A TECHNICAL REPORT ON THE VIRTUAL PRODUCTION OF *MARGINALIZED EARS* IN A PANDEMIC ERA

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Abstract

The Covid-19 (corona virus) pandemic and its attendant lockdown in Nigeria stifled physical productions and unlocked limitless possibilities for virtual productions. Having observed that rural dwellers constitute 49.66 percent of the total Nigerian population as at 2018, according to the National Population Commission (NPC), and having observed that the media focus in Nigeria is mostly urban-driven, some lecturers in the Department of Theatre Arts, Alex Ekwueme Federal University, Ndufu Alike Ikwo, Ebonyi State, Nigeria, embarked on a Theatre for Development (TfD) research to substantiate the mental state of the under informed, who constitute a significant segment of the Nigerian population in the hinterlands. The research aims at demystifying the burgeoning misinformation, rumours, claims and misconceptions about Covid-19 that circulate among these rural dwellers. This paper recounts the Virtual Production Techniques (VPTs) adopted in the production of the TfD documentary as most of the producers were in different states (the trio of Ameh Denis Akoh, Charles Emokpae and Chinda Michael - Abakaliki, Charles Okwuowulu - Enugu, Casmir Onyemuchara - Owerri, and Christopher Akpa - Nsukka) of the South Eastern geopolitical zone of Nigeria, at the time of the virtual production. The technical report underpins the virtual techniques adopted in co-creating a video script on corona virus in Igbo dialect of the community dwellers (spread across Abakaliki, Enugu, and Nsukka with the aim of determining the level of (mis)information that has permeated these communities as well as developing strategies for the virtual TfD documentary production. The technical report will not focus on the objectives of the TfD research but on the director's (Charles Okwuowulu's) and editor's (Chinda Michael's) perspectives and contributions towards virtual documentary production in the pandemic era. The researchers used the participant observation and literary methods to conduct the research. It was found that VPTs are more cost effective than the traditional production techniques, if planned and utilised properly. This article concluded that the virtual production technique can be applied not only to movies, but also to documentary films, at no extra cost. It recommended that filmmakers who feel restricted by the pandemic or any such situation should apply the VPT to keep working, as it will basically allow for the adherence to the rules and regulations setup by local authorities, to prevent or curtail the spread of the corona virus.

Keywords: VPTs, Pandemic era, Technical report, *Marginalized Ears*, Documentary.

Introduction

Based on Chernova's *Five Reasons Virtual Events Are Here to Stay*, the word, virtual is linked with simulated video or graphic images. It is often used to describe productions realised in different climes at different or the same time frame. As a production terminology, virtual production buttresses the possibilities offered by modern digital technologies to achieve production in cyberspace (par.1). Thus, it affiliates such Computer-Generated Imagery (CGI) as visual effects to achieve production in simulated space. Virtual production, therefore, implies a type of production that thrives on the digital space, deemphasizing physical contact(s) often associated with the traditional/conventional style(s) of production. With the compulsory lockdown, imposed by the 2020 Covid-19 safety measures, filmmakers resulted to Virtual Production Techniques (VPTs) to achieve various productions. Obi Emelonye's *Heart 2 Heart* (https://youtu.be/Dy7E2BdunAI) shot virtually at the heat of the lockdown explicates this claim. Obi Emelonye is one of the multiple awarding-winning directors in Nollywood. While he (Obi Emelonye – the director) was in the United Kingdom, his two major artistes were at different locations in Nigeria at the time of the shoot. According to Obi Emelonye, the shooting was realized through the digital phones of the artistes (Emelonye).

Correspondingly, six lecturers in Theatre Arts Department of Alex Ekwueme Federal University, Ebonyi State, Nigeria embarked on a virtual documentary production during the pandemic. The production process took the form of Theatre for Development (TfD) research which aimed at putting to evidence/substantiating the mental state of (under)informed Nigerian population in the local communities. The TfD documentary producers were in different states and thus, the documentary was realized by virtual techniques. Ameh Denis Akoh who was in Abakaliki was the chief researcher, whereas Charles Okwuowulu who was in Enugu was the director of the virtual documentary as well as a coordinator of a TfD programme in Enugu. Casmir Onyemuchara who was in Owerri coordinated a TfD community in Owerri, whereas Charles Emokpae who was in Abakaliki coordinated a TfD community in Abakaliki. Christopher Akpa who was at Nsukka as at that moment coordinated a TfD community at Nsukka and Chinda Michael who was in Abakaliki provided technical support towards the virtual recording of the TfD documentary. From director's and editor's perspectives, the technical report examines the virtual techniques adopted in co-creating a video script on corona virus in Igbo local dialects of the community dwellers (spread across Abakaliki, Enugu, Nsukka and Umuahia), in the south east geopolitical zone of Nigeria.

**The Concept of Virtual Production Technique (VPT)**

Virtual production is historically traced to the American film industry, also known as Hollywood, with films such as *Lord of the Rings* (*The Fellowship of the Ring*), and *Avatar*, where actors were directed on the mocap stage, while the director simultaneously viewed the performances in the Pandora environment ("Virtual Production is Where the Physical and Digital Worlds Meet"). This definition of virtual production foregrounds Mocap stage and Pandora environment: two different spaces that enable production. The mocap stage is simply the motion capture stage, where sensors and trackers are mounted on the actors and/or around the stage that actors play on. While the Pandora environment is the final output or that which is very close to what the final production will look like. In other words, the Pandora environment is the director's monitor, from which he views the action which is put to reality by the application of tentative graphic or computer-generated elements. Thus, virtual production is that production that is being directed through a screen or a monitor which displays the live actors and their digitally created environment. ("Virtual Production is Where the Physical and Digital Meet")

Motion capture stage with motion sensors and trackers
(https://mocapmilti.com/about-mocap-militia/)

According to Suissa's "How We Made Film Remotely", virtual production has also been researched, and observed to have the capacity to efficiently and effectively run from stages of preproduction through production and postproduction with zero contact as evident in the cinema premiered film – *Depart*. Honthaner refers to such production technique as the

Remote Collaboration Technology (463–464). In such production technique, crew members can interact with each other from different parts of the world for effective ensemble of a particular production. He claims that "remote technology has made it possible to create virtual private web networks that allow directors to upload dailies from anywhere in the world, and to work with their editing team, no matter where any of them are located'' (Honthaner 464). Hence, the remote collaborative technology is a type of virtual production technique (VPT) that can be said to have been utilised when a director directs his/her actors away from the actual location of his/her actors or crew members, possibly through a digital means such as an online monitor, a zoom application set up or by giving vocal directives through a digital gadget such as a cell phone (Honthaner 464).
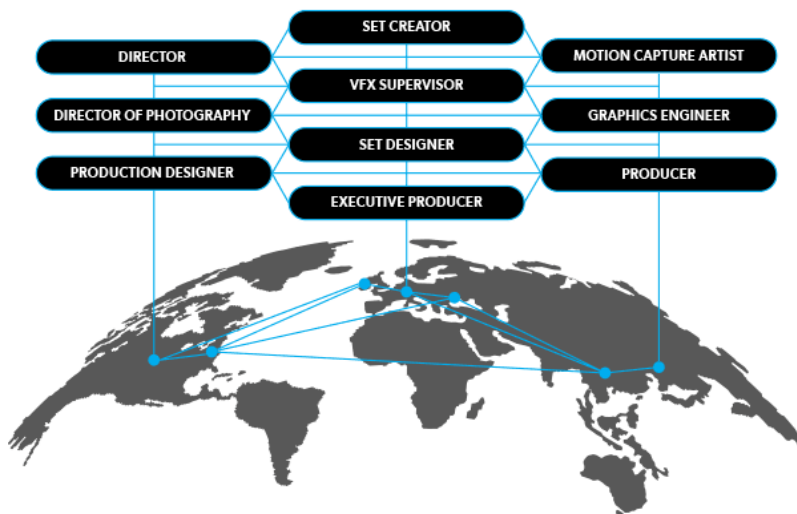
Illustration of a communication channel in a virtual film production (https://www.perforce.com/solutions/virtual-production-software)

Chernova, in his paper entitled – "It's Time to Consider a Remote Production Service", articulates four advantages of virtual video production. According to him, the first is for safety and security. Accordingly, "with the global pandemic in full swing, the demand for remote video production workflows has skyrocketed. Organisations are looking for ways to create a lot of videos quickly – but most importantly, safely". This statement is affirmative on the basis that in such times of the corona virus or any other life-threatening pandemic, no actor, director, producer, cinematographer, sound man, camera assistant, makeup artist or any other crew member will want to take the risk of contracting the deadly virus by working together physically in the production environment or the filming set. This view is supported by Autar,

documenting his win on a filming contract as at the time of the pandemic. He asserts that:

> At the height of the pandemic, I was approached by Autodesk to direct a large cinematic documentary campaign in Sydney. The problem was that I was in Hong Kong and even though I was allowed to enter Australia, the quarantine and incoming flight restrictions made it very difficult to travel between Sydney and Hong Kong. To make matters even more complicated, the clients were based in the United Kingdom and in the United States. The team and I needed to find a solution that would allow me to direct the shoot remotely and that would allow the clients to monitor the feed and view instant playback to approve takes. (Autar)
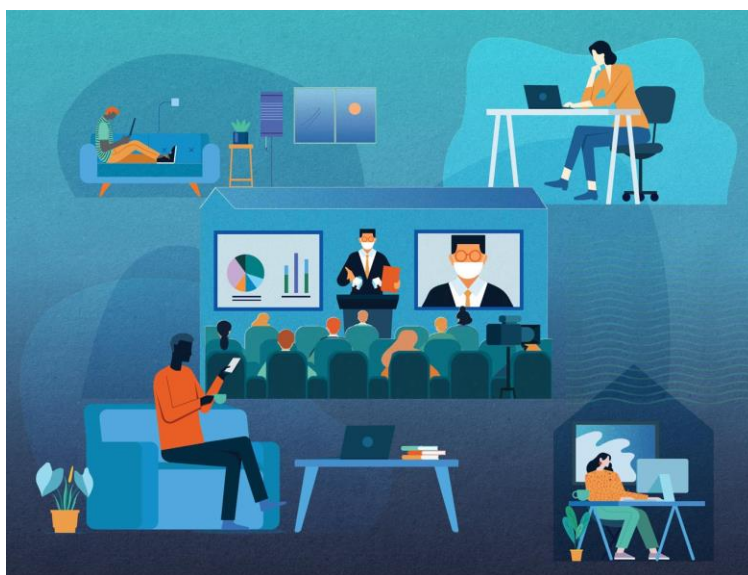

Illustration of a virtual conference (Chernova)
(https://www.epiphan.com/blog/five-reasons-virtual-events-are-here-to-stay/?amp)

Another ideology based on the benefits of virtual production that Chernova pointed out is cost effectiveness. He states vividly that virtual production can eliminate all the travel costs affiliated with moving both talent and crew. This is an obvious point as conventional filming styles entail the gathering of all crew members and talent to the shooting location, where the set-up is made on production design, makeup, lighting, and the actors are rehearsed, before the director gives final instructions to his/her artistes on set. This is why Vlado Struhar, a Slovakian film director and programmer, argues that "it is a waste to move the crew around the planet and accommodate them

in every location, when most of them can sit in their office and collaborate on multiple projects remotely'' (Kumar 1). Apart from the cost of transportation, accommodation cost is also a point of relevance when considering the virtual production technique. This is because members of the production do not need to leave their areas of residence in order to play their roles or carry out their technical responsibilities. This can also be routed down to feeding cost, because as far as the talent and crew are not travelling away from their homes, there is a likelihood that they will still feed at least partially from their personal kitchens or pockets, thereby minimising feeding cost of the production. Still on virtual production's cost effectiveness, Chernova writes that hiring a physical crew to shoot a video is of no necessity as one can "get access to the professional expertise of remote producers – for both filming and post-production – without any added costs (par.1).'' This could be a publicity stunt by Chernova, through his paper, for the aim of advertising a virtual production house called Videoric, but even at that, it informs readers and researchers that there are already established production houses that specialise in rendering professional services in the areas of virtual production or remote collaboration technology, which helps to minimise more than just travel, accommodation and feeding cost.

Chernova, further contends that Videoric is very similar to having physically present professionals on the set, but of course at a more cost effective ground, and without the stress of managing and installing complex equipment. This remote video production solution also offers an Artificial Intelligence (AI) technology that improves the entire production process, and eliminates many manual tasks (par.1). In addition to this, "Videoric introduces a convenient and straightforward booking process: scheduling a time is as easy as creating a calendar event. The always-on filming studio and remote staff are always available and ready to go. Lastly, by taking advantage of Videoric's subscription-based service model, one can avoid costs associated with purchasing and maintaining expensive AV equipment, eliminating capital expenditures'' (Chernova par.1).

Flexibility and scalability is the third point advanced by Chernova as an advantage of virtual production. Here, he lays emphasis on the choice and freedom of setting up a virtual production office, from which all work-in-progress-reports are sent out or collected. "A remote production service can be customized to fit the exact needs of each organization. It can be as large or small as needed, installed in a home residence, an office space, or conference hall'' (Chernova par. 4). This simply means that virtual production does not in any way restrict production houses in setting up a situational office, from where directives are sent out, and feedbacks are documented. It could be the residential home of the director, or any preferred place of convenience. In

addition to that, and based on the research so far, there is no compulsory law attached to virtual production processes, with regard to setting up a situational office, thereby increasing flexibility and easy access. For lower end productions, it could just be the director and his/her cell phone that serve as the headquarters or the operational office of the production.

A situational virtual production office with a feed of an interview session
(https://www.thesmallbusinesssite.co.za/category/human-resources/)

The fourth advantage of virtual production according to Chernova, is its speedy and efficient nature (par.4). Accordingly, he testifies that physically coordinating the crew and assembling the video assets can be time consuming and less efficient. An option of running a production at a faster pace could be that of a virtual production or a remote collaboration technology, noting that "a remote video production is intended for frequent, daily use. Because the video creation process is streamlined, you can expect shortened production times and quick turnarounds'' (par.4). By the same token, Kumar observes that the virtual productions are in vogue due to the pandemic ravaging the world, pointing towards some clear examples such as an advertisement done for Interpol. During the production, Ben Hume sits in front of a computer screen to give the green light word. The director not only sits and directs through the means of a digital apparatus but is sited over 10,841 km away from the actual set. He equally observes that an advert for Mercedes Benz was produced with the director, instructing from Ukraine, and the crew members acting accordingly in China (Kumar 3).
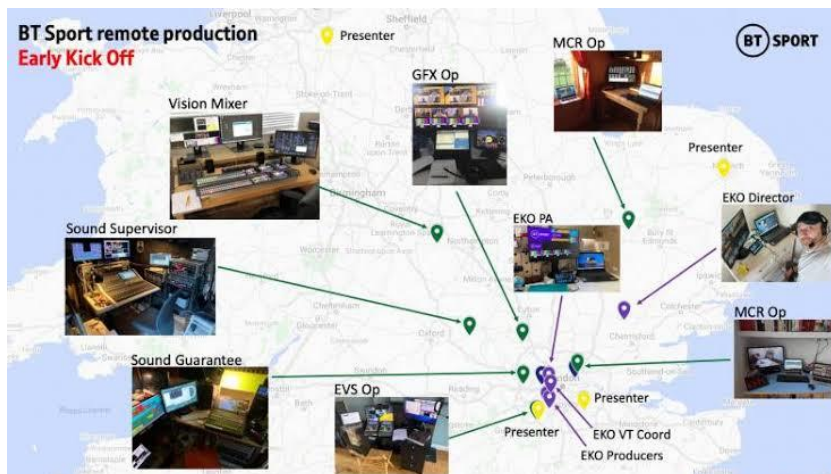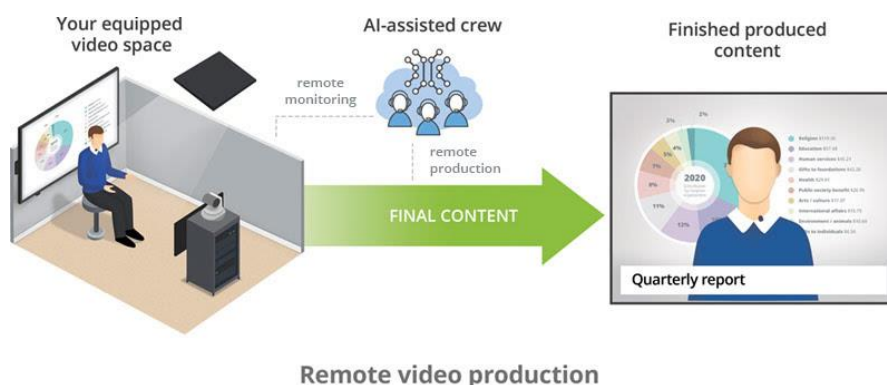
Illustration of the communication channel in BT Sport's Remote Production. (https://www.thebroadcastbridge.com/content/entry/15014/bt-sport-create-virtual-remote-gallery)

Kumar noted that some other digital platforms that facilitate virtual productions (Remote Collaborative Technology) are technologies such as QTake; ''an onset tool to capture takes and provide playback, editing and compositing, over email, Zoom, Google Meet, and Amazon Chime.'' Conclusively, Dowdall, affirms that virtual style of production, despite being workable, has factors to put into utmost consideration; as without such considerations, the production might be unsuccessful. This, he tagged – communicating remotely. This subject matter of "communicating remotely'' is more on the basis of all that has been researched and discussed so far, and at this time, it is focused on the consideration of any accessibility issues such as internet connection, hardware and differences in time zones (Dowdall par. 4). The truth, based on the research so far is that most virtual productions or remote video productions are carried through the internet; and an unstable internet connection would definitely cause mental or psychological inconveniences when members of crew, andtalent keep getting unexpected breaks in transmission; as a result, causing the slowing down of the entire production process. Therefore, selecting spots where there is sufficient availability of the local internet provider's network is key. Depending on the geographical distance between crew members and talents, time zones can be a serious challenge. For instance, if the director of a virtual movie production is in Nigeria, and he/she gives an instruction to the cinematographer who is in the US, to capture sunrise at a scheduled time; the director and the rest of the crew should not forget to note that sun would not rise at the same time in Nigeria and the US. Therefore, the time schedule on paper would not match. If this is not considered, it could cause a disruption in the execution of the

production process, leading to the reduction in the overall effectiveness and efficiency of the virtual production technique. The challenge posed by the different time zones of the world is inevitable, especially when it comes to virtual production. The entire crew members and talents just need to put it down on paper so that everyone is conscious, and ready to observe it.

To add to this, Autar, a commercial film director, writes that the quality of feed and signal strength in the communication line matters to the core (par 6.). He matched down the challenge of network delays by using a ''…4G modem that creates a strong internet signal by combining the signal from multiple carriers. It allows the feed to stay up even if one of the carriers has bad reception in the area. We used a third party modem but Teradek makes the Teradek Bond which does the same thing in an easier solution'' (Autar par. 6). Autar tries to underscore that he used a 4G modem that can combine what is equivalent to multiple network providers; so that if one of the network provider is down, the remaining providers can keep the communication line uncut (par.6). Teradeknodes are ''high powered 3G/4G/LTE modems that provide 2 to 3 times the performance of carrier-branded modems. Used by broadcasters to get cellular signal in locations where normal devices like phones or USB modems wouldn't'' ("Everything You need to know About the Link Pro").

Remote video production

(https://www.epiphan.com/blog/its-time-to-consider-a-remote-video-production-service/)

As at the time of this research, it was noticed that a majority of the Nollywood filmmakers were not venturing into virtual productions as there was little or no publication to that effect. This could possibly be as a result of ignorance or fear of losing funds on first trial, with no guarantee of success. Nevertheless, one of the productions in Nigeria that utilised the remote collaboration technology (virtual production) is – *Marginalised Ears* (https://youtu.be/JGDNPUpgr_0); a documentary revolving around the

deadly corona virus as directed by Charles Okwuowulu, produced by Ameh Dennis Akoh and edited by Chinda Michael.

Pre-Production Phase

First of all, the director created a WhatsApp group which served as a Virtual Production Office. Herein, instructions were dished out. Using TfD techniques (audience participatory theatre style), scripting in the four communities emerged. Four communities were identified for this TFD programme: Ikwo (the host community of Alex Ekwueme Federal University Ndufu-Alike (AE-FUNAI) in Ebonyi State), Iva-Valley Forestry Hill Camp 1 community of Enugu State, Umualumu old road Nekede community of Imo State and Ogbagu-Obukpa community in Nsukka of Enugu State. Being a project to be carried out in four different communities far apart from one another, during the lock-down period in Nigeria, the group met through virtual interaction using some new media handles such as Zoom and WhatsApp chats to dialogue on the production techniques of the project. The members of each group were basically made of students who are already resident in the community in focus. During the preproduction process, different roles such as coordinators, sub-divisional directors, cinematographers, and production managers were assigned to various individuals who were present on the social media platform. Chinda Michael who was at Abakaliki at the period of production and who would be the virtual non-linear editor assembled the necessary technical gadgets needed for the production. These gadgets were basically a laptop for the editing, a hard drive for download/import and back up of dailies, and a smart phone for social media communication. Nnenna Nwosu, the then Dean of Humanities in Alex Ekwueme Federal University supported the project financially.

Production Phase

The concept of Chernova's virtual production office was adopted. Herein, So many interactions between the director, Charles Okwuowulu, and Crew members were realized through zoom video communication platform. The crew members who received first-hand directives from the Director were the Coordinators of the mapped out TfD communities: Ameh Denis Akoh – Abakaliki, Charles Okwuowulu – Enugu, Casmir Onyemuchara – Ogbagu-Obukpa, Charles Emokpae – Abakaliki, Christopher Akpa – Nsukka and Chinda Michael – Abakaliki. The coordinators in turn, relayed and implemented the instructions from the director through the students/team members of the project who were on ground.

The production phase can be categorised into three. The interview session, the drama session, and the gift presentation session. Some students

such as Anthony Ugwu, Ebuka Chiwetalu, Chika Okafor, Ruth Akpaka, and Victory Udochukwu acted as interviewers who interrogated the dwellers in the rural communities. This interview session set up by the different groups allowed for the compilation of evidence reflecting the fact the rural dwellers have very low to no trust in the Nigerian Government, especially with prevailing poor economic and alleged corrupt status of the country. In other words, a majority of them don't believe that Covid-19 exists in the country. They see it as a means the government is using to drain off billions of naira into their personal bank accounts. Other possible misconceptions found from the rural dwellers are anchored on religion. In this case, they feel that God is punishing man for his evil deeds by striking the community with a deadly virus like the Covid19 pandemic.

After the interview session, a drama performance was organised by the members of each group, to help change the possible misconceptions of the rural dwellers towards the coronavirus pandemic. The drama had elements of satire which helped to sustain the viewing interest or full engagement of the audience.

Subsequently, all the groups presented palliatives to the rural dwellers of their respective communities. This was a move to appreciate the indigenes for welcoming the TfD concept to their community, and also to support some families who were vulnerable to the Covid-19 pandemic. The audio-visual recording of the interviews, dramatization, and presentation of palliatives was completely executed through mobile phones, with a resolution, uniformly set to at least 720p, a standard lower end high-definition display resolution of 1280x720 pixels, alongside the 16x9 aspect ratio or the landscape orientation. Although most inexpensive android phone cameras are not great in quality, the 720p, 16 by 9 aspect ratio camera setting allowed for a presentable footage which could pass for watching/streaming on mobile devices such as phones/tablets, and should at least keep the viewers focused on the message that the documentary carries.

Post-Production Phase

After the production, all the rushes gotten from the different groups where sent for post-production through social media applications (such as WhatsApp and Telegram); these rushes were then downloaded and put into different files created on the computer system. These files were named after the community the groups represented, so as to help the editor have easy access and navigation from one community's footage to another. The editor, who adhered to the guidelines on the editing script received from the director, edited the 29:39sec minutes documentary from his home with the aid of a laptop and the 2021 versions of the editing software - Adobe Premiere

Professional, for Audio-visual; and Adobe Audition, for Audio. While Adobe premiere pro was basically used to cut out unwanted footages, Adobe Audition was used to reduce or kill the ambient noise in the audio files, such as the noise gotten from the voice of the interviewee's children or neighbours. The postproduction process was simply the combination of the recorded and downloaded footages of the interview, drama, and gift presentation sessions that formed the documentary. The "English subtitle" editing technique was applied manually to all the interviews, in order to transcribe the indigenous Igbo language of the community dwellers, which in turn allowed for the comprehension of both the people of the Igbo and English backgrounds.

A major challenge that arose from the collection of the rushes of some groups was that of data transfer limit. WhatsApp, which is an application that majority of the group members often use for daily chatting and live calls has a data transfer limit of 16 megabytes for video files sent directly. Telegram, another mobile communication application was then recommended to the groups having video files that exceeded WhatsApp maximum limit.

Prof. Ameh Dennis Akoh (Project Supervisor), recording himself with his mobile phone during his interview.

An indigene of Ikwo community been interviewed by the Ikwo team

They said Covid 19 has no cure.
How come the victims are getting discharged?

An indigene of Enugu community being interviewed by the Enugu Team

The Owerri Team, issuing hand sanitisers to indigenes

The Ikwo Team interacting with the indigenes of the Ikwo Community

The Nsukka Team giving palliatives to the Nsukka Community

The Director (Charles Okwuowulu PhD, DGN)
giving directions from Enugu State

Editing Script for the Documentary:

The director prepared an editing script for the documentary and sent it across to the editor immediately recording process was completed. The editor followed the script religiously, adding his own creativity to enhance the TfD documentary.

TDF COVID 19 Documentary Editing Script: 29:39sec			
sequence	Minutes	Audio	Video
1	1min	School Anthem or any good sound track from the ones we recorded (Do not use any sound track that will put us into trouble due to copy rights issues).	**Montage** • Theatre Arts Department • Faculty of Humanities • Alex Ekwueme Federal University, Ndufu Alike • Ebonyi State • Nigeria • Presents • The Marginalized Ears • A TFD/PV project
2	30sec	Covid-19 pandemic, the unseen enemy that has ravaged the world, causing severe acute respiratory syndrome arrived Nigeria on 27 February 2020 through an Italian citizen who came to Lagos. On 9 March 2020, a second case of the virus was reported in Ewekoro, Ogun State, this time, a Nigerian citizen who presumably had contact with the Italian citizen. Presently there are over a 1000 cases of the virus traversing various states and communities in Nigeria.	• Montage videos depicting the audio

3	12sec	The Nigerian government has since then formed the presidential taskforce on Covid-19 for the management of various cases of corona virus in Nigeria.	• PTF media briefing montage
4	18sec	Chaired by the secretary to the government of the federation, Boss Mustapha, PTF has rolled out various activities towards controlling the spread of the virus and has equally engaged in daily media briefings to sensitize the Nigerian populace. In this media sensitization process which is done daily, various protocols which are required to fight and prevent this virus are often rolled out.	Boss Mustapha montage
5	4 sec	However, the question that bothers us is…	Visual text: • The Big Question?
6	6 sec	How have these sensitizations on corona virus received in the rural communities who presumably have no electronic devices to access these messages?	• montage of rural dwellers
7	10sec	As we know, the rural population in Nigeria accounts for 49.66 percent of the total Nigerian population as at 2018, according to the National Population Commission, therefore, they constitute a good number in the population's numerical strength.	• montage of rural dwellers
8	5 sec	As part of its community service, Theatre Arts Department, Alex Ekwueme Federal University,	• Drone shots AE-FUNAI

9	5sec	Ndufu Alike with the strong support of the Dean Faculty of Humanities, Prof. Nnenna Nwosu	• Montage of Prof Nnenna
10	8sec	and the Vice-Chancellor, Prof Chinedum Nwajiuba embarked on a critical survey on the impact of the media reportage on Covid-19 on	• Picture of VC
11	4sec	rural community dweller, particularly the aged and the most vulnerable.	• Montage of rural dwellers
12	7sec	This was achieved through the concepts of Theatre-for-Development as well as Participatory Video.	• Some clips of TFD drama
13	30sec	Prof Akoh's Voice: We mobilized our Theatre Arts students to various communities, of course supervised by four lecturers in the department, Dr. Charles Okwuowulu, Mr. Casmire Onyemuchara, Mr Charles Emokpae and Mr. Chris Akpa	• Prof Akoh's Video
14	50sec	Lecturers in Theatre Arts Department- AE FUNAI, assisted by Theatre Arts students, went into various rural communities, interviewed the aged population on their notion of corona virus, thereafter engaged in dramatic-sensitization for them and subsequently re-interviewed them to assess whether their notions and misconstructions have changed.	• Videos/Pictures of students on various locations
15	50sec	Four communities were earmarked for this TfD programme: Ikwo community where the university is domiciled. This community was supervised by Mr. Charles	• Bring in lecturers montages as their names are mentioned

		Emokpae and assisted by Mforlem Rose Bih and Nweke Jeremiah. Dr Charles Okwuowulu, supervised the Enugu community and he was assisted by Ebuka Chiwetalu, Nkechi Chukwuemelie and Vivian Ezenyilimba. Nekede community was supervised by Mr. Casmire Onyemuchara and assisted by Chika Okafor and Victory Ferdinard. Nsukka, community was supervised by Mr. Chris Akpa and assisted by Anthony Ugwu, Urama Kingsley and Ugwuja Mary. The entire process was coordinated by Prof. Ameh Dennis Akoh who ensured that in spite of numerous challenges, the process was achieved.	• Complement with other relevant montages
16	60sec	A critical survey of these rural dwellers in the aforementioned rural communities in Nigeria is to determine the level of (mis)information and (mis)construction on corona virus as influenced by unregulated media space. In Ikwo community the project was carried out at Ohankwu Ikwo, a community which shares a land boundary with Ezza south Local Government area both in Ebonyi State.In Enugu, a community known as Iva valley, Forestry hill was earmarked. Community was Umualumu, old road, Nekede and Nsukka was Ogbagu Obukpa community.	• Relevant montages depicting/complementing every community
17	60sec	The TFD programme tried to assess what they rural dwellers know about Corona Virus, their source of their information and	• Relevant montage depicting the voiceover

		if there are misinformation, myths surrounding their beliefs on Corona Virus. Again, the programme enquired about their attitude towards the ethics as prescribed by NCDC, their experiences (if any) towards covid-19 Palliatives and how Covid 19 observances/ethics(like social distancing) have affected their communal and social lives, traditional institution like, burial, traditional wedding, new-yam and other rites/ rituals/ceremonies?	
18	40sec	Charles Emokpae's interview audio	Play interview: Charles Emokpae, juxtapose it with Ikwo drama performances
19	4mins	Ikwo interviewee's audio	Play interviews of Ikwo villagers and various activities
20	40sec	Charles Okwuowulu's interview audio	Play interview: Charles Okwuowulu, juxtapose it with Enugu drama performances
21	4mins	Enugu interviewee's audio	Play Interviews Of Enugu Community and various activities
22	40sec	Casmire Onyemuchara's interview audio	Play interview: Casmire Onyemuchara, juxtapose it with drama performances
23	4mins	interviewee's audio	Play interviews of community and various activities
24	40sec	Chris Akpa's interview audio	Play interview: Chris Akpa, juxtapose it with Nsukka drama performances
25	4mins	Nsukka interviewee's audio	Play interviews of Nsukka community and various activities

26	30 sec	At the end of the process, it was discovered that the apparent exclusion of the high percentage of rural dwellers in PTF's information structure outwardly makes them susceptible to abject fallacies surrounding the pandemic which is the products of various unregulated internet media space.	
27	30 sec	Prof. Akoh: This TFD has actually opened up the lacuna in PTF's information programme as it is evident that the community dwellers are not fully carried along. As we call on the government to intensify action on media advocacy on Covid-19, we call on the Nigerian citizens to stay safe.	• Prof. Akoh's video
28	30 sec	Play Prof Nnenna's video	• Play Prof Nnenna's video
29	30sec	There are still a whole lot of disbelief and misconceptions about the virus as evident in this research. Thus, there is great need for the government to use the Theatre for Development and Participatory VideoTechniques to reach the rural communities.	• Relevant montage videos
30	1 min	Good music from our music bank	Appreciation, cast and crew list
Total: 29:39sec			

Conclusion

There is a great similarity between the script and the produced documentary. This suggests that further research into the Remote Collaboration Technology (RCT) will greatly impact on Nigerian motion picture industry. Virtual Production Techniques (VPTs) are summarily more cost effective than the conventional/traditional production techniques, if planned and utilised properly.The technical report which focused on the

director's and editor's perspectives and contributions towards virtual documentary production in the pandemic era have believably achieved it by underpinning the virtual techniques adopted in co-creating a video script on corona virus in Igbo local dialects of the community dwellers spread across Abakaliki, Enugu, Nsukka and Owerri. Through RCT, though encumbered by distance, the researchers have been able to communicate the message of corona virus to some communities in south east geopolitical zone of Nigeria. The TfD process demystified the burgeoning misinformation and misconceptions about Covid-19 that circulate among the rural dwellers. This paper, therefore, concluded that virtual production does not compulsorily require advanced and expensive equipment to be executed. It could be easily planned with tools that are available to a filmmaker. It is recommended that filmmakers who feel restricted by regional distances or laws set up by local governments to curtail the spread of a pandemic, should adopt the virtual production technique (VPT) to ensure hitch-free production.

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