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## CONTENTS

### 1.- Development of the use of teaching video for adult people. National framework.

The video is one of the teaching ways, which properly used, helps teachers to transmit knowledge and students to assimilate it.

There is a lot of existing bibliography about the use of the teaching video for adult people in Spain:

DE PABLOS, J. (1986. In *Cine y Enseñanza*, the authour analyzes education through cinema

FERRES, J. (1988) y MALLAS, S. (1987) *Vídeo y educación and Didáctica del vídeo*.

BRAVO, J.L. (1994). In some of his works, the author analyzes the use of the teaching video for adult people in class.

As a result of these publications we can define a teaching video as the one which fulfil a teaching purpose previously set.

M. Cebrián (1987) distinguishes among 4 different kinds of video: curricular video, it is to say, the one that can be 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 contents related to the progress of science and technology are showed or some physical, chemical o biological phenomena are explained; and educational videos, which are the ones that have a certain teaching purpose and are used as teaching resources although they were not specifically created to teach.

M. Schmidt (1987) also offers his own classification. In this case, according to the teaching objectives that can be reached by using them. These videos can be instructive and are aimed at training students to manage a certain content; motivational videos used to make students have a positive disposition to develop a task, modelling videos, which present models to be imitated or followed and recreational videos to make students learn and understand the language of audiovisual media.

If we focus on the purpose of transmitting information of a teaching video within the process of teaching-learning, we put aside those non-modelling purposes and we concentrate on the **curricular videos** (as defined by Cebrián, 1987), we will get what is defined as a **teaching video**, which are featured as the ones with **high expressive potential**.

They are videos elaborated in form of **videolesson** and some preset learning objectives are to be reached once the video is seen. In this category, we can include the **instructive videos** (as defined by M. Schmidt, 1987), it is to say, those with a content that must be learnt by students and also the modelling videos through which students are suggested a behaviour model to be imitated once the video is seen.

These videos can transmit a full educational content. They are specially designed to facilitate understanding and withholding of this content. They have a high level of structuring which contributes with a narrative structure easy to assimilate thanks to well-structured **sequences** or **topics**. They also count on a series of syntactic elements which facilitate the transmission and withholding of the message. For instance: images built according to the concepts that are being explained (real or drawn), **phrase** complementing the images, **separating elements** of topics and sequences, **previous or after indicators** which contribute contents with structure and facilitate withholding, deliberate repetitions, live **narrative rhythm** but not accelerated, **music, sound effects, and so on**.

These videos are the most elaborated ones both as for contents and production. That is why, it is necessary to count on a multidisciplinary team (integrated by teachers and audiovisula communication experts) to elaborate them.

According to the studies related to these videos, also called videolessons, these are the results:

**As for the teaching strategy:** Most of consulted authors consider that a video does not teach because students watch it. According to F. Martínez (1991) a video transmits information. However, is this information the one we want them to withhold? Or, on the contrary, is there is chance for students can look at some aspects alien (or not so important) to the completion of the objectives? Is there any possibility that students do not look at the significant information?

The only way to be sure that our students understand and withhold the content transmitted by the video is designing a **teaching strategy** able to guarantee it through our task as teachers.

The **second aspect** is the **style or the learning form**. In certain levels, especially at university, students are not willing to change their way of learning if the ways used up to that moment have been chalk and saliva. In this sense they are not for technologic innovation in the last years at the university.

The **third aspect** is referred to the **capacity students give to a video as a way to transmit certain contents**. We can't forget that is a way which brings together contents related to entertainment (generally of poor quality).

The **forth aspect** is the **subject program**. Students are worried about the exam. That is why, the videos which are appreciated and well-considered by students are the ones in which the centre, departments and, above all, teacher of the subject are involved. To exploit these videos a teaching strategy is required. To produce them, we only need a proper technical level and the video can adopt any form, even programs of video in which the language of this field is not used in it becoming just an **information support**.

## CONCLUSIONS

The performance of these teaching videos is similar to normal situations in the class. However, we consider it is important to highlight the efficiency of a video is especially related to the form in which its application to the context of a class is carried out and also with the presence of significant elements showing a direct relationship among its contents, the subject program and the responsible person to teach it.

The way in which the video is elaborated and the levels of expressivity in the official education have a secondary value as regards the other mentioned aspects. That is why, it is important to stress out these two aspects in relation to the use of videos in education.

1. In order to assess the information showed in the video, students need to identify the content of this video with the subject program so they can classify it as an official text. Besides, if students see that teachers have participated in the elaboration of the video they will be much more interested.
2. The **teaching strategy** will allow students not only to contemplate the video as a more or less teaching and audiovisual message, but also as a lesson with clear teaching purposes to be properly fulfilled.

The **teaching strategy** will take into account the following aspects:

- **Introduction.** The content that the video user teacher is going to say before using it. Aspects to be stressed out and others to be explained. Terminology: is it going to be understood by the audience? If not, which are the new terms or the ones that need to be explained?
- **Conditions in which the video is seen.** How many times, how and in which conditions is the video going to be seen.
- **Students' activities.** One of the barriers that make the assimilation and understanding of contents included in the videos difficult is the **passivity** of the audience when watching a video. Videolesson is identified with the contemplation of a TV programme, which does not require any effort to be assimilated. Breaking with **passivity** is essential to assimilate and understand the content.

- **Teacher's activities.** Teachers must have clear what are the activities he/she is going to do before, during and after watching the video.
- **Script of common impressions.** Once the video is seen, the teacher can suggest sharing impressions among all the students. This activity it is not only very interesting to show the most important points explained in the program, but also to remember them and make a sketch to better study and assimilate contents. This exercise also contributes to have a similar reading of a image by all students.
- **Complementary material.** The audiovisual media used as teaching resources are also used to complement the teacher's actions which, in turn, can also be accompanied by other resources (audiovisual or not) to which also need to complement.
- **Complementary material** will support the explanation student receive through the videolesson. They are aimed at pointing out those aspects that need to be clarified or need a special attention because its difficulty or interest.

## 2. Practices and experiences in Spain.

### 1. Timeline

First we note that audiovisual practices to which we refer, such as cinema therapy, videodrama, therapy and participatory video film are scarce, but we found similar use of graphic material for education and cultural dissemination as in the aforementioned work of Juan de Pablos Pons "Cinema and teaching" (1986) or sometimes as "Cinema education" White Castile (1933).

Making a historical, history was the first commission to study the implementation of the cinema in national schools in 1912 by initiative of the Ministry of Education. In 1930 we find the constitution of the "Cinema Spanish Committee of Education" keeper of advisory functions, however it should be noted that the material that reached Spanish territory came the vast majority of foreign countries, especially the United States. About a quarter of a century after establishing the "National Educational Film" which reports directly to the call of Cultural Precinct and therefore the Ministry of Education. The Commissioner would cease to exist in 1968 and his duties are assumed by the Publications Service of the Ministry of Education and Science but with a catalog of production greatly reduced. In the 70 National Institute of Education Sciences (INCIE) amplify these productions creating a new educational film library.

Conclude this point we can speak of a shortage of equipment and infrastructure in terms of creation and development of audiovisual material for education, making it impossible to generalize the use of these practices therapy and / or education in a appellant. To keep track of practices such as participatory video, we look forward, it is evident that its development has had a remarkable influence the degree and level of technological development, which has conditioned from outside the possibilities of carrying out their various tasks, and effective modes of operation applicable to the investigation. At this point we can not ignore the great influence he has had Internet in the dissemination of these practices on Spanish soil.

### 2. Studies and practices carried out in Spain

#### a) TV Zalab

First pay attention to a peculiar case, that of Zalab TV, which describes itself as the first international television over the Internet exclusively dedicated to participatory video. Graphic documents at its disposal are stored and shared within a virtual space that is a meeting place, a place of exchange and a forum for stakeholders to share audiovisual material and simultaneously collect and provide ideas for other workshops . The goal is to tell stories Zalab TV, however this will be intertwined with education cultural narrative based on the exchange of stories told by its protagonists.

Zalab TV aims to provide a novel means of expression for all sectors of the population living in or at risk of social marginalization or geographical, is ultimately a bridge to integrate people who are often ignored or forgotten by the mass media and a means of bringing his voice to give reality to society through stories told by themselves.

Today its headquarters are in Rome (Italy) and Barcelona (Spain).

#### **b) Horitzó TV**

Horitzó TV defined himself as "an outreach project proposals and agents worldwide audiovisual broadcasting from analog and digital platforms." We qualifying Horitzo TV as a television broadcast traveling through participatory web format in which we can get news and links to other web TV.

Horitzó TV is broadcast 24 hours, but is a live issue, an issue which is embodied in a physical space: "The Chapel" (Barcelona). The fact that the broadcast is live allows seamless interaction with the public, participation of the people are fully taken into account in making it possible to broadcast a constant communication between senders and receivers, a contribution of ideas and mutual entertainment. Horitzo TV shows similarities with the platform presented above, Zalab TV, by the fact aim at opening up opportunities for expression and issues that people are not usually the focus of mass media, however in the case of no TV Horitzo covers an area as wide, but concentrates on a local level. The idea therefore focuses on a shared construction of the news with the complicity of the low cost of web format.

The content presented by this website is from TV journalism participatory television workshops for young people to the issue of video festivals, varied material is based mainly on the multi-functionality of all its participants and as we said earlier in a construction shared the news.

#### **c) Foundation Luis Vives: workshops for inclusion**

Unlike the aforementioned platforms, Lluís Vives Foundation was not specifically designed to present stories in a visual format in which its creators are both actors, but does have some workshops to social inclusion workshops, which have intended to give voice to socially excluded people and through their real stories sensitize society.

This initiative has as main purpose giving voice to those people in a social exclusion situation and aware society through their stories.

Main characters were divided in groups to participate in the workshops in which they decided how to show their reality and what would they like to show people to involve them in the promotion of social inclusion. Once the content was defined, they received the professional assessment of a film director. Each workshop elaborated a short film in which this people's experiences and their way to reach social inclusion are showed.

#### **OBJECTIVES:**

- To give the opportunity to tell their stories to those people in a situation of social exclusion with the support of experts and disseminate this stories in the society.
- To inform and aware people about different types of exclusion through real and close cases told by their main characters.
- To show inclusion initiatives carried out to eradicate these situations.
- To promote the participation in these initiatives.
- To involve the cinematographic sector in this kind of initiatives.

#### **EJEMPLES:**

**"Fighting is living"**

José, Esosao and Jose Manuel have nothing to do among them. They don't share hobbies and friends or they even don't come from the same place. They are not same aged and they haven't the same professional profile. They haven't seen each other before. But they met in the workshop and started talking about what they wanted to express in this documentary, the three of them found a common link: their fight to achieve the social inclusion and they victory. Once they had a sketch about what and how they wanted to tell in the documentary, they met the film director Benito Zambrano in the Cinema Academy in Madrid in order to be assessed by a professional. So once they had a clear story they started to record with the help of some groups of students of the Pradolongo Secondary School. It was not easy because, apart they did not know each other before; none of them were in their city. The documentary was filmed in Madrid and they live in Valencia and Ciudad Real. However, their efforts and positivity won!

### "A very honourable life"

Conchi's strength and positivity had a great impact on all of us when we met her for the first time. From the very beginning she knew what she wanted to tell: her story and her fight. For that, she received the professional support of the film director Dácil Pérez de Guzmán and the students of the Pradolongo Secondary School. She was born with a congenital miopathy that is reason why she has suffered several operations and been sat on a wheelchair practically all her life. Sat on this chair she has decided to change the world little by little and fight everyday (as she says) "not only against physical barriers but also against mental ones". She is a member of an association "*Barreras Chamartín*", which is aimed at reporting architectural irregularities that make people with reduced mobility's life difficult (for instance: pedestrian crossings with kerbs, cars improperly parked or new establishments without access ramps).

### d) Lives on the Border: participatory video courses Border lives.

We could define as an association dedicated to improving the quality of life for residents and immigrants in Melilla. The purpose of this association would be to improve the standard of living of these people, while doing work to sensitize society to the situation in this group and penalize the situation where there is a border of Europe to Africa. The project titled Rebuilding life in the Frontier will, through art and media uses the Participatory Social Action and acts directly to immigrants to achieve two objectives:

- 1) call attention to the problems that arise
- 2) improving the self esteem of people who suffer.

In this project we have completed several courses of participatory video in an urban environment, were given some basic classes in relation to this matter and has taken advantage of street space to record, so you try to make it fit the space where they live and take advantage at a time that are on public land will make them gain visibility.

The video was shot entirely by the participants themselves, they have discussed the development of their history, have written the scripts and have been involved in the talks. The issues on which the videos are also deal chosen by the individuals themselves. Many have chosen to think about their migration experience, while others have chosen to make a video based on a fictional story.

In short, Melilla is in the eyes of these immigrants a bridge to a new life, the beginning of a dream and yet an extraordinary change in their lives, something that has often been shown by the result of the videos.

### e) Mediterranean Dreams

Project linked to the video channel Zalab participatory TV, we have described in the first point, but differentiate "Mediterranean Dreams" for being a work shot entirely in our and in which an entity works great prestige in Spain as the Welfare Foundation La Caixa. The project is a participatory video workshop of 4 months for groups of young immigrants (aged 18-24) living in Barcelona Ciutat Vella, in order to deepen the themes of multiculturalism in high density neighborhoods immigration. Initially, the program consists of learning from participants on the methodology of participatory video technique, language .. etc.



Later, the Mediterranean Dreams project is part of a larger project called "Mediterranean Dreams" with the participation of actors in different countries such as Tunisia, Lebanon, Italy and Spain. Mediterranean Dreams is an initiative of the "People's School of Cinema of Barcelona", non-formal education project in audiovisual language and participatory video led to social networks and neighborhoods of the city.

#### **f) Participatory video workshop in Sabadell for the integration of the Roma**

This workshop is aimed at Roma people. In Spain, it has been common historically discriminatory treatment of Roma, in 1499 published the First Pragmatic against Gypsies, which required these to migrate unless they settle in the country with a trade and was not previously known to the Constitution Cadiz in 1812 when they were first recognized as citizens. Today, despite the constitutional recognition of equal treatment, according to all opinion polls, the Roma are one of the least valued social groups, as evidenced by the ultimate barometer of the CIS, prepared in November 2005, which notes that one in four Spanish did not like their children to share class with gypsies, or more than 40% of Spanish would be very or somewhat annoying to have Roma as neighbors. In turn, a high percentage of Roma citizens are equally discriminated against, that is why the workshop is open a window for further integration of the Roma in Spanish society.

The participatory video workshop aims to create and revitalize their own cultural space of participation where Roma women are the protagonists and have a voice, while networking to exchange experiences, reflection, opinion and artistic creation among young women in their neighborhoods and between Roma and non Roma women from different localities.

They have created two groups to participate: one of young women under 16 years of Puiggener Can neighborhood and the other with young people from 16 years of the neighborhoods of Tower Romeo, Can n'oriach Puiggener and Ca. The workshop uses the video as a tool for self-representation and representation of their environment from their experiences, their sensitivity and concerns.

#### **g) Video Library ACSUR**

AC SUR is an NGO that monitors the development of people or groups in need. Its objectives would be the fight against poverty, the political transformation of the processes of globalization more fairly, the culture of peace or environmental protection. ACSUR not fully dedicated to the creation and dissemination of audiovisual material, but has a well-stocked library where you can see a large number of project titles associated with participatory video. It must be said, however, that the activity is of a shade ACSUR very internationalist, not confined only to the Spanish border, although there is also footage shot in Spain, which also has no copyright, so it is free diffusion.

In addition, a course available ACSUR participatory video-Catalunya ACSUR organized between February and June 2010. The course was conducted by forming Adriana Garcia and Viviana Besné Leira, with the assistance of Florence Rizzo. Uno of participatory video to highlight is titled "Voices of Women of the South: interlacing looks." The project includes a group of women with very different origins and trajectories facing the challenge of telling stories using visual tools. All of them are obviously advised by an expert as in the previous cases, however we can say that this case bears a particular methodology, based on a series video cards previously made by Central American women under the Convention of Genre that ACSUR-the Segovia takes place in Central America, with support from the AECl.

The women in South Women's Voices from Spain to meet these video cards, resulting in a mixture of experiences and different ways of looking at life.

#### **h) Memocine**

We qualifying Memocine a website consisting of a scattered and undefined group of people working in the field of education and social communication. It aims to create opportunities for action research with social, cultural and education through audiovisual production and distribution. Within their website, [www.memocine.org](http://www.memocine.org) can find several participatory video shot in Spain. We highlight some as:

- "From vintage to Espergura" video developed by a group participating in the workshop organized in Rioja Alava (Basque Country), which includes research on intercultural harmony in times of harvest.
- "You bring" developed by educators and socio province of Cadiz in the framework of the Dialogues Network. A collective reflection on the game in public.
- "Shuiya Shuiya" video made by young people from Tarifa and Tangier which show different views of life and perspectives that exist on both sides of the Strait of Gibraltar. After forty years of watching life pass from the same cafe in the medina of Tangier, Maimouria highlights the main changes you have experienced the Moroccan city on the way to "be like them, the Europeans." On the other side, young and old of Tarifa, Andalusia, question the changes that have lived there too late.

### **3.- The role of the educational television for a local identity and social inclusion development.**

#### **EDUCATIONAL TV IN SPAIN.**

##### **1. Introduction**

The phenomenon of educational TV represents the best proof of the benefiting link that can be established between mass media and education, thanks to the quality of many proposals and the echo received among the audience. It is true that the educational side is not the main appeal of TV, but often and from both public and private channels initiatives related to audience's training and education have been carried out.

There are different models of educational television; Lothar Humburg. It is an already classical systematization; they are classified in three groups: the enrichment model, the direct teaching model and the context model. In the first case, TV has as a main purpose to complement the teacher's task by illustrating his/her explanations and it is only used as a support tool in a learning process directed completely by educational bodies. On the contrary, the direct teaching model is the one in which TV –due to different reasons– has to substitute a short or absent teacher staff as it is the case of many developing countries or rural areas where schooling is difficult. At this point, the autonomy of TV is absolute and the educational process exclusively depends on TV. Finally, in the context model, TV spaces are conjugated with documents and materials which represent a structured possibility of training. The TV is a teaching way added to the many others being used at the same time (books, computer programs and so on) and the success is the result of a mutual reinforcement of the contents. According to Humburg this is the ideal way to educate through TV and the most difficult to carry out.

In the field of educational TV, the situation in Spain is quite poor although since the first broadcasts of the public TV (TVE) in late fifties, the responsible people have worked on the development of programs with different pedagogies (sometimes quite doubtful) that could contribute to the cultural progress of the audience. Unfortunately, it has not been a constant educational work, as it happens in the regional televisions.

Having a look at the half century of TV in Spain, we observe that the educational field on TV has not been considered as an important one for TV responsible people. Nowadays, public television does not offer many educational contents. The teaching spaces (the ones referred to educational television and can become a way to learn for spectators) are minimum. "Cultural" broadcasts count on more minutes.

##### **2. Educational Television Structure.**



In Spain, the second public channels absorb most part of cultural-educative offer while the first channels (in the battle for the audience) keep their commercial goals. It is an adopted strategy firstly by TVE. From the beginning, this public TV considered the second channel (before TVE2, nowadays La 2) as a territory reserved for minority public spaces, among them the cultural ones.

In Spain there are programs such as *“La aventura del saber”* which was born as a result of an agreement between the Education and Science Ministry and RTVE in 1992. The main goals of this project were: to contribute to the education of adult people offering them a basic education; to offer useful teaching material to teachers and parents together with teaching and pedagogical orientation, and finally to establish connections of cooperation between public television and the educational system.

*“La aventura del saber”* is still on the air after 12 years. It is broadcasted every morning of La 2. The public television offer is completed by documentaries broadcasted from Monday to Friday around 4pm or at weekends (the first ones deal with the natural world, the others show a varied thematic like art, history and so on); cultural competitions (*“Saber y ganar”*, *“El rival más débil”*); classical music and children programs with a teaching purpose like *“Los Lunnis”*. Regional channels counting on two channels follow exactly the same model than TVE.

In the Valencian Community, Punt 2 offers some significant cultural spaces, most of them addressed to children *“De l’A a la Z”*, *“Historietes medievals”*, *“Miquinòries”*, *“Les aventures de Babalà”*, *“El mundo de Álex”* and *“Trickes”*. This last program is quite well-adapted to the educational television model above mentioned as *“direct teaching”*. It is addressed to a 3-6 years old public and tries to teach sounds, colours, letters and numbers through short and simple messages combining funny situations with other educational.

### 3. Documentaries and projects about social inclusion.

At this point we have a series of documentaries of various kinds that have been broadcast on various television channels in Spain. We will cite a few:

- "Social inclusion, health and labor of vulnerable people at risk of social exclusion and poverty" project issued by the 2 of TVE, conducted by the private foundation of the Hospital Clínic of Barcelona. It includes an interview with Josep Munné One of the main drivers of this initiative. In the work we pay attention to health education, access to employment, community support or poverty.
- "We are also women": the objective of the documentary is visible to women with intellectual disabilities. It shows that there are women with intellectual disabilities who are both mothers and perform tasks like any other woman despite having more bumps in the way. The documentary was broadcast on TVE in late October 2011 and was assisted from the popular presenter Anne Igartiburu.
- "Seven reports for inclusion" is documentary by Samuel Sebastian, along with seven journalists and seven photographers specializing in social journalism. The issues addressed are intended to diminish the social exclusion issues from different points of view, from seven different stories: a homeless person, a gypsy, a prostitute, convicts, a battered woman, a refugee and a pair of immigrants. This documentary can be viewed through the web portal [www.vimeo.com](http://www.vimeo.com)
- "Gypsies, from markets to the school and school of the future": work by several authors, coordinating all of the Institute of Teacher Education, Research and Innovation (IFFIE). Try especially the inclusion of a group traditionally excluded and with rates of school failure is very high as the Roma. The work suggests that post-compulsory education is a sign of inclusion and the problem is stressing the need for, among other things, greater family support and a cooperative work between the different schools at the time of making the transition less costly the different stages of education.

### 4. Conclusion

The monitoring that teaching spaces have in Spain is not too high, but in the regional sphere is especially reduced. Among regional spectators, it seems to be a lack of interest in everything related to culture. It is true that educational TV would need a solid implementation in Spain, while in neighbour countries it is used as a teaching tool since some decades ago. It is also true that the audience of teaching spaces is also quite reduced but maybe the problem is not the audience's lack of interest but the poor and low-quality offers.

<b>ABSTRACT</b>		<b>AIMS</b>		
<p>The three experiences of PV use analyzed in Spain are:</p> <ul style="list-style-type: none"> <li>- <b>Zalab TV</b></li> <li>- Project <b>Veú dona sud</b> (ACSUR)</li> <li>- Participatory Video workshops: <b>Fundación Luis Vives</b></li> </ul>		<ul style="list-style-type: none"> <li>- To give voice and opinion to excluded groups</li> <li>- To help people at risk of exclusion to leave their situation</li> <li>- To change the point of view and prejudices towards some collectives</li> </ul>		
<b>Population/ social categories/ disabilities</b>	<b>DESSIGN/ METHOD</b>	<b>RESULTS/OUTCOMES ASSESSED</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<ul style="list-style-type: none"> <li>- Immigrants</li> <li>- Excluded collectives</li> <li>- Disabled people</li> </ul>	<p>Workshops: production of a documentary through <b>Participatory Video</b></p>	<ul style="list-style-type: none"> <li>- Change of stereotypes and limited information about excluded groups</li> <li>- Change the focus on these sensitive issues</li> <li>- The participants feel fulfilled, self-confident</li> </ul>	<ul style="list-style-type: none"> <li>- Excluded and disabled people are often victims of prejudice and discrimination</li> <li>- Lack of resources in social programs makes difficult their inclusion</li> <li>- Immigrants are often</li> </ul>	<ul style="list-style-type: none"> <li>- PV is an innovative methodology with multiple uses</li> <li>- It can be a very useful for working with disadvantaged groups</li> <li>- Participants may improve personal skills and and be awareness about their</li> </ul>

			victims of expulsion and repatriation laws	possibilities - Documentaries can change the point of view about some excluded collectives
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## **SWOT ANALYSIS: Factors to assess the usefulness of the participatory video methodology**

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<b>STRENGTHS</b>	<b>WEAKNESSES</b>
<ul style="list-style-type: none"> <li>- Development of the individual and self-esteem</li> <li>- Development of social and communication skills</li> <li>- Therapeutic tool: PV encourages people to share their experience and emotions</li> <li>- The participants lead the process, they are not passive</li> </ul>	<ul style="list-style-type: none"> <li>- Working in groups is hard, members may not reach a true union and disagreements may appear.</li> <li>- There are moments of rupture, disagreement, different views.</li> <li>- Even if the idea is good, it may be difficult to concretize it in the documentary</li> </ul>
<b>OPPORTUNITIES</b>	<b>THREATS</b>
<ul style="list-style-type: none"> <li>- It is a good way to work group dynamic</li> <li>- Therapeutic tool: PV let participants express their feelings and share with others</li> <li>- Development of communication and personal skills</li> <li>- Video productions may show an unknown point of view</li> </ul>	<ul style="list-style-type: none"> <li>- Participants may quit the project if they are not enough motivated.</li> <li>- Possibility of failure if there is not a leader or a counselor to manage the crisis, encourage the members and lead the group.</li> </ul>

**SOURCE(S):****(1). TITLE OF RESEARCH: ZALAB TV video channel****NAME(S) OF RESEARCHES:**

<b>ABSTRACT</b>		<b>AIMS</b>		
Zalab hosts participatory video and documentary workshops in intercultural contexts and situations of geographical and social marginalization		<ul style="list-style-type: none"> <li>- Zalab gives voice to peripheral experiences in sensitive contexts, trying to change the point of view on the phenomenon of immigration</li> <li>- To establish a kind of dialogue with such situations between both shores of the Mediterranean</li> </ul>		
<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
- Young collectives living in geographical and social marginalization	Workshops: production of a documentary through Participatory Video	- Change the stereotypes and limited information about immigration	Migrants, in host countries, are often marginalized people without the same rights as	<ul style="list-style-type: none"> <li>- The results of the process are positive</li> <li>- PV can be a very useful</li> </ul>



- Immigrant groups in Italy and in Spain, especially in Barcelona		- Change the focus on these sensitive issues	native population. They are often victims of expulsion and repatriation laws	tool for working with disadvantaged groups to improve communication skills and change point of views
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## SWOT ANALYSIS: Factors to assess the usefulness of the participatory video methodology

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</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>

exchange of roles	
<b>OPPORTUNITIES</b>	<b>THREATS</b>
<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>

**SOURCE(S):****(1). TITLE OF RESEARCH: *VEU DONA SUD*****NAME(S) OF RESEARCHES: ACSUR**

<b>ABSTRACT</b>		<b>AIMS</b>		
<p>The project <i>Veu dona sud</i>, by ACSUR, tries to change the stereotyped image projected by the media through participatory video workshops and other tools</p>		<ul style="list-style-type: none"> <li>- To project an image of women migrated different that the stereotyped image projected by the media (normally they highlight their qualities associated to the traditional role of women)</li> <li>- Give to these women the opportunity to express themselves.</li> <li>- Denunciate the negative views towards them</li> </ul>		
<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<ul style="list-style-type: none"> <li>- Migrated women</li> <li>- Non-migrated women in risk</li> </ul>	<ul style="list-style-type: none"> <li>- Workshops: production of a documentary through</li> </ul>	<ul style="list-style-type: none"> <li>-Change stereotypes and limited information about immigration</li> <li>- Change the focus on these sensitive</li> </ul>	<ul style="list-style-type: none"> <li>- Migrants, in host countries, are often victims of expulsion and repatriation</li> </ul>	<ul style="list-style-type: none"> <li>- The results of the process are positive</li> <li>- PV can be a very useful tool</li> </ul>

of exclusion	Participatory Video	issues - Help to better manage the labels that these women must carry	laws. - Immigrant women suffer double discrimination: as immigrant and as women.	for working with disadvantaged groups to improve communication skills and change point of views.
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## SWOT ANALYSIS: Factors to assess the usefulness of the participatory video methodology

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>- PV encourages people to tell their experience and emotions that otherwise couldn't be told</li> <li>- Important exchanges between participants. Far from other individualistic methodologies Participatory Video generates group dynamics and behaviours</li> </ul>	<ul style="list-style-type: none"> <li>- Sometimes the team work is difficult and the members don't easily agree</li> <li>- Even if the idea is good, it may be difficult to concretize it in the documentary</li> </ul>

<b>OPPORTUNITIES</b>	<b>THREATS</b>
<ul style="list-style-type: none"> <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>- It allows a space for networking, a channel to interact with other women</li> <li>- Enable the associations to publicize their work and information</li> <li>- Therapeutic tool: let participants express their feelings and share with others.</li> </ul>	<ul style="list-style-type: none"> <li>- There are moments of rupture, disagreement, different views.</li> <li>- Possibility of failure if there is not a leader or a counselor to manage the crisis, encourage the members and lead the group.</li> </ul>

**SOURCE(S):****(1). TITLE OF RESEARCH: LUIS VIVES FOUNDATION****NAME(S) OF RESEARCHES:**

<b>ABSTRACT</b>		<b>AIMS</b>		
The foundation Luis Vives organized two participatory video workshops where prestigious Spanish film directors collaborated with excluded people		<ul style="list-style-type: none"> <li>- To involve people related to inclusion issues</li> <li>- To give voice and opinion to excluded groups.</li> <li>- To help people at risk of exclusion to leave their situation.</li> </ul>		
<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
- Immigrants	- Workshops: production of a documentary trough	- Change of stereotypes and limited information about excluded	- Excluded and disabled people are often victims of	- The results of the process



<ul style="list-style-type: none"> <li>- Excluded collectives</li> <li>- Disabled people</li> </ul>	Participatory Video	<p>collectives</p> <ul style="list-style-type: none"> <li>- Change the focus on these sensitive issues</li> <li>- The participants feel fulfilled, self-confident</li> </ul>	<p>prejudice and discrimination</p> <ul style="list-style-type: none"> <li>- Lack of resources in social programs don't guarantee their inclusion</li> </ul>	<p>are positive</p> <ul style="list-style-type: none"> <li>- PV can be a very useful tool for working with disadvantaged groups to improve communication skills and change point of views</li> </ul>
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## SWOT ANALYSIS: Factors to assess the usefulness of the participatory video methodology

<b>STRENGTHS</b>	<b>WEAKNESSES</b>
<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>
<b>OPPORTUNITIES</b>	<b>THREATS</b>
<ul style="list-style-type: none"> <li>- It is a good way to work group dynamic</li> <li>- PV enables the associations to publicize their work and information</li> <li>- Therapeutic tool: PV let participants express their feelings and share with others</li> </ul>	<ul style="list-style-type: none"> <li>- The selection of participants. The participants must be very concerned in the project to avoid they quit.</li> <li>- The process had less impact than expected in general public</li> </ul>

