Facilitating a Virtual Cellphilm Festival
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Participatory Cultures Lab
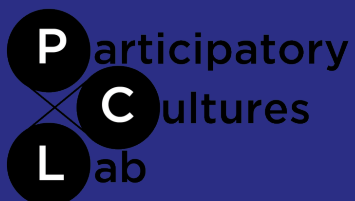
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Cellphilming is a form of participatory research methodology, specifically defined as "the use of cellphones, tablets, and other hand-held devices to create a short video where participants represent their ways of looking at particular critical issues in their lives." Common focuses for cellphilms have included (but are not limited to) human rights, the environment, health, disability, housing, history, discrimination, and gender equality. Following from this, cellphilm festivals provide a platform for the organizational expression of these voices in the form of a publicly accessible showcase. The following guide outlines the necessary steps for conceptualizing, designing, and facilitating a cellphilm festival, with special focus on virtual festival management in the time of COVID-19.

Acknowledgements

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Part 1) Designing the Festival Framework

Theme designation

To begin preparation for your cellphilm festival, it is important to first consider who the participants or cellphilm-producers for your festival are likely to be (e.g., what groups you want to target in your call for submissions), and of course, who the audience might be as well. This takes into consideration that the producers themselves will be key. These decisions will help inform your festival's **thematic focus**. Some relevant questions to consider when selecting a theme for your cellphilm festival include:

- What issues or topics do you want your cellphilm producers to tackle? (Think of perspective. Try to select a topic with the potential for many different interpretations of the same issue. This helps broaden the scope of inquiry for producers.)
- What theme might be interesting to tackle with the medium of cellphilms? (Cellphilms are *intentional educational devices* and should display engagement with a critical theme through the producer's visual and audial decisions for their films.) To get inspired, visit www.internationalcellphilmfestival.com to see the thematic focuses of previous cellphilm festivals by the IHDW and PCL.

- What groups do you want to have represented? Who might have something important to say on the festival's theme?

- Who are the relevant stakeholders / partners that might be interested in engaging with your festival's theme? How can you expand the festival's outreach by partnering with key groups?

Preparation of Event Materials

Once selected, your festival theme will be reflected and disseminated to any relevant populations (see Part 2) via a short description of your proposed exhibition with important contextual information about the event. This short statement 'sets the stage' for the viewing and includes an event title, the purpose of the event, those involved in its creation, the financial and organization support for the event, key dates for submitting the cellphilms, clear guidelines, and, of course, the date for the actual cellphilm festival. This will be the first information that your participants and partners receive regarding your festival. Think of this description as how you want to represent the goals of your cellphilm festival to the public. What are you trying to accomplish with your festival? How can you best engage relevant populations in the creation of cellphilms for submission?

You must also decide on your submission categories. Establishing a 1st, 2nd, and 3rd place winner for general submissions is a good framework to begin with. Think about any populations you want to pay special attention to when choosing

categories. You may want to specifically represent youth voices by having a category for children's submissions within a certain age range, or include an 'honorable mention' for submissions that you want to highlight in the showcase, but did not meet the criteria to place among the top submissions. It is also a great idea to include a 'People's Choice Award', especially for virtual festivals, as this allows your participants and audience to actively engage in the judging process, even though the festival itself will occur remotely. Make sure to advertise the different categories available for submission so that your participants know which category would best fit their cellphilm submissions. See **References** for a sample document with possible submission categories for your festival.

It is also a good idea to establish a universal platform where your participants, team, sponsors, and the general public can easily access information and resources about your cellphilm festival. Because the concept of cellphilming is relatively novel, it is important to provide your followers with context for the medium so they can understand the specific aims of cellphilm production and submissions to the festival. A website is a good choice for an accessible platform. There are many free sites you can use to build your site, or you can choose to link your festival to the International Cellphilm Festival's (ICF) website. If you choose to create your own website, check out the ICF link here for a sample of introductory material on cellphilming and cellphilm festivals.

You can also include prizes for the winning submissions. These can be cash prizes, or can be other items of value depending on the nature of your festival and your sponsors (read on for more information about sponsorship). Make sure the value of each prize corresponds to the standing of the winner, i.e., first place receives a prize of greater value than second place, and so on. Prizes can be great incentives to encourage more widespread engagement and friendly competition among your participants.

In a virtual context, you as the festival organizer must think about how prizes can be safely disseminated to the winning producers. Converse with your sponsor about the possibility of sending prize money directly to the festival winners. If your festival has drawn international submissions, it is important to have a way to transfer money across borders. Consider multiple possibilities. Some winners may not be affiliated with your organization, or some winners may not have a bank account or a permanent address to send the prize money to (e.g., if a youth participant wins, the money may have to be transferred to a parent or guardian's account). Do you have someone in your network overseas who could act as an intermediary for monetary transfers? Do you have someone on your team with a bank account in another country? Take some time with your team to investigate the best way to handle these financial situations.

Sponsors

It is a good idea to try to involve sponsors who can help to promote the event through their various networks, and ideally be interested in contributing to providing prizes. These could be in the form of cash support for prizes, or offering other types of goods that could be prizes, e.g., an iPad. Obviously in all promotional material, the logos of the sponsors can be included and recognized at the time of the festival. This helps highlight the role of your sponsor in providing resources and support for your cellphilm festival.

Scheduling

Once you have drafted and shared your curatorial statement, you can start to conceptualize the 'flow' of your event. Begin a rough draft of your festival schedule (you can update it as you finalize your communication strategy and assemble your cellphilm team – see Parts 2-3 for more information). Consider striking a balance between viewing the cellphilms, as well as discussion and presentations from judges and winners. Don't forget to leave time for transitions between sections. If possible, designate a specific person to plan out and facilitate the time management of the event. The schedule should be as detailed as possible, with specific notes on how long each participant will speak for, as well as transition times, to ensure the smooth functioning of the event. See **References** at the end for a sample schedule layout.

Developing the submission process

Once you have developed your thematic focus and your call for submissions, you must consider how your participants will submit their work to your festival. Begin by designing an application form for the cellphilm producers to submit along with their films. What kind of information do you want your filmmakers to share? The application form can help provide important context to their work. See the sample application form from the 2020 International Cellphilm Festival under **References**.

At minimum, it is important for producers to include their names, the title of their cellphilm, a short rationale which explains their cellphilm's relevance to the festival's theme, the length of their submission, and consent from the producers (to share their work on your festival's social media or use their quotes in follow-up materials). Beyond these suggestions, you can request that the producers include additional information, such as their hometown, or how they heard about your call for submissions. The application form can be as comprehensive as you decide.

You must also decide what platform you want producers to submit their cellphilms through. A common choice is YouTube, because it can be directly connected to one's Gmail account. Alternatively, you may select another platform for your festival submissions, or elect to have producers send their videos directly to the festival. In this case, it is helpful to create an email account specific to receiving festival

submissions. This helps you stay more organized throughout your festival development.

Part 2) Developing a Communications Strategy

Identifying Stakeholders

Now it's time to spread the word about your upcoming festival! Think about your answers to the questions in Part 1. The same groups you identified when deciding your theme will also inform who you reach out with your curatorial statement and call for submissions. Once you have selected the specific groups you want to engage for your cellphilm festival, you can determine the best way to access these groups. See below for some suggestions and examples of how to target different relevant populations.

- Want to engage youth? Reach out to local schools, day camps, museum children's programs and ask them to share your curatorial statement and call for submissions with their students or subscriber list. Can they announce the call for submissions at any upcoming events they have?
- Seek out universities and colleges as sites of educational outreach. Are there on-campus organizations that work with film / mobile phone technologies? Are there social advocacy groups passionate about the thematic focus of your festival? Are there organizations that have existing partnerships with target populations that you can use to make a connection to relevant groups?

- Work with local art organizations to seek out people that are already active participants in artistic productions. Can you connect virtually with these people? Are there social media platforms available to make these connections? How can you take advantage of existing relationships and frameworks?

It is helpful to have an infographic or poster describing the key information of your festival (date, location, time, partners, and curatorial statement) so that these groups can share it with their social networks. See examples of past festival graphics and read on to learn how you can further develop your social media strategy.



Social media management

In addition to fostering focused relationships with target groups, it is also essential to develop a social media presence for a general audience using your social media platforms. First, invite the groups you have identified to follow your social

media and make sure to follow them back. Do some additional research on potential organizations with similar initiatives; i.e., are there are other film festivals with existing networks of followers you can tap into? NGOs that might have followers interested in sharing their thoughts on your festival theme? Get diverse and creative – you can always find more people to engage in your festival!

Once you have built a network of followers on your social media channels, you can start creating and sharing content. To keep people interested in your page, make sure your content is fairly regular without being overwhelming. A daily 'reminder to submit' or 'countdown to submission deadline' post is a great way to keep your followers engaged and excited for the festival. It is also important to post consistent substantive content to your page – such as sharing cellphilm resources, tips for cellphilm creation, important information about the upcoming festival, or examples of other cellphilms for inspiration. Tip: making cellphilms to share and promote your festival is a clever way to present information while also showing the utility of the medium.

Your media should be **diversified** – use videos, photos, infographics, interactive polls, etc. The goal is for your posts to be both informative and interesting, so that followers can stay up-to-date about the festival and are motivated to interact with your page on a consistent basis. Ensure that your posts visually appealing and user-friendly. Make sure all the contact information for festival organizers and facilitators is easily available and questions from followers are answered on a timely basis.
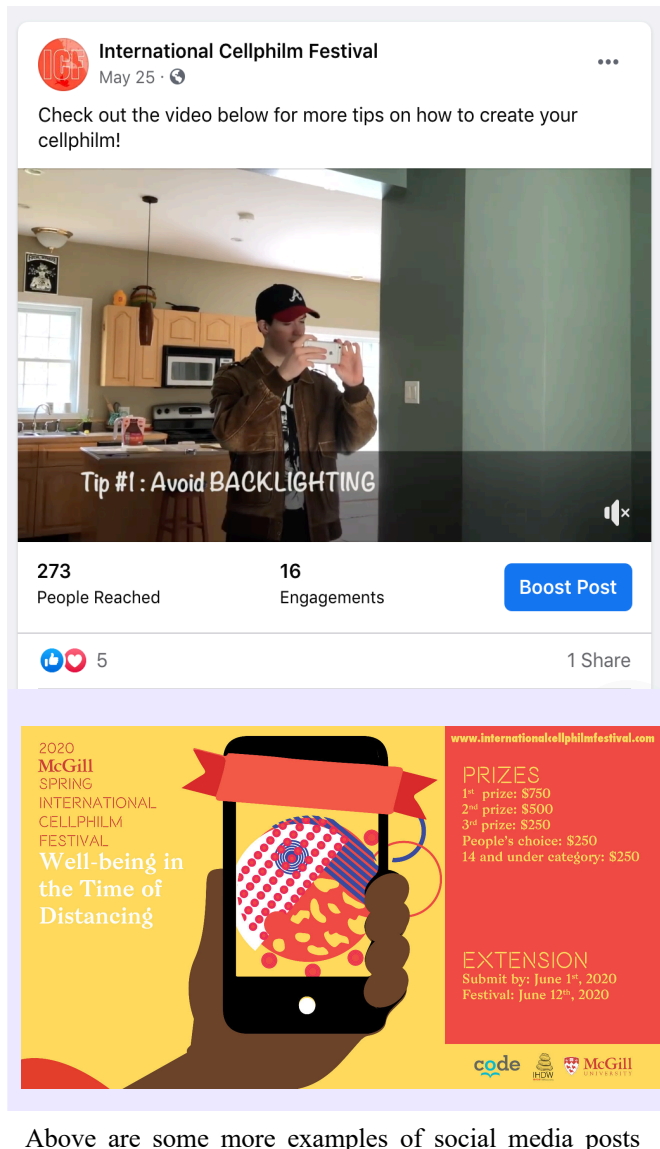
Above are some more examples of social media posts from this year's festival.

As your festival approaches, send out a personalized invitation to the showcase of the festival to all participants and social media followers. It is important to foster relationships with your followers to inspire them to engage in future festivals and share the work of your organization. Putting active effort into these

relationships can help outsource the grunt work of festival outreach as your festival grows.

Following the festival release and the announcement of festival winners, consider publicizing the winners from the event on your social media channels. This is a great way to show your appreciation for the hard work of your producers, sponsors, and stakeholders. In this context, social media follow-up is just as critical as academic or research-based follow-up, because it engages your followers post-festival and increases your festival outreach even after the event has occurred.

After your festival, conduct a follow-up with your participants and followers thanking them for participating. Provide them with ways to stay in touch with the organization and their upcoming festivals and events. The goal with personalizing your outreach is to encourage repeat participation from your followers.

Part 3) Assembling a Cellphilm Festival Team

Establishing your core cellphilm team

When preparing for your cellphilm festival, it is crucial to assemble a core team and allocate clear roles and responsibilities. A cellphilm team is made up of two sides: the visible side, the team members and stakeholders that are seen during the festival, and the 'behind the scenes' side, with all the technical and communications support throughout the festival lead-up and presentation.

Depending on how many team members you have, it is possible that individuals will perform multiple functions on either side of the team.

Among the visible side are the directors of the organizations putting on the festival, as well as key sponsors, both of which will likely take salient leadership roles. The visible side is also made up of judges and MCs, who are crucial both throughout the judging process and festival development, as well as during discussions with winners and presentations during the live festival. Any additional presenters (including submission finalists and winners) you invite to your festival will also occupy this visible side of the cellphilm team.

Your 'behind the scenes' side of the festival will encompass your technical and communications support. There should be a communications and social media manager(s) ensuring all participants, sponsors, and team members have up-to-date information about the festival. The communications manager is responsible for initial festival outreach, communicating with the judging panel and submission finalists, and conducting any follow-up correspondence after the festival. The communications manager will be closely aided by the graphic designer(s), whose job is to beautify any festival communication to inspire more participation and engagement with the festival. The graphic designer works on social media posts, designing the call for submissions, updating the festival website, and any other form

of communication for the festival. There is also a technical support person responsible for ensuring the smooth functioning of the submission and festival livestream platforms, as well as assisting in any general technological issues that may arise. Finally, your team should include a financial support person responsible for disseminating any cash prizes, managing sponsorship money, and generally in charge of managing the festival funding.

Judges and Master(s) of Ceremonies (MCs)

When selecting the members of your cellphilm team, it is necessary to again return to your thematic focus to inform your choice of judges and Master(s) of Ceremonies (MCs). It is important to include diverse perspectives to ensure that the festival's judging panel is holistically representative. Consider the questions below when deciding on your team members.

- What topic are you asking people to engage with in their cellphilms? Do you have connections to experts in the fields of study you are focusing on?
- Do you have any organizational partnerships that could benefit from being represented among your judging panel? Make sure to consider the long-term goals of your partnerships. Can you incorporate these goals into your selection of representatives among the judging panel?

- Consider diversity when selecting your judges and MCs. Can you include voices from under-represented populations? From a youth perspective? From a global perspective? Who would provide a unique view on your festival's thematic focus?

To prepare for the judging process, assemble a **judging packet**. See **References** to view a sample judging packet. Your judging packet should include:

- Criteria for judging (with categories for engagement with theme, quality of the producers' visual and audial choices, and creativity and innovation). Make sure your criteria reflect your curatorial statement and the prompt posed in the call for submissions.

- Cellphilm submissions (including a YouTube playlist and the rationales submitted by the cellphilm producers).

- Judging sheet (can be doing using Excel or Google Sheets) for judges to mark their top three submissions in each category.

- Platform to arrange the judges' meeting (e.g. Doodle).

Following the submission deadline, judges will be tasked with pre-selecting their choices for winning submissions for the festival. Have the judges pre-select their **top three submissions** in each category. This will help mitigate lengthy meetings and potential disagreements about who should win. It is recommended to

have an odd number of judges to assist in tie-breaking situations and decide the final winners.

When selecting MCs for the festival, think about the main stakeholders in your organization. Who is the 'face' of the cellphilm festival? Think about including directors, leading experts on your thematic focus, and important representatives from your organizational partnerships in your MC consideration. Have your MCs prepare short presentations about their work with the organization or theme to share with the audience during the festival showcase. This helps provide context to the important work and research your festival is conducting.

Once you have assembled your cellphilm team, make sure to ask permission to use their photos and quotes from the judging process before the cellphilm selection begins. If you plan on providing remuneration or honorarium to any of your judges or MCs, ask for their bank information / financial details upon extending their invitation to participate. Requesting this information initially helps you stay organized throughout the planning of your festival.

If you plan to involve special guest speakers or Indigenous elders in your festival, you must think about virtual adaptation in this context as well. How can traditional protocols and ceremonies be altered to exist in a virtual context? Discuss your ideas with your team and proposed guest speakers to arrive at a plan that accommodates the novel circumstances while respecting traditional practices.

Part 4) Organizing the Actual Festival

Now that you have established a framework for your festival, gotten the word out, and assembled your team, all you have to do is follow the festival schedule you created in Part 1. It is helpful to have the team of MCs, winners, and facilitators for your festival (anyone who will be speaking) convene 15-30 minutes prior to the festival start to review your timeline for the festival showcase and address any last-minute questions. Ensure your speakers are ready to present and know their time slots. If you have assigned a specific person to monitor the festival's time management (highly recommended), make sure all speakers are aware of their role and will be attentive to their cues regarding transition times.

Virtual festival management

Managing a festival virtually presents unique challenges to the facilitators of an event. Giving social distancing regulations imposed due to the spread of COVID-19, the transition to virtual festivals in the near future seems to be an inevitability. Virtual festivals take place remotely via an interactive video platform and allow speakers and audience members to 'attend' the festival using a personal mobile device or laptop from the safety of their home.

There are many platforms available for virtual festival management. In particular, Zoom has emerged as the leading platform for a number of virtual gatherings, including concerts, meetings, and lectures, and works quite well as a

platform for virtual festivals. Zoom can be easily downloaded on a PC or Mac laptop, or on a mobile device. Personal Zoom is free, and allows up to 100 participants and up to 40 minutes of meeting times. Depending on the size of your festival, you may want to purchase the upgrades for medium sized teams ($20) or large teams ($27) to accommodate more participants. Zoom festivals can also be recorded, which makes it easy for those unable to attend the live festival to watch it at a later time. Many people have become quite familiar with Zoom technology in the recent past, making it a good selection for virtual festivals.

Another platform option is Google Hangouts, automatically accessible for anyone with a Google account. You can download the Google Hangouts app, or access it on your desktop or mobile device from your Gmail or Google+ website. Google Hangouts offers free calls for up to 25 participants, and group messages for up to 150 participants. Hangouts is designed for smaller groups of people than Zoom, and therefore would be best suited to a smaller festival with a more intimate group of participants. It also does not offer a free recording option like Zoom – you must choose to upgrade to the 30G option for $6.

You can also hold a virtual festival using Microsoft Teams. It can also be downloaded as an app on your PC, Mac, or mobile device. Teams allows you to collaborate with up to 10,000 members sharing documents and files in real time, and also has a video and voice calling option for up to 250 people. To access more GBs,

you must opt for one of Microsoft's 'premium plans', which can be purchase on an individual basis or by the Team as a whole. Teams is more expensive than the other two options, so make sure to take pricing into account when selecting a platform for your virtual festival management.

When making the decision regarding a platform for festival viewing, it is important to decide whether your festival is better suited to a livestreamed or pre-recorded event. **Livestreamed events** have the benefit of taking place in real time, allowing for engagement from the audience and participants as would be possible in an in-person event. But they are also subject to unforeseen technological challenges during the festival presentation, such as interrupted internet connection, which could disrupt the flow of your event and throw off your schedule.

If choosing to livestream your festival, make sure to practice streaming a few days before to ensure your internet connection is strong enough to host all your proposed speakers. Take time to familiarize yourself with the possible platforms and consider which would work best for your festival based on the number of speakers, your expected audience, and the geographical distance between presenters (internet may be less reliable when communicating over longer distances).

If you choose to **pre-record** your festival, you have multiple opportunities to test out your virtual festival in case there are any technological concerns. But, as with an in-person festival, it is still important to provide a platform for audience

participation. Consider implementing a social media strategy to engage your followers in an interactive experience. Can you do a countdown to the release of the pre-recorded festival? Can you have a chat box to answer audience questions as it streams? Can you use your social media platforms to introduce interactive elements, such as polls, throughout the festival showcase? Discuss with your cellphilm team the possibilities for expanding and adapting your virtual festival to include the many benefits of a live experience.

Virtual festivals in low-resource settings

Traditional online events are typically out of reach in low-income areas that lack access to broadband internet, digital devices and large data downloads. However, some technological initiatives offer a rare opportunity to fundamentally re-imagine the way that an event is organized and carried out. In this section, we provide an alternative platform to illustrate how WhatsApp can be used as a virtual cellphilm platform in low-resource settings with the key objectives of quality assurance and creating a supportive environment.

Developing an engaging event on WhatsApp may seem challenging both technically, to create rich course content in a data-poor context; and, to maintain participants' interest without face-to-face interaction. However, as WhatsApp is one of the most widely-used communication applications, it shows surprising potential as a tool for online events. WhatsApp can be an effective tool for organizers to

facilitate festivals when face-to-face or other social media interaction is not possible. It is a viable medium for online events, when combined with a strong planning team, behavioral incentives, and attention to design details from the start such as providing options to make and to view the videos or attend the festival with low data usage options will help. This can be done by making videos shorter, especially if the festival is pre-recorded. Moreover, as you can see in the table below, it uses the least amount of data compared to other software and applications.

Tools such as WhatsApp have transformed global communication practice. From a communication perspective, the use of mobile and networked communication has an evolutionary meaning: it allows for human communication despite the distance and space, and allows groups and networks to engage in more complex forms of communication, thus offering interesting features to participants.

About WhatsApp:

WhatsApp Messenger is now the leading mobile messaging application in 112 countries. It uses your phone's cellular or Wi-Fi connection to facilitate messaging and voice calling to nearly anyone on the planet, alone or in a group, and is especially useful for families and small collaborative workgroups.

With up to 256 participants, chat groups allow for brainstorming ideas, virtual discussion groups including video calling for up to 8 participants, and rich media

interchange including voice notes, videos and pictures. Participants in a WhatsApp-based event have the advantage to use a familiar medium that allows for without the usual concerns about connectivity and location. It is completely free — with no fees or subscriptions — because it uses your phone's 4G, 3G, 2G, EDGE, or Wi-Fi connection instead of your cell plan's voice minutes or text plan. However, the access and prices of cell plans do vary.

WhatsApp allows cellphilm participants and organizers to:

- Send and receive the cellphilm videos up to 16 MB in Size (On most phones, this will equal from about 90 seconds to 3 minutes of video). To ensure the quality of the videos are maintained, ideally the cellphims should be no more than 90-120 seconds long.

- Identify people in your contact list who currently use the application to increase participation in the festival

- Connect with other users who do not have WhatsApp or are not in your contact list in order to facilitate all festival participation on one user-friendly platform

- Save a copy of all the cellphilm submissions to Google Drive or to your phone's memory

- Send PDFs, documents, spreadsheets, slideshows of registration forms, promotional materials and confirmation emails up to 16 MB in size

- Communicate regardless of the network and the mobile devices being used

Video Calling and Data Usage

WhatsApp	As a guide, a 10-minute video call uses 5MB of mobile data.

Zoom	Your Zoom data usage jumps up with more people on the call. Group Zoom meetings take up somewhere between 810 MB and 2.4 GB per hour, or between 13.5 MB and 40 MB per minute. Zoom streaming is fairly comparable to normal video streaming, but since upload speeds are part of the equation, a Zoom stream does take up more data than streaming Netflix.
Skype	Skype gives you the advantage to make video calls and group calls. If you are group calling for up to 3 people then Skype will consume up to 900MB, while for up to 5 people it is 1.8GB and for 7 people it is 3.6GB.
Google Hangouts	Google Hangouts allows you to join a video call at work by simply setting up a meeting and a share link. For group video calls, it consumes up to 1.4GB for outbound and inbound participants for one hour.

Tips:

- Engaging with local media (radio/TV/online) to organize a cellphilm festival can also increase community engagement efforts, including call-in-radio shows (for comments and opinions on certain topics, with participants in the studio), and interactive TV formats (where audience can send in/ask questions). It can help with promotion, outreach and participation.

- To keep track of user's data usage, go to Settings, then Data and Storage Usage, followed by Network Usage.

- You can also adjust whether images, voice clips, videos and documents can be downloaded when you have both connections or only via WiFi in the previous menu.

- If you use WhatsApp to make calls, you can also reduce the amount of data this function uses by turning on the Low Data Usage option.

Part 5) Post-Festival Follow-Up

Congratulations! You have successfully planned, organized, and conducted your cellphilm festival. Now, it is time to reflect on the experience and review your work. This will not only make it easier to conduct future festivals, but is a crucial step for establishing relationships with your participants, and analyzing and archiving the research you have collected from submissions.

Thanking participants

Reach out to all the producers who submitted and all the speakers who participated to thank them for their contributions. Provide them with channels for information about upcoming calls for submissions in other festivals or any other participatory initiatives your organization is working on. This communication helps you maintain relationships with those who submitted and participated in your festival. Make sure to keep your social media presence consistent after the festival. This can include sharing winners' cellphilms and festival highlights, as well as information about any prospective events.

Thematic analysis and festival report

As cellphilms provide perspectives on critical social themes, they are pieces of research that can inform festival facilitators and educators about the public perception of these issues. To generate a more concrete idea of how producers have engaged with the theme, create a **thematic analysis** of the festival submissions. Distribute the cellphilms amongst your cellphilm team and, while you watch the submission videos, develop a short description on the themes highlighted in each cellphilm. Don't forget to take into account the submission rationales submitted by each participant in your analysis. Generate a document between team members where you can all share your written cellphilm descriptions, then begin to look for common linkages between the cellphilms' themes. This will help give you an idea of how participants have generally interpreted and built upon the original thematic focus of your festival.

Your thematic analysis can then be included in your **festival report.** The festival report is a comprehensive document detailing the events and timeline of festival, the organizational and financial support, the festival's communications strategy, the thematic analysis, and any additional follow-up of interest. Additional follow-up can include interviews with winners, feedback from judges, or any other piece of festival reflection. See **References** for an example of an interview follow-up. This report can then be made publicly accessible on your social media channels,

shared with your organizational partners, and serve as a tool for subsequent festival planning. It can also be archived as a piece of research along with your thematic analysis for future reference.

Creating a digital archive

If you have obtained permission from your cellphilm producers, you may consider creating a digital archive of all cellphilm submissions. Following your cellphilm festival, investigate the possibility of storage platforms for archiving your research. There are many free digital archive platforms available (e.g., Google Drive) that allow you to share access to the archive with multiple people. Once you have created your archive, upload all the cellphilm submissions and, if appropriate, share the account with the cellphilm producers.

References

1) **Sample Livestream Schedule**
2) **Sample Judging Packet**
3) **Sample Judging Sheet**
4) **Sample Submission Categories**
5) **Sample Submission Form**
6) **Sample Follow-up Interview**
7) **Links to ICF website for further resources**

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1) Sample Livestream Schedule

Cellphilming Livestreaming Schedule

Hosts / Facilitators
       Presenters, MCs, and Judges' Names
       Category Winners' Names

Support Roles: [Cohosts] [Setup Time 5:15pm]

Zoom Facilitator _____ Recording _____ Video Playing _____ Chat Answers _____

The following schedule shows the approximate times and suggested topics to be discussed during the Festival that will allow for a 1 hour duration.

5:30 [Duration 5 minutes]
   Introduction
   - What is going on in the next hour
   - Introduce **Facilitators** and roles

5:35 [Duration 3 minutes]
   Words from **Partnership**

5:38 [Duration 2 minutes]
   Show *Third place* video

5:40 [Duration 3 minutes]
   Dialogue among **Judges / MCs** about the film
      Talk about the relevance of the video and what makes it great
      Talk about what they enjoyed

5:43 [Duration 5 minutes]
   Presenter #1

5:48 [Duration 2 minutes]
   Show *Second Place* Video

5:50 [Duration 3 minutes]
   Dialogue about the film
      Talk about the relevance of the video and what makes it great
      Talk about what they enjoyed

5:53 [Duration 2 minutes]
   Show *First Place* Video

5:55 [Duration 5 minutes]
   Dialogue between **video producers** and **Judges / MCs**
      Talk about the relevance of the video and what makes it great
      Talk about what they enjoyed

6:00 [Duration 5 minutes]
   Presenter #2

6:05 [Duration 3 minutes]
   Show *14 and Under Category* Video

6:08 [Duration 5 minutes]
   Dialogue between **video producers** and **Judges / MCs**
      Talk about the relevance of the video and what makes it great
      Talk about what they enjoyed

6:13 [Duration 5 minutes]
   Presenter #3

6:18 [Duration 3 minute]
   Show *Honourable mention*

6:20 [Duration 3 minute]

Dialogue **Judges / MCs** about the film
        Talk about the relevance of the video and what makes it great
        Talk about what they enjoyed
6:23 [Duration 2 minute]
        Show *People's Choice Award*
6:25 [Duration 5 minutes]
        Facilitator: Goodbyes and what to checkout next.

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2) Sample Judging Packet

All the bold and underlined sections should be specific to **your** cellphilm festival.

For Judges - How to Select Finalists

Thank you for agreeing to be a part of the **insert festival name here** judging panel!

Important: Please read the following instructions before making your selections.

Judges can access the full list of producers, YouTube video links, and links to the PDF submission forms on the **insert playlist of video links here**, found in the shared folder 'Submission Judging Packet'. PDF submission forms can also be found at **insert PCF submission form link here**.

Please read the submission rationales provided *before* making your selections.

Judges will be given a minimum of **two days** to pre-select:
1. Their **top 3 candidates** for best films - **without** sharing how you ordered them.
2. Their **top 3 candidates** for the '14 and under' category - **without** sharing how you ordered them.

Please refer to the document **insert Judging Spreadsheet here** to inform your selections. Download this document before editing so that other judges cannot see the selections you have made - selections will be discussed among the panel at the judges' meeting**.** List your choices for finalists at the bottom of this document.

Lastly, please use **insert Doodle link for meeting times** to list your availability for a judges' meeting on **insert dates here**, and come prepared to discuss the rationale behind your final selections.

Thanks again, and we look forward to meeting with you!

Best,

Your Cellphilm Team

3) Sample Judging Sheet

Cellphilm Festival Judging Sheet

	Title	Country	Appropriate to theme /4	Coherence of narrative /4	Creative use of cellphone /4	Aesthetic devices /4	Technical Qualities /4	/20
1	*Cellphilm #1*							
2	*Cellphilm #2*							
3	*Cellphilm #3*							
4	*Cellphilm #4*							
5	*Cellphilm #5*							

Dear Judges,
You can see the detailed description of each criterion below. These descriptions are meant to give you an idea of what to look at for each area. Please feel free to add any other qualifiers to the descriptions.

1. **Appropriate to Theme**
   - The festival theme is **insert theme here**. Cellphilm makers were asked to consider the following question: **insert prompt here?**
   - How successful the cellphilm is in conveying/touching the theme?
   - Is there an original angle on the theme?
2. **Coherence of Narrative**
   - Does the cellphilm give a clear message/story?
   - If there are multiple messages, are they well-connected to each other to make one compelling piece?
   - Is it easy to follow the film?
3. **Creative Use of Cellphone**
   - Is there anything special about the fact that the video was created on a cellphone?
   - Is there, for example, a close-up format or something else about how it was filmed? (maybe it is a selfie!)
   - Is there something about a cellphone that is built in to the cellphilm's storyline or message?
   - What was the interesting point of using the cellphone/tablet as opposed to a professional camera or some other devices?
4. **Aesthetic Devices**
   - Does the cellphilm include any aesthetic features such as special music, fade-in/fade-out; dramatic silences, or any other special camera effects?

5. **Technical Qualities**
   - Overall what is the technical quality?
   - Is there consistency in landscape/portrait mode; quality of lighting; quality of sound; readable subtitles (if applicable)?
   - How does the filmmaker include title and credits?

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4) Sample Submission Categories

Winners

	Title	Producers	Country	Overall score
1st Place				
2nd Place				
3rd Place				
Age 14 & under				
Honorable Mention				

5) Sample Submission Form

How to Submit

Submissions should be between 30-90 seconds long and uploaded as public videos to Youtube. Please email the link to your video and a brief write up about your cellphilm below to to **thecellphilmfestival@gmail.com** by **JUNE 1, 2020**, deadline.

Title of your cellphilm

Name (s) of the producer(s)

Youtube link

Is your film to be considered in the "Age 14 and under" Category? ☐ YES

* If yes, please be sure to include the names of all those under 14 years of age involved in the creation of the film under producers

A short description of how you/your group went about creating the submission and the cellphilms's relation to the festival's theme

Festival June 12, 2020

www.internationalcellphilmfestival.com   code IHDW   McGill

6) Sample Follow-Up Interview

<u>Young Girls Leading Change - Using Cellphilms to Combat Social Inequality</u>
By Colette Anton

Winning third place at this year's 8th International Cellphilm Festival isn't the first time Young Girls Leading Change has sought to inspire social change through the medium of cellphilms. Since 2013, the Eastern Cape Network4Change sites have focused on creating cellphilms with the goal of empowering young women and informing tangible policy reform in South Africa. I was lucky enough to speak with Siya, a representative of YGLC, about the group's work and how they have employed film to highlight and combat societal inequalities within their community.

Club meetings with Young Girls Leading Change

The festival's judging panel found the cellphilm's thematic focus to highlight both the universality of the lockdown, as well as uniqueness of the South African experience. Katie MacEntee noted how "they picked up on themes that resonated across borders, as well as were able to show the sort of experience that may take place in a South African context." Layla Zia commented on the video's impressive integration of multiple topics, "the fact that they could put all their struggles, their life, social life, the distance, struggles at home, and the boredom…in the ninety seconds and in that context and geography."

YGLC's winning film, 'Our experiences during the lockdown', featured the struggles of remote learning

"It's still so exciting and unbelievable!" Siya exclaimed about claiming third place in last month's festival. YGLC's winning cellphilm, 'Our experiences during the lockdown', centered on the barriers to learning that come with being quarantined during COVID-19. "At school, we have the teacher available when no one understands…but it is challenging to do this over the phone. Most of the time we didn't have data, or many people are talking at once. Also, I have more freedom at home – like, 'okay, I'm going to study in two hours' time, and then it led to me postponing my studying for days, and days turned into weeks." Siya also spoke to the specific challenges that come from rural instruction. "In our club, most of the girls finish grade 12, but then aren't able to go to university because of their marks in high school. We had to move from a rural area…so we could have better education. If more teachers were focused on the education of people in rural areas, it would be better…we have a lot of shortages here." Siya also proposed possibilities for how these inequalities could be mitigated on an institutional or university level. "I know that there will always be a gap. I was hoping that maybe in the library we could have access to WiFi, and maybe enough computers at school to allow access to everyone. Most people here have phones, but not data because it is expensive. Everything costs money that we don't have – we should give WiFi and data to universities."

In previous cellphilms, YGLC's focus has been on combating gender-based violence in their communities, with particular consideration to the role of the audience in bringing about a greater community impact. "We started working on a program…addressing the issue of rape and the treatment [of girls] in their homes. We then showed the cellphilms to our parents and our families and their minds were opened. Making cellphilms gave us a voice to speak out, and our parents got an opportunity to see how their children thought."

The producers of this year's third place film

Since seeing the success and influence of their cellphilms grow from a community to an international level, Siya assured us that discussions of future cellphilms were already underway. "There are lots of issues to address and we need to come up with ideas about how to address them…we plan on expanding the club, having more members of different genders, and including how they feel. We haven't made any cellphilms yet because of the pandemic, but our focus [is to include] gay and lesbian communities, to highlight their struggles in how people react to them and how the world sees them – create a safe place for them, with us." It appears that showcasing their work at the Cellphilm Festival has only inspired plans for more creation from YGLC, leaving us all anxiously waiting, and eager for more.

Siya is an 18-year-old student and member of Young Girls Leading Change from Patterson, South Africa. She left home three years ago to attend grade 10 at Kwazakhele High School to

seek greater educational opportunities. "I left because there were not enough teachers. I wanted a better future, and I managed to stay part of the group."

Colette Anton, 21, is the lead intern for the Participatory Culture Lab's International Cellphilm Festival this summer. She is entering her fourth year at McGill University, majoring in Sociology, and minoring in Political Science and Hispanic Studies.

For the full report on McGill's 2020 International Cellphilm Festival, visit our website at www.internationalcellphilmfestival.com.

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6) Link to ICF Website for Further Resources

Visit the ICF website here for additional tips on cellphilm festivals!