# Organising Fieldwork Footage

Organising your fieldwork footage is a crucial part of the research and filmmaking process. A detailed and well-organised footage loglist helps you take stock of what material you have; refreshes your memory of the detail, tone, quality, and scope of your footage before you start editing; and is an indispensable companion throughout the editing process.

My MA research was about a primary-school curriculum reform program in Timor-Leste, and my fieldwork footage was from various sites with a wide range of actors (6 principal characters but more than 20 others).

My footage organization system centred around 3 main components, all parts of the one **FOOTAGE LOGLIST** (an Excel spreadsheet):

- **FIELD LIST** (created and updated <u>during</u> fieldwork)
- **OVERVIEW** (created <u>after</u> fieldwork)
- **LOGLISTS** (created <u>after</u> fieldwork)

Some other things that are useful during this process, and covered in this info sheet, include:

- **Hyperlinking transcripts and other fieldwork notes**
- **Storyboarding**

The programs I used to organise my footage were **Excel** and **Adobe Bridge**.

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# FOOTAGE LOGLIST

A single Excel spreadsheet was the motherboard of my footage organisation. The 3 main components mentioned above – field list, overview, and loglists – are all contained in this document.

These are the tabs in my **FOOTAGE LOGLIST**:
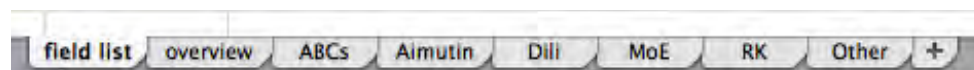


The two first components (and tabs) – 'Field list' and 'Overview' – provide broader overviews of the whole collection of footage, ordered chronologically and thematically, in that order.  The other tabs– 'ABCs', 'Aimutin', etc. – are the loglists, categorised based on my fieldsites. Each tab includes detailed logging lists of the footage from that site. You could organise your tabs around other categories, such as people, themes, time periods (days or weeks), depending on the structure and focus of your research.

Let's look at each component in turn.

# FIELD LIST

I updated my **FIELD LIST** (almost) daily during fieldwork. It's a chronological list of where and what I filmed on each day. The columns include filming date, location, short summary of content, the duration of all shots for each entry, and the range of clip numbers (file names) for each entry.



| seq. no. | date | location | content | duration | clip no's | | | Merry | Coord. | M. Rogé | Debbie | Yohan | Mario | Edy |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 7-Jan | RK office | first day shots in RK office | | A1_00000-1 | | | | | | | | | |
| 2 | | | RK materials shots – books, etc. | – | A1_00000-1 | A1_00031-36 | | | | | | | | |
| 3 | | | RK general office shots (inside) | 0:02:07 | A1_00013-20 | | | | | | | | | |
| 4 | 17-Jan | Dili | Billboards around town: Selu Taxa, Dezenvolve Nasaun | 0:12:13 | A1_00046-74 | | | | | | | | | |
| 5 | 18-Jan | RK office | general office shots | 0:08:38 | A1_00075-90 | | | | | | | | | |
| 6 | | | Rosi and Lamdor working | 0:07:56 | A1_00091-99 | | | | | | | | | |
| 7 | | | Edy working on designs on computer | 0:04:33 | A1_00100 | A1_00107-12 | | | | | | | | x |
| 8 | | | Faty teaching vol how to do meeting minutes (little sound) | 0:04:42 | A1_00101-106 | | | | | | | | | |
| 9 | | | external shots of RK office (incl. Mario arriving/at desk) | 0:01:47 | A1_00115-18 | | | | | | | | x | |
| 10 | | | internal shots of RK office (fan, cobwebs) | 0:02:28 | A1_00127-34 | | | | | | | | | |
| 11 | | | Lamdor using paper ruler to measure shapes on screen | ? | | 7 | | | | | | | | |
| 12 | 21-Jan | Aimutin | Interview 1: Diretór Rogério | 0:14:59 | A1_00135-137 | | | | | x | | | | |
| 13 | | MoE | Merry visits MoE to try to get more manuals | 0:19:22 | A1_00138-51 | | | x | | | | | | |
| 14 | 22-Jan | Aimutin | unpacking curriculum materials; Diretór & Merry – Portuguese conversation | 0:24:16 | A2_00028-38 | | | x | x | | | | | |
| 15 | | | Interview 2: Diretór Rogério | 0:18:12 | A1_00152-153 | | | | | x | | | | |
| 16 | | | interview Merry | 0:23:15 | A2_00025-27 | | | x | | | | | | |
| 17 | | | material culture / inventory - staff room | 0:04:53 | A1_00154-164 | A1_00174-86 | | | | | | | | |
| 18 | | | M. Odetta filling in student data book w/ photos | 0:07:57 | A1_00187-92 | | | | | | | | | |
| 19 | | | Merry filling in teachers' lista prezensa | 0:06:36 | A1_00165-73 | | | x | | | | | | |
| 20 | | Armazen Bebora | Hitu showed me around armazen (Bebora) | 0:37:35 | A2_00039-46 | | | | | | | | | |
| 21 | 24-Jan | home | rain storm | 0:16:08 | A1_00193-209 | A2_00047-58 | B2_00001-4 | | | | | | | |
| 22 | 25-Jan | RK office | staff meeting | 1:14:56 | B1_00001-10 | B2_00005-7 | | | | | | | | |
| 23 | 27-Jan | Aimutin | material culture / inventory - staff room | 0:01:17 | B1_00011-13 | B1_00030-32 | | | | | | | | |
| 24 | | | classroom obsv – Madre Angélica | 0:17:57 | B1_00014-23 | | | | | | | | | |
| 25 | | | classroom obsv – Mestre Rogério | 0:13:40 | B1_00024-29 | | | | | x | | | | |
| 26 | | | classroom obsv – Mestra Amélia | 0:32:09 | B1_00033-70 | | | | | | | | | |
| 27 | 29-Jan | Aimutin | outside school shots – courtyard, sign, flagpole, dumpster, gate, etc. | 0:08:04 | B1_00071-95 | B2_00008 | B2_00037-39 | | | | | | | |
| 28 | | | Director talking about Avaliasaun Desempenho | 0:06:26 | B1_00095-96 | B2_00009-11 | | | x | | | | | |
| 29 | | | Director talking with Olympia re. using lesson plan books | 0:01:40 | B2_00012-13 | | | | x | | | | | |
| 30 | | | Staffroom shots / inventory | 0:01:41 | B2_00014-19 | | | | | | | | | |
| 31 | | | General audio of school | 0:04:08 | B2_00020 | | | | | | | | | |
| 32 | | | Merry (and other teachers) in staff room, filling out Avaliasaun Des. Form | 0:04:31 | B2_00021-28 | | | x | | | | | | |
| 33 | | | School's dumpster being removed by truck (no sound?) | 0:03:01 | B2_00030-36 | | | | | | | | | |
| 34 | | | Merry and I talking about LP books missing; teachers should be creative | 0:04:05 | B2_00040-43 | | | x | | | | | | |
| 35 | 30-Jan | Dili | Comoro Road drive-by #1 | 0:06:17 | B2_00044 | | | | | | | | | |
| 36 | 31-Jan | Dili | Comoro Road drive-by #2 | 0:06:19 | B3_00000 | | | | | | | | | |
| 37 | 1-Feb | RK office | Lists, charts on walls | 0:02:45 | B3_00001-13 | | | | | | | | | |
| 38 | | | Lamdor working / translating lesson plans | 0:06:53 | B2_00045-53 | | | | | | | | | |
| 39 | | | Edy - design work - tells story of Rai Timór | 0:23:42 | B2_00053-62 | | | | | | | | | x |
| 40 | | | Staff meeting – incl. Debbie and Pam | 0:15:03 | B2_00063-79 | | | | | | x | | | |
| 41 | 2-Feb | Aimutin | RK kaixa sira (plastic boxes); diretór's office | 0:01:37 | B2_00080-88 | | | | | | | | | |
| 42 | | | newspaper clippings re. education | – | B2_00089-95 | | | | | | | | | |
| 43 | | RK office | Edy sketching Uma Maubisse | 0:14:35 | B2_00097-114 | | | | | | | | | x |
| 44 | 3-Feb | Pau de Canela | Debbie interview #1 | 1:05:33 | B3_00014-26 | | | | | | x | | | |
| 45 | | Yohan's house | ABCs filming w/ Merry and Yohan | 0:51:16 | B2_00115-166 | B3_00027-34 | | x | | | | x | | |
| 46 | 4-Feb | Aimutin | Mestre Amândio – aula Literasia Portugés | 0:20:36 | B3_00035-64 | | | | | | | | | |
| 47 | 5-Feb | Aimutin | Merry teaching K3 – Literasia Tetun, Arte no Kultura | 1:09:33 | B3_00065-99 | C1_00003-25 | | x | | | | | | |
| 48 | | | newspaper articles re. education | – | C1_00000-1 | | | | | | | | | |
| 49 | 10-Feb | Dili | Beach Road shots | 0:07:39 | C1_00026-41 | C2_00000 | | | | | | | | |
| 50 | | Yohan's house | interview with Yohan | 1:14:34 | C1_00042-57 | | | | | | | x | | |
| 51 | 11-Feb | Aimutin | Mestra Odete changing altar for Quaresma | 0:13:29 | C2_00001-11 | | | | | | | | | |
| 52 | | | Merry teaching (filling in for M. Amândio) | 0:43:46 | C2_00018-30; 34-41; 43-53; 63-71 | | | x | | | | | | |
| 53 | | | School grounds – flag, shadows, school sign, kiosk outside gate, kids leaving | 0:05:50 | C2_00031-33; 42; 54-62; 69; 72-73 | | | | | | | | | |
| 54 | | | Staffroom shots / inventory – fake flowers | 0:02:45 | C2_00012-17 | C2_00074-76 | | | | | | | | |
| 55 | 12-Feb | RK office | Outside shots / establishing shots for Sofia interview | 0:04:25 | C1_00058-63; 68-72 | | | | | | | | | |
| 56 | | | Sofia interview re. language progression plan | 0:26:52 | C1_00064-67 | | | | | | | | | |
| 57 | 14-Feb | Home | Basket/shadows | – | C1_00073-85 | | | | | | | | | |
| 58 | | Dili | Pateo carpark – crane, fence, sky | – | C1_00086-94 | C2_00077 | | | | | | | | |
| 59 | 15-Feb | RK office | Edy - dezeñu Tasi Mane, Tasi Feto | 0:32:24 | C2_00078-130 | | | | | | | | | x |
| 60 | 16-Feb | Aimutin | interview 3: Diretór Rogério | 0:40:07 | C2_00135-138 | | | | | x | | | | |
| 61 | | | classroom obsv – Mestra Amélia (#2) | 0:29:09 | D1_00011-56 | | | | | | | | | |
| 62 | | | staffroom conversation re. language, teaching methods; teachers singing | 0:18:17 | D1_00057-70 | | | x | x | | | | | |
| 63 | | | Merry eating corn; reading / talking about newspaper articles | 0:18:09 | D1_00005-9 | C2_00142 | | x | | | | | | |
| 64 | | | newspaper articles re. education | – | C2_00139-141 | | | | | | | | | |
| 65 | | | staffroom shots, incl. shadows, Coord. reading nspaper, LP books in cupboard | 0:02:51 | D1_00000-4, 10 | C2_00143-144 | | | x | | | | | |
| 66 | | | loudspeaker (audio only) | 0:00:29 | C2_00134 | | | | | | | | | |
| 67 | 17-Feb | RK office | RK office – background shots | 0:00:43 | D1_00071-72 | | | | | | | | | |
| 68 | | | Tetun team: debating lessons | 0:31:42 | D1_00073-92 | D1_00096-111 | | | | | | | x | |
| 69 | | | Rogério and Pam | 0:04:36 | D1_00093-95 | | | | | | | | | |
| 70 | 18-Feb | Aimutin | Before school: talking with kids, sweeping, etc. | 0:16:15 | D1_00112-135 | | | | | | | | | |
| 71 | | | Kids lining up for class | 0:03:14 | D1_00136-145 | | | | | | | | | |
| 72 | | | class obsv – M. Rogério (#2) | 0:26:25 | D1_00146-177 | D2_00000-1 | | | | x | | | | |
| 73 | | | interview M. Rogério | 0:16:29 | D2_00005-6 | | | | | x | | | | |
| 74 | | | interview M. Odete, re. school history | 0:22:21 | D1_00002-4 | | | | | | | | | |
| 75 | | | newspaper articles re. education | – | D2_00007-8 | | | | | | | | | |
| 76 | 20-Feb | Home | rain storm | 0:07:36 | D2_00009-23 | | | | | | | | | |
| 77 | 22-Feb | RK office | staff meeting – incl. Mario, Yohan | 0:35:08 | D2_00024-53 | | | | | | | x | x | |
| 78 | 25-Feb | MoE | interview: Vice Minister Dulce Soares | 0:31:09 | D3_00000-7 | | | | | | | | | |
| 79 | | Dili | Comoro Road drive-by #3 | 0:08:58 | D3_00008-15 | | | | | | | | | |
| 80 | 26-Feb | Yohan's house | ABCs filming w/ Mario and Yohan | 0:36:12 | D2_00054-101 | | | | | | | x | x | |
| 81 | | RK office | Mario showing ABCs/music clip to colleagues; Mario/Tetun team working | 0:17:05 | D2_00102-117 | D3_00016-24 | | | | | | | x | |
| 82 | 27-Feb | Dili | Cows on Beach Road | 0:03:14 | D2_00118-123 | | | | | | | | | |
| 83 | 29-Feb | RK office | Tetun team w/ Pam, Mario, Natalia, Fina | 0:19:42 | D3_00030-40 | | | | | | | | x | |
| 84 | | | interview: Mario | 0:49:46 | D3_00043-57 | | | | | | | | x | |
| 85 | | | MoE / RK surrounds | 0:08:20 | D3_00041-42; 58-80 | | | | | | | | | |
| 86 | | | Rain at RK office | 0:02:12 | D2_00126-135 | | | | | | | | | |
| 87 | 1-Mar | MoE | Debbie interview #2 and at work | 0:21:23 | D3_00082-123 | | | | | | x | | | |
| 88 | 3-Mar | Aimutin | Kids before class; M. Rogério getting my email | 0:07:37 | E1_00000-16 | | | | | x | | | | |
| 89 | | | Kids lining up for class | 0:05:01 | E1_00017-22 | | | | | | | | | |
| 90 | | | Coord. Rogério in staffroom re. new RK materials | 0:06:34 | E1_00023-28 | | | | x | | | | | |
| 91 | | | Aimutin outside school, neighbourhood | 0:08:58 | E1_00030-50 | | | | | | | | | |
| 92 | | Dili | Beach Road shots | 0:01:42 | E1_00051-55 | | | | | | | | | |
| 93 | | | Comoro Road drive-by #4 | 0:06:27 | E1_00057 | | | | | | | | | |
| 94 | 4-Mar | Merry's house | Merry's living room – religious statues; goodbye tais | 0:23:34 | E1_00058-74 | | | x | | | | | | |
| 95 | 6-Mar | Leiden | Train trip from Schiphol to Leiden | 0:04:06 | D3_00125-127 | E1_00075-77 | | | | | | | | |
| | | | | **total time filmed** | **23:44:30** | | | | | | | | | |

*(See attached PDF for more detail.)*

My field list includes <u>95 separate items</u> or 'events' and a total of <u>23 hours, 44 minutes of footage</u>, with information recorded across a <u>few basic categories: content, duration, clip no's, and characters.</u>

You can use the sigma [ Σ ] function in Excel to keep a running total of the total **duration** of your fieldwork footage, which can be really handy for getting a sense of just how much material you have.

Coming up with a system for naming your clips on fieldwork is important, so you don't end up with 7 different files called '0001.MTS'! Every evening, I copied whatever I had filmed that day to folders on my hard-drive – one folder for each SD card – and batch renamed the clips to include the file number as generated by the video camera (e.g., '0001.MTS') plus an extension that matched the SD card name (e.g., 'A1_0001.MST'). My camera has two SD card slots, so I named my SD cards in lettered sets of 2 – e.g., A1 and A2, B1 and B2 – which served as general chronological guide (you can see the progression from A through E in the '**Clip no's**' column).

During the later stages of fieldwork, once it had become clear who my protagonists were, I added the '**Characters**' column, and indicated which protagonists were in each 'event' or group of footage. This helps you see whether you need to address any imbalances in how much footage you have of each character (depending, of course, on how central to your research each one is), and also helps you later when editing, because you can quickly and easily find scenes where each character appears, and where two or more characters appear together, which can be useful for finding transitions and helping decide on the order of your scenes.

By updating the field list whenever you film, you build a clear sense while on fieldwork of how much material you have in total and how much you have of each fieldsite, activity, person, etc., helping you keep track of any imbalances or gaps you need to fill.

# OVERVIEW

Once you're back from fieldwork, the **OVERVIEW** is a comprehensive go-to list for all the sequences you've filmed – and later, edited.



*(See attached PDF for more detail.)*

## 1. Sequence name

Here, I separated my footage into sequences. They are first categorised by fieldsite (and hence correspond to the fieldsite tabs at the bottom of the spreadsheet, see p.1), but then further by event. For example: '**Aimutin_class Rogério 2**' is footage of my 2nd class observation of teacher Rogério at Aimutin school.

The colour-coding is another layer of categorization that relates to the type of footage: interviews, key observational scenes, and material for cutaways, 'breathing space', transitions between scenes, etc. The sequences *not* colour-coded were those that I decided (after logging) I would probably not use in the film.

The hyperlinks in this column are linked to the corresponding folder on my hard-drive (I replaced the original SD-card folder structure with this sequence structure. If you do this, be very careful to not delete clips during the process!). For example, the footage folder 'MoE_exterior' (external shots of the Ministry of Education) looks like this:

[in OVERVIEW LISTING]        [on HARD-DRIVE]
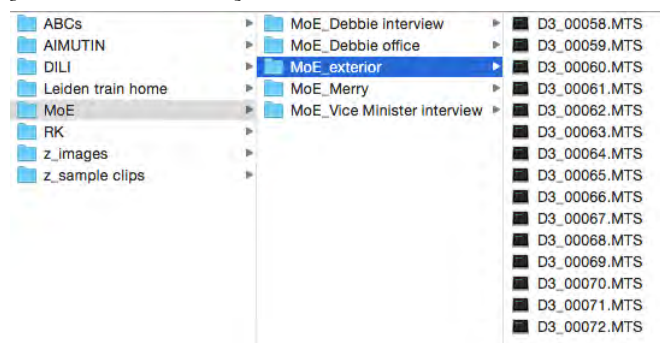


**Note:** I kept the original clip names (as listed in the Field List). Some people prefer to batch rename their clips in Adobe Bridge so they can see a descriptive name when editing (e.g., 'interview001.MTS'). But I preferred to keep the original names, to help me cross-reference between the Field List, Overview and Loglists (which I did often).

**2. Logged & 3. Edited**

These columns are checklists to see which sequences you've fully logged (in the detailed loglists in the fieldsite tabs) and edited. It helps you keep an eye on where you're at, but can also really help keep you motivated during the drudgery of logging, as you start filling up the columns with Xs.

Some sequences in the 'logged' column are struck through (–); this indicates footage purely of cutaways or unusable footage that didn't warrant the time and detail to log. The 'edited' column again uses colour-coding: pink for interviews, and grey for footage I didn't need to edit into discrete sequences (e.g., cutaways, or sequences I knew I wouldn't include in the film).

**4. Thematic categorisations & 5. Characters (protagonists)**

These columns provide a quick-glance overview of what footage contains which research themes and protagonists. It can be helpful to find relevant footage, to see where the emphasis falls in your footage and to note which scenes can fulfill a variety of functions (e.g., linking two or more protagonists or themes). The categories you choose here will depend on what organising principles your research and film are structured around.

**6. Edited duration and notes**

This column records the duration of each sequence, once edited. By using the sigma function [$\Sigma$] in Excel to add up all the individual cells in this column, you can keep an eye on the running total of all your edited footage. (This column uses the same colour-coding as the 'edited' column – see '3. Edited' above.) The 'notes' column is useful for reminders to yourself and other observations.

# LOGLISTS

Each of the fieldsite tabs on the spreadsheet lists the detailed logging for each of the footage folders for that site. So, the MoE (Ministry of Education) sequences listed in the OVERVIEW then appear in the same (alphabetical) order in the MoE tab, where they are expanded with each individual clip listed and logged.

[in OVERVIEW]



[in MoE tab]

Using **Adobe Bridge**, you import the metadata for each clip in each footage folder/sequence into the fieldsite tab in the spreadsheet. Then, you add additional columns for the categories you want to capture; in my case, these were: duration, quality, shot type (CU = close-up, etc.), movement, characters, speech/sound, and content.

Notice how the entries match up between the overview, the hyperlinked hard-drive folder, and the loglist. For example, the MoE_exterior folder looks like this:

[in OVERVIEW LISTING]
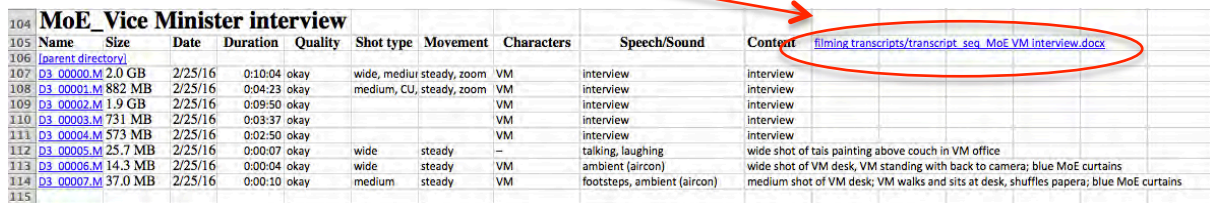
| | |
|---|---|
| 40 | MoE_Debbie interview/ |
| 41 | MoE_Debbie office/ |
| 42 | MoE_exterior/ |
| 43 | MoE_Merry/ |
| 44 | MoE_Vice Minister interview/ |

[on HARD-DRIVE]

| | | |
|---|---|---|
| ABCs ▶ | MoE_Debbie interview ▶ | D3_00058.MTS |
| AIMUTIN ▶ | MoE_Debbie office ▶ | D3_00059.MTS |
| DILI ▶ | MoE_exterior ▶ | D3_00060.MTS |
| Leiden train home ▶ | MoE_Merry ▶ | D3_00061.MTS |
| MoE ▶ | MoE_Vice Minister interview ▶ | D3_00062.MTS |
| RK ▶ | | D3_00063.MTS |
| z_images ▶ | | D3_00064.MTS |
| z_sample clips ▶ | | D3_00065.MTS |
| | | D3_00066.MTS |
| | | D3_00067.MTS |
| | | D3_00068.MTS |
| | | D3_00069.MTS |
| | | D3_00070.MTS |
| | | D3_00071.MTS |
| | | D3_00072.MTS |

[in LOGLIST]

## MoE_exterior

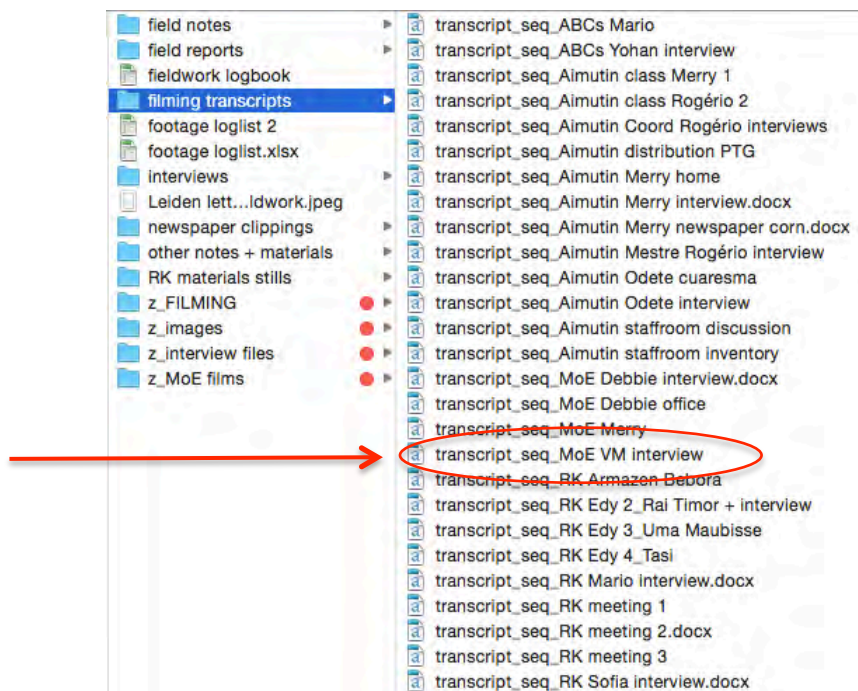| Name | Size | Date | Duration | Quality | Shot type | Movement | Characters | Speech/Sound | Content |
|---|---|---|---|---|---|---|---|---|---|
| [parent directory] | | | | | | | | | |
| D3_00058.M | 112 MB | 2/29/16 | 0:00:33 | good | wide | steady | – | birds, music, talking | Wide shot of carpark full of Kareta Estadu, as people walk past. |
| D3_00059.M | 106 MB | 2/29/16 | 0:00:31 | good | wide | steady, pan | – | ambient | pan of whole MoE carpark, including TL flag, tree, Biblioteca Itinerante |
| D3_00060.M | 78.9 MB | 2/29/16 | 0:00:23 | good | wide | steady | – | birds, footsteps, ambient | People walking through carpark, tree / leaves line top of frame |
| D3_00061.M | 70.6 MB | 2/29/16 | 0:00:21 | good | medium | tilt | – | footsteps, cocks crowing, birds | Edge of building, TL flag, Kareta Estadu |
| D3_00062.M | 17.3 MB | 2/29/16 | 0:00:05 | good | medium | steady | – | birds, car horns | Butterfly in the grass |
| D3_00063.M | 23.2 MB | 2/29/16 | 0:00:07 | good | medium | steady | – | cocks crowing | Butterfly in the grass |
| D3_00064.M | 80.2 MB | 2/29/16 | 0:00:23 | good | CU | steady | – | car horns, cocks crowing, traffic | Butterfly in the grass |
| D3_00065.M | 53.0 MB | 2/29/16 | 0:00:15 | okay | medium | moving | – | traffic/motorobikes | Butterfly in the grass |
| D3_00066.M | 125 MB | 2/29/16 | 0:00:37 | good | wide | steady | – | birds, cars starting, car horns | Edge of MoE entrance and Kareta Estadu |
| D3_00067.M | 82.0 MB | 2/29/16 | 0:00:24 | good | wide | steady | – | car engines idle, conversation | Staff entering and leaving MoE entrance next to motorbike parking lot |
| D3_00068.M | 70.7 MB | 2/29/16 | 0:00:21 | good | wide | steady | – | car engines idle | Motorbike parking lot at MoE, edge of building with paper notice, people walking through |
| D3_00069.M | 28.8 MB | 2/29/16 | 0:00:08 | good | CU | steady | – | ambient | close-up of paper notice on wall near motorbikes saying where different people can park in the MoE |
| D3_00070.M | 75.4 MB | 2/29/16 | 0:00:22 | okay | wide | steady | – | motorbikes passing, footsteps, | MoE entrance and road, TL flag; dark clouds (on slight angle) |
| D3_00071.M | 90.0 MB | 2/29/16 | 0:00:26 | good | wide | pan | – | motorbikes, traffic | pan right from MoE entrance to road and Cathedral and kios |
| D3_00072.M | 80.3 MB | 2/29/16 | 0:00:24 | good | wide | steady | – | motorbikes, traffic, conversation | road on left half of frame; MoE fence, TL flag and electricity wires on right side; dark clouds in sky |

For interviews or any other sequences where you transcribe interviews, dialogue or make additional notes in Word, you can also <u>hyperlink</u> these to the loglist. For example:



Here is the hyperlinked transcript file on my <u>hard-drive</u>:



Note how the files names are kept consistent throughout to make it easier to find and catalogue things, including footage clips, word files, etc.

# STORYBOARDING

By exporting a still (or stills) from each sequence, you can create image cards that are very useful for storyboarding your film.

Here, for example, I laid out all the scenes that touch on language issues in the curriculum reform, and played with their order or 'flow' in the film. The handwritten notes at the bottom of each card include key quotes or dialogue, or references to other themes also present in each scene (e.g., pedagogy, history).



Each image represents one sequence listed in the overview (and detailed in the loglist). Note how the names remain consistent with those used in the overview, hard-drive folders, and loglist.