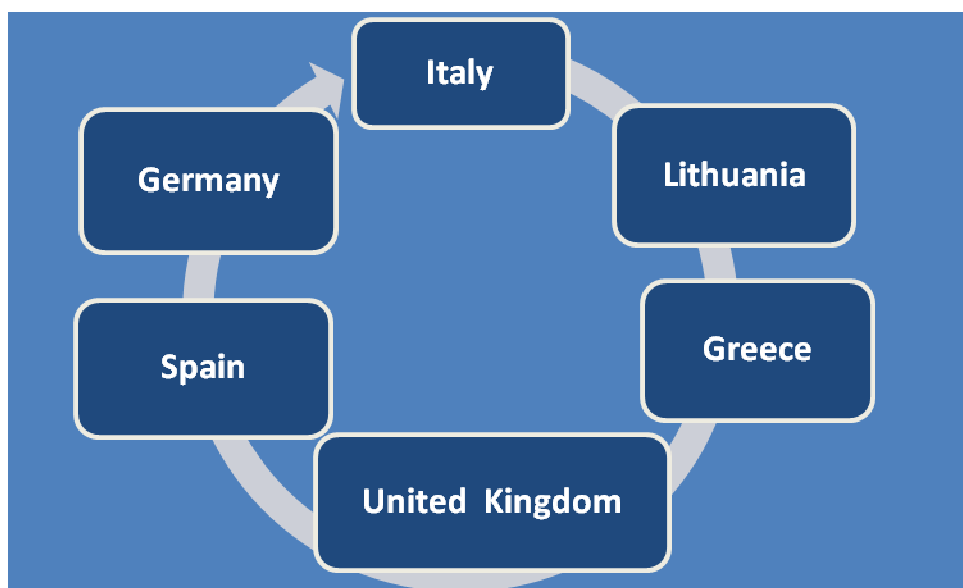


## Synthesis Report - The use of the Participatory Video in Adult Education: Experiences in Europe

EUROPEAN PROJECT PARTNERS: PARTNERSHIP REPORT



VISTA - participatory Video and social Skills for Training disadvantaged Adults

Project n. 517865-LLP-1-2011-1-IT-GRUNDTVIG-GMP

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## Acknowledgements

This report is based on the VISTA PROJECT: Participatory Video and social Skills for Training disadvantaged Adults. One of the methodologies for achieving the objectives of the project is based on the research phase of the project on the modern use of the Video methodologies for adult education. This will be realised in the six European countries involved in the project, to give an overview of the "discipline" under study. It is to further put an order in the fragmented bibliography and experiences in the field of Participatory Video with the knowledge of facilitating the production of training materials for facilitators/educators/teachers and the beneficiaries of the project.

The author of this report, the UK partner would like to acknowledge the contributions of all six European participating partners for sharing their National reports about the innovative methodologies for adult education with the use of Participatory Video

### The Participating Partner Organisations are:

Centro Studi e Formazione Villa Montesca (CSFVM)  
- Italy (Coordinators')

Health Psychology Management Organisation  
Services (HP-MOS)  
- United Kingdom (Partner)

PATER, Territorial Employment Pact in the Ribera.-  
Spain (Partner)

Chancengleich in Europa  
- Germany (Partner)

CENTER FOR REHABILITATION - PHYSICAL AND  
SOCIAL REHABILITATION (KAFIAP) ILIAS  
- Greece (Partner)

Public Institution Roma Community Centre  
- Lithuanian (Partner)

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## Executive Summary

This exploratory study analyses the functions and implications of the use of Participatory Video (PV) methodology in six different European countries that looks at research on the modern use of Participatory Video methodologies for adult education. The term 'participatory video' refers to a bundle of innovative usages of video technology, which enjoy growing popularity in many corners of the world. Our results show participatory video has developed into several different directions. In the current literature of the partnership European countries, participatory video is closely associated to the increasing field of participatory approaches such as Participatory Rural Appraisal (PRA), even though its application goes beyond the idea of participatory research and learning in many instances. There is by no means a consistent, established way of using the tool, experience and knowledge about the good practices in the literature. This study therefore categorises the varying approaches identified by six European partners into a typology based on a review of the relatively limited literature on the subject.

The central part of this report consists of six research case studies, from *United Kingdom, Italy, Spain, Greece, Germany and Lithuania*. In each of these, the functions and implications of participatory video uses are identified. It is found that participatory video is appropriate to facilitate processes such as increase participative communication, provide empowerment for disadvantaged groups and facilitate knowledge generation and capacity building. Since the study is of exploratory nature, a considerable emphasis is put on the identification of interesting fields for further research.

The objectives of this report aim to:

- ❖ Provide mapping of the activities in the field of Participatory Video for all six European Countries
  - ❖ To provide research framework for this European partnership report
  - ❖ To provide rationale for this framework - the VISTA project
  - ❖ To provide objectives for this partnership literature review
  - ❖ State the theoretical framework for this European partnership report with case studies of all partners report, in addition to SWOT analysis
  - ❖ Link our partnership literature review of Participatory Video (PV) Methodology to current research theory
  - ❖ Draw a conclusion with recommendations for further research
1. The majority of the research and applications of all six European partners Participatory Video (PV) report were concerned with the empowerment of marginalised individuals who were socially excluded from society, however many of the methods used in the researches did not implement PV methodology
  2. The users of Participatory Video (PV) were very diverse from marginalised and disadvantaged backgrounds.
  3. Participatory Video (PV) had been used mostly in educational and social settings.
  4. In terms of the outcome, reports on the experiences of using Participatory Video (PV) and concepts of it were mostly positive.

## Glossary

The following words are frequently used in the present report often without further specification. They usually refer to people or groups of people involved in participatory video projects. The intention behind this simplification is to keep the text more fluent.

- ❖ *community* refers to different groups *involved* in participatory video projects
- ❖ *development communicator...* the person(s) facilitating participatory video projects; also called video facilitator; sometimes the term is used in a more general way to refer to person(s) facilitating participatory *media* projects
- ❖ *people ...* individuals participating in participatory video projects
- ❖ *policy makers...* all stakeholders except for the people
- ❖ *stakeholders ...* key persons or groups of persons who hold a stake in the development process
- ❖ *video facilitator...* the person(s) facilitating participatory video projects
- ❖ 'participatory' .....refers to the idea that people should not only be receivers but also producers of messages

## Introduction

.....the difference between participatory video and documentary style video in a very simple way; "With a documentary you are finished when the video is finished. With participatory video it usually takes longer. You finish when your goal has been achieved." (Riano 1994)

### History of participatory video (PV)

In many literature sources on participatory communication the 'Fogo Process' is referred to as the birth of participatory video (e. g. Riano 1994, Media Development 1989). The Fogo Process evolved out of a series of events in 1967 on Fogo Island, a small island outport fishing community off the Eastern coast of Newfoundland, Canada. Its creative use of simple media tools, predominantly video, provided a model of development communication practice that was far ahead of its time. The 'rhetoric' around current participatory video projects quite often shows clear resemblance to the visions and goals of the Fogo Process (Don Snowden Program for Development Communication 1998).

### .....What happened?

In 1965 Donald Snowden, then Director of the Extension Department at Memorial University of Newfoundland, read the Economic Council of Canada's 'Report on Poverty in Canada'. Enraged because he felt the report dealt with poverty using purely urban values, Snowden got the idea to produce a series of films to present how the people of Newfoundland felt about poverty and other issues. He wanted to show that poverty did not have to mean economic deprivation. It could also mean isolation and the inability to access information and communication media, as well as the lack of organisation. Teaming up with the film maker, Colin Low, Snowden took Low to about four or five different areas in Newfoundland for potential filming. In the end, Fogo Island was chosen as the best potential place to initiate what was later to become known as the 'Fogo Process'.

In 1967 there were less than 5,000 people living on Fogo Island. However, they lived in ten separate settlements without much communication between them. The island represented the type of isolation and lack of information or organisation that Snowden wanted to show as alternate indicators of poverty in the province. Fogo Island was also going through an economic slump. Having been dependent on the fishing industry for 300 years, the inshore fishery had been dropping, forcing 60% of the men to go on welfare. This brought about the possibility of resettlement (the government had decided that outport communities not able to make a living through fishing any longer were to be relocated to areas of Newfoundland that were more economically viable). The islanders, however, did not want to move. Nevertheless, with minimal communication between members of communities, poor organisation, lack of local government in most communities, lack of unions or producer co-operatives, and altogether lack of confidence, the picture seemed dismal.

Snowden believed the islanders could form a co-operative and become organised so that they could preserve their way of life. He took Colin Low to the island and introduced him to Fred Earle, a Memorial University extension worker. Together, Earle and Low went to a meeting of the Fogo Island Improvement Committee. They introduced the concept of filming on the island which was agreed upon by the committee. It was to be a project that used film to assist communities in coming to terms with some of their problems. It was intended to help the people realise that they had problems in common and to move towards building co-operation and development. The community members interviewed clearly identified a number of island

issues: the inability to organise, the need for communication, the resentment felt towards the idea of resettlement, and the anger that the government seemed to be making decisions about their future with no community consultation process. Low decided to show the films to the people of Fogo and thirty-five separate screenings were held with the total number of viewers reaching 3,000. This became an important part of the process. It was realized that people were not comfortable discussing issues with each other face-to-face. Instead, they were quite comfortable explaining their individual views on film and having those opinions played back to other community members. By viewing the films, the islanders started to realise that all the communities were experiencing the same problems; they became more aware of these problems and what needed to be done to solve them.

There was controversy back at the university about what the political consequences for the institution would be because of the blatant criticisms of the government that occurred in the films. After some discussion, it was decided that the Prime minister and his cabinet should view the films. This was phenomenal since it allowed fishermen to talk to cabinet ministers. It was also successful: the Minister of Fisheries, Aiden Maloney, asked to be able to respond to the commentaries. The government point-of-view was filmed through him and shown back to the communities. This brought about a two-way flow of knowledge between community members and decision makers. From this point, things began to happen on their own. The films simply helped contribute to an island-wide sense of community and assisted people in looking for alternatives to resettlement.

It is not known for certain what would have happened on Fogo had the filming never been done. What is certain is that the fishermen formed an island-wide producers' co-operative, which handled and processed large catches, enabling them to keep the profits on their island. Unemployment of able-bodied men disappeared, and the government directed their efforts into helping people to stay. The films created an awareness and self confidence that allowed people-led development to occur (largely based on a summary of: Don Snowden Program for Development Communication 1998).

Snowden, the patron of this remarkable video experiment, facilitated the Fogo process into the innovative 'Challenge for Change Program' and 'The War on Poverty Program in Canada'. By the mid 1970s Snowden and his colleagues were being asked to experiment with the Fogo Process in various parts of the Arctic and Alaska, Africa and Asia. Snowden died suddenly in 1984 while working on a project in Bangladesh. Today the 'Don Snowden Program for Development Communication' keeps Snowden's legacy alive by continuing to apply the Fogo Process approach in a variety of activities.

### .....Further Development

In the 1970s and 1980s participatory video saw many applications all over the world (*Heyn (1979)*). As they were scattered and not properly documented, it is difficult to identify a 'trend' in its development. Many projects operated on a small scale with small budgets, often not taking notice of other on-going projects with similar intentions. The exchange of experiences occurred, if at all, at conferences, in workshops, and through informal communications. One is left with the impression, however, that some designers of video projects developed their conceptions of 'good participatory video practice' completely on their own. They arguably missed the chance to learn from valuable experiences made in other participatory video projects in some instances. Practitioners argue, to their defence, that a flexible and culturally sensitive approach like participatory video precludes standardised, deterministic performance guidelines. They say that each context requires a very specific approach, which is difficult to derive from experiences made in other places (Media Development 1989).

## Classification of Participatory Video

### Process / Product

Many researchers have suggested different distinctions, continuums, and classifications of participatory video to highlight the differences among participatory video methodology. These classifications are often used to explain and justify certain procedures within a project (Shaw et al 1997), Harding (1997), & Braden and Huang (1998). The distinction between process and

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product appears in many literature sources on participatory video (e.g. Kawaja 1994). A project can have its focus on the process of production or on the product, the actual video, or on both. Therefore, it is important not to set up a dichotomy with process and product as poles since in many participatory video projects both aspects are important. Often, however, project designers claim that they focus entirely on the process in order to prevent being 'discredited' as a (mere product-oriented) documentary filmmaker.

The difference between documentary style and participatory video is hardly worked out in the literature despite the recurring 'struggle' to mark that difference. However, some have described the differences as "With a documentary style you are finished when the video is finished. With participatory video, it usually takes longer. You finish when your goal has been achieved" (Riano 1994).

### Form / Content

Related to the distinction between process and product is that of form and content. In the production of a video, the focus can be either on "form" or on "content", which are both tradeoffs. When focusing on form, the content is 'fitted' into a predetermined structure. Structuring elements can appear in the form of a script, a certain storyline, requirements concerning length, language and picture quality, etc. When focusing on content, the above elements are neither decided upon beforehand nor are they as important. It may turn out that a 'raw' unedited video serves the purpose better than a 'formalised' edited one.

### Benefit for Individual / Collective

Participatory video can have its focus on empowering individuals or on empowering collective groups of people ('the community'). The production process arguably improves the relations among people within the community, and improves communication between the community and the policy makers. Again, this distinction does not describe genuinely exclusive categories but rather provides an analytic tool to examine different cases. *Braden and Huong (1998)* point out that change in the personal relationships within a community are easily overlooked. Awareness and caution concerning internal changes are very important, not least from an ethical perspective. *Braden and Huong (1998)* stress that careful study of social and cultural boundaries are necessary to understand the power relations at work regarding individual / collective benefits. Research evaluations need to include examination of intra-community changes and not treat communities as one homogenous body. Communities in contexts may be highly socially stratified and contain a range of conflicting interests such as divisions between rich and poor and between men and women.

### .....Development of Video technology

Much has been written about the technological aspects of video but this would be beyond the scope of this report. For a short summary of the history of video technology, see Shaw and Robertson (1997). A brief summary indicates that over the last 30 years, video equipment (both cameras and video recorders/players) have become cheaper, lighter, less fragile, and smaller. Picture and sound quality has improved; the art of filming has always been a question of talent and training rather than equipment. Digital video is among the latest innovations, which have reached the level of 'wide-spread affordability'. Some advantages of digital video are worth mentioning here: Digital video allows for computerised editing, which makes editing simpler, more flexible and less linear. Sequences can be exchanged and copied without loss; sound and

picture can easily be separated and exchanged; subtitling becomes easier and cheaper. People without editing experience can participate in the editing process, making participatory video methodology more accessible



## The VISTA Partnership Project: Methodology Framework

The VISTA project uses "storytelling" as an approach based on the techniques of Participatory Video methodology (PV) as means of therapy and social inclusion. The adopted approach will provide a dynamic and effective tool of working with marginalised, disadvantaged and vulnerable adults from six European countries namely - **Italy, United Kingdom, Spain, Greece, Germany and Lithuania.**

The methodology of the "storytelling" approach will be applied in many different contexts within different group settings and will be carried out in a truly participatory and democratic way. The quality of the flexibility of this approach will enable beneficiaries to take ownership of their "stories" based on the techniques of Participatory Video methodology (PV) without predetermined script.

Additionally, all beneficiaries will be authors of their story they tell and at the same time be the subject of all therapeutic work about them. They will be actors and directors of the film they produce and finally an audience to themselves (lingering over the fact of being an audience means lingering over observing, reflecting and *monitoring themselves* in relation to the world). Thus, beneficiaries will be able to see themselves and their emotional reactions in ways that they have never experienced before, which will help them to identify and solve their own personal problems.

More appropriately, the collective "storytelling" of all beneficiaries will provide an outcome such as narration of expressive needs through shared audio-visual production, which emphasises the use of video as a social collective process with strong cultural and symbolic interactions. Other outcomes of the shared methodology include the rebuilding of narrations, which can spur social and individual change with the aim of strengthening personality in interpersonal relations and of helping to adapt or re-adapt to social/economical context, discovering new intellectual opportunities and new abilities to increase self-esteem.

The use of the "storytelling" approach in the VISTA project has manifold impact: it disseminates technological knowledge, it allows collective realization and action; develops creativity; it processes and disseminates unforeseen and unaccounted for visions originated by a collective process of self-comprehension and narration. This process can be very empowering, enabling a group or community to take their own action to solve their own problems, and to communicate their needs and ideas to decision-makers and/or other groups and communities. Through this method it is possible to enhance personal and social skills and the value of communication in the age of media and communication tools.

The use of "storytelling" as an approach based on the techniques of Participatory Video methodology (PV) in the VISTA project becomes a powerful means of documenting people's experiences, needs and hopes from their own perspectives. It initiates processes of analysis and change that celebrates knowledge and practice, whilst stimulating creativity both within and beyond the community. More importantly, it gives a voice and a face to those who are normally not heard or seen.

## Research Framework for the Partnership Literature Review

**“Project Title: Participatory Video and social Skills for Training disadvantaged Adults”  
(VISTA PROJECT)**

This literature review presents the use of participatory video approaches from six European partnership countries’ perspectives on the modern use of Participatory Video methodologies for adult education. These Six European partners are from countries such as *Italy, United Kingdom, Spain, Greece, Germany and Lithuania*. The idea is for partners from the respective participating countries to identify and present an overview of the fragmented bibliography and experiences in the field of Participatory Video methodologies (PV) for adult education. Many indicators will be use to assess all reports such as:

- ❖ extent and relevance of the information provided, number of research practices analysed, relations between qualitative and quantitative research in the use of Participatory video (PV) methodologies;
- ❖ level of the quality of the report; number and typology of any other direct and indirect impact produced by the fragmented bibliography and experiences of participatory Video methodologies

The following chapter will attempt to define “Participation” in the context of video methodology.

### .....What is “Participation”

The use of participatory approaches has exploded in recent years (Chambers and Guijt 1995). Today, there are hardly any development project plans that do not contain participation as a major element. Together with accompanying concepts like ‘empowerment’, ‘capacity building’ or ‘good governance’ it is one of the buzzwords of current development discourse. In relation to video, the attribute ‘participatory’ refers to the idea that people should not only be receivers but also producers of messages. This has to be seen in contrast to mass media like television or newspapers where people are normally only receivers of messages. Shaw and Robertson (1997) stress this aspect in their book ‘Participatory Video’. They describe participatory as a group-based activity that develops participants’ abilities by involving them in using video equipment creatively, to record themselves and the world around them, and to produce their own videos.

This is, but one, understanding concerning the purpose of “participatory” in the context of video methodology, however, several other views exist, as it is shown in the categorisation section. Nevertheless, the implication of this definition stresses many elements that are common with many participatory video projects: It is a creative use of technology, people are involved in the video production process, and it is a group-based activity.

## The VISTA Research - Rational of the Partnership Literature Review “Participatory Video and social Skills for Training disadvantaged Adults”.

Our research project considers social integration and the access to education as two sides of the same coin with an objective of providing basic skills, which are at the basis of adult learning pyramid to disadvantaged and marginalised groups. Some of the many basic skills at the heart of adult learning pyramid include:

- ❖ Personal skills such as emotion regulation, cognition and identity regulation,
- ❖ Social skills such as cooperation and communication,
- ❖ Self-management skills such as goal setting, evaluating resources and obstacles, effective planning etc.

As part of providing basic skills for disadvantaged and marginalised groups, our partnership research project intends to explore how the use of a new Participatory Video (PV) method is used to support the process of creation of social competences for disadvantaged and marginalised adults.

In order to be acquainted with the available body of knowledge in the area of Participatory Video (PV) methods, it is essential to engage in preliminary task of reviewing the literature in (PV) in six different European countries. The literature review is an integral part of our entire research process to make valuable contributions to our understanding of the method.

It is anticipated that the literature review in the area of Participatory Video (PV) will:

- ❖ Bring clarity and focus to our research enquiry - Participatory Video (PV);
- ❖ Broaden our knowledge;
- ❖ Contextualise the findings;
- ❖ Develop a theoretical framework;
- ❖ Develop a conceptual framework.

The process of reviewing the literature will help to understand the subject area of Participatory Video (PV) better and thus facilitate the conceptualisation of our research study clearly and precisely. It would also initiate an understanding of the relationship between our research study and the body of knowledge in the area of Participatory Video (PV). The literature review tells us how others have used the procedures and methods of Participatory Video (PV) similar to the one that we are proposing, indicating which procedures and methods have worked well for them and what problems they have faced. Thus, we will be better positioned to understand the methodology that is capable of providing a valid answer to our research study and to place our findings in the context of what is already known in the field of Participatory Video (PV).

The VISTA project research adopts the approach of participatory video (PV) method that takes into account the development of society and the growing role of media communication technologies. Participatory video (PV) methodology is a form of participatory media (i.e. community media, blogs, wikis, tagging...) in which a group or community creates their own video. The idea behind this is that making a video is easy and accessible, and is a great way of bringing people together to explore issues, voice concerns or simply to be creative and tell their stories. This process can be very empowering, enabling a group or community to take their own action to solve their own problems, and also to communicate their needs and fears.

## Objectives of the Partnership Literature Review

The objectives of the partnership literature review is for each participating partner to gather research studies in their respective country that gives an overview of the use of Participatory Video (PV), as a form of therapy that represents a new tool of intervention in adult education

Each partner will identify and summarise research studies on Participatory Video (PV) and the experiences realised at each national level: researches on the modern use of the video methodologies for adult education and for social inclusion

The research studies and the experiences realised at each partner's national level will verify the strengths and weaknesses of the video methodologies for adult education and for social inclusion

Each partner will evaluate the different approaches adopted in the literature review and mainly, the results achieved, according to the different typologies of target groups.

The overarching outcome of all partner researches will be an exploration of the functions and implications of participatory video projects in six European countries. An outcome of all the studies is expected to provide a list of 'important issues' concerning participatory video, best practices and examples of methodologies based on "video" participation.

## Theoretical Framework for our Partnership Literature Review

### An overview of the concepts of the literature review from all participating countries

The presentation of the overview of the concepts of the literature review from all participating partners builds on the analysis of 'participatory videos', or better formulated: video materials that were produced within participatory video research projects from six European countries. The research from each country plays only a supportive role in this study with all information presented separately. The unclear copyright legislation makes it impossible to add the videos to the document as attachments.

Moreover, participatory videos are very difficult to obtain. Frequently they are not intended for wider audiences; the producers of the videos (either the video facilitator or the people) keep their copies without distributing them to other people. They often view the videos as rather personal or local affairs. In addition, the lack of clarity concerning copyright limits access to participatory video materials.

The following section describes the distinct functions of the cases of each participating country.

Participating Country: **United Kingdom**

Organisation: **Health Psychology Management Organisation Services**

### UK Literature review of Participatory Video (PV) Methodology

#### Case Study 1

#### 1. Introduction

This literature review and report in the UK focused on the method of using Participatory Video (PV) for disadvantaged people especially (though not exclusively) for those with mental disabilities. In total 24 scholarly papers and reports were reviewed. It is assumed that the information gathered is representative of the state of the art in the UK. From the research, it emerged that the majority of Participatory Video (PV) applications were concerned with the

empowerment of marginalised individuals, e.g. those with mental or physical health issues. It was found that academic institutions carried out the majority of research and as a result, the majority of the population samples were students. While being used mainly in educational and social settings, Participatory Video (PV) was also used in community settings, with young people, families, and those who are considered marginalised ethnic minorities. Adopting a primarily qualitative method to research the topic, it was found that Participatory Video (PV) did indeed lead to mostly positive outcomes.

## 2. Background

### 2.1. Aims and Outcomes

The literature review from the UK, showed four (17%) of the identified research projects explicitly evaluated the effectiveness of the use of PV, while nine (38%) of the research explored the experiences of participants about the use of PV. Seven (29%) were about investigating the process of using PV. Surprisingly only four (17%) of the review primarily were aimed at evaluating the efficacy of use of PV.

### 2.2. Organisations

Academic institutions mostly carried out majority of the research identified, as aforementioned. There was evidence of PV being used in community settings (17% of research papers), health settings (4% of identified papers), and in both private and research institutes.

### 2.3. Social Categories

Again to note, the majority of research in the UK has been conducted by academic institutes with the main social category under investigation as students, followed by families (17%), youths (17%), marginalised ethnic minorities (13%), communities (13%), with the elderly, disabled, patients and women, all constituting 4% of the research.

### 2.4. Research Methodology

Most of the identified research papers examining PV aimed to examine the experiences of the use of PV. The research methodology indicated that, (58%) of researchers adopted qualitative approach while (8%) employed a quantitative approach. Further analysis showed that (21%), examined PV from "process" viewpoint while (13%) used mixed methods approach.

## 3. The Institutional Context

From the literature review of 24 research papers, the organisations which carried out the research in using PV include:

- ❖ Academic
- ❖ Community
- ❖ Health
- ❖ Private
- ❖ Research institute

## 4. The Specific Problem

The issues under investigation were to address experiences of the use of PV, issues around empowerment of marginalised and disadvantaged groups, investigating the "process" of using PV and evaluating the efficacy of use of PV.

## 5. Evaluation

SWOT analyses were applied to the evaluation of 24 research findings to identify strengths and weakness, as well as opportunities and threats.

Below is a table of the SWOT analyses

**TABLE 1:**

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- Participative communication - Creates a communicative and creative space in which people's views can be highlighted, agreed on, challenged and evaluated.</li> <li>- Empowerment – facilitate change (reflection, learning and adoption), creates a sense of empowerment and helps to develop self-reliance, skills commitment and ownership among participants, thereby creating a supportive network and building capacity of the community.</li> <li>- Understanding Participants' Experience - Provides a continuous, audio-visual account of practices that invites understanding of experience from the perspective of the narrator.</li> <li>- Contributes to a dramatic interpretation of biographies and everyday life experiences of participants' stories; raising public awareness.</li> <li>- Knowledge generation - Expands on academic knowledge and practice; acting as a means of eliciting designs from designers/teachers.</li> </ul>	<ul style="list-style-type: none"> <li>- Initial cost is high; and time-consuming as there are many aspects of things to organise.</li> <li>- The cost of equipment, facilitators and space can be high, as the availability of facilitators can be low.</li> <li>- Validity - Footage produced may never equate to the actual participants' experience; thus can be hard to represent accurately.</li> <li>- Difficulty in replication (context specificity) of the process.</li> <li>- Technological difficulties - Technical faults or complications with the video camera.</li> <li>- Coordination of using the video can be disorganised and unclear of how it fits into the bigger picture.</li> <li>- Implementation-Difficulty in institutionalisation of video as a media of marginalised people</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- Complementary - Serves as a complementary tool to other participatory therapy methods and tools.</li> <li>- Learning - Can help adult learners make links between familiar contexts and experiences and new information.</li> <li>- Possibility of building learning alliances.</li> <li>- Communication-Gives opportunity to enhance communication skills and increase confidence of learners.</li> <li>- Therapeutic alliance - Creates a strong therapeutic alliance, with important clinical improvements and treatment for the future.</li> <li>- Flexibility - Can be used more widely across different subjects as it can be a flexible and informal process.</li> <li>- Effectiveness-Cost-effective methods to scale out locally adaptive solutions.</li> <li>- Cost per client is reduced significantly due to group therapy work.</li> </ul>	<p>Effectiveness - May not be a sufficient enough method alone and possibly may not be that useful if used in isolation. More research in its evaluation is needed.</p> <p>General usability - Learning preferences may change according to circumstances, and while a learner might prefer video, there will be another occasion when the same learner might prefer reading text.</p> <p>Ethics - As one is dealing with human participants, obtaining ethical approval is vital. Complications may arise when trying to obtain the necessary permission. In addition, there is a risk of exploitation of clients. For instance, the credit/ownership may go to professionals who produce the final film; the film may be used in favour of others.</p>

**6. Conclusion,**

In summary, it was found that the majority of the research and applications of PV were concerned with empowerment of marginalised individuals who were socially excluded due to their social, physical or mental health issues. At present, the research has been mostly carried out by academic institutions such as universities, schools and research institutes. The users of PV were very diverse. In terms of the outcome, so far, the reports on the experience of using PV have been mostly positive. Many authors adopted a qualitative method and described the individuals' experience, context, and processes that led to the outcome. The SWOT analyses of the twenty four studies show that the application of PV have strengths of empowering participants and the

community. It improves participative communication and facilitates learning, providing a scope for understanding the participants' experience. However, it suffers from the high cost and possible difficulties in its replication

### 6.1. Limitations and Constraints

While there are high set-up costs of using PV, there are also the issues of ethics; and its usability and validity with its effectiveness still questionable. There are very few research papers or outcome evaluation studies to show measurable impact of the intervention. There is a lack of formal evaluation of their effectiveness in both clinical and community settings. This is the weakness in the current state of the art of using PV and will continue to be an area for future work. This calls for practitioners and programme managers to recognise the need to produce and disseminate evidence that shows the effectiveness of PV. Nevertheless, PV can be regarded as a flexible learning/communication tool, which opens up opportunities to developing a therapeutic and social alliance. PV is still a relatively novel approach in the UK and would benefit from further research. It is recommended that for future practice, evaluation should be designed from the outset before the programme of intervention is implemented.

Participating Country: ITALY

Organisation: Centro Studi e Formazione Villa MontescaServices

## ITALY Literature review of Participatory Video (PV) Methodology

### Case Study 2

#### 1. Introduction

The literature review shows that Participatory Video (PV) methods in Italy is not well defined: many organisations make Participatory Video (PV) as an actual production but, not necessarily aware of it, while others think they are applying the principles of PV, but in reality they are not. The use of video in PV is clearly directed more towards reflection than towards the actual production since the whole process is centred on participation (*Johansson, 1999b*), which is contrary to what was found in Italy. Furthermore, the use of PV has manifold impact: it disseminates technological knowledge, it allows collective realisation and action; develops creativity; it processes and disseminates unforeseen and unaccounted for visions originated by a collective process of self-comprehension and narration. Hence, the areas of development of PV are several: therapy, the social outcomes of PV production; advocacy, the use of PV as a tool to promote justice and social protection; empowerment, the use of audiovisual production allowing a group or community to become protagonist of a possible change.

The following are snapshots of PV type of experiences, case studies, stories and projects based on the relevance of the PV type of method in Italy – with an emphasis on “social meaning”.

#### 2. Background Information

##### The African Medical and Research Foundation (AMREF) case:

The TV Slum project originates from 20 years of experience of AMREF (African Medical and Research Foundation), an NGO based in Africa and devoted to community development) in the slums of Ngorongoro. The project involves eight kids living in the streets who have been taught how to use a video recorder by directors Angelo Loy and Giuseppe Cederna and its aim is communicative. Together with several other AMREF products, this film is used for education purposes, awareness and fundraising campaigns.

The author and co producer describes the film as: “TV Slum is a video filmed by eight kids over a period of three months in the slums of Kenya’s capital. It is a unique documentation of the adventures, dreams, hopes, and miseries narrated by those who are forced to live on the streets and in dumps. It is both an instrument of knowledge and communication and becomes a redeeming medium”.

The children who took part in the TV Slum project used the camera to redesign themselves and the world they lived in. When they filmed, they were no longer the victims described by international solidarity or sorrowful subjects of global television. This workshop was in a context of international cooperation.

The objectives of the AMREF project were to:

- ❖ train the kids in a lifelong profession
- ❖ show on national television a new and personal perspective of the slums, avoiding trivialization and prejudice.

##### Archive of the Memories of African Migrants case in Italy



This video type project was realised by the Archive of the Democratic Workers' Movement (AAMOD) in Rome, the NGO Asinitas and the ZALAB workshop. It involved a group of Ethiopian and Sudanese refugees in an Italian school for refugees and some asylum seekers.

- ❖ The school was opened some years ago to help migrants to overcome their traumatic experiences and their feeling of loss. The school is an open structure of daily training, based on volunteer- work by a team of educators
- ❖ Migrants are welcomed by a care community and are helped to gain autonomy, develop creativity, communication and cooperation, and strengthen personal relationships after the traumas of uncertainty and marginalisation

The video produced "**The desert and the sea**", a short film telling the stories of Dagmawi Yimer, Sintayehu Aschetu, Solomon Moges, Menghistu Andechal and Adam Awad. It is composed of video-stories recounting in first person journey, the arrival and the expectations in episodes of past and present life of Ethiopian and Sudanese asylum seekers in Rome and in Sicily and their contacts with other groups including Italian institutions. The documentary is written and filmed by five migrant students, four Ethiopian and one Sudanese.

### 2.1 Aims and Outcomes

The aim of the literature review from Italy is to present snapshots of two video types of PV experiences, case studies, stories and projects based on the relevance of the PV method - "social meaning." It is to give the public a new perception of the problems faced by marginalised and disadvantage individuals worldwide.

### 2.2 Organisations

- ❖ The AMREF Case - Kids in the Slums of Ngorongoro;
- ❖ Archives of the Memories of African Migrants in Italy

### 2.3 Social Categories

- ❖ Disadvantaged children of the slums of Ngorongoro;
- ❖ Group of Ethiopian and Sudanese refugees in an Italian school for refugees and some asylum seekers.

### 2.4 Research Methods

Communication and documentary type of video reporting

## 3. Specific Institutional Context

- ❖ The TV Slum project: AMREF (African Medical and Research Foundation), an NGO
- ❖ The Archive of the Democratic Workers' Movement (AAMOD) in Rome, the NGO Asinitas and the ZALAB workshop

## 4. The Specific Problem

Due to lack of mainstream exposure to highlight certain situations faced by disadvantaged individuals, opportunities were given to many street kids in the slums of Kenya's capital to take part in the "TV Slum project" to use the camera in telling their stories with the hope of redesigning themselves and the world they live in with a positive outcome. The end result will provide :

- ❖ training the children in a lifelong profession
- ❖ showing the film on national television with a new and personal perspective of the slums and avoiding trivialization and prejudice.

Other opportunities include:

- ❖ A group of Ethiopian and Sudanese refugees migrants in Italy to overcome traumatic experiences and their feeling of loss. .
- ❖ To gain autonomy, develop creativity, communication and cooperation, and strengthen personal relationships after the traumas of uncertainty and marginalisation

**5. Evaluation**

**The AMREF Case - Kids in the Slums of Ngorongoro**

Below is a table of the SWOT analyses

**TABLE 2:**

Strengths	Weaknesses
- PV type of video is seen as a supportive method, by developing togetherness and solidarity - Establishes a more harmonious link between the intra-psychic needs and what reality demands; the PV method also brings about the rediscovering and the valorisation of participants’ spontaneity and creativity - Participants lead the process, they are not passive - PV increases self-confidence and self-esteem of participants - Being in charge of a project shows, participants are able to achieve something and to make the other know their voices - Participants learn new skills (making a film, using technical equipment, creating a script, working in a team, etc.), which improves their chances for integration/on the labour market	- PV is a fragmented field with uncertain boundaries - Participants may quit the project if they are not motivated - Sometimes it is difficult to encourage people in telling their own stories and expressing their feelings
Opportunities	Threats
- The film made by a group can be used as a mouthpiece – participants get a voice to make their interests/concerns heard The film can be used to raise awareness - PV makes social change a real possibility - PV approach engages individuals and groups on multiple levels through a combination of channels: visual, auditory, kinaesthetic, intuitive, intellectual, emotional, relational, actional/behavioural, etc.	- It is important to pay attention in ensuring that no one feeling’s are violated - It is the trainer’s and director’s responsibility to be aware of potential dangers and to protect the participants

**Archives of the Memories of African Migrants in Italy.**

Below is a table of the SWOT analyses

**TABLE 2b:**

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- PV is collective storytelling and the narration of expressive</li> <li>- The use of PV has a manifold impact: it disseminates technological knowledge, it allows collective realization and action; develops creativity; it processes and disseminates unforeseen and unaccounted for visions originated by a collective process of self-comprehension and narration</li> <li>- The method shows participants that they are able to achieve something and to make others know their voices</li> <li>- PV encourages people to tell their experience and emotions that otherwise could not be told</li> </ul>	<ul style="list-style-type: none"> <li>- Participants may not stay till the end of the project</li> <li>- The group makes all decisions in a participatory project.</li> <li>- The possibility of disagreement</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- PV makes social change a real possibility</li> <li>- Public screenings of the film can reduce prejudices and change perspectives in the community</li> <li>- PV publicizes issues for people</li> </ul>	<p>PV requires a careful management – while their basic needs are so pressing it can be difficult for people to see knowledge gathering as beneficial. The production-oriented perspective asks how the process of creating PV builds skills, knowledge, confidence, etc within communities.</p>

**6. Conclusions**

In conclusion, the research presented from Italy characterise the new educational role played by the media since the 1950s:

- the media appear to be more powerful and “determined” in developing educational programmes in their initial stage when they still retain their “magic aura” (the TV set is seen as the magic box, the computer as the Wonder Machine and Internet as the discovery of the world around us).
- The educational value of television and media in general seems to be more important in times of crisis and social change, when there is the need of shared information and representations (newspaper sales and TV audience always increase in critical times). Disadvantaged and marginalised adults, are targeted by audiovisual messages which are often received passively.

**6.1 Constraints and Limitations**

The above video methods describe the educational role played by the media and are therefore not necessarily asserted as PV methods. Nevertheless, they provide a good tool to structure and examine communication in both the private and the public sphere. It is also used as an assertion for educational purposes, awareness and fundraising campaigns

Participating Country: **Germany**

Organisation: **Chancengleich in Europa e.V.**

## **Germany Literature review of Participatory Video (PV) Methodology**

### **Case Study 3**

#### **1. Introduction**

The practice of participatory video methods in adult education in Germany is still in its infancy stage. There are single institutions/people who apply the method in preparatory seminars for people getting ready to work in developing countries and in socially problematic and deprived areas. Participatory video is also used in combination with other media methods such as documentary or fictional film making.

The first video group was established at the beginning of the 1970s in West Germany. Their goals were similar to that of PV. It was asserted that:

- ❖ The media consumer should be freed from its passivity; those concerned should be able to be “journalists in their own right”
- ❖ In the local media, communication should be stimulated about topics that are not at all or not presented much in the mainstream media
- ❖ Neighbourliness and local community should be reviewed through information and communication about common interests and problems
- ❖ Local stories should be documented
- ❖ Interests groups, who have not been able to distinguish themselves in the media, should be allowed to do so
- ❖ The media “television” should be demystified

In Germany, video methods are applied today in social/pedagogical work in:

- ❖ therapeutical work and counselling
- ❖ in educational work.

Video-supported therapy is mainly found in areas such as:

- ❖ early education;
- ❖ counselling in developmental psychology;
- ❖ ergotherapy;
- ❖ art therapy/music therapy;
- ❖ behaviour therapy;
- ❖ medical research (e.g. with stroke patients, old people with dementia, Alzheimer patients).

Video-supported counselling is practiced in the areas of:

- ❖ family help;
- ❖ parent-child interaction, such as the methods of Video Home Training and Marte Meo

#### **2. Background**

Five main participatory video research projects were identified in Germany and two interviews to accompany this research. Of the research identified, the researchers focused on various population samples, ranging from teachers, migrant women, and adolescent school leavers. A SWOT analysis is presented, to shed light on the findings of the two interviews.

New developments in German educational television also point in the direction of creating a more participatory and interactive relationship with audiences. New programmes and projects make use of the different types of new technology (internet, podcasts, mobile phones) which has contributions and cooperation from the public. The report describes two unique initiatives in the field of participatory television:

- ❖ the „com.mit award“ of the television channel RTL, which invites young people to share their stories about integration and diversity in films made by themselves;
- ❖ the participatory television channel „nrwision“, which organizes and guides a participatory process and works as a „participatory lab“ for ordinary citizens of diverse backgrounds who wish to voice issues they are interested in through filmmaking.

## 2.1 Aims and Outcomes

The current studies and research projects about applying video methods in adult education in Germany focus on the education/further education of teachers/nursery teachers (e.g. videography, video-supported case studies, video-supported course and interaction research, with video feedback). In a more general context, various media research institutes also examines film therapy and new media developments (within the context of educational television).

Below are the aims of the two participatory video projects analyzed in the report

The 1<sup>st</sup> participatory video project - Kölner Blicke aimed to give adolescents the opportunity -

- ❖ to primarily discover their strengths and talents
- ❖ to learn social skills
- ❖ to examine how adolescents cooperate and work as a team in a group
- ❖ to examine how adolescents listen to each other
- ❖ to examine how successful moments are created by adolescents
- ❖ for adolescents to become more self-confident and to learn to solve their own problems themselves
- ❖ for adolescents to immediately see the result of their actions through the video film and to engage in reflection

The 2<sup>nd</sup> participatory video project - Migrant women in Cuxhaven aimed to show the diversity of the migrant community in Cuxhaven and to discover how women in the migrant community deal with their new lives, how they try to fit into a new cultural environment with the following outcomes;

- ❖ To give these women a voice, the opportunity to express themselves;
- ❖ To give these women the opportunity to become more self-confident;
- ❖ To motivate members of the community who feel isolated;
- ❖ To build a network of migrant women that enables the members to share and solve their problems themselves

## 2.2 Organisations

In investigating research on video methods in therapeutical and educational work, five main projects were identified, four were conducted in a university setting and one in school based setting. Of the two interviews that were conducted, one focused on migrant women, while the other on adolescents

## 2.3 Social Categories

Of the two interviews that were conducted, one focused on migrant women, and the other on adolescent's who were school dropout. Of the five research identified, sample populations included adults in education, teachers and researchers, (developing skills), and the therapeutic application of video cinema.

## 2.4 Research Methods

The five identified research projects, most seemed to be quantitative in nature and only two as qualitative - an interview production of a short documentary through Participatory Video and a production of a documentary partly through Participatory Video and partly through documentary filming

### 3. Specific Institutional Context

Researches were mainly carried out in the context of independent work that focused on visual methods in adult education with an outcome on social inclusion. Other methods included interviews by field specialists, with a focus on young people that dropped out of school with problems of integration in further vocational training and employment. Others focused on migrant and refugee women in Cuxhaven

### 4. The Specific Problem

The Specific Problems addressed were multi-dimensional in nature: social exclusion, which involves economic, political, and exclusion as well as lack of access to specific areas such as education, housing and security. These dimensions are seen to interrelate and reinforce each other: overall, they involve exclusion in what is seen as the 'normal' areas of participation of full citizenship.

### 5. Evaluation

Two SWOT analyses are applied in this section. One is for the - "Kölner Blicke" project which focused on adolescents between school and further training and on re-integration of adolescents into the labour market. The second is for the project "Migrant women in Cuxhaven" where participants examined the everyday lives of mainly Lebanese and Syrian women. They filmed the situation of women in their community and conducted interviews with each other and other members of the community. The design of the project used a mixture of documentary filming and participatory video methodology

Below is a table of the SWOT analyses for the Kölner Blicke project

TABLE 3:

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- PV is a supportive method, by developing a togetherness and solidarity.</li> <li>- PV is a medium that you can use with everyone. It requires nothing more than being able to picture something or tell a story. You do not need to be able to write, do not have to write a script. You can draw it as a storyboard.</li> <li>- The most interesting aspect of PV is working in a group, even if it is only two or three people because when discussion starts, you can reflect through the other person as a mirror</li> </ul>	<ul style="list-style-type: none"> <li>- All decisions in a participatory project are made by the group. - If one participant does not agree with the other group members, the group cannot further their plans which can cause conflicts in the group</li> <li>- The biggest weakness of the PV method is not being sustainable enough as time will always be issue</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- PV could be used as a tool of self reflection and self-representation for the individual and for the group.</li> <li>- It can create a good feeling of togetherness.</li> <li>- Participants can easily tell their own stories and can express their feelings. They have a voice and thus they can make their needs and wishes visible.</li> <li>- PV method allows a space for publicity and for discussions with politicians and stakeholders.</li> <li>- In addition, the associations can publicise their work and information</li> </ul>	<ul style="list-style-type: none"> <li>- Possibility of being unsuccessful if there is not a supervisor/trainer to manage group conflicts, encourage the members and to support the group as a whole.</li> <li>- In the project "Migrant women in Cuxhaven" participants examine the everyday lives of mainly Lebanese and Syrian women. They film the situation of women in their community and made interviews with each other and other members of the community. - Methodologically, they use a mixture of documentary filming and participatory</li> </ul>

	video in the process
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Below is a table of the SWOT analyses for the Migrant women in Cuxhaven project

**TABLE 3a:**

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- Enables people to work as a group, develop effective process of group dynamics and team working skills</li> <li>- there is no hierarchy within the group, priority is given to social change</li> <li>- the possibilities of PV also being a therapeutic approach</li> <li>- there are immediate results, participants can see their achievements</li> <li>- working with video appeals to everybody</li> <li>- PV increases self-confidence of participants</li> <li>- Being in charge of a project shows participants that they are able to achieve something</li> <li>- A PV project involves all participants in the whole process</li> </ul>	<p>-The method itself has no weakness as such, but having</p> <ul style="list-style-type: none"> <li>- too little funding or</li> <li>- too short time</li> </ul> <p>for the project, potentially compromises the results</p>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- The film made by a group can be used as a mouthpiece – participants get a voice to make their interests/concerns heard</li> <li>- Participants can address and encourage other members of their community</li> <li>- The film can be used to address politicians and other stakeholders</li> <li>- Participants build networks and work on solutions by themselves</li> <li>- PV makes social change a real possibility</li> <li>- PV can be used very well and effectively in conflict situations</li> <li>- Participants learn new skills (making a film, using technical equipment, creating a script, working in a team, etc.), which improves their chances for integration/on the labour market</li> <li>- PV finds out the needs of the group and works on issues that participants want to examine</li> <li>- Public screenings of the film can reduce prejudices and change perspectives in the community</li> </ul>	<ul style="list-style-type: none"> <li>- it is hard to get funding for PV projects because of the lack of knowledge and clarity about the method in the funding institutions</li> <li>- many film/media pedagogics are convinced that the PV method is not much different from the methods they already use</li> </ul>

## 6. Conclusion

The results of the research presented from Germany indicate that all participants were encouraged by the "methods" of PV. Participants became more active and developed self-confidence and enjoyed being in charge of a project where they were able to decide every aspect of its process and outcome. In addition, participants extended their networks as a whole.

### 6.2 Limitations and Constraints

Some of the many limitations and constraints of the research presented is that it is difficult and problematic to design and implement effective participatory research projects; they require new ways of working which are often at odds with research practices pursued by conventional research institutions and funding organisations. Often the process of doing independent work, is perceived, particularly by researchers and specialists, to compromise the scientific rigour of the research process; depending on what is being researched, this perception may be more or less justified.



Participating Country: **Greece**

Organisation: CENTER FOR REHABILITATION - PHYSICAL AND SOCIAL REHABILITATION (KAFIAP) ILIAS

## Greece Literature review of Participatory Video (PV) Methodology

### Case Study 4

#### 1. Introduction

Due to constraints and **LACK** of the use of Participatory **Video (PV) methods** in Greece, there is only one research on Participatory Video (PV) reported. This involved students and adolescents who took part in participatory video workshop and created small clips of preventative educational videos on substance abuse.

The program involved:

- ❖ Secondary Education of Prefecture of Ilias
- ❖ Health Education
- ❖ 2nd TEE High school of Amaliada
- ❖ The Prevention Center of Substance Ilea INTERVENTIONS (In collaboration with OKANA)

Due to limited research on Participatory Video (PV), in Greece, the literature review focused on alternative type of "documentary video" which employs some of the ethics that underpins Participatory Video (PV) methods.

These are detailed below:

#### 2. Background

It is reported that, in 1929 for the first time on the grounds of illiteracy of citizens, the Greek state law puts adult education in motion. In 1954 a Decree established the "night schools" to provide basic education to adults who because of the world and civil war had not completed elementary education. Along with the public institutions and large industrial units, they developed vocational-professional training for adults.

In the 1980's and due to the country's entry into the EEC, there is an increase and a specialization of programs dealing with adult education with the use of "documentary video." The first public bodies on education and training of adults developed new techniques and methods, such as implementing objectives of the use of videos as a medium for teaching, believing that in this way, education and learning programs would be easier. The first efforts were made to include radio and television (mostly foreign language) in public broadcasting organizations. Having more power as a means, the use of video was quickly established, which led to the first television station, "educational television." This became accessible to the public, with the use of video, gaining grounds as means of teaching.

Further developments in the last 40 years in Greece, has seen the gradual development of adult education with its own scholars and own studies. Adult education is reported as an autonomous scientific field because adults as learners have their own characteristics, needs and attitudes towards learning. The main provider of adult education in Greece is the General Secretariat of Adult Education from the Ministry of Education. The General Secretariat with the support of the European community through the Community Support Frameworks have created many classes of learning, training with a number of vulnerable groups such as gypsies and formerly imprisoned people with disabilities.

#### 2.1 Aims and outcomes

The aims and outcomes of the ONLY one participatory video (PV) documented in Greece involved students and adolescents.

They were given the opportunity:

- ❖ To learn personal and social skills
- ❖ To cooperate and work as a team.
- ❖ To discover talents and create.
- ❖ To become more self –confident.
- ❖ To be informed about the use of substances

**2.2 Organisations**

Organisations involved in concepts underpinning the use of Participatory Video (PV) research are mainly public Educational broadcasters, independent film directors and educational centers.

**2.3 Social Categories**

Those who are socially excluded, vulnerable groups such as gypsies and formerly imprisoned people with disabilities and young people

**2.4 Research methods**

Video type documentaries, directed with principles underpinning Participatory Video (PV)

**3. Specific Institutional Contexts**

Students in technical high schools and public Educational broadcasters

**4. The Specific Problem**

Addressing problems faced by Students who have negative issues with their education and threatened with exclusion.

**5. Evaluation**

The following is a SWOT analysis of the ONLY research on Participatory Video (PV) reported on Greece

Below is a table of the SWOT analyses

**TABLE 4**

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>❖ Important exchanges between participants</li> <li>❖ You can use this as a medium with everyone.</li> <li>❖ Allows participants to express their experiences and share with others</li> <li>❖ Development of social and communication skills</li> <li>❖ Learning of technical tools for documentaries</li> <li>❖ Working as a group, the process of group dynamics and learning to work as a team.</li> <li>❖ increases the self –confidence of participants</li> </ul>	<ul style="list-style-type: none"> <li>❖ Teamwork is difficult and the members do not always agree</li> <li>❖ It may be difficult to conceptualize documentaries from different people</li> <li>❖ Participants may quit projects if they are not motivated enough.</li> <li>❖ Management of all involved in a project may be difficult</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>❖ A tool of self-narration and self-</li> </ul>	<ul style="list-style-type: none"> <li>❖ There are moments of rupture,</li> </ul>

<p>representation for a group.</p> <ul style="list-style-type: none"> <li>❖ Enabled the associations to publicise their work and information.</li> <li>❖ Therapeutic tool : the participants express their feelings and share with others</li> <li>❖ Create a good feeling of togetherness</li> <li>❖ Participants have a voice and they can make their needs and wishes visible</li> <li>❖ It creates group dynamic</li> <li>❖ Participants can encourage other members of their community</li> <li>❖ makes social change a real possibility</li> <li>❖ Participants learn new skills like making a film, using technical equipment</li> </ul>	<p>disagreement, and different views.</p> <ul style="list-style-type: none"> <li>❖ Possibility of failure if there is not a leader or a counselor to manage the crisis, encourages the members and lead the group</li> <li>❖ Possibility of being unsuccessful if there is a supervisor or trainer who is very intrusive and affects the members</li> <li>❖ Possibility of failure if the group does not exist previously, with no identity</li> <li>❖ There is the possibility of dropout rates being very high selection of participants or participants quitting</li> </ul>
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## 6. Conclusion

The results are very positive:

- ❖ PV can be very a helpful tool for students who feel excluded.
- ❖ Students become more energetic when they can decide about the outcome of a project.
- ❖ Students feel they have the potential to affect the whole school community

The conclusion drawn is that all students became more active in their school and were motivated to work as a team to solve their problems. Additionally, all students motivated other students against the use of drugs with students feeling more confident, more creative and became more popular.

### 6.1 Limitations or Constraints.

The limitation of the literature review of Participatory Video (PV) in Greece is evident by the data presented. Although the documentaries presented represent some reality with sensitive issues for others to express concerns, the method is not representative of Participatory Video (PV). For example, with documentary videos, a film maker/director/individual author/ directors might shoot the videos whereas, in Participatory Video, people and video facilitator together, shoots the video with no script or jointly formulated script. Additionally, the protagonists of participatory video make their own film, according to their own sense of what is important, and can control how they are represented, while documentary films are often expected to meet strict standards. Perhaps the most significant difference between participatory video and documentary style video is that the latter is product-oriented while the former is process- and/or product-oriented.

Participating Country: Spain

Organisation: PATER, Territorial Employment Pact in the Ribera.

## Spain Literature review of Participatory Video (PV) Methodology

### Case Study 5

#### 1. Introduction

There are many existing bibliography about the use of teaching videos for adults in Spain but NOT much about the use of Participatory Video (PV) as a methodology in the true sense.

Cebrián (1987) distinguishes among four different kinds of video:

- ❖ curricular video – this is specifically adapted to the subject program;
- ❖ cultural dissemination video - which is aimed at showing different aspects related to certain cultural forms to a varied audience;
- ❖ scientific and technical videos - through which its contents are related to the progress of science and technology
- ❖ educational videos, which are the ones that have a certain teaching purpose and are used as teaching resources although they are not specifically created to teach.

Other researchers (e.g.Schmidt 1987; Martínez 1991) asserts that teaching videos for adults are designed as “teaching strategies” to facilitate understanding for students, emphasizes style or the learning form,to build capacity for students and used as informational support

#### Below are New Forms of Media for Video broadcasting

##### The TV Zalab

Zalab Television is described as the first international television over the Internet, exclusively dedicated to participatory video methods. Graphic documents at its disposal are stored and shared within a virtual space deemed as a meeting place, a place of exchange, and a forum for stakeholders to share audiovisual materials and simultaneously collect and provide ideas for workshops. The goal is to tell stories on Zalab TV, however this is intertwined with education and cultural narrative based on the exchange of stories told by protagonists.

Zalab TV aims to provide a novel means of expression for all sectors of the population living in or at risk of social marginalisation to bridge the gap and to give a voice to people who are often ignored or forgotten by the mass media.

##### Foundation Luis Vives: Workshops for Inclusion

The purpose of this initiative is to give a voice to the voiceless particularly for people who are experiencing social exclusions. Main characters are usually divided into groups to participate in workshops in which they decide how to showcase their reality and what they would like to show people, in the promotion of social inclusion. Once the content is defined, they receive professional assessment from a film director. Each workshop elaborated a short film in which this people’s experiences and their way to reach social inclusion are showed.

#### 2. Background Information

In the field of educational TV, the situation in Spain is VERY limited in relation to the use of Participatory Video (PV). Since the first broadcasts of all public TV’s in the late fifties, there are no further developments of Participatory Video (PV) in educational field as this is not considered as an important method. Moreover, the existing public television does not offer many educational video methods

## 2.1 Aims/Outcomes

To give opportunities for people to tell their stories about social inclusion for others to use these stories as a "springboard" with support from experts to disseminate the stories on a wider scale. To inform and raise awareness about different types of exclusion

### Zalab

- ❖ Change the stereotypes and limited information about immigration
- ❖ Change the focus on issues of sensitive nature

### Luis Vives Foundation

- ❖ Change of stereotypes and limited information about excluded collectives
- ❖ Change the focus on these sensitive issues
- ❖ The participants feel fulfilled and self-confident

## 2.2 Organisations

- ❖ Zalab, a social inclusion group.
- ❖ Luis Vives Foundation, a social action group.

## 2.3 Social Categories

### Zalab

- ❖ Young people who are deprived
- ❖ Immigrant groups in Italy and in Spain, especially in Barcelona

### Luis Vives Foundation

- ❖ Immigrants
- ❖ Excluded collectives
- ❖ Disabled people

## 2.4 Research Methods

### Zalab, and Luis Vives

Workshops: production of a documentary through Participatory Video

## 3. Specific Institutional context

### Zalab

Migrants, in host countries, are often marginalized people without the same rights as native population. They are often victims of expulsion and repatriation laws

### Luis Vives Foundation

Excluded and disabled people are often victims of prejudice and discrimination  
Lack of resources in social programs don't guarantee their inclusion

## 4. The Specific Problem

Various issues of deprivation

## 5. Evaluation

### Swot of Zalab TV

Below is a table of the SWOT analyses

**TABLE 5**

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- Development of the individual. A process of learning and personal growth</li> <li>- Development of social and communication skills of participants</li> <li>- Learning of technical tools to develop the documentary</li> <li>- PV let the participants express their experiences and share with others</li> <li>- PV encourages people to tell their experience and emotions that otherwise couldn't be told</li> <li>- Horizontal meeting (at the same level) between interviewer and interviewed and exchange of roles</li> </ul>	<ul style="list-style-type: none"> <li>- The group must be small (maximum 4 people per project)</li> <li>- Even if the idea is good, it may be difficult to concretize it in the documentary</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- Enable the associations to publicize their work and information</li> <li>- PV becomes a tool of self-narration and self-representation for a group. It is able to reach group cohesion and create a collective consciousness</li> <li>- Therapeutic tool: let participants express their feelings and share with others</li> </ul>	<ul style="list-style-type: none"> <li>- Possibility of failure if the group doesn't exist previously, if it hasn't its own identity</li> <li>- There are moments of rupture, disagreement, different views</li> </ul>

### Swot analysis of Luis Vives Foundation

Below is a table of the SWOT analyses

**TABLE 5b**

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>- Development of the individual and self-esteem</li> <li>- Development of social and communication skills of participants</li> <li>- Learning of technical tools to develop the documentary</li> <li>- PV encourages people to tell their experience and emotions that otherwise couldn't be told</li> <li>- The participants lead the process, they are not passive</li> </ul>	<ul style="list-style-type: none"> <li>- The process is hard and long, it could not be finished</li> <li>- The participants may quit the project if they are not enough motivated</li> <li>- The coordination of all the people involved in the project may be difficult.</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>- It is a good way to work group dynamic</li> </ul>	<ul style="list-style-type: none"> <li>- The selection of participants. The participants</li> </ul>

- PV enables the associations to publicize their work and information
- Therapeutic tool: PV let participants express their feelings and share with others

must be very concerned in the project to avoid they quit.  
 - The process had less impact than expected in general public

## 6. Conclusion

### Zalab, and Luis Vives Foundation

The results of the process of the teaching videos for adults were positive, however not representative of PV methods

#### 6.1 Limitations or Constraints.

It has to be pointed out that PV in Spain is **nonexistent**: nonparticipatory video films on participatory projects. Many of the producers of such films claim to have made participatory video only because the content is about participation

Participating Country: **Lithuania**

Organisation: **Roma Community Centre (RCC)**

## **Lithuania Literature review of Participatory Video (PV) Methodology**

### **Case Study 6**

#### **1. Introduction**

While there is no identifiable research under the terms of PV, there is little research to suggest that other similar techniques are practiced in Lithuania which are documented in the report.

#### **2. Background**

There is no formal use of PV documented in Lithuania. There are however, educational television program aimed at young people and adults. There is also research pertaining to the use of psychodrama in Lithuania, which is relatively new, and noted, as employed in the educational field. There are nine certified therapists in Lithuania.

The current report presents the trends and experiences in using video and participatory methods for education, inclusion and integration purposes in Lithuania. Unfortunately, Participatory Video methodology as such has not yet been applied in Lithuania and cannot be discussed in detail due to the lack of information on the subject.

Therefore, other relevant methodologies and approaches were identified, analysed and evaluated for the purposes of this report. These approaches are Video therapy, Film Therapy, Psychodrama, and story-telling therapy. In addition to these, educational television for young people and adults were discussed and the documentary film related to social inclusion and fighting discrimination against Roma minority in Lithuania presented.

The purpose of reviewing these methods was to identify the main challenges and learning points, which can later be applied in Participatory Video projects. The idea is to learn about various methodologies, both the application of video and participatory approaches, as both approaches bring very positive results. It is therefore likely that by bringing them together, the Participatory Video project would achieve even more success.

#### **2.1 Aims and Outcomes**

Due to the lack of research on PV in Lithuania, researchers focused on similar techniques employed in the Roma community and with young people. These range from are story telling therapy to psychodrama.

#### **2.2 Organisations**

As no research was identified, the Lithuanian partner conducted all research in house.

#### **2.3 Social Categories**

Young people, Roma Community

#### **2.4 Research Methods**

Video therapy, film therapy, psychodrama and storytelling therapy.

### **3 Specific Institutional Context**

Roma Community Centre/Roma settlement in Vilnius.

### **4. The Specific Problem**

Addressing issues of social inclusion



## 5. Evaluation

For the research that was presented, there is no specific educational television for adults as such, however, similar to other countries; there is a wide range of programmes with educational elements, concerning various subjects.

## 6. Conclusion

To summarise, Participatory Video is not practiced at all in Lithuania. However, there are a number of other practices, methodologies, and experiences. The elements of film therapy, storytelling therapy and psychodrama can be exceptionally valuable if applied in Participatory video to enhance the learning experiences. During the interviews and informal conversation, for the literature review, several useful contacts were identified (mostly psychologists), who are willing to share their knowledge during the project itself, and hope that it will add value to the knowledge of PV.

### 6.1 Any Constraints or Limitations

Due to lack of research on PV in Lithuania, there are no research on the topic at present.

## Linking our Partnership Literature review of Participatory Video (PV) Methodology to Research Theory

In current theoretical understanding, the partnership Literature review of Participatory Video (PV) Methodology from - *Italy, United Kingdom, Spain, Greece, Germany and Lithuania* fall into many realms of Participatory video methods, however, the literature reviews have not yet been subject to extensive Participatory video (PV) research. There are hardly any attempts to conceptualise the numerous uses and effects of all the PV methods that were identified, from the partnership countries. However, based on the current literature on participatory video, it appears impossible to draw justifiable boundaries around our Literature review ('this is how far participatory video's impact reaches'), which would be a precondition to determine causal relations.

Participatory video, as already mentioned, is process-oriented, not just product- or goal oriented. Conventional evaluation methods as found in the Literature review from countries such as *Lithuania, Italy, Spain, Greece and Germany* were generally not tailored to take processes into account, since they focused on 'end-products' like stable opinions or manifest behavioural changes instead of opinions and changes 'in the making'. All that makes it rather difficult to draw concrete conclusions, or formulate meaningful hypotheses that cover relevant and interesting aspects of PV.

Also relevant to our partnership Literature review of Participatory Video (PV) methodology, is the concept of "**Therapy**". Participatory video as described by (Shaw and Robertson 1997), do not use the term 'therapy'. The example in their book often goes beyond the idea of therapy as described for video practitioners preparing workshops for elderly or physically disadvantaged people.

Participatory video work utilises video as a social and community-based tool for individual and group development. Used in this way, video can be a powerful aid in the cultivation and realisation of people's abilities and potential. It is a group-based activity that revolves around the needs of the participants. Video is used to develop their confidence and self-esteem, to encourage them to express themselves creatively, to develop a critical awareness and to provide a means for them to communicate with others. Participatory video is predominantly used with those disadvantaged by physical, attitudinal, educational, social or economic reasons, who would not usually express themselves through video, or attend a training course. Active participation is an essential component. Group members operate the equipment for themselves, and a primary objective is the development of their control over their work.

*(Shaw and Robertson 1997: 11)*

The conception of participatory video has a clear focus on process and fits in with the partnership literature review from the *United Kingdom*. Majority of the research found from the *United Kingdom* described participatory video projects that are best classified as 'therapy'. At the heart of those "process" oriented video projects, as they are labelled, allowed marginalised and disadvantaged groups to investigate their own reality. Kawaja (1994: 142) states, "As social intervention, process oriented video is biased towards reflexivity rather than toward direct political action or intervention". Thus, options for social change were not directly addressed in the therapy-type video projects, although the reflexive experience can of course be empowering and motivation for political action.

With the video methods produced from the partnership literature review from the *United Kingdom*, these were only valuable for the project participants themselves, and not for other people. The tapes played a role in a "process" rather than standing on their own as 'products'. The end product in and of itself does not confer meaning as suggested by (Kawaja 1994). Consequently, the distribution of therapy-type videos on a larger scale is usually not intended.

'The thrill of holding a camera' was another important aspect of the participatory video methods. Attaining control over a creative, prestigious tool like the video camera had a positive therapeutic effect on the participants' self-esteem. Coupled by that experience, the data from the *United*

*Kingdom* showed that, participants decreased their "feelings of powerlessness" which they have built up through repeated experiences of inferiority in society.

Further attempts to evaluate the effectiveness of PV methods from the partnership Literature review from countries such as: *Lithuania, Italy, Spain, Greece and Germany*, the term 'activism' is chosen for its broadness and to describe the video methods that were used. As suggested by Harding (1997) in 'The Video Activist Handbook' - Associated terms for 'activism' are 'lobbying', 'campaigning' and 'advocacy'.

The evaluation of the literature review from *Lithuania, Italy, Spain, Greece and Germany*, indicates that the method of video was used as a tactical tool to bring about social justice and environmental protection. Hence, broadcasting footages of different issues hundreds of times on TV channels around the world and subsequently used as campaigning issues for social change. Harding concludes from this type of example that "people suddenly realise the power of the camcorder" (Harding 1997: 1). The concepts of 'activism' are 'lobbying', 'campaigning' and 'advocacy' and have nothing to do with participatory video. In taken such positions, there is no dialogue between the filming and the filmed. However, in many similar examples as indicated in

the literature review from *Lithuania, Italy, Spain, Greece and Germany*, the video activists follow members of grassroots movements in order to protect the members against social and environmental protest actions. Although, this is a bottom up initiative that questions traditional mass media, it has nothing to do with participatory video methodology. The point is that in activism-type of video, it is the activist, who plays the largest part, in contrast to the therapy type, where the people or participants directly concerned are the main actors. Additionally, the goal of an activist is to represent the voice of people in a decision making process concerning, for an example, a policy plan. The activist facilitates the process of recording local opinion statements and the activist would 'own' the video material and be the main decision taker about its distribution.

Of particular importance to our partnership literature review from *United Kingdom, Lithuania, Italy, Spain, Greece and Germany*, is the *concept of 'Empowerment'*. This concept is located somewhere in the middle between 'therapy' and 'activism'. It integrates the two approaches by using the full potential of both, the people and the development communicator. Aspects of all the partnership literature review involved three key activities: filming, performing (being filmed), and watching the film. In addition, the development communicator played an active role as a facilitator. This is the main difference to the therapy cases. The development communicator is not just directing but also involved in the communication and learning process. This, of course, makes it even more complicated. The development communicator, as indicated by (Kawaja 1994), - "experiences a constant struggle to find a balance between being directive and letting participants take the initiative, between structuring and letting things evolve spontaneously, and between authoritarianism and nondirective dialogical approaches". People have a double responsibility: their active engagement is required in the production of the videos and in the distribution of it. If a participatory video project of this kind succeeds, it can be expected that people would be truly empowered.

### Conclusion

Participatory video methodology in the true sense was LIMITED in countries such as *Italy, Spain, Greece and Germany*, and in the case of *Lithuanian*, it was non-existent. About the research question, the functions and implications of participatory video have been identified. The conclusion drawn from the partnership literature review is that the concept of participatory video emerged from a 'new paradigm'- pluralism. The concept of pluralism is central to this study. It provides a broad philosophical foundation from the analysis. Daniels and Walker position pluralism between two alternative thinking modes, monism and relativism (Daniels and Walker 1998, Christoplos and Nitsch 1996, Ramírez 1998).

At its core, pluralism is a philosophical position about values. It can be contrasted with two other philosophical positions – monism (also known as absolutism) and relativism –, which are often represented as polar opposites. Monism operates from the premise that there is one and only one reasonable system of values. Relativism, on the other hand, assumes that all values are situational, that they are contextually defined, and socially constructed. In any given situation, therefore, any particular value system may take precedence over others. (Daniels and Walker 1998)

In contrast to monism, pluralism accepts that the human observer socially constructs reality. It emerges from continuous communication among people in a community. Pluralism recognises that people have multiple views and values in life and that all of them are relevant, since they shape their action. A pluralist understanding of a conflict situation in a development setting, for example, would recognise that multiple actors are involved in the conflict; that they pursue possibly competing interests and that they exert an influence on the other actors and on the setting. These actors are 'stakeholders', since they hold a stake in the development of the situation.

The question for a pluralist analyst, then, is not one of who is right or wrong, or how can the conflict be resolved? Conflicts are principally seen as an inherent part of social organisation and sometimes unavoidable. In a pluralist view, the interest lies in the 'management' of a conflict situation. As it is accepted that consensus between stakeholders is not always realistic, 'management' is broadly defined as "the generation and implementation of tangible improvements in a conflict situation" (Daniels and Walker 1998); or as consensus on action to improve the situation, as systems thinkers would put it (Checkland 1994).

In its openness to various viewpoints, pluralism, however, also has limits, which distinguishes pluralism from relativism. "... pluralism departs from relativism, because while the former acknowledges the possibility of standards that exist independent of a particular context, the latter does not. Pluralists recognise that there are some universal truths to human nature that can provide the basis for deep conventions that are the foundation of evaluation" (Daniels and Walker 1998). Pluralism thus is neither relativist, nor monolithic – it is an open-minded position that maintains the option to judge in a normative way.

It is argued that Participatory video is based on pluralism. The aim of participatory video is to bring viewpoints to the surface that is otherwise not represented in public discourse. It gives a voice to those who are neglected by the conventional top down communication networks. In a pluralist perception, the views of marginalised people in communities are salient and relevant, since they are decision makers, just as the policy planners, scientists or civil servants. By bringing viewpoints to the surface, participatory video can contribute to a rich understanding of a situation, which is often necessary in order to make successful decisions.

### The political context

The projects analysed in this study were not limited by authoritative political interventions. It should, however, not be forgotten that in many countries participatory video would be much more troublesome - due to censorship, limited freedom of speech, police harassment, and other reasons. People would not dare to speak out since they would fear being oppressed or being prosecuted. Participatory video projects would perhaps not even get formal approval by the government. Thus, space for freedom of speech and democratic structures appear to be an important precondition for participatory video projects to 'function'. This, however, does not mean that participatory video is impossible under authoritarian regimes. In any society one can find small spaces in which participatory video projects might be helpful

### Recommendations for further research

Participatory video is indeed a complex multi-faceted phenomenon. In the research process of this study, many different aspects were addressed, but probably even more were neglected because they were beyond the scope of this report.

Topics for further research are presented in no particular order:

- ❖ Future research might need to look into AVOIDING “script development” participatory video projects. The question “does writing scripts limit the process (it becomes goal-oriented) and will such projects become less participatory because the roles are fixed”? needs investigating. Nevertheless, since many participatory video projects have had positive experiences with script writing two questions arise: Are scripts ‘problematic’ and what are the significant differences between scripted and non-scripted participated video?
- ❖ The video facilitator’s role in the communication process is an interesting field of study. Undoubtedly and unavoidably, the facilitator influences communication, for example when introducing narrative forms (like ‘the interview’), giving advice on content, selecting and editing video footage, etc. The question is, how much this influence has detrimental effect on the communication process and if it is realistic to try to avoid it. Generally, a better understanding of the principles guiding the facilitator’s role is required and needs to be addressed.
- ❖ In addition to video camera, there are other communication technologies, which are used creatively in the context of PV development initiatives. Some examples would be mobile phones, Skype conferencing, teleconferencing, satellite television and several other technologies that could be used to create platforms and networks that allow free communication among large numbers of people. The experiences with participatory video have shown that communication technology is generally *not* ‘too sophisticated’ which justifies the exploration of other communication technologies and combinations of them.
- ❖ Lastly, the question of copyright must be addressed among video facilitators. The law over copyright varies from country to country; in many countries, copyright is poorly established in law and hardly defensible. In some countries, the law claims that the one who is filming should have the copyright, but in participatory video projects there are many people filming and usually nobody keeps track of who is doing what. Apart from legal issues, there is also another consideration: in a genuinely participatory project, should the rights of ownership, control of the videos, revenue be negotiated by project funders OR determined by the law

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CONTACT DETAILS FOR ALL RESEARCH ENQUIRIES:

E-mail: [enquiries@hp-mos.org.uk](mailto:enquiries@hp-mos.org.uk)

Contact Name: Mercy Maclean

HEALTH PSYCHOLOGY MANAGEMENT ORGANISATION SERVICES

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