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Developing a Documentary Outreach Campaign for the Drin River

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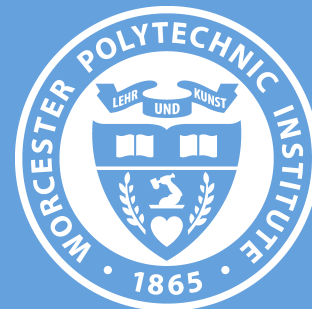
Developing a Documentary Outreach Campaign for the Drin River

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Sydney Brooks, Daniel Corwin,
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SHUKALB
WATER SUPPLY AND SEWERAGE ASSOCIATION OF ALBANIA



WPI

Abstract

The Drin River is the longest river in Albania and is a bountiful natural resource to the five countries it traverses. The river experiences problems such as pollution from a variety of sources, disrupted water flow from dams and gravel excavation, and endangerment to the aquatic ecosystem. Our project aimed to raise awareness of the Drin River's importance and to encourage a societal change in the river's management in collaboration with the Water Supply and Sewerage Association of Albania (SHUKALB). To accomplish this, we produced a documentary showcasing the Drin River and its issues that will be circulated through social media directed towards our targeted audience. It is our hope that this documentary will play a part in leading to major progress in cleaning and protecting the river.

Acknowledgements

We would like to thank the following people and organizations for their crucial contributions to our project.

Our sponsor, the Water Supply and Sewerage Association of Albania (SHUKALB), especially Philip Giantris, Elisabeta Poçi, and Olta Ceca for their constant guidance and constructive input throughout the project.

The Young Water Professionals who have contributed majorly to our project by collecting the footage for our documentary and continuously providing motivation and input, and in particular Fjordi Bisha, Arbana Kola, and Anisa Aliaj for accompanying our team on the last leg of the float in Macedonia.

The International River Foundation for providing the funding necessary to make the float and our documentary possible.

The Global Water Partnership for all their work on the Drin Coordinated Action for a Sustainable Future Project and for inviting our project team to their focus group workshop.

The numerous water and environmental professionals that agreed to interview with our team and provided invaluable information for use within our documentary

Professor Hersh and Professor Christopher for advising our team every step of the way and challenging us to make our project the best it could be.

And lastly, Worcester Polytechnic Institute for providing us with this incredible opportunity.

Executive Summary

The Drin River

The Drin River flows through five countries - Greece, Macedonia, Albania, Kosovo, and Montenegro - and is the longest river in Albania, at 175 miles long (Skoulikidis, 2009). The river is very important to Albania and the surrounding countries. There are three dams on the Albanian portion of the river, producing about 75% of the country's energy, and two more dams on the Black Drin in Macedonia (Albania: international hydropower association. 2015). In addition to hydropower, the river is commonly used for fishing, irrigation, and recreation (Floqi et al., 2007 and footage observation, 2016).

Unfortunately, the Drin River is threatened by outside sources, mostly caused by societal interference. The river's water flow is extremely variable, sediment is washed away by the river, the water is being polluted by multiple sources, and the aquatic ecosystem is being disrupted (Drin Core Group, 2011). On top of these problems, the hydroelectric dams change the water flow direction, flooding large areas. In order to protect the Drin River, law enforcement requires better training and management, and an agreement between the five Drin River Basin countries needs to standardize what can and cannot be done to the river. In addition, public awareness of the issues needs to be increased to begin the overall change in the conditions of the Drin. (E. Adhami, personal communication, November 10, 2016 and F. Bisha, personal communication, December 1, 2016).

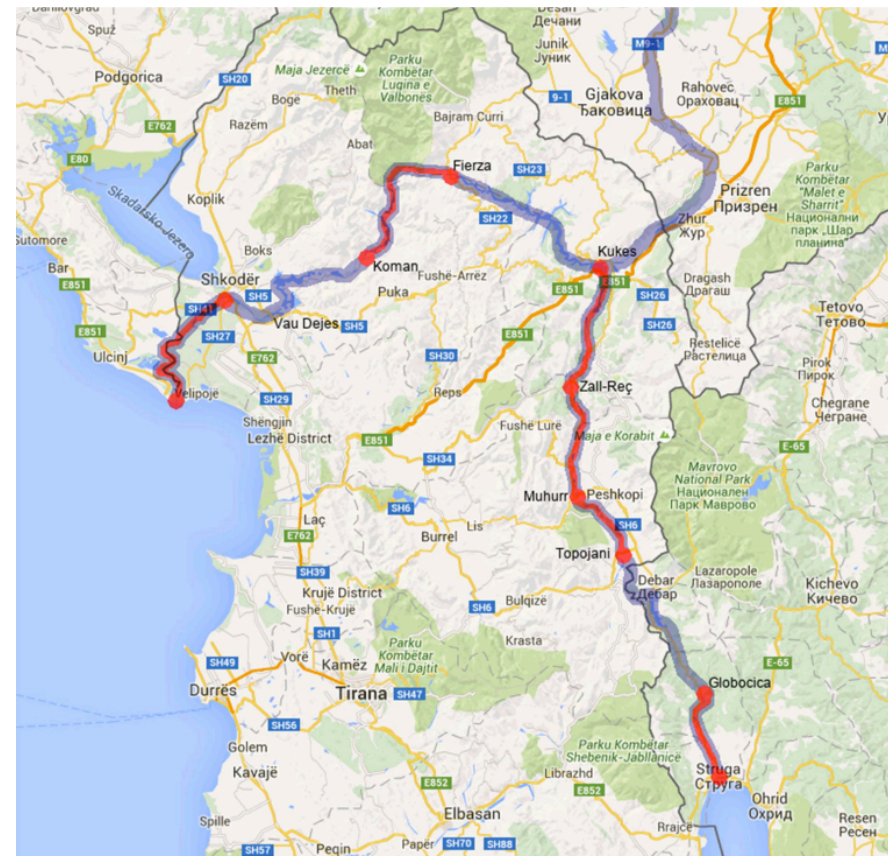


Figure 1: The Drin River is highlighted on the map in blue. The segments of the float are highlighted in red.

Objectives

Our sponsor, The Water Supply and Sewerage Association of Albania (SHUKALB), has previously worked with a project team from WPI to determine the route of the float to capture footage and create a preliminary storyline for a documentary about the Drin River. The goal of our project was to produce and distribute this documentary to raise awareness about the valuable resources that the Drin River offers and encourage societal change on the treatment of the Drin. Our team worked towards this goal by completing the following objectives:

- Evaluate the impact of relative documentaries about rivers in Albania and expanding upon their efforts
- Formulate the overarching themes of our documentary through collaboration with key stakeholders within the Drin River Basin
- Produce a compelling documentary by employing effective editing techniques in accordance to our completed storyline.
- Develop a distribution campaign plan to maximize the awareness and impact of our documentary

Approaches

Throughout the preparation term of this project, our team analyzed related documentaries and campaigns about Albanian Rivers, including Act4Drin and Save the Blue Heart of Europe. Once arriving in Albania, our team was able to conduct interviews with Albanian based project partners of both campaigns to uncover their processes for producing their campaigns, and use them as a guideline for our project process.

During the first week of the project, our team immediately reviewed and organized all of the collected footage into a shot log, which was then used to create an outline for a trailer to premier at SHUKALB's Balkans Joint Water Conference. Through this conference, we were able to gather audio and visual recordings of interviews from a diverse sampling of key stakeholders throughout the Drin River Basin. These expert interviews focused on their perceptions and feelings about the river and were incorporated directly within our documentary to add prestige, as well as analyzed and coded to develop the influential themes.

The shot log and themes developed from collaboration with stakeholders provided the basis for creating a storyline and narrative script, which outlined the editing process. The storyline and narrative were both iterative aspects of the project and were revised after being reviewed by members of SHUKALB.

Throughout the entirety of our time in Albania, our team worked towards gathering as many relevant contacts as possible by networking at events like the Balkans Joint Water Conference, the Global Water Partnership's Drin Coordinated Action for a Sustainable Future (CORDA) Focus Group Workshop, as well as all of the individual interviews we conducted. We will utilize these connections and social media, such as Facebook and YouTube, to distribute our documentary to a wide audience to increase social awareness of the Drin River, its value and its issues.

Findings

Expanding upon the Previous and Current Efforts

While interviewing partners of the related Albanian River documentary campaigns, we continuously were advised that the success of a campaign is directly related to the number of connections and supporters of the project. Consequently, our project team aimed to connect with as many key stakeholders as possible through participating in events like the Balkans Joint Water Conference and the Drin CORDA Focus Group Workshop. These two events not only offered us networking and interview opportunities but also the chance to further our knowledge about the Drin River and the public's perception of it. At the Drin CORDA Focus Group Workshop, all the participants identified the main issues for the river in accordance to the driver-pressure-state-impact-response (DSPIR) framework and ranked the stakeholders of the basin on their influence and interest. The DSPIR framework illustrates the relationship between society and the environment. This Focus Group Workshop provided our group with confirmation on the extent of our background research. At the Balkans Joint Water Conference, we had the opportunity to premier our trailer to over 450 professionals within the water sector. The feedback we received from presenting it was positive, as some expressed they felt an emotional connection of sadness through the scenes with pollution (A. Kola, personal communication, November 3, 2016). Just about everyone who viewed the documentary and interacted with us voiced their desire to view the completed documentary based on viewing the trailer (personal communication, November 4, 2016). We included the same moods as the trailer and the themes developed through interviews with the stakeholders of the river in our documentary to ensure its potential for an emotional connection with the audience.

Development of the Overarching Themes and Storyline

Our documentary will progress through four themes: Admiration, Change, Hope and Connectedness. Each of these themes were developed through the similarities and overlapping points within all of the analyzed interviews. The first section, admiration,

begins the documentary by showing the true value of resources the river provides and attempts to create an emotional bond between the Drin and the viewer. The river has a plethora of beautiful landscapes and through our interviews, we have heard many people concerned about its current conditions. The second section, change, showcases all the issues associated with the Drin: mainly solid urban waste pollution, but also gravel excavation, problems associated with hydropower dams and with the transboundary management. This section's purpose is to open the audience's eyes to all the negative aspects of the Drin. The documentary then leads into its last theme of hope to empower the audience to take their disgusted emotions from the issues and turn them into motivation to improve the river. This section will include interviews displaying positive thoughts on the outcome of our campaign in addition to the other efforts. It is vital to end on the hopeful theme so that the documentary can leave the audience with an inspired feeling (P. Giantris, personal communication, December 5, 2016). Last year's project team proposed the theme of connectedness to stress the importance of transboundary cooperation for the management of the Drin River Basin. This theme will be incorporated throughout the entire length of the documentary to emphasize that the river is a "shared resource [and] shared responsibility" (P. Giantris, personal communication, September 21, 2016).

After reviewing all of the footage, organizing each clip into a detailed shot log and defining our main themes through the analysis of our interviews, we were able to produce a storyline. Although there were many possible ways to convey our message, we decided to progress through our documentary geographically from one end of the Drin to the other, inspired by the style of "One for the River: the Vjosa Story". Through team discussion with members of SHUKALB, we determined this would be an effective way to progress through our particular documentary in an orderly and understandable fashion (personal communication, November 14, 2016). The geographic order of documenting separated the film into four major sections representing the four float legs. The description for each section was outlined in our storyline including the theme, narration, tone/music, length and potential files that could be used. Developing the storyline and the accompanying script for the documentary was an iterative process as it included multiple revisions following critical propositions from various members of SHUKALB.

Distribution Campaign

Our targeted audience has been identified through our interviews, conversations with SHUKALB members and critical thinking about the key stakeholders that hold the ability to actually influence the conditions of the Drin River Basin in addition to those that are influenced by it. The three groups include 1.) people who live and work along the river 2.) people who use and share

the river across borders and 3.) potential tourists from Albania and abroad. We also hope that eventually the film will reach public officials from the appropriate ministries who have direct power to influence the management of the Drin. Our documentary will circulate through these groups by being shared over social media and passed along through the connections made throughout our time in Albania. The documentary has also been publicized through promotion of our trailer at the Balkans Joint Water Conference and through being featured on Top Channel, a national Albanian news network. With these opportunities, our targeted audience has the potential to be maximized, which translates to the public awareness of the Drin being optimized.

Conclusion

The Drin River is an extremely valuable resource for the Balkans and needs to be showcased to key stakeholders in order for change to be initiated. Cleaning the river can be expected to increase tourism, funding for future management, ecological sustainability, and overall use and appreciation of the river. We participated in the Drin CORDA Focus Group Workshop and the Balkans Water Conference, where we met with hundreds of professionals from every facet of the water sector, who provided vital information, helping to shape an overall vision for our distribution campaign. The expectation is that the film will be a catalyst for transboundary cooperation in the interest of protecting the Drin River. Seeing how much people really care about the river and realizing that the Drin has an impact on everyone in the Balkans region, we decided to title our film, “Drin: A River for All”.

We initially created a short trailer to begin promoting the full documentary and gather feedback of our proposed themes and message. Based on viewers’ perceptions, a detailed storyline was constructed, which includes specific shots, themes, music, narration, and scene durations. Narration for the documentary that verbally touched upon each of the themes was scripted and then recorded. Finally, we began reviewing and re-editing footage constantly to ensure that the chosen themes and message were maintained through a screening with members of SHUKALB.

With the editing complete, the documentary can be distributed and watched by those in the Balkans region and beyond. This film is the driving force of our small campaign to promote the value of the Drin River Basin and the significance of working together to protect it. Likewise, our campaign is just a small part of the greater efforts being made to protect the Drin, and assure its prosperity in the future for generations to come.

Recommendations

Due to the time constraint, there are aspects of our projects we wish we could have progressed further. There could have been multiple versions of the documentary produced with different languages. However, not having immediate access to translators forced us to solely produce the documentary in English. At the completion of our direct work with the project, the campaign will need to be continued. There is a film festival for documentaries in Tirana for which our film qualifies; “Drin: A River For All” should be submitted and shown to increase the outreach of the documentary. All of these things can potentially be continued by our sponsor following our departure from Albania.

Abstract: Sydney Brooks, Ethan Gouveia

Acknowledgments: Sydney Brooks

Executive Summary: Sydney Brooks, Ethan Gouveia

Introduction: Sydney Brooks, Dan Corwin, Ethan Gouveia, Mary Vierling

Context: Sydney Brooks, Dan Corwin, Ethan Gouveia, Mary Vierling

The Drin River: Sydney Brooks, Ethan Gouveia

Previous Documentaries about Albanian Rivers to Develop Social Awareness: Sydney Brooks

Effective Documentary Techniques: Mary Vierling

Approach: Sydney Brooks, Dan Corwin, Ethan Gouveia, Mary Vierling

Expanding upon the Act4Drin Campaign through Assessing its Impact: Sydney Brooks

Establishing the Overarching Themes of the Documentary: Sydney Brooks, Mary Vierling

Implementing Effective Editing Techniques to Present the Overall Message of the Documentary: Mary Vierling

Developing a Distribution Campaign: Dan Corwin, Ethan Gouveia

Data Management: Sydney Brooks

Timeline: Sydney Brooks

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Expanding upon the Previous and Current Efforts: Sydney Brooks

Development of the Overarching Themes and Storyline: Sydney Brooks, Mary Vierling

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Documentary Editors: Dan Corwin and Mary Vierling

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1.0 Introduction

The Drin River is the longest river in Albania, and runs through Kosovo, Montenegro, Greece, and Macedonia in addition to Albania. It has a wide range of uses, from farming and irrigation to leisure, and is also Albania's largest source of energy through hydroelectric power (Skoulidikidis, 2009). The Drin is facing a growing pollution issue, specifically from urban discharge, solid waste and runoff from farms. This pollution causes particular problems at the five hydroelectric dams where deposits build up and also endangers the ecosystem of the river (Quintal et al., 2015). The problem is being addressed by a wide variety of NGOs, however there still remains much work to be done in regards to public awareness and social change.

In 2014, the Mediterranean Information Office for Environment, Culture and Sustainable Development (MIO-ESCDE), a coalition of NGOs working in the environmental or developmental field, created Act4Drin, a program that focused on increasing awareness of the biodiversity of the Drin River Basin. The purpose of the campaign was to promote public awareness and involvement in conservation efforts. Its campaign consisted of a documentary, "Living Well in Harmony With the Drin", which captured the beauty of the river and stressed the importance of sustaining its ecosystem as well as the specific flora and fauna in the face of pollution problems. In addition the campaign created informational booklets and documents. MIO-ESCDE enlisted numerous NGOs in the Balkan region to partner with the project and form the Act4Drin NGO Alliance to aid with distributing their message and furthering the commitment to the protection of the Drin River. The results, however, in terms of public awareness and social engagement to protect the Drin remain unclear (MIO - ECSDE, 2015).

Our sponsor, The Water Supply and Sewerage Association of Albania (SHUKALB), is looking to increase public awareness of the Drin River's valuable resources, encourage action towards improving the conditions of the heavily polluted sections of the Drin, and drawing more locals and tourists to it. To do so, our project produced a documentary showcasing the importance of the river and the damaging impacts of the pollution. We continued a project that was started last year, which included planning the documentary and the float down the Drin River. The previous group suggested a theme of connectedness to show that the river is a shared responsibility to the countries that share its resources. We incorporated their suggested theme along with more themes developed through our own observations and interviews to determine the vision for the final product.

Developing a Documentary Outreach Campaign for the Drin River

Introduction

We ultimately produced and edited the documentary to showcase the Drin River and to assist in the movement towards improving its conditions. We stressed the importance of the resources the river provides such as hydroelectricity, irrigation, recreation, and more. The storyline and documentary were developed using an iterative process based on the feedback from our sponsor. Finally, we developed a distribution plan mainly utilizing social media to publicize the final documentary to raise awareness about and hopefully encourage action for the poorly maintained sections of the Drin River.

2.0 Context

The purpose of this chapter is to provide background on the Drin River, identify the production and distribution process of effective documentaries, and review some documentaries similar to ours. We begin by discussing the Drin River's value to the people of Albania and the pollution it incurs. In the next section, we explore documentary techniques and the styles of previous documentaries made about Albanian rivers. Finally, we investigate iterative methods of producing documentaries to create an impact.

2.1 The Drin River

Previous work done for the Drin River Documentary

This project is the second phase of a WPI IQP project (Quintal et al., 2015) completed last year that explored how to best organize a float down the Drin River to gather footage for a documentary. Our project, along with last year's, was sponsored by The Water Supply and Sewerage Association of Albania (SHUKALB). SHUKALB was founded in 2000 with the intentions of improving the water systems in Albania. They represent Albania at international water utility conferences and actively seek opportunities to ensure the Albanian water sources remain clean and effective (SHUKALB, 2015). SHUKALB sponsored our team to produce and distribute a documentary to raise awareness of the valuable resources that the Drin River Basin offers by showcasing its endangerment from pollution and encouraging future change to protect these resources. The previous project planned the itinerary and budget for a float down the Drin River (Figure 1), developed potential themes, such as connectedness, and established collaboration with interested groups such as the Young Water Professionals (Quintal et al., 2015). Throughout 2016, members of SHUKALB and the Young Water Professionals collected the

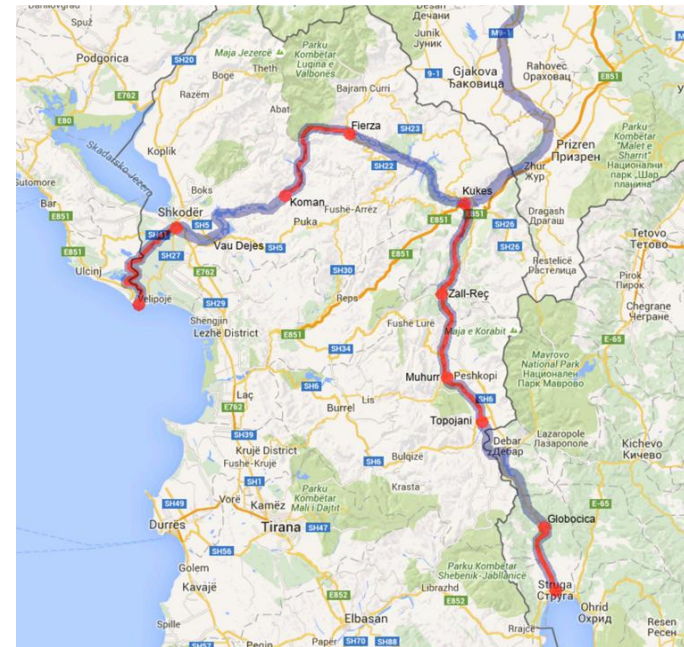


Figure 1: The Drin River is highlighted on the map in blue and the parts covered by the float are highlighted in red

required footage by conducting four separate stages, all exploring different segments of the river. The first stage was done on a small raft, took three days to collect, and began in the village of Topojani. The crew was equipped with two Canon cameras, one GoPro, and their personal phone cameras, which were used to collect footage of all of the landscapes, pollution, and human interaction with the river. This first stage of the float ended on the third day in the city of Kukes. The second stage of the footage collection began at the Fierza hydroelectric power station as the crew continued on a motorized boat. This leg lasted one day, and ended at the Komani hydroelectric power station. The third stage continued with two boats, began on the Buna River in the city of Shkoder, and ended in the village of Velipoja on the same day. The final stage of the float was completed in Macedonia beginning at Lake Ohrid and ending at the Globochica hydropower station. Our team participated in this leg of the float with three other Young Water Professionals. We drove along next to the river and periodically stopped to collect footage, as there were difficulties in finding a boat for this leg.

The Importance of the Drin River

The Drin River is the longest river in Albania, at 175 miles, and flows through four other countries: Kosovo, Montenegro, Macedonia, and Greece. These four countries all border Albania as can be seen in Figure 2. Flowing through five countries makes it



Figure 2: Map of Albania and surrounding countries that the Drin traverses (<http://ankarabudapest.com/wp-content/uploads/2015/02/Albania-Map.jpg>)

one of the most international rivers in the world (Skoulidakis, 2009). The Drin is a valuable resource to an abundance of people across borders for hydroelectricity, irrigation, sanitation, fishing, and personal recreation. Hydroelectricity is used as a major power source throughout the Balkan region (Skoulidakis, 2009). Specifically in Albania, hydroelectricity accounts for virtually 100% of the country's power (Albania: international hydropower association. 2015). The Drin River contains five hydropower plants in total, two in Macedonia and three in Albania. The three hydropower dams in Albania – Fierza, Komani, and Vau I Dejes – account for around three-fourths of the country's total energy and 90% of the residential energy usage. Experts have estimated that of Albania's total

hydropower energy potential, approximately only 30-35% has been fulfilled (Albania: international hydropower association. 2015).

Besides hydropower, the Drin River is also used locally for drinking water and agriculture. Around 1.5 million people utilize the river basin as a source of drinking water (GWP, 2016). The water is also used for irrigation to grow crops in the rural areas (Floqi et al., 2007). The soil along the Drin's shores is particularly good for agriculture, but most farmers in the north grow crops mainly for their own consumption (Kullaj, 2005). Additionally, there is a large amount of fishing for not only food, but also for work within the industry (footage observation, 2016). Unfortunately, much of the concrete data on fisheries is "thought to be lost," but our footage has shown an abundance of people fishing on the river (Peja et al., 1996). The river can additionally be utilized for transportation of people and goods. Lastly, locals tend to use the river recreationally. Swimming is extremely popular in the river, as well as rafting and festivities along the shores (footage observation, 2016). Overall, the river offers plentiful resources to the five countries through which it traverses.

The Drin River is only relied upon not only by Albanian people; it is also home for a variety of flora and fauna. Albania's water systems contain a rare biodiversity of species including 310 fish, 15 amphibians, 37 reptiles, 46 echinoderms, 115 crustaceans, over 70 water birds, and 136 algae varieties. Lake Ohrid specifically provides a home to a variety of endemic fish as well as over 70% of native worms, 80% of native shrimp, and 90% of native mollusk species (Cullaj et al., 2005). These natural habitats are continuously threatened by humans through increased erosion, pollution, and land reformation since the end of the country's communist era. (Cullaj et al., 2005).

Environmental Problems Faced by the Drin River

Although there are NGOs making efforts to improve the Drin River, it still faces many issues. Its water flow is extremely variable, sediment has been washed away by the river, the water is polluted from multiple sources, and the aquatic ecosystem is being disrupted (Drin Core Group, 2011). Rapid industrialization during Albania's transition from communism along with poor enforcement of existing environmental laws are contributing factors to the environmental problems that the river faces (Drin Core Group, 2011 and E. Adhami, personal communication, November 10, 2016). The lakes on the Drin River have also had a problem with highly fluctuating water levels, which can result in the water being too shallow for use or flooding to surrounding areas (Drin Core Group, 2011). It is believed that climate change, sediment, and the rerouting of rivers, specifically the Devoll River in the 70s, are to blame for these changes (Drin Core Group, 2011). The rerouting of that river and rampant deforestation have caused

sediment to be washed down the river in large quantities, changing the course of the river and disturbing wildlife (Drin Core Group, 2011). Agricultural waste is contributing high levels of nitrogen and phosphorus into the Drin River, but human waste is contributing “95% of the nutrient load” (Drin Core Group, 2011). All of these things harm the natural ecosystem of the Drin River. On top of all of this, the river is plagued by overfishing of commercial species of fish, and exotic species have been introduced to the ecosystem, such as the golden trout, which cause more problems for the native species (Drin Core Group, 2011).

Regulation of the Drin River

There are four governmental ministries in charge of protecting water quality in Albania: the Ministry of Environment; the Ministry of Economic Development, Trade, and Enterprise; the Ministry of Transport and Infrastructure; and the Ministry of Health. The Ministry of Environment is predominantly responsible for drafting and implementing policies to protect the river from pollution. The Ministry of Economic Development, Trade, and Enterprise is in charge of managing the economy in Albania. The Ministry of Transport and Infrastructure controls the dams on the Drin River. The Ministry of Health protects the health of Albanians. While all of these ministries help to manage Albania’s rivers, it is not their primary function. It is the main function of the Ministry of Environment to protect the rivers. In addition to the many ministries that preside over the Drin, bilateral agreements about the handling of the river exist between Albania and (individually) Montenegro, Greece, Former Yugoslav Republic of Macedonia, and Kosovo (Shehi, 2013). There is not an agreement signed by all five countries (F. Bisha, personal communication, December 1, 2016).

The Drin River has river basin councils that administer the local water resources and river basin agencies that act as inspectors within their local boundary. The river basin agencies have little authority to enforce laws, however. Drainage boards throughout the country manage irrigation, flood protection, and drainage. Regional environmental agencies are more so responsible for enforcing legislation relating to the river (Shehi, 2013). The duties of protecting the river are so fragmented that it is difficult for them to work together effectively.

2.2 Previous Documentaries about Albanian Rivers to Develop Social Awareness

In the past two years, three documentaries have been produced about Albanian rivers: 1) Act4Drin’s “Living Well in Harmony with the Drin” Travelogue and “Echoes from the Drin” miniseries, 2) “One for the River: The Vjosa Story”, and 3) “74km-Water is

Life". Act4Drin was an extensive project run by the Mediterranean Information Office for Environment, Culture and Sustainable Development (MIO-ECSDE) for the purpose of protecting the ecosystem dependent on the Drin River Basin (The Drin Travelogue, 2016 and MIO - ECSDE, 2015). "One for the River: The Vjosa Story" was produced by the Leeway Collective, a team of two Slovenian men with a passion for nature, to portray the close relationship between humans and the outdoors and just how valuable pure, preserved nature truly is to convince the viewers to protect the Vjosa River, the last free-flowing river in Europe (One for the River: The Vjosa Story, 2015). "74km- Water is Life", produced by the Organization for Security and Co-Operation in Europe (OSCE), was made with the intent of stimulating further environmental improvement of the poor quality of the Albanian water systems. This documentary demonstrated just how powerful interviews could be within a film by including recorded interviews of Albanian citizens, from a scrap-collector to a mayor, all wishing for an improvement of the Albanian waters (74km - Water is Life, 2015). Further analysis of these three documentaries is provided in Table 1)

Documentary	Producer	Length	Subject Matter	Tone	Narrative Style	Interviews	Soundtrack Characteristics
Act4Drin	MIO-ECSDE	17:01	Presents the rich biodiversity the Drin River holds and highlights its endangerment	Admiration of the flora and fauna of the Drin and the resources it provides	English Narration concerning factual aspects and accompanied with in-depth information through text on screen	No	Inspirational uplifting music with water and wildlife noises overlaid
		2:59	Focuses on the beauty of the connecting flow of the river through Albania		Text on screen		
		2:52	Focuses on the wildlife thriving from the water resources of the river				
		2:33	Focuses on the impact people have on the river and what the river can provide for humans				
One for the River: The Vjosa Story	Leeway Collective	29:07	Follows two kayakers traversing the course of the Vjosa River to delve into its natural beauty and show the negative impacts of hydroelectric dams	Admiration of the river's natural flow and its environment	Poetic English Narration from the kayakers point of view	No	Neutral music to match the feeling of narration
74 Km- Water is Life	OSCE	24:09	Investigates the pollution in the Ishëm River and the relationship that the community has with the river	Dramatic, somber through bittersweet relationships various citizens have with the polluted river and the irreversible damage	Text on screen, Only spoken interviews, divided into four chapters	Yes, In Albanian with English subtitles	Neutral, Calming music and no music behind interviews

Table 1: Analysis of Albanian River Documentaries

Purpose, Style and Impact of “One for the River: The Vjosa Story”

Save the Blue Heart of Europe is a campaign to support the preservation of the Vjosa River as the last completely natural, free flowing river in Europe and encourage protection for all European water systems from being degraded by industrialization.

“One for the River: The Vjosa Story” was produced as part of this campaign by Nejc Miljak and Anze Osterman.¹ They utilized this documentary to present their message of preservation of the rivers of Europe in order to benefit the natural ecosystems and the people who utilize the rivers as resources and cultural landmarks. Their goals are to raise public awareness about the importance of Balkan rivers, prevent dams from being built in specific vulnerable areas, and to improve knowledge about the biodiversity of the rivers. They are seeking out a vast audience all over Europe, as they want to make these issues known by as many people as possible (Video: One for the River: The Vjosa Story. 2016). In order to reach a wide audience they use internet outreach techniques including a website, email newsletter, and a Facebook page, as well as multiple screenings at film festivals and universities in Sarajevo, Italy, Germany, and Albania. The idea for the documentary as part of the Save the Blue Heart of Europe campaign was born from Olympic Athlete, Rok Rozman, when he first heard about the campaign and wanted to contribute something more with his team to broaden its audience and participants (O. Nika, personal communication, November 8, 2016).

“One for the River: The Vjosa Story” follows Nejc and Anze as they kayak down the Vjosa River. Their core message in the film is to show the negative effects of dams being built for use as hydropower facilities. As the film presents the consequences of dam construction and shows the natural waters and fauna that need to be protected, a poetic narration from the kayakers discusses the issue and the importance of ending further construction (One for the River: The Vjosa Story, 2015). “One for the River: The Vjosa Story” was released internationally at various film festivals and cinemas, and gained a great amount of positive feedback from viewers. As a result, producers saw a great increase in awareness, tourism, and overall inspiration toward sustaining the river’s purity. Their Facebook page for the campaign grew to over 2,000 likes following the release of the documentary (O. Nika, personal communication, November 8, 2016). Although, Olsi Nika, the executive director of EcoAlbania, had to admit that with regard to governmental changes, the film has not sparked the creation of official policy decisions. Instead, he had determined the success of the project based upon the observation that many people attended the screenings and responded with positive initiatives such as

¹ The Save the Blue Heart of Europe campaign is a coalition of NGOs led by Foundation for the Conservation of European Natural Heritage (EuroNatur) and Society for the Protection of Rivers (RiverWatch) international with local partners in Albania, Macedonia, Croatia and Slovenia. The Albanian local partner is EcoAlbania, an NGO organization created by biology department professors at the University of Tirana to be involved with the Save the Blue Heart of Europe campaign (Video: One for the River: The Vjosa Story. 2016).

joining the Facebook campaign page, showing they are interested in supporting the cause. Nika commented on the outcome of the film by saying, “the movie had a great impact not only to the people that live beside that river and had the opportunity to see it but also to the people all over Albania and all over the Balkans,” (O. Nika, personal communication, November 8, 2016). News about the Vjosa River even reached the United States as a result of this documentary through the publication of a Times Magazine article discussing the message of the documentary in addition to the analyzing the economic implications of dam construction. (Wendle, 2016)

Act4Drin’s Purpose, Partners, and Impact

The Act4Drin project began to raise public awareness, educate, and encourage NGOs to initiate the improvement of conditions of the Drin River Basin mainly for the benefit of the expansive freshwater ecosystems. The campaign is working towards gathering NGO support for conservative and restorative efforts for the Drin River in addition to galvanizing public interest (MIO - ECSDE, 2015). Like the Save the Blue Heart of Europe campaign, the Act4Drin campaign includes a documentary created for the purpose of gaining more public support through visuals and storytelling.

Many organizations were involved with the Act4Drin project such as grassroots organizations that were utilized as key informants for details pertaining to our project. EDEN is an organization that was directly involved in distribution and promotion of the Act4Drin documentaries within Albania, while GREEN HOME and BIOSFERA performed that role in Montenegro and Macedonia, respectively. MIO-ECSDE collaborated with a Slovenian film company, Kawka Production, for the production of the travelogue and mini-series. The project was funded through the Critical Ecosystem Partnership Fund, a program consisting of seven global leaders that work with NGOs who are particularly invested in protecting vital ecosystems around the globe, such as the Drin River Basin in this case (MIO-ECSDE, 2014).

There are various methods of determining an impact of a documentary ranging between both quantitative measures, such as online viewings, and qualitative measures, such as the mobilization of change regarding the direct issue and the emerging relationships between major influences of the issue across boundaries. The impacts of a film need to be considered across different measurement techniques, as there is not one single value to demonstrate the extent of an impact (Clark & Abrash, 2011). MIO-ECSDE, along with its partners, performed a survey consisting of 314 respondents from Albania (48%), Macedonia (26%), Montenegro (23%), and Greece (4%) in order to gauge the public’s initial understanding of the pollution issues so that they may best

direct their documentary information. Overall, they discovered that the public was aware of some ways that the Drin benefits the people and ecosystem around it. Although, there was still a percentage of at least 20% that were not sure of the river's value. When prompted about what efforts should be made to protecting the Drin River, the respondents suggested a variety of efforts ranging from law changes to raising public awareness of the river and its condition (Vlachogianni & Skocir, 2016). Act4Drin was a higher scale project than ours as they received more funding and were able to create programs like an Act4Drin Spring School, attended by 28 science students dedicated to improving ecosystems, and a Drin Day celebration to bring hundreds of people to the river for both fun and restorative activities (MIO-ECSDE, 2014).

2.3 Effective Documentary Techniques

Documentaries are much more than just pieces of film; they tell stories, captivate audiences, and can even initiate change sometimes (Austin & Jong, 2008). The authors of the report *Strategic Impact Documentary: Contexts of Production and Social Intervention* described social impact as “something that the project team works to produce, through the processes of strategic communication, rather than something that just happens (or not) when audiences encounter a documentary film,” (Nash & Corner, 2016, p. 230).

One of the most important aspects of social impact film production is the ability to view it as an iterative process. A good documentary cannot simply be planned out from beginning to end without taking into account the views of key stakeholders and public input (Clark & Abrash, 2011). Rather, the process should originate from an end goal and attempt to achieve it while continuously considering the possibilities of engaging new audiences, expanding or reassessing goals, considering feedback from viewers, creating new relationships with interested parties who can provide further analysis and data, and so on (Clark & Abrash, 2011).

Figure 3 shows a broad visual example of the iterative process for social issue documentaries designed to influence public attitudes and encourage change.

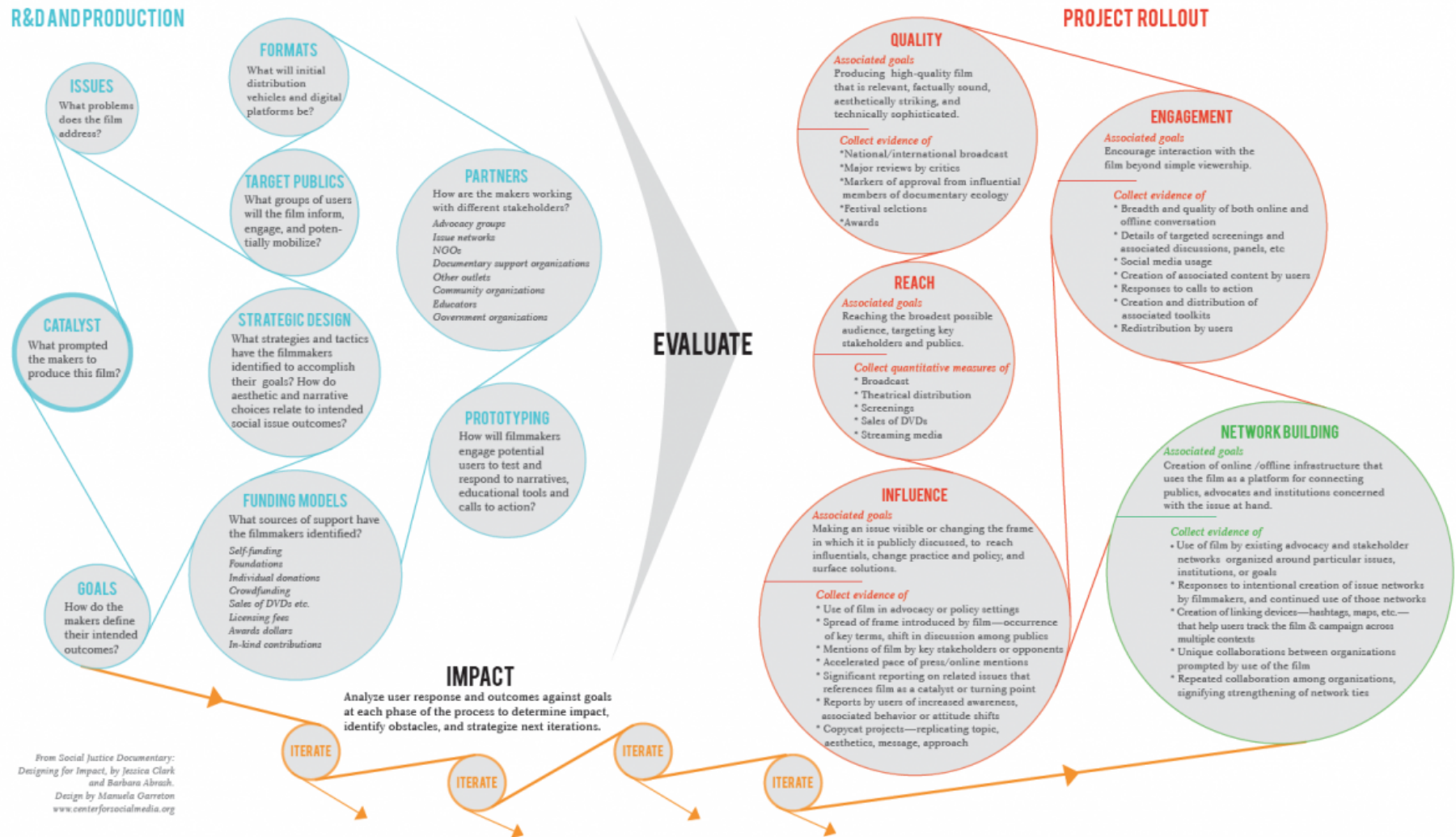


Figure 3: Strategic design for social issue documentaries (Clark & Abrash, 2011)

The left side of the visual depicts the planning stages of designing a documentary, including defining the purpose and goals, determining the target audience and major stakeholders, and the beginning of the creation of a prototype and funding models to assist in the production phase. All of this preliminary information is evaluated and used through the iterative editing process to lead to the right side of the visual, which focuses on the post-production phase of the documentary campaign. Here, a network of stakeholders and NGOs create engagement through social media and reach out to the public, measure the impact, and reflect on the quality of the film. Clark and Abrash (2011) follow this iterative procedure through their “Design Thinking” process, discussed in the next section, along with the “four key sites of change” proposed by Nash and Corner, which describes the most important elements a social impact film must incorporate.

The “Design Thinking” Production Process and the “Four Key Sites of Change”

Clark and Abrash explain the concept of “design thinking” as a progression of steps that establishes a goal, utilize feedback to enhance the message further, and evaluate the end product to see if more iterations should be done. This process is centered on the concept of creating a storytelling film by being human-centered, iterative, and solution-focused. There are six primary steps discussed: define the project’s brief, design with users, build the production team, prototype, understand limits, and evaluation and iteration (Clark & Abrash, 2011).

Defining the project’s brief simply involves establishing the primary purpose of the film. It can be seen as creating a goal for what the film will accomplish by the end of the project. This may change throughout the process, but is the starting point of any well-developed procedure. Design with users implies getting information from the potential audience or stakeholders by using data collection techniques, such as interviews or surveys, to obtain information that could prove useful. This information can help give the film a more precise direction, and help determine how the project will affect those who are meant to see it. Building a production team involves reaching out to a variety of sources having to do with the content of the film, whether they are stakeholders, experts on the topic, members of the target audience, or anyone else who could contribute to make the project more accurate. Prototyping is essential when it comes to creating an effective documentary because it involves a small iterative process at the beginning of production that consists of redrafting storylines or trailers, and collecting constructive criticism from stakeholders and audience members. Understanding limits is nothing more than pre-planning for possible constraints, such as funding or time. It is important to be confident in the feasibility of the project before undertaking the process. Lastly is to evaluate and iterate the

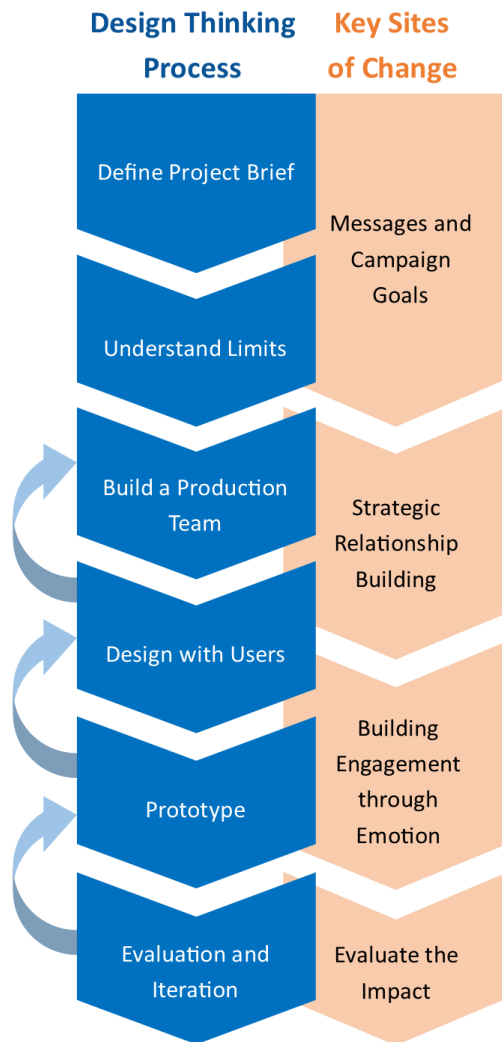


Figure 4: Clark and Abrash's "Design Thinking Process" and Nash and Corner's "Key Sites of Change" show side-by-side to depict the overall editing process.

process. At all points during the production phase results should be evaluated and used to rework the end goal and methods towards it (Clark & Abrash, 2011).

Nash and Corner describe what they consider to be the four most important factors in creating an effective and impactful documentary. These factors are: documentary messages and campaign goals, strategic relationship building, building engagement through emotion, and evaluating the impact (Nash & Corner, 2016).

The message and goals of the documentary are essential to establish and understand at the start of production. It is important to be able to connect the content of the footage with the overall purpose of the film so that the message is clear to the viewers and the objective of the film can be fulfilled. The relationship building occurs throughout the process of production and involves networking with individuals or organizations that may be able to ultimately enhance the impact of the completed project. Those who are involved as part of the production process of the film will become influenced by its cause and be more likely to contribute towards the social change intended. Engagement through emotion is what creates a good story and keeps viewers intrigued, but more importantly, it makes them care about the content and results of the documentary. Getting the audience emotionally involved is vital to a strategic impact documentary's success in creating change because if viewers are not moved by the content, they will not care to change their habits. Finally, this model involves collecting and utilizing the qualitative and quantitative results of the project to help further the campaign. Evaluating the results will roughly measure how effective the documentary was, how concerned the audience became about the issues, and what future actions must be taken to further encourage social change (Nash & Corner, 2016).

While Clark and Abrash define a process to create an effective documentary, Nash and Corner define the main aspects an effective documentary should encapsulate. Each editing strategy therefore coincide, as seen in Figure 4. If the Design Thinking Process is carried out

adequately, the final product should touch upon each of the four Key Sites of Change. Through defining the project brief and understanding limitations of the project from the beginning, the desired message can be kept clear and the campaign goals can be achieved. While building a production team and designing the film using feedback from potential users, a network is built. This network includes organizations and stakeholders that will later positively contribute to the outreach and impact of the campaign. By collecting feedback from viewers during the prototyping phase, editors can be sure to build engagement through emotion by assessing viewers' reactions and modifying the film to compensate for missing components. Finally, evaluating the final product and the impact it creates can help modify the campaign to have greater influence, and improve future development. Our team used these steps as guidelines for the timeline of our project.

3.0 Approach

The goal of this project is to raise social awareness of the importance of the Drin River Basin through the production and distribution of a documentary showcasing the resources, natural beauty and the sentimental connection it holds. The previous WPI project team developed a filming plan for a float to capture footage of the river and interviews with individuals living by the river. Our project team reviewed this footage collected by SHUAKLB and the Young Water Professionals and created a documentary showcasing the value of the river and the necessity to conserve the resources it offers to numerous Albanians, as well as the bordering countries. In order to accomplish our project goal, we have identified the following four main objectives:

- Evaluate the impact of the films and campaign created by Act4Drin
- Establish an overarching theme of the documentary in collaboration with key stakeholders in the region
- Create a compelling documentary through editing existing footage and adding supplementary interviews when necessary
- Develop an outreach campaign to maximize the impact of the documentary and potentially encourage social action

3.1 Expanding upon the Act4Drin Campaign through Assessing its Impact

To make our documentary compelling, it needed to be set apart from other related documentaries, such as Act4Drin's travelogue. We also needed to identify the process for the story, tone, and style for our documentary. SHUKALB members wanted the documentary to showcase human interaction with the river to portray its value, which is something that has not been the main focus of the Act4Drin documentaries (P. Giantris, personal communication, September 22, 2016).



Figure 5: Dr. Emirjeta Adhami of INCA

We first reviewed the footage shot by the SHUKALB and Young Water Professionals team and logged the film shot by shot to help us better determine the possible stories we could tell with the available footage. A sample of our formalized shot log is included in Appendix A. We then conferred with the organizations involved with the Act4Drin campaign to learn about the impact of their project and the essential steps they took to reach that point so that we may use their efforts as guidance for our own documentary campaign. We interviewed groups of the Act4Drin NGO Alliance, such as the Environmental Center for Development Education and Networking (EDEN) and the Institute for Nature Conservation in Albania (INCA) (Figure 5). The interviews with the Act4Drin partners further informed us about the impact the

campaign had and how our project can build on the efforts currently being made for the Drin. Our interview questions for the NGO Alliance stakeholders can be found in Appendix C. We also exchanged information with Olsi Nika, a representative from EcoAlbania, who was involved with “One for the River: The Vjosa Story” documentary. We asked questions about their documentary’s impact and design since ours is similar in style. The interview questions for Olsi Nika can be found in Appendix H.

3.2 Establishing the Overarching Themes of the Documentary

The development of themes involved gathering more information through analysis of interviews, conversation with SHUKALB members and review of the pre-collected footage. We also participated in the filming of the final section, in Macedonia. Being involved in the filming for this segment allowed us to capture footage that better aligned with the themes we had decided to focus on through our interviews. Information about the public’s opinion of effective themes was gathered through interviews with key individuals such as stakeholders from the Drin River community who interact with the river regularly, as well as attendees of conferences and workshops aimed towards water management and protection (Figure 6). Two such events we have attended include SHUKALB’s own



Figure 6: Interview with Agron Mehmedi at the Balkans Joint Conference

Developing a Documentary Outreach Campaign for the Drin River

Approach

annual Balkans Joint Conference on November 2nd through the 4th, 2016, and the Drin CODA Focus Group Meeting on October 28th, 2016, organized by the Global Water Partnership (GWP) and the Global Environment Facility (GEF). Through these interviews, we gathered some of the current perceptions of the river from people familiar with it and establish what changes they believe should take place. The interview questions for 1.) Attendees of the Balkans Joint Conference, 2.) The Young Water Professionals on the float, and 3.) Those who regularly interact with the Drin River are included in Appendices D, E, and F respectively. To ensure that our information is not biased, we developed a diverse sampling through interviewing as many people as possible from different backgrounds including various NGOs and individuals working and living at different areas of the Drin River. Once we had a wide spectrum of information, we transcribed and translated, analyzed and then coded each interview based on the emotions we observed. A variety of possible themes arose from these emotions ranging from alarmist and adventure through worry and sadness. Ultimately, we evaluated the frequency of each emotionally-tied theme and discussed them further with SHUKALB members, Young Water Professionals, and within our team to determine the best thematic direction to take our film.

A storyline was essential to ensure the creative ideas that were developed in the planning phase were carried out through the production phase. With our storyline, we intended to keep our goals clear to both SHUKALB and ourselves, while also getting an initial head start on the creative side of the production. Our thematic storyline was dependent upon our interviews, the shot log created, and our discussions with professionals, such as SHUKALB, as can be seen in Figure 7. This was an iterative process and the storyline was continuously revised as we gathered more insight from the Act4Drin project leader and partners, the attendees of the Balkans Joint Conference, the Drin CODA Focus Group Meeting, the community regularly working and living by the Drin, and other relevant organizations. To allow our storeline to be adaptable, it was created and outlined electronically for easy revisions. After several iterations of

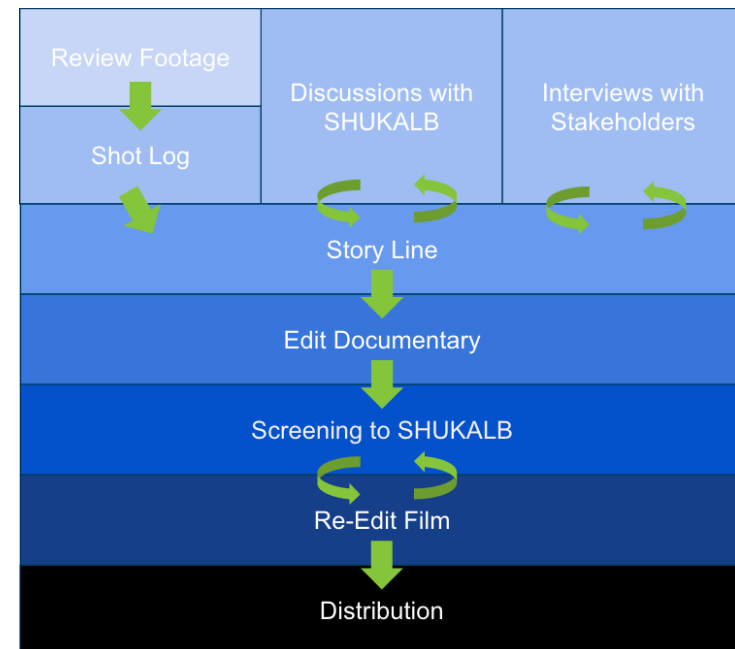


Figure 7: The iterative process of developing and producing the film before the distribution campaign

observing user reception, collecting criticism, and modifying our storyline, we developed a well-balanced outline for our documentary that conveyed our theme and overall message.

3.3 Implementing Effective Editing Techniques to Present the Overall Message of the Documentary

To create the documentary, our team primarily utilized the “design thinking” production process discussed in the Context chapter. This iterative process allowed us to gain input from our sponsor, stakeholders, potential viewers, and experienced NGOs such as Act4Drin and their partner participants prior to the start of our editing process. This input helped us during the editing process to keep our principal message clear and distinct, while also making sure we had relatable emotional components that will connect to viewers and motivate them to take action in support of the issues addressed. A screenshot of our editing software can be seen in Figure 8. When reviewing our film with SHUKALB, they provided us advice on scenes that seemed longer than necessary or irrelevant, and helped us to remove small segments that obscured the overall message. In addition, Olsi Nika of EcoAlbania made the remark, “I have to say that when it comes to campaigning it’s a matter of combining in the perfect way the logical and the emotional,” (O. Nika, personal communication, November 8, 2016). Ultimately, we ended up with a documentary that touches upon all of the “key sites of change” being: creating clear documentary messages and campaign goals, establishing strategic relationships, building engagement through emotion, and evaluating the impact. The iterative process allowed us to define our primary message and ensure that it matched the direction our sponsor had envisioned.

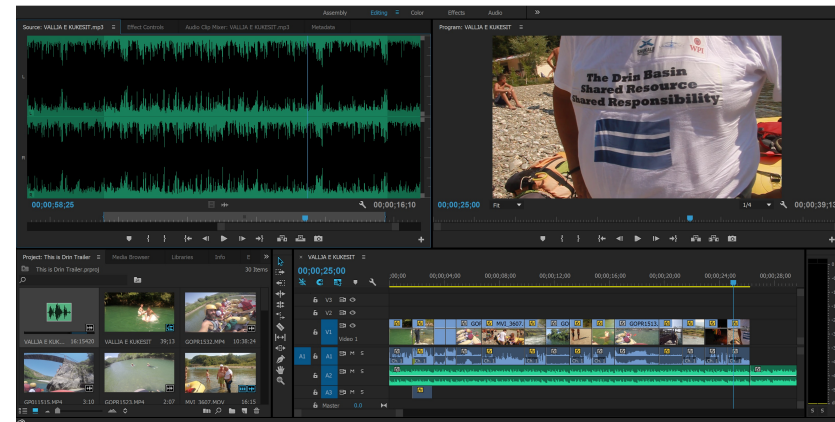


Figure 8: Screenshot of editing using Adobe Premier Pro

3.4 Developing a Distribution Campaign

In order to increase the awareness of the Drin River through our documentary, we formulated a plan for the means by which we presented and distributed our film so that its message will be the best received. There are several factors that we took into account in order to accomplish this. Mainly, we considered how to distribute the film so that we can maximize the number of viewers. We also determined who we want our primary target audience to be through conversations with SHUKALB members, professionals at the Balkans Joint Conference and the Drin CORDA Focus Group Meeting, and the individuals working and living along the river to evaluate who and what can bring about change. Raising awareness can only lead to positive action if the film's audience are members of the community who have influence on the condition of the Drin River, and if the film is campaigned and executed in such a way that they will be emotionally inspired to take action. Although, measurement of the film's influence could take years to take effect and be evaluated.

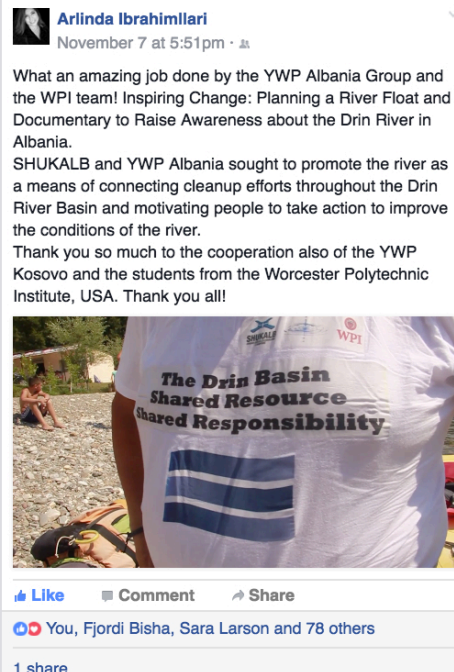


Figure 9: Screenshot of our trailer being circulated over Facebook

Ensuring that our documentary has an outreach to both a large audience and relevant demographics is the key to raising awareness. Our team has attempted to connect with as many people and organizations that have the ability to amplify our message. While researching the most effective distribution methods, we consistently kept in mind the idea of releasing the film wherever it will be seen the most. This would most likely include some sort of social media since the Internet is highly accessible. We investigated the role social media could play to circulate the film since 65% of Albanian teenagers get information about socio-cultural activism from Facebook (Tartari, 2014). Albanians typically use Facebook up until around age 45 to 50 for entertainment and news (Karcini et al., 2016). Sharing a YouTube link through Facebook appeared to be the best social media platform for our project to utilize for distribution of the documentary due to its high popularity above other platforms, such as Twitter, which is barely used at all (Karcini et al., 2016). While interviewing members of SHUKALB, they expressed the desire to make a Facebook page regarding the conditions of the Drin River, and to post the completed documentary onto this page, as well as their website (P. Giantris, personal communication, 2016). We planned on

also having the Young Water Professionals and ourselves circulate the page from our personal Facebook profiles especially Arlinda Ibrahimllari who is the Chairperson of the International Water Association and can have a vast media outreach (Figure 9). Having the film in an online place such as a social media page where everyone could access it would prove to be beneficial for galvanizing a widespread viewership for the purpose of raising awareness.

Members of SHUKALB mentioned their plan to distribute the documentary to high schools in Albania (P. Giantris, personal communication, 2016). We questioned some of the Young Water Professionals who have attended schools in Albania to learn about how documentaries, in terms of content and tone, are used in an educational setting. Examples of the questions we asked the former students can be found in Appendix G. Showing the documentary to a younger demographic can hopefully encourage them to continue the proposed changes into the future, creating a lasting impact.

3.5 Data Management

For our project, we reviewed and edited an abundance of footage. We brought an additional laptop with us equipped with Adobe Premier Pro from the WPI Academic Technology Center. We used this laptop and an additional backup external hard drive to store and edit all of our footage and data, which was then exported for SHUKALB and deleted from the laptop and hard drive at the completion of this project.

When interviewing people for information regarding the execution of the project or as a part of the documentary, it would be ideal to have records of what is said. For each interview, we asked for consent to record what is being said, both audio and visually, as well as consent for potential use in the documentary. For the footage of interviews SHUKALB and the Young Water Professionals gathered on the float, we ensured there was consent given for the recording and use in the documentary. When it was not explicitly stated, we attempted to reach out to the individual to ask for consent to be in the documentary, or did not include their recording so that we could respect their privacy. In the event of not receiving consent to record for the interviews we conducted, we relied on thorough notes and post-interview discussion for our records.

4.0 Findings

This chapter presents the results from our project work in Tirana. The next section describes our findings gathered through interviews with those who collaborated on similar documentaries, our participation in the Drin CORDA Focus Group Meeting, and SHUKALB's Balkans Joint Conference. In section 4.2, we explain the development of our four themes and the storyline for the documentary. Lastly, section 4.3 discusses our plans for distribution in terms of our targeted audience and being featured on an Albanian morning show.

4.1 Expanding upon the Previous and Current Efforts

Similar Documentaries

Talking with professionals and organizations who were involved in similar campaigns, such as Act4Drin and Save the Blue Heart of Europe, allowed us to learn about the successful ways of running a documentary campaign. We gathered information from Olsi Nika (the executive director of EcoAlbania, a partner of Save the Blue Heart of Europe), Emirjeta Adhami (A freshwater officer from the Institute for Nature Conservation in Albania, a part of the Act4Drin NGO Alliance), and Albana Bregaj (a project officer from the EDEN Center, a partner of Act4Drin). The piece of advice we received repeatedly from these experts was that the amount of success you have is often directly related to the amount of connections you have. Nika stated "I am really glad that the [Save the Blue Heart of Europe] team is getting wider and wider because that's the only way on winning this battle". Our team has continually worked on gathering connections with relevant people and organizations that can aid in spreading our documentary and its message around the Balkan region. The Drin CORDA Focus Group and the Balkans Joint Water Conference were two events vital for our group to network, galvanizing support of our film.

Drin CORDA Focus Group

Our project team participated in the Drin CORDA (Coordinated action for a sustainable future) Focus Group Meeting on October 28th, 2016, led by members of the Global Water Partnership (GWP) as part of the Global Environment Facility (GEF) Drin Project. The meeting consisted of two sessions. During the first session, all of the attendees individually listed issues associated with the Drin River Basin. Then we all collaborated to organize the issues into a table in accordance with the driver-state-pressure-impact-reaction (DSPIR) framework as can be seen in Table 2. The DSPIR framework relates the interactions and influences between humans and the environment by grouping aspects into the following categories: the driving forces, the state of the environment, the

Driver	State	Pressure	Impact	Response
Differences between international efforts	Flooding	Excavating gravel deposits	Solid waste dumping	Water management training
Lack of economic analysis of the Basin	Construction of hydroelectric power plants	Lack of monitoring of pollution	Contamination of the ecosystem	Coordination between institutions and organizations
Lack of law enforcement	Erosion	Inappropriate use of the basin	Flooding near dams	Lack of public action
Lack of coordination between projects	Poor water quality	Cities along the river: urban waste	Reduction of biodiversity	Monitoring the flow and pollution
Lack of tourism for the area		Agricultural pesticide use	Socio-economic problems	Strategic action plan
Lack of human capacity		Sewage discharge	Erosion	
		Dynamite Fishing		

Table 2: Finalized Issues of the Drin River Basin organized with DSPIR framework

pressures of the forces, the impacts on the environment and society as a result of the pressure and impacts, and society's responses to the other four categories (Agu, 2007).

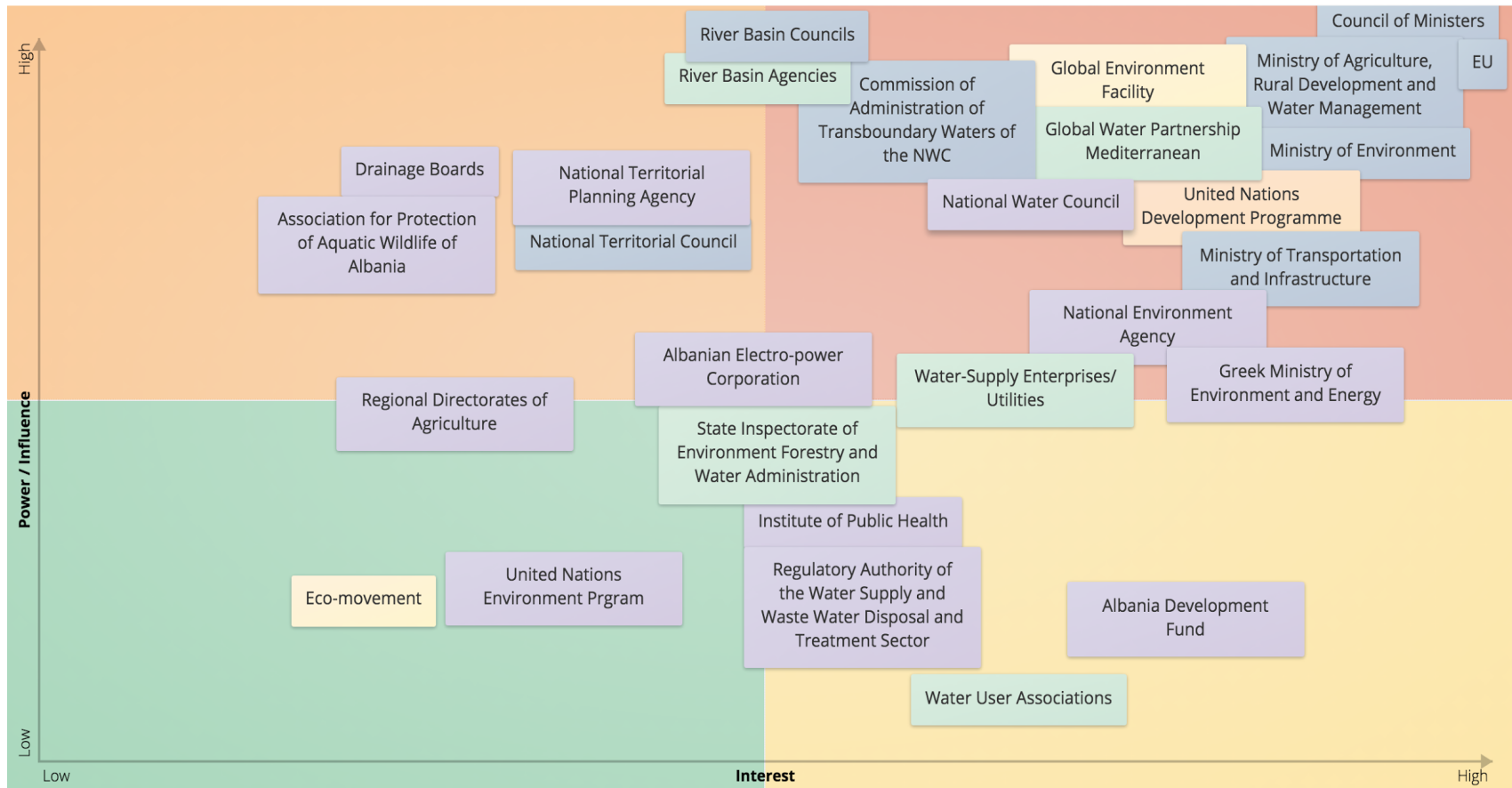


Figure 10: Stakeholder map displaying their interest in the Drin River Basin versus their influence. They are colored to represent the resources they possess. (Key: Blue-Political, Green-Human Resources, Orange- Financial Resources, Yellow- Knowledge, Purple-Multiple Resources)

During the second session, each table was given a pile of note cards with names of potential Drin River stakeholders on them and asked to discuss the importance of each stakeholder in terms of their interest and influence within the Drin River Basin. Once again, everyone then joined up to discuss relevant stakeholders and organize them on a large-scale chart (Figure 10) of influence

versus interest in the Drin. Each stakeholder was also ranked according to their influential power in terms of political or lobbying power, human resources, financial resources, and knowledge. Lastly, the cards were rearranged on the graph to show the influence versus awareness of the problems within the Drin River basin. However, that graph remained almost identical showing that the stakeholders' awareness matches their interest in the Drin.

This workshop helped us solidify the background research we completed and introduced to us another effort that is being made for the benefit of the Drin River Basin. Our research consisted of the issues that were brought up during the first session and we learned more about the organizations that could be involved with the Drin in the second session. This workshop also benefitted our project by allowing us to network with members of the Global Water Partnership-Mediterranean. They expressed interest with our project and the desire to stay in contact nearing the end of our project so that they may potentially post our documentary on their website for distribution. This Focus Group meeting was focused on the concrete facts of the issues and stakeholders within the Drin River Basin while GWP publicized and gathered support for their project. Our team was able to observe the emotions behind the words of what each participant said and many who attended were particularly passionate about the Drin and its condition. However, the project manager, Vladimir Stravric, revealed to our team that they have been having difficulty gathering support behind their project. This was supported by the fact that they were expecting over 50 participants to the meeting and received only around half (V. Stravric, personal communication, October 28th, 2016). This exposed to our team the adversity that may arise in terms of gathering the support to circular the documentary when it is released. This further motivated our team to become more connected with all the participants of the Balkans Joint Conference to avoid some of the issues we had seen in gathering support of related projects.

SHUKALB's Balkan Joint Water Conference

SHUKALB hosted their annual Balkans Joint Water Conference on November 2-4, 2016 at Expocity Citypark in Tirana. The theme of the conference this year was "Water and Jobs" and specifically focused on the challenges of working in the water sector and the potential opportunities for the Young Water Professionals. This specific topic of the conference sessions did not make them entirely relevant to our project. However, there were over 450 participants that could contribute knowledge to our project as they were all either water professionals, policy makers, or business professionals from the Balkan region. Our trailer was presented in the

main hall to open the conference on the second and third days of the conference. It was then continuously played in the SHUKALB booth for the remainder of those days to publicize our documentary.

Our trailer was produced in the first week and a half we were in Tirana. It features key shots that were identified during the shot log process as shots of interest because they included something relevant to our main focus such as human interaction, pollution, or particularly beautiful landscapes. The background music that accompanies these shots is traditional Albanian music from the areas that the Drin River traverses. We received majorly positive feedback about the trailer from the attendees of the conference. A few members of SHUKALB expressed that they had tears in their eyes while watching it, proving to us that it made an emotional connection with them because of guilt and sadness that was felt during the scenes that showcased pollution (A. Kola, personal communication, November 3, 2016). We ensured that our full documentary also contains this potential for emotional connection by portraying similar feelings during the full version. Just about everyone who viewed the documentary and interacted with us voiced their desire to view the completed documentary based on viewing the trailer (personal communication, November 4, 2016). If there was any negative feedback to the trailer, it was never brought to our attention most likely due to avoid offending our team, although constructive criticism would have been accepted.

During this conference, we also conducted a number of interviews with experts in the water sector from Montenegro, Macedonia, and Albania. We were able to video and audio record all of these interviews for potential use in our documentary since all of the interviewees granted us their consent. The use of these audio and video clips from the experts will help to add prestige to our documentary to aid in convincing our audience of our message. These interviews also allowed us to investigate the perceptions of the Drin River and develop those into documentary themes that will provide an emotional connection with our audience as explained in the following section.

4.2 Development of the Overarching Themes and Storyline

Themes

Through the interviews we have conducted and analyzed with various stakeholders throughout the Drin River Basin region, we noted several similarities between the responses received. Following each interview, we would transcribe, analyze and code the

themes presented in the responses. We observed the frequency of each and discussed with members of SHUKALB to decided on the following themes. We have used these main overlapping points to establish the overarching themes for our documentary: Admiration, Change, Hope and Connectedness. All of these themes progress through the documentary to encourage our potential audience, explained in section 4.3, to change for the benefit of the river.

Our documentary aims to raise awareness about the value of the Drin River to our potential audience. The first theme to present through our documentary is admiration. This section will display the importance of the Drin River and aim to emotionally connect the audience with it. The Drin has touched many people’s lives and their love for the river can be heard through their memories interacting with it. Agron Mehmedi is the chief of sales department for the water utility in Ulcijn, Montenegro and participated in the float on the Buna river segment of the Drin to collect footage (Figure 11). He proclaimed his fascination with how beautiful the views of the river were in both Montenegro and Albania (A. Mehmedi, personal communication, November 3, 2016).

Through reviewing the footage captured by the float teams, we have seen the beautiful areas of the Drin (observation, October 26, 2016). The current chief water utility engineer, Ilmi Shimi, reminisced his positive childhood memories of the Drin during our interview with him: “We were trying to have fun like we were at the beach, trying to learn how to swim, enjoy it as much

as you could enjoy it at that time, but today it is disgraced” (I. Shimi, personal communication, November 3, 2016). Although there are still beautiful, seemingly pristine parts of the river, some experts are aware that there are parts negatively impacted by the civilizations surrounding the river.

The film then continues on to the theme of change. In this section, the pollution will be heavily focused on displaying to the audience why change in people’s treatment of the river is necessary. The technical director of the Ulcijn water utility in Montenegro, Xhemal Dervishi, advised us that “the



Figure 11: The Buna River: a segment of the Drin River on the border between Montenegro and Albania

biggest thing [we] should achieve through this documentary is to raise awareness for the population not to misuse the shores of Drini” (X. Dervishi, personal communication, November 3, 2016). The footage shows evidence of an abundance of solid waste, dumping and digging of construction materials, and polluted streams flowing into the Drin (observation, October 26, 2016). The evidence of these forms of pollution in addition to narratives and voice-overs from our recorded interviews about the pollution will aid in motivating the audience to create a change.

The third theme is hope, and that will conclude the documentary. This section will include more beautiful views of the river to portray what it could be, along with interview voice overs and narration about the efforts that a currently being made to improve the conditions of the Drin River Basin and what the general public can potentially do to help. Many of our interviewees have radiated their positive thoughts on the outcome of our documentary and others like, for example, Act4Drin. The executive director of SHUKALB, Philip Giantris, correlated his hope to the public and their change in actions such as approaching their ministries to make changes and to stop dumping their trash into nature. Giantris has the hope that this change is possible when he says “[The Drin] breathes hope if we just give it a chance” (P. Giantris, personal communication, December 5, 2016). Giantris was not the only interviewee with this thought process. Emirjeta Adhami, a freshwater officer from the Institute of Nature Conservation in Albania (INCA), revealed within the past few years and through working with Act4Drin, she has steadily become more hopeful about the Drin River as the management and the training of law enforcers improves. This hopeful theme is vital to end the documentary on because it will leave the audience on a positive note and motivate them to spread the message and make the necessary changes.

Connectedness was a theme suggested by the previous WPI project group and will be incorporated throughout the whole length of the documentary. Since the Drin is a transboundary river, it is vital that all five countries work together to improve its management. We have heard that idea repeatedly throughout our discussions with SHUKALB and interviews. Emirjeta Adhami, from INCA, stated, “To make [for] good management of water, it is necessary to think together with neighbors. Not just only our part,” (E. Adhami, personal communication, November 10, 2016).

Storyline

After reviewing all of the footage, organizing each clip into a detailed Shot Log (Appendix A), and defining our main themes for the documentary, we were able to create our storyline (Appendix B). Inspired by the production of “One for the River: The Vjosa Story”, we decided our documentary would follow the float from one end of the Drin to the other; specifically from Lake Ohrid to

Velipoje. Although this is not the order in which the footage was collected and there are many other ways we could have arranged the story to flow, we determined this to be the most effective way to progress through our particular documentary in an orderly and understandable fashion. It also made the editing process simpler since we were able to divide the storyline into four major sections, each representing the four different float legs: Macedonia, Topojani to Kukes, Fierza to Koman, and Shkoder.

Each of the sections was paired with a theme to focus on based on the general content that was observed in the footage for that respective section. We chose not to start off with a negative scene including pollution because we did not want to portray an alarmist approach. Instead, we elected to start with a cheerful tone, expressing the love and admiration people have for the Drin. This would then be followed by showing the pollution, and stress the need for change and reformation of the river. To conclude the film, we emphasized hope for the Drin in order to leave the viewer with a positive mindset, and potentially the urge to make a difference. Since all of the float legs showed some sort of pollution, to follow this trend we had to order the footage so that we could concentrate the majority of the pollution in the middle. Therefore the pollution from the first leg was condensed toward the end of that section, seen throughout the second and third legs, and toward the beginning of the fourth section. Although we could have opted to show all the pollution as it appeared geographically, we determined this design would create an arch of emotion that would better convey our message, and allow us to easily categorize the themes we wanted to accentuate as the film progresses.

Finally, we broke each section down into smaller time frames to outline more specifics on what should be included in each section. Each time frame has a description of what footage should be shown, what the narration should discuss, which interviews to include, what themes are to be stressed, what mood the music we selected should convey, and what video files we could potentially utilize for that section. Once done, we presented our storyline to our sponsor and made some minor adjustments to the narration and interview sections based off their recommendations. We then worked off these suggestions to write the full script for our narration, and again presented this to our sponsor. With our final draft of the storyline and script complete, we now had a clear minute-by-minute synopsis to work from, giving us a huge advantage at the start of editing.

4.3 Distribution

Targeted Audience

Our targeted audience has been established through our interviews and discussion with SHUKALB to include the people that both have influence over the state of the Drin River Basin and are influenced by it. The first targeted group is the people who live and work along the Drin River. As a group, they will want the best possible river for their work, their recreation, agriculture, fishing, and for any other way that they utilize it. The second is the people who use and share the river across borders. This specific group relates back to our theme of connectedness. These two groups include a large diverse amount of people including our interviewees from various water sector, people who were featured within our documentary, and more. The Drin is a “shared resource [and] shared responsibility” (P. Giantris, personal communication, September 22, 2016). Lastly, we want to direct our documentary towards potential tourists from elsewhere in Albania and abroad to aid in increasing tourism and future cultural development while providing incentive to improve the Drin. To maximize the impact our documentary has, we need to maximize the amount of people that view it. We directed it towards the groups specified because they possess the greatest influence on the river. We also hope that the film will eventually make its way to public officials within the appropriate ministries who have the power to directly change the state of the Drin River

Top Channel

On November 23rd, 2016, team member and WPI student, Sydney Brooks, and water and wastewater engineer from Valu Add management,



Figure 12: Screenshot of Sydney Brooks and Fjordi Bisha appearing on Top Channel

Fjordi Bisha, appeared live as part of a morning show on Top Channel, a national news network (Figure 12). The hosts prompted questions about how the documentary was going and why it is important that we gain a following behind all the efforts being made for the improvement of the Drin River. Our trailer also was displayed on repeat throughout the segment to further draw people into our project. This opportunity helped immensely to spread our message to all over Albania as Top Channel is the most watched television channel in the country (Top channel: About Us, 2014). Hopefully, those who have viewed this segment will be more interested and inclined to watch our completed documentary.

5.0 Conclusions

The Drin River Basin offers tremendous value for the five countries it flows through. Once this value is recognized by those with the influence to make a difference in the management of the Drin, then change can potentially be accomplished. This change should include a decrease in destructive habits such as throwing solid waste in rivers, digging and depositing sediments, illegal logging and fishing, and the building of dams across the river. Our documentary worked towards raising public awareness of these changes in the hopes that change will eventually result. We cannot expect the documentary to create an immediate change as societal changes form over time. Rather, the documentary will play a role within the overall movement in motion to improve the conditions and management of the Drin River.

During our time spent in Albania, we collected information about the Drin River from professionals and locals to help determine the themes for the documentary. We attended events and conducted on-camera interviews in an attempt to gather as much footage as possible for the film. The Drin CORDA Focus Group and the Balkans Water Conference, where we met with hundreds of professionals from every facet of the water sector, provided vital information from key stakeholders, helping to shape an overall goal for our distribution campaign. The hope is for the film to be a catalyst for international cooperation in the interest of protecting the Drin River. We interviewed people from water utilities from across the Balkans, as well as members of the Act4Drin Alliance and SHUKALB itself to get relevant footage, as well as gain insight on how to make the campaign as effective as possible. Seeing how much people really care about the water was immensely useful in organizing the themes of the documentary and realizing that the Drin has an impact on everyone in the Balkans region. As a result of this, we decided to title our film, “Drin: A River for All”.

Throughout the process of making “Drin: A River for All”, we reached a few important milestones that led to creating a potentially effective, socially impactful film. Initially, all of the footage was organized into a shot log to keep track of what footage was available to use for each scene. Next, we created a short trailer to begin promoting the campaign and gather information and feedback. Utilizing viewers’ perceptions, a detailed storyline was constructed, which includes specific shots, music, narration, and scene durations. Narration for the documentary that verbally touched upon each of the themes decided on previously was scripted and then recorded. Once “Drin: A River for All” began to take shape on the editing board, we began reviewing and re-editing footage constantly in regards to feedback from SHUKALB, to ensure that the chosen themes and message were maintained.

With editing complete, a potentially influential documentary has been produced to be distributed and watched by all of those in the Balkans region and beyond. This film is the driving force of the campaign to promote the significance of working together to protect the Drin River Basin. Our documentary is just a small part of the greater efforts being made to protect the Drin, and assure its prosperity in the future for generations to come.

6.0 Recommendations

Language Barrier

Determining the language of the film would be in was one of our challenges especially since about half of our interviews were conducted in Albanian with a translator. After discussion with members of SHUKALB and our advisors, we decided that the film would be narrated in English along with English subtitles for those interviews in Albanian. Potentially there will be multiple versions of the documentary produced with the narration in Albanian or other languages. English narration will be understood by a majority of our targeted audience from other countries such as Macedonia, Kosovo, Montenegro, Greece, and the United States. When addressing the Young Water Professionals at the Balkans Joint Conference, SHUKALB's executive director, Philip Giantris advised them all to learn English if they do not already since "English is the power language" (P. Giantris, personal communication, November 2, 2016).

Campaigning

Our project work mainly consisted of the developing of the themes and storyline and actually producing the documentary. However throughout the entire duration, we needed to be aware that the finished documentary is not the end goal; the campaign and increase of public awareness is our ultimate goal. Our campaign has consisted of making as many connections as possible throughout our entire time in Tirana to gain support of our project and people who will help distribute and spread our documentary around. Figure 13 depicts our outreach thus far. As always, there are more ways we would have liked to further our campaign such as interviewing even more stakeholders involved with the Drin River Basin, producing more

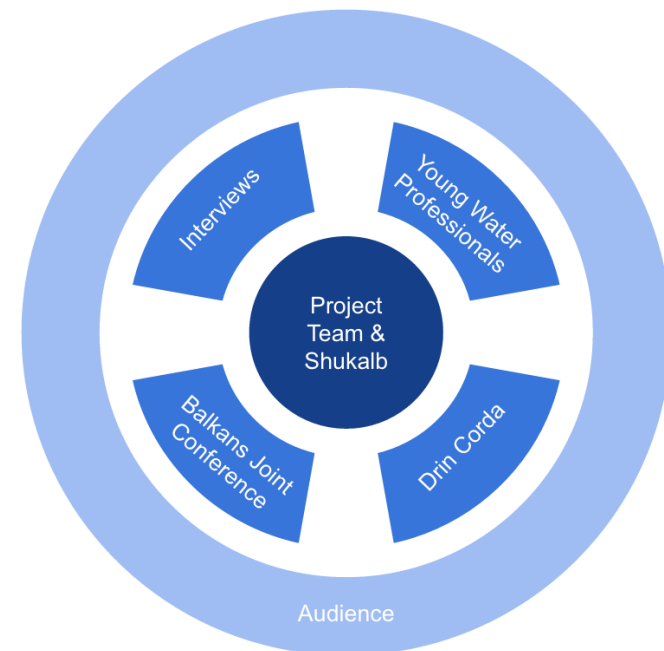


Figure 13: Visual representation of our outreach through the connections we've made

accompanying materials for our campaign, connecting with school teachers in Tirana and potentially entering into film festivals.

Social Media

Social media has been utilized as our main distribution of the documentary, especially Facebook and YouTube. Social media and the Internet are easy ways to reach a large number of people quickly and cheaply, especially a young audience, who has a greater potential to enact change for a long period of time and prompt better practices in the future (P. Giantris, personal communication, November 2, 2016). Our trailer has been circulating Facebook through our personal pages and the Young Water Professionals' pages. A Facebook page for the campaign has been created under the name "Drin: A River for All", which hosts our documentary, and allows other posts relating to the campaign to be shared. Through this page the public can remain informed on the status of the Drin River, the impact of our film, and what efforts they can contribute to further maintaining the river. This page will also allow for convenient networking with similar projects to expand the scope of the campaign. The film will also be uploaded to YouTube, as it is the best platform for videos of similar length to our documentary. From here, a link to the video can be easily shared across multiple platforms on which to be noticed.

Film Festivals

The Tirana International Film Festival (TIFF) was started in 2003 and involves a documentary segment (DocuTIFF), which began in 2015. This coming year, DocuTIFF occurs in Tirana from May 10th to May 17th, 2017 and the entry deadline is on February 17th, 2017. Documentaries of all genres, lengths, topics and styles are allowed to be submitted and judged in a variety of categories including best feature film, best mid-length, best short film, best Albanian film, and more. The requirements are that the films have been completed within the past year, never premiered before in Albania and presented in English or with English subtitles (DocuTIFF. 2016). Our documentary complies with all of these requirements and would be classified as a short film as it is under 30 minutes. Being represented in this film festival could display our documentary to an even greater audience around Albania.

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Appendix A: Shot Log

Shot #	Camera	File	Call out time	Location/Date	Description	Category	Notes
1	Go Pro	GOPR1513	0:00	Topojani - Kukës (Day 1)	Raft Paddling	GR	
			1:05		Raft Paddling under bridge	L, GR	
64	Canon	MVI_3532	0:00	Topojani - Kukës (Day 1)	Guy caught a fish (trout). In Macedonia there's not a lot of trout because there's a lot of lakes and trout swim against the current	HI, INT	**
149	Canon	MVI_1525	0:00	Topojani - Kukës (Day 2)	Pretty view of mountains with other raft floating down	L, GR, HI	**
155	Canon	MVI_4113	0:00	Topojani - Kukës (Day 3)	Panning view of river and shore	L	
254	Go Pro	GOPR1645	0:00	Fierzë - Koman	Cave off to the side, pan to the front of the boat	L, GB	
263	Go Pro	GOPR1657	0:00	Fierzë - Koman	View just right above water, crystal clear waters	L	
264	Go Pro	GOPR1658	0:00	Fierzë - Koman	View just right above water, crystal clear waters, some fog over surface	L	
340	Go Pro	GOPR1732	0:00	Shkodër	View of man controlling the motor	GB	
341	Go Pro	GOPR1733	0:00	Shkodër	Sailing under wooden fishing dock	HI	**
415	Confere nce Camera	MVI_4660	0:00	11/3/16	Interview with Omer Cami, Professor of industrial chemical engineering	INT	**
428	Kosovo Phone	video-1478548193	0:00	Fierzë - Koman	Panning view of White Drin from above. Water isn't pretty	L	
429	Kosovo Phone	video-1478548244	0:00	Fierzë - Koman	Panning view of nice area of White Drin	L	
430	Nikon D3100	DSC_0181	0:00	11/10/16	Dr. Emirjeta Adhami: Introducing herself and the project INCA works on	INT	**
446	Nikon D3100	DSC_0023	0:00	Macedonia	Panning shot from Coca Cola can to river	L, P	
581	Nikon D3100	DSC_0155	0:00	Macedonia	Close up of Fanta can on river bank	P	

Appendix B: Storyline

0:00-1:00	Intro	Footage of river and beautiful landscapes	Admiration	Opening titles	Uplifting, Adventurous	
1:00-2:00	Intro	Footage of river and beautiful landscapes, some images including raft/boat	Admiration	NAR: Introduce river, explain the float. INT: Philip - purpose of the float	Uplifting, Adventurous	
2:00-3:00	Intro	Fjordi planning the float, pointing at/marketing maps and making phone calls. Introduce the crew. Arriving and preparing at first site, slow motion effect of crew gearing up and entering the raft, then taking off.	Admiration	NAR: Describe each leg, specifically the first. Introduce the crew, and what they hope to learn/see/experience INT: Crew members - what they hoped to learn/see/experience	Uplifting, Adventurous	
3:00-4:30	Macedonia	Information about the river	Admiration	NAR: Discuss the start of the river, and how the pollution thrown in the lake is swept down through the rest of the Drin	Calm	DSC_0028, DSC_0041, DSC_0052, DSC_0035, DSC_0008, DSC_0103, DSC_0123, DSC_0155, 585, 599, 630, IMG_4943, IMG_4947, IMG_4956, IMG_4966, IMG_4971, 20161123_131240, 20161123_122808, 20161123_122608, 20161123_131527,
4:30-5:30	Topojani - Kukës	Start of rafting phase, preparing the raft. Guide discusses difficulties in rafting.	Admiration, Connectedness	NAR: Explain next leg location and raft vs. boat. INT: Guide - difficulties with rafting	Calm	MVI_1508, MVI_3474, MVI_3485
5:30-7:00	Topojani - Kukës	The crew boarding the raft and taking off. Footage of river and landscapes.	Admiration, Connectedness	NAR: Fjordi explaining the experience of rafting	Calm	MVI_1509, GOPR1520, GOPR1523, MVI_3486, MVI_3654, GOPR1545, GOPR1551, GOPR1562, GOPR1524, GOPR1520, GOPR1522, GOPR1514, GOPR1515, GOPR1570,

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Appendix B

						GOPR1578-1584
7:00-10:00	Topojani - Kukës	Begin running into people, kids jumping in to river and people waving. Many locals utilizing the river.	Admiration, Connectedness	NAR: Facts about the use/importance of the river to locals INT: Crew - discuss human interaction, what they saw/who they spoke to, Fisherman - caught fish	Fun	GOPR1512, GOPR1518, MVI_3813, MVI_1526, MVI_1512, MVI_1513, MVI_1498, MVI_3818, MVI_3832, MVI_1537, MVI_1541, MVI_1602, GOPR1528, GOPR1529, GOPR1532, GOPR1533, GOPR1534, GOPR1535-1538, GP011515, GP011518, GP011530, MVI_3528, MVI_3532, MVI_3570, MVI_3575, MVI_3607-3613, MVI_3654, MVI_3870, MVI_3877, MVI_3888, 20160917_141010, 20160917_141512, GOPR1534, MVI_3487, MVI_3556, MVI_3561, MVI_3597, GOPR1568, GOPR1576
10:00-10:30	Fierzë - Koman	Pollution from end of Second Leg (solid waste, illegal dumping), exit raft and enter boat.	Change	NAR: People's use of the river causes some negative affects. Explain next leg.	Sadder, calm	GOPR1603, GOPR1604, GOPR1605, GOPR1591, GOPR1592, GOPR1599, GOPR1600, GOPR1601, GOPR1606, 17_145753, 17_150436, 17_150906, GOPR1610-1617, 17_151710, GOPR1619, 20160917_150436, 20160917_150906, 20160917_151710,
10:30-11:30	Fierzë - Koman	Regular river footage, darkening skies. Crew prepares for rain. Still beautiful landscapes.	Change	NAR: Discuss changing weather, rain and wind.	Calm	
11:30-14:00	Fierzë - Koman	Gradually begin to see solid waste (water bottles here and there). Arbana taking pictures. Cut to interview, then back to larger amounts of pollution (lots of bottles, abandoned structures, rusty boat).	Change	NAR: Discuss seeing waste. After interviews, discuss more negative affects of pollution. INT: Crew - feelings when they saw the pollution. Fjordi - like they sailed into a totally difference section of the river,	Sad, darker tone	

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Appendix B

				Arbana - discuss boat and pollution		20160917_153214, 20160917_153354, 20160917_154606, 20160917_155146
14:00-15:00	Fierzë - Koman	Landscapes begin to be beautiful again, They go to lunch in beautiful stream and cabin.	Hopefulness, Change	NAR: Discuss how not all of the river is polluted, and we should make the polluted sections as beautiful as the one seen.	Hopeful, inspirational	GOPR1646-1662, 20160917_162910, 20160917_173830, 20160917_173850, 20160917_173945, 20160917_174215, 20160917_191129, 20160917_204021
15:00-27:00	Shkodër	Footage of the large lakes and river, the human interaction and wildlife. Cut in and out of interviews often, overlapping narration and voice with footage.	Admiration, Hopefulness, Connectedness, Change	NAR: Instill hope to viewer that action can be taken to make all of the river beautiful. Re-discuss the importance of the river to all of Albanian and the Balkans region. Stress importance of management and trans-boundary relations. INT: Experts - all discussing the above (river's importance, actions taken towards repairing it, neighboring countries, management, etc)	Inspirational	DSC_0185, DSC_0181, DSC_0183, GOPR1739, GOPR1754-1756, GOPR1738, GOPR1733, GOPR1745, GOPR1746, GOPR1749, GOPR1765-1767, 20161001_115107, 20161001_114436, 20161001_120214, 20161001_121917, 20161001_124453, 20161001_124918, , 20161001_125058, 20161001_125607, 20161001_131152, 20161001_131432, 20161001_132040, 20161001_132243, 20161001_142131
27:00-30:00	Outro	Credits w/beautiful images of river, landscape, locals, and the crew celebrating and generally having a good time	Hopefulness, Connectedness, Change	Closing credits, possibly suggest actions to be taken	Inspirational	cvideo-1469529297, video-1469291670, GOPR1739

Appendix C: Interview Questions for the Act4Drin Project Partners

1. Can you tell us some more about your organization and what the focus is for the work you do?
2. Has your organization worked with the Drin River prior to partnering with the Act4Drin Campaign? In what way?
 - a. What was accomplished by those efforts?
3. What was your motivation to partner with Act4Drin?
4. Why is the Drin River important to Albanians? In what ways do people use the river?
5. How do you think increasing public awareness might improve the water quality of the Drin?
6. Would your organization be interested in helping or being involved with our project?

Appendix D: Interview Questions for Attendees of the Balkans Joint Conference

1. What comes to mind when you think about the Drin River?
2. Based on the trailer you watched, what themes do you think could be effective?
3. Do you think the film should incorporate more video scenes of human interaction with the Drin?
 - a. Of the nature?
 - b. Of the pollution?
4. After seeing a glimpse of the film, would be interested in watching the finished documentary? Why?
5. Do you think others would like to view this film? Who do you think it should be directed towards?

Appendix E: Interview Questions for Young Water Professionals of Albanian and Kosovo who participated in the Float

1. What did you know about the Drin River before the float, and what did you learn after?
2. Was it your first encounter with the River?
 - a. If yes, how was it?
 - b. If no, what prior memories do you have with the river?
3. How did you feel when you saw children and locals interacting with the river?
4. How did you feel when you saw the pollution in the river?
5. What would you like to see change about the river?

Appendix F: Interview Questions for Individuals who Regularly Interact with the Drin River

These questions will be directed towards anyone we encounter working and living along the Drin River. To get diverse responses, we should be sure to interview people from various points along the entire length of the river.

1. Can you tell us about how you interact with the Drin River? For recreation, for work or both?
 - a. If for work, what kind? Agriculture, fishing, tourism?
 - b. If for recreation, what activities do you like to do or often see?
2. How frequently do you interact with the river?
3. How important do you view the river as a resource?
4. What do you think should be included in a documentary about human interaction with the Drin?
 - . What sorts of feelings should to documentary present to connect with Albanians?

Appendix G: Interview Questions for Former Students who attended Schools in Albania

1. Have you been shown documentaries in your classes before? What were they about?
2. How did you feel while watching these documentaries?
3. Have there been any films that you have been shown that you were really invested in the topic? What elements were distinct about these films?

Appendix H: Interview Questions for Olsi Nika from EcoAlbania in Connection with “One for the River: The Vjosa Story”

1. How has “One for the River: The Vjosa Story” impacted the Vjosa River? What changes did it start?
2. What do you think the benefits were of using the poetic narrative script style and having the kayakers as the main characters?
3. What Albanian groups were supportive of your campaign?

Appendix I: Names and Associations of our Interviewees

- Ilmi Shimi, Peshkopi Water Utility Chief Engineer
- Agron Mehmedi, Chief of the Sales Department at the Ulcijn Water Utility
- Xhemal Dervishi, Technical Director at the Ulcijn Water Utility
- Omer Cami, Industrial Chemical Engineer at Dibra Water Utility
- Fatmir Halili, Dibra Water and Wastewater Utility
- Emirjeta Adhami, Freshwater Officer at the Institute of Nature Conservation in Albania
- Olsi Nika, Executive Director of EcoAlbania
- Albana Bregaj, Project Officer from the EDEN Center
- Philip Giantris, Executive Director of SHUKALB
- Fjordi Bisha, Water and Wastewater Engineer at Valu Add Management, Young Water Professional member
- Arbana Kola, Course Development Specialist for Water Supply at SHUKALB, Young Water Professional member
- Anisa Alija, Course Development Specialist for Wastewater Collection and Treatment at SHUKALB, Young Water Professional member