 4. How do you think your ECVU is different from others. What role philosophy and objective of organization has played role in the Videoshala project (e.g. Identifying hard spot areas.)
 5. Kindly tell about the entire process (from the inception of the idea to ultimately production and screening of videos).

6. What was your team for the project (on community involvement, can the model made sustainable....)?
7. What was the role and responsibility of each team members of the Videoshala project?
8. How frequently you used to meet to discuss the progress and solve the problem, if any, of the team?
9. Did everything work according to the plan or you faced challenges?
10. If faced challenges, what were those challenges and how did you tackle the challenges?
11. Do you think that the Videoshala project has been able to achieve its objectives? If yes, kindly elaborate. If no, what were the obstacles that came to the fore in achieving the intended targets?
12. What was the response of the schools on the videos? How receptive or critical were they? (.....possibility of replication ...)
13. In your opinion how children liked it?
14. Do you see any continuity or linkages in the videos developed in this project? What is your thought on the continuity of the videos developed and screened? Whether it is required and why?
15. In your opinion what has been the impact of the project on the project members (involved in producing the video kit). What was the gain for them.
16. What changes did you observe with the community members?
17. What has the attrition rate of the producers and facilitators been? how has it affected the project?
18. Do you plan to expand the video project? If so, in what way?
19. Can the Videoshala model be used for higher grades and subject areas? (how ? why not?)
20. What kind of support do you expect from other agencies in this endeavor?
21. What role CCU plays and what are your other expectation from CCU?
22. What training provided by the resource organization and what additional training you felt is still required to enhance the team capacity?
23. Has your NGO ever approached the government authorities for the promotion of this concept of Videoshala? If yes, what has been their response and what is your expectation from them?
24. What are the major challenges before you in expanding the idea of Videoshala and what have you planned to overcome them?
- 25.. What other hard spots have been earmarked to be focused under Videoshala project.
26. What is the budget you spend on an average for per video. (...cost effectiveness...)
27. What is your opinion on making animation videos in local language on hard spots?
28. What is your future plan of Videoshala project?

V Guidelines for Discussion with Teachers

(To be asked with the teachers of Non- Videoshala school)

District _____ Block/Taluka _____

1. Name of the School _____
2. Name of the Teacher _____
3. Gender
(1) Male (2) Female
4. Years of experience: _____
5. Educational qualification: _____
6. Which subject(s) do you teach?
(1) _____ (2) _____ (3) _____
7. In your opinion what are hard spots area?
8. How do you tackle hard sport at your level?
9. Do you think that using video as a mode of teaching instead of explaining through textbooks is more effective on hard spots ? Reason for yes or no ?
10. Have you seen any educational videos? On what issue/subject was it?
11. Have you heard about the Videoshala Project? If yes, what you know about Videoshala project?
12. What is your thought on local educational content developed by local community members?
13. Do you find any demerit in the present system of teaching? If yes, what?
14. What would you suggest to improve the present method of teaching?

VII Guidelines for Community Video Producers

Name of the Community Video Producer _____

Age: _____

Educational Qualifications: _____

Profession: _____

Monthly Income: _____

Social Category:

(1) General (2) SC/ST (3) OBC (4) Other (specify)

1. How did you come to know about the *Videoshala* Project?
2. What features of the project motivated you?
3. What has been your prior experience with technology (video making) and in the field of education?

4. As community video producer what was your role and responsibilities?
5. What was the role and responsibilities described by Videoshala prior to joining the Videoshala team?
6. Were you confident of fulfilling your role and responsibilities? If no, how did the Videoshala team support you in fulfilling your roles & responsibilities?
7. What has been the response of your family on your association with the project?
8. What was the response of the community when they came to know about your association/involvement with the project? (Have you to face any kind of resistance / comments of the community or they appreciated /encouraged you)
9. What kind of training did you undergo in order to produce the kit? Kindly give details of the same

| S. no. | Date of training (Duration) | Content of training | Trainer | Place of training |
|--------|-----------------------------|---------------------|---------|-------------------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

10. How much confidence did your training give you?
11. What kind of planning had been done before starting the production and during the production?
12. Rate the quality of the video produced by you on five point scale of
 (1) Excellent (2) Very good (3) Good (4) Average (5) Below average
13. Kindly elaborate the process of selection of content of the video?
14. Please tell us the process of video production?
15. Rate the relevance of the content of the video on three point scale:
 (1) Very relevant (2) Quite relevant (3) just relevant
16. How did the children, teachers like the new method of learning on the hard spots?
17. What new things did you learn (in the areas of technical, education ,film making) ?
18. What change do you find in your behavior, thinking as result of working as a producer of Videoshala?
19. Do you think that your association with Videoshala project made you a skilled person and it has opened avenues for income generation?
20. Has this Videoshala project made you understand your community better? How?
21. How the Videoshala is contributing in education, community, society?
22. What role trainer played in this project? Do you need their involvement in future also?
23. What role the facilitator played in screening the videos and what role teachers played in it. Do you think any changes or improvement in their role to improve the impact of videos among children.
24. Do you see any continuity or linkages in the videos developed in this project? What is your thought on the continuity of the videos developed and screened? Whether it is required and why?
25. What changes did you observe in the children after viewing these videos. (Changes related to their knowledge on subjects and values as well)
26. What changes did you observe in the community members from this project?
27. Do you think that by producing video kit on education you have contributed something in the field of education to your society? Has it motivated you to do some more for your community?

28. What do you think the difference between the videos developed by you and other educational videos?
29. How was the coordination/atmosphere at pre and during production of video kit?
30. What opinion do you have on the existing team formation?
31. What were the major problems faced?
32. If you look back at your involvement with the *Videoshala* project, what kind of impact did it have on you in learning and attitudes? How is the Videoshala model impacting on work?
33. What would you identify as the limitation(s) of the *Videoshala* project?
34. What kind of support was available from the CCU? What additional support you are expecting from them
35. Do you see any possibility to carry forward the project by local people without any external support?
36. How do you plan to take this project forward with respect to sustaining and scaling up?
37. What all have you to say about the project?

VIII Guidelines for Discussion with Teachers

(To be asked with the teachers of Videoshala School)

- District _____ Block/Taluka _____
1. Name of the School _____
 2. Name of the Teacher _____
 3. Gender
(1) Male (2) Female
 4. Years of experience: _____
 5. Educational qualification: _____
 6. Which subject(s) do you teach?
(1) _____ (2) _____ (3) _____
 7. Are you aware of the Videoshala project?
(1) Yes (2) No (3) DK/CS
 8. If yes then, how have you participated in the Videoshala project? What are the different roles played by you in this project?
 9. In your opinion what is hard spots area?
 10. How do you tackle hard sport at your level?
 11. If you participated in identifying hard spot areas for Videoshala project, kindly elaborate how you contributed in the same (*probe the process of identifying hard spots, how did they arrive at a given concept for video content development, how values of citizenship and diversity incorporated into the curricular concept*)
 12. Could you please recall the issues, which were identified as the hard spots?

 13. On what issue/s were the video kits shown in your school?
1. _____

2. _____
3. _____
4. _____
5. _____
6. _____
14. Can you describe the process of screening of the videos?
15. What was the role of the person (facilitator) who screened the video in the classroom?
16. How were the facilitators' interactions with the children?
17. What was your role in the screening?
18. Would you like your involvement in the screening to be more?

19. What would you say about the content, presentation, language, quality of the kit shown to the children

| Video | 1 | 2 | 3 | 4 | 5 |
|-------|---------|--------------|----------|--------------------|----------|
| | Content | Presentation | Language | Quality of the kit | Duration |
| 1 | | | | | |
| 2 | | | | | |
| 3 | | | | | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | | | | | |

Code:

Content: (1) *Very good/ relevant* (2) *Good and relevant* (3) *Average/not very relevant*
(4) *Poor relevant* (5) *Bad /Irrelevant* (6) *DK/CS*

Presentation: (1) *Very attractive* (2) *Attractive* (3) *Average* (4) *Poor* (5) *Bad* (6) *DK/CS*

Language: (1) *Local touch with easy to comprehend* (2) *Easy to comprehend but not local touch* (3)
Neither local touch nor easy to comprehend (4) *DK/CS*

Quality of the Kit: (1) *Very good/attractive* (2) *Good/attractive* (3) *Average* (4) *Poor* (5) *Bad*
(6) *DK/CS*

Duration : (1) *Adequate* (2) *Somewhat Adequate* (3) *Inadequate* (4) *DK/CS*

20. Do you think that using video as a mode of teaching instead of explaining through textbooks is more effective on hard spots ? Reason for yes or no ?

(probe on difference between using video vs traditional textbook based teaching: can it be replicated at higher level of education and on what subject areas)

21. In your opinion what changes have you noticed in the children after watching the video on hard spots ? (more than one response is possible)

- (1) Now students have clarity on a particular issue shown in the video.
E.g. _____

- (2) Children are able to answer/respond correctly
- (3) It helped the children to think and understand other difficult issues
- (4) It has changed their behavior and conduct
- (5) It had nothing special for the children
- (6) Don't know /can't say

22. What change has been observed in children (probe: participation in classroom, regular in class/school)?
23. What changes have you observed in the behavior of children after watching the videos (probe citizenship and diversity value)?
24. How it has impacted on teachers (probe: change in teaching approach, their conduct in classroom, interaction in classroom, motivation to learn and teach)
25. If you have seen any other videos on education or any other videos, how these videos (Videoshala videos) different from other?
26. What's your thought on local educational content developed by local people, helpful in (probe impact on learning on children)
27. How this video has been helpful for you?
28. What other issues do you feel should the Videoshala project take up in future for preparing the video for the children?

- (1) _____ (2) _____ (3) _____

29. What do you think the video screening on particular topic should be linked when you are actually teaching those topics?
30. Challenges and issues in translating the concepts into videos?
31. What all have you to say about the project?

IX Guidelines for discussion with Parents/villagers

1. Do you think that some of the subjects/issues are not easy to comprehend for the children? If yes, can you please tell what are they?
2. How do you tackle with the problem at your level? What kind of support school and teachers provide in understanding those concepts
3. Do you know that educational videos are shown in the school? What are those videos and how are these videos different from other videos.
4. How these videos are contributing in solving these problems?
5. When did the children last share about the videos and what did they share about the videos?
6. What changes, if any, have you noticed in the thinking and behavior of the children after watching the educational videos?
7. What are the changes you observed in your family and community with the intervention of Videoshala
8. (*Ask the questions if the parent has participated in the Videoshala project*) How have you been associated with Videoshala project?
9. What was your experience with the Videoshala project?
10. How was that experience helpful in life?
11. Has your child acted in a Videoshala video? What was your reaction before and after the video? Why?
12. Was there any change in your child?
13. Would you let your child act again? Why?
14. To those whose children have not been in the videos- Will you allow/encourage your child to act in the video? Why/why not?
15. What more would you like to share about the Videoshala project with us?