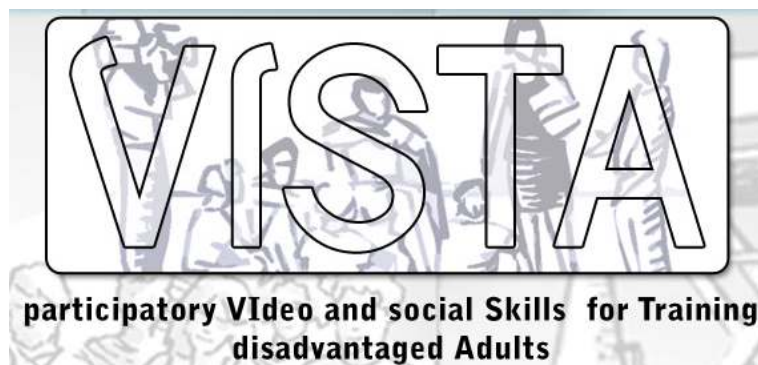




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Video-didactics in adult education and Participatory Video experiences in Germany

VISTA - participatory Video and social Skills for Training disadvantaged Adults

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

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The first video groups were established at the beginning of the 1970s in West Germany. Their goals were similar:

- The media consumer should be freed from his 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 much presented in the mainstream media.
- Neighbourliness and local community should be revived through information and communication about common interests and problems.
- Local stories should be documented.
- Interests groups, which hadn’t been able to distinguish themselves in the media, should be allowed more room.
- The media “television” should be demystified.

To establish a basis for their media work, video groups in Hamburg and Berlin founded their own media centres. They provided equipments and offered help with production. They engaged themselves primarily in the areas of youth work, integration of foreigners, further education of teachers, aid for drug users, helping the elderly and obstruction of traffic.

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

- therapeutical work and counselling
- in educational work.

Video-supported therapy is mainly to be found in the areas of:

- 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.

The practice of participatory video methods in adult education is still at the beginning in Germany. There are single institutions/people who apply the method in preparatory seminars for people getting ready to work in developing countries and in socially problem/deprived areas (see later Ms Lisa Glahn and Ms Annette Assmy).

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, filmtherapy and new media developments (within that educational television) are also being examined by various media research institutes.

Studies and research about video methods in therapeutical and educational work

1. Bild und Wort (BIWO): Erziehungswissenschaftliche Videographie - Kurs- und Interaktionsforschung Picture and Word: Pedagogical Videography – course and interaction research

The research project BIWO ran from 2002 to 2010 as a cooperation between the Johann Wolfgang Goethe University in Frankfurt and the TU Dortmund University. The project examined adult education courses with the help of video recordings. These courses are primarily investigated on the basis of verbal interaction. The researchers wanted to break this narrow focus by using video technology and prove that the special dynamic of pedagogical interaction systems can be captured much more adequately by adding a visual manifestation to the audio recording. The possible contributions to research on organized adult learning concern aspects of multimodal interactivity, group behavior, separation between front and backstage, dealing with artifacts and spatial regulatives and their adoption. The project also aimed at training the research and management skills of students.

The results of the project are still being evaluated, an anthology is expected to be published at the end of this year. More information and a list of already published articles about the project can be found at <http://www.uni-frankfurt.de/fb/fb04/forschung/biwo.html>.

(Source: Sigrid Nolda: Videobasierte Kursforschung, in Zeitschrift für Erziehungswissenschaft, 4/2007, p.478-492)

2. »Kommunikation im Unterricht« – ein Forschungs- und Entwicklungsprojekt am Oberstufen-Kolleg Bielefeld „Communication in the classroom“ – a research and development project at the Upper-Level College Bielefeld

The project ran from 2006 to 2010 at the Upper-Level College Bielefeld. Participants included teachers and researchers of the college. The project developed, tested and researched the concept of video-supported lesson-reflection – shortly videofeedback. Teachers videotaped their own lessons, then chose certain sequences of the lesson and wrote their own questions to be discussed in a feedback group of their colleagues. The findings show that video taping of your own or others' lessons can be essential for improving your lessons. The taped material is a great opportunity to strengthen the key element of professional teaching via a visual exchange. It can help to recognize areas with need of improvement, allows practical tips by colleagues and encourages self-reflection and cooperation.

How is videofeedback different from other video-supported methods?

- Teachers become active participants in their own further education.
- A symmetrical communication is a prerequisite of the method, there is no trainer involved who interprets „right“ and „wrong“.

- It is about perception and not assessment.
- Teachers are observed in their own lessons and they also observe their own and other teachers' lessons during the discussions. The goal of this is that they can develop perspectives of their own teaching considering their own and their colleagues' viewpoints.
- The success of the method is not measured by quality improvements or objective research data, but by the emergence of different subjective perspectives on questions raised by the videographed teachers themselves.

What are the possible risks of the method?

To try to link the method with the demand for quality improvement and then test it afterwards. Through that the effect of winning new perspectives might be threatened (e.g. making mistakes is regarded differently).

A further risk is that the videofeedback and the communication about the lessons don't get used later on.

A third risk might be that the videofeedback leads to offending communication about certain teacher actions and to conflicts among the teaching staff.

The anthology of the project can be found at <http://www.v-r.de/en/Trautmann-Sacher-Unterrichtsentwicklung-durch-Videofeedback/t/1001005028/>

(Source: Josef Keuffer: Ein Konzept für die Lehrerbildung mit Zukunft, in Matthias Trautmann (ed.) and Julia Sacher (ed.): Unterrichtsentwicklung durch Videofeedback - Besser kommunizieren lernen, Göttingen: Vandenhoeck & Ruprecht 2010, p. 187-200)

3. Fall-Laboratorium der Arbeitsgruppe Videofallarbeit Case laboratory of the workgroup "Video case management"

The workgroup "Video case management" at the University of Tübingen has been engaged for years in questions of competence development of teachers, advisers and trainers, initially in adult education, since recently also in schools and universities. Their work is embedded in a research focal point directed at the professionalization of staff in the educational practice by means of case management.

The Case Laboratory provides a platform with video cases to examine and work interactively on authentic pedagogical situations in different topics, didactic-methodical settings and contexts of adult education/further education, university and school education.

The video cases can be integrated into existing educational concepts for pedagogical staff or form the basis for newly developed, time- and location-wise flexibly formed, formal as well as informal concepts. The Case Laboratory offers the possibility to access the platform in self-study as user, to train independent learning groups or to establish organized courses as moderator. Complementary instructions and didactic materials are added to the video cases.

Further information about the project can be found at
<http://www.videofallarbeit.de/index.php>.

4. Unterricht im Diskurs **Teaching in discourse**

The project “Teaching in discourse” puts the video-supported improvement of teaching quality in its focus. Video-supported case reflection in symmetrical professional study groups (school groups, expert groups, advanced seminars, seminars for professionals) is described on the basis of a flow chart. They also describe and comment on the application of cooperative (“kollegial”) teaching advice in the system of reflexive training. The aim is to support reflection-, management- and development skills as elements of professional teaching.

More information on the project at: <http://www.videogestuetzte-lehrerbildung.de/index.html>

5. Filmtherapy – therapeutical potentials of the narrative film

Henriette Heidbrink is a research fellow at the University of Siegen where she works on narrative and aesthetic innovations in postclassical cinema and computer games. Her Ph.D. deals with the integration of films in therapeutic contexts.

She examines how filmtherapy combines the therapeutic knowledge about processes of change and the media-specific knowledge about filmic stimuli. The theoretical frameworks that combine media-, cultural- and film-scientific as well as psychological and therapeutic knowledge are still controversial. She investigates how the integration of filmic narration in a therapeutic process, choosing the right film and implementing it within the therapy, with the expectation of the filmic stimulus initiating change, is a highly demanding task for therapists. The choice of an appropriate film and its adequate application calls for a film-analytical concept that focuses on the main interests of therapeutic observation: social interaction, conflicts, moral structures, character-design and the filmic references to the clients’ private ontologies of everyday life. Furthermore it has to be kept in mind that there are also aesthetic, ludic, experimental, and simulative qualities that shape the media-product and the probable receptive effects to a high degree. Moreover the holistic concepts of „identification“ have to be replaced by partial forms of ‘character-bonding’ that depart from a subject-centered view on characters.

(Source: Henriette Heidbrink: »Filmtherapy«: Basic Principles of Theory and a Case of Film Analytical Praxis, Abstract for the 7th International Conference of the Society for the Cognitive Study of the Moving Image, Copenhagen 24-27 June 2009)

Experience and good practice in Germany

1. Video therapy, Film therapy, Video drama

There isn’t a clear distinction between video therapy and film therapy in the practice in Germany. They are often defined very similarly as well as categorized under art therapy

(Kunsttherapie) among music, drama or painting therapy. Qualified art therapists work in rehabilitation, health care, adult education, old people's homes, with children or disabled people. The basic concept of the therapeutic inclusion of art is the expression of the inner life with the help of various working methods of visual art. Through painting, drawing or creating sculptures clients/patients try to describe their inner thoughts and feelings and thus they also improve their skills of expression. The methods can be as diverse as art itself. Art therapists use these methods to diagnose and analyze psychological conflicts and to help their clients solve these conflicts.

Video therapy is used in medicine as a new experimental treatment for stroke patients where the concentrated observation of movements in everyday use alternates with exercising those. Patients watch videos of individual movements that belong to everyday activities.

Another medical-pedagogical theory/method that uses visual media is the „**Regulative picture and filmtherapy**“ by Prof. Bernd B. Schmidt. The „Pictorial Communication“ research group launched a motivational violence prevention project with kindergarten children („Children-Media-Behaviour“). According to the theory, the basis of motivational behaviour regulation lies with memories, also from prenatal age. The project group examined the conditions necessary to develop kindergarten-aged childrens' memory in the best way. The method integrates various scientific disciplines such as neurobiology, neuropsychology, communication psychology and media sciences. The theory is put into practice now by training nursery teachers to deal with and help the inclusion of children with behavioural problems (problems with emotional bonding, aggressive behaviour or language rejection). The further education course in Potsdam helps teachers to understand the scientific background of behavioural issues, it teaches them how to observe, analyze and regulate the „eccentric“ behaviour of children. It uses visual case analysis of children chosen from already completed projects. The target group of the course includes managers and teachers of childcare institutions.

More information about the courses and the method can be found at www.vita-progress.de.

To the definition and use of „**video drama**“ we have not found information in German practice. The closest we found was the use of **psychodrama**. Psychodrama is a method of psychotherapy in which clients use spontaneous dramatization, role playing and dramatic self-presentation to investigate and gain insight into their lives. Developed by Jacob L. Moreno, M.D., psychodrama was the first recognized method of group psychotherapy. By closely recreating real-life situations, and acting them out in the present, clients have the opportunity to evaluate their behavior and more deeply understand a particular situation in their lives.

Working with psychodrama is widespread in Germany, it is used by appr. 900 therapists. In recent years the method have been lifted into individual therapy, too, and particularly into the treatment of children. It is used in psychiatric clinics, psychosomatic departments, counselling services, in the training of pedagogics, in youth work and adult education as well as business and management consultancy. However, the directed application of video recordings for reflection is hardly mentioned.

Further information to psychodrama in Germany at:

<http://www.vikas.de/federspiel%20-%20psychodrama.html#psychodramageschichte>

<http://www.pife.de/moreno.html>
<http://www.moreno-goslar-ueberlingen.de/>

2. Audiovisual counselling

Marte Meo

Marte Meo (“with own power”) is a method of educational counselling. It was developed in the late 1970s and early 1980s by the Dutch educational counsellor Maria Aarts. She realised severe difficulties in explaining scientific insight about a child's problems to parents and other educators, as these are often unable to understand pedagogic jargon and to identify the relevance of the insights to everyday-life situations. She developed a method where normal situations between child and educator were recorded by video and discussed together thereafter. By this, strengths and weaknesses of both children and educators in their interaction should be recognised easier, which in return should help both in gaining the optimism and power to solve educational issues themselves. The most important instrument for doing this is to enhance communication. The method is practiced not only in the Netherlands but also in Scandinavia, France, Ireland, Germany, India or Denmark.

The IFS-Institute for systemic family therapy, supervision and organizational development in Essen, Germany, uses the MarteMeo-method in therapeutic work with disadvantaged families.

Their website is available at: <http://www.ifs-essen.de/>

We carried out one of our interviews with a Marte Meo trainer, Ms Maria Behr. We will provide a deeper analysis of the method in our film.

Video-Home-Training

Video-Home-Training is a methodological concept developed in the Netherlands to be used in therapy for families with parent-child relationship problems.

In Germany, the method has been diffused and further developed since 1990 by SPIN Deutschland, a non-profit organization that works according to the quality measures and methodological approach of SPIN-Netherlands.

The basic attitude of Video Home Trainings is to strengthen parental skills and self-esteem, so that parents are able (again) to develop their own constructive solutions for problems. The methodological concept rests on four pillars:

- *Basis communication*, derived from the natural mother-child communication, shall be the model for successful communication and relates to all life contexts.
- *Videos* are more than a methodological aid. They facilitate that complicated situations can become visualized and understandable for the families concerned, and they form the basis of understanding for the joint work. In addition, the emotional distance to the original situation is very helpful at the analysis of successful interactions and their effects.
- As a basic principle, in the *joint analysis of the recordings* only samples and elements of successful communication will be shown and discussed. A positive approach, i.e. the observation and confirmation of successful ways of communication are proposed to be more effective for the learning process than the analysis of problems. It also creates a more relaxed atmosphere and thus helps the personal development of parents and

children. Problems that parents mention are friendly received by the VHTrainer and they are rephrased together as wishes and/or (learning) tasks.

- The “*idea of man*” (Menschenbild) in VHT assumes that every person has resources to be discovered and developed. Here it means that elements of basis communication are available for every parent and they can be discovered and strengthened with the visual help. It happens along with the strengthening of their self-esteem, which leads again to parents (re-)discovering and applying their own skills and abilities.

There are two more applications of the Video-Home-Training method developed by Spin.

Video-Interaktions-Begleitung (video interactions supervision) is the use of the VHT basic principles for the monitoring and cooperation of professionals in the social-pedagogical field.

Video-School-Training helps concertation between teachers and study groups, supports teachers to help children with special needs, helps tutors to integrate difficult children and to activate parents by positive means.

More information about VHT and Spin Deutschland at <http://www.spindeutschland.de/>

The VHT method has also been incorporated into other institutions’ adult education courses. The German Red Cross (Deutsches Rotes Kreuz) runs a course for improving advisory and communication skills called Video Coaching. Video Coaching integrates elements from systemic consultancy (therapy), solution-oriented bridge therapy, neurolinguistic programming and Video Home Training into an effective and solution-oriented coaching concept.

Further information about the course at <http://www.drk-bildungswerk.de/cms/index.php?t=1113>.

3. Participatory video

Participatory video is a known but rarely used method in Germany. There are media pedagogical projects that use the element of participation in their procedures, but concrete participatory video projects are run by very few institutions. The ones we map out in our list here just about cover the German contribution to the application of the PV method. The leading institution of the field is my-View in Köln, one of our interviews therefore was made with the leader of my-View.

1. my-View Participatory Video

My-view is a film-making company in Köln, founded and managed by Lisa Glahn, who is, with the words of other people working in media pedagogic, THE expert on the participatory video method in Germany. She has been working with the method for six years, at the beginning even without knowing that the method she was using was called participatory video. They use the PV method in social work, mainly with young people (under 25) but also with adults.

As they describe on their website, they support people with the PV method to tell their own stories in documentary or short films. Participants in their projects write their own

script, they film and they edit everything. The climax of their achievement is the premiere in front of a wide audience. PV gives people a voice that normally wouldn't be heard. It is a method that everybody can use without having to be able to write or read. To make a film with the camera and then to see the results brings not only new knowledge and insight but it is also fun.

Setting the goals in PV-work always follows the needs of the participants. The group has to make its own decisions in every aspect and the tutor is there to help with problems and questions. Therefore tutors shall not arrive with a ready concept about the film to be made but let the events during the project guide the process.

Their goal is to initiate the following process:

- Creative examination of one's own story and social circumstances
- Inner development
- Strengthening of social skills and preparing for a career
- Breaking down prejudices through communication
- Change of perspectives
- Dialogue and understanding between antagonized groups and conflict parties
- Point out grievances and make them public.

A large-scale project of my-View was „Participatory Video – filmmaking with the simplest means“, a 4-month-long further education course for students of social work in cooperation with the Technical College of Köln. First, the students learnt the handling of the video camera and audio equipment, and they developed films that explored their lives as students. In the second phase of the project they tried out what they had learnt in their practice semester and they lead groups of youth and young adults to make films about topics they are interested in.

More information about the company and their running projects at:

www.myview-video.de
www.koelnerblicke.de

Ms Glahn finds it also very important to share the PV method with people working in the social field and leads introductory trainings for people preparing to work in development aid. The courses run in cooperation with the registered society Working Partnership for Development Aid (Arbeitsgemeinschaft für Entwicklungshilfe e.V.) in Köln under the title „Storytelling through participatory video“.

The course' website is available at:

<http://www.konfliktbearbeitung.net/node/5284>

2. Annette Assmy documentary filmmaker

Annette Assmy is an author, director, editor and course instructor for the field „participatory video“. She has worked as a freelance filmmaker for 12 years in Germany, Mexico and Spain. She studied media design and later documentary filmmaking. In 2010 she did a further education course for the method of participatory video.

We contacted and interviewed her, too, her experiences and opinions about the method will be shown in our film.

3. Spirit of Football e.V. and University of Erfurt

Football for Development in Africa

Spirit of Football e.V. (a non-profit organization) took part in a unique project, a case study in social entrepreneurship and football for development in Africa. Students from all over Germany and Europe were selected, trained and sent by Spirit of Football e.V. - in cooperation with the University of Erfurt - to football for development projects in 16 countries in Africa in 2009-2010. The volunteers were equipped with the tool participatory video, and used this technique to empower people in the various African football projects to tell their own stories in their own way - and to use video to document this.

The project's websites:

www.spiritoffootball.com and www.spirit-of-football.com

4. Glocal Films

Silke Beller and Kerstin Rickermann

Glocal Films Ltd. is a German-speaking film making company seated in London and founded by Kerstin Rickermann and Silke Beller in 2004. They combine qualifications in filmmaking, social work and visual anthropology.

As they describe on their website, facilitating participatory video workshops with communities around the world, Glocal Films empowers individuals and groups in creating a voice through film. Not only do these films provide a vehicle of communication for the individual, they provide a representation for the community and give the viewer a perspective from within.

They have worked so far with different groups in England, Germany, Pakistan and Kenia. They develop specific film projects with national and international charities/NGOs and schools that have a lasting and far-reaching effect.

Their participatory video projects:

- *The wedding of the princess*

It is a story written, produced and filmed by school children with learning difficulties in Singen, Germany. Over a period of 2 weeks, the 9-year-old children wrote their own dialogue, created their own storyboard, rehearsed their roles and recorded their own music. The class then spent a day filming their very own fairytale.

- Glocal Films runs various projects worldwide to promote a creative intercultural exchange between children from different countries.

Take 2 gives children the opportunity to consider concepts of place and belonging, to share ideas about the worlds around them and to learn about themselves in relation to others. It creates an opportunity to embrace diversity through the increase of personal knowledge and the development of intercultural relationships. *Take 2* is an expanding network, currently stretching from Pakistan to Germany and the UK.

In the film, children (from the Kardinal Bea Grundschule in Riedböhringen, Germany and from the Al Ameen School, Federal Government Girls Middle School and Federal Government Boys High School in Gulmit, Pakistan) talk to their partner group about their different religions and cultures, showing each other the daily life in a family home, discuss whether children should be allowed to drive a tractor and most importantly try to find out who has the best football team.

The company's website: www.glocalfilms.net

Educational television in Germany

In the 60s, German television makers believed in television's ability to "improve mankind". It was expected to become the "school master of the nation", to change the whole educational system and to revolutionize school teaching. That hasn't happened, but educational television has become an important item on the agenda of television channels.

The so-called full programmes (Vollprogramme) of television are obliged to provide not only entertainment, but information, education and counselling by the national broadcasting treaty. This is particularly true to public service broadcasters, who are explicitly expected to provide the public with these services. Since the introduction of the dual broadcasting system in the 80s, due to the private competition, it is mainly the entertainment element that increased in the main broadcasting times of the public service channels. However, it was recognized that it is the area of education and other minority programmes where public service providers can stay without competition to a great extent. The expectation of educational offers from public service providers is reflected in the opinion of the public, as 80% of those questioned regarded cultural, educational and children programmes as important and desirable genres of these channels. Cultural and educational programmes are often described as favourite genres in public service televisions. It is only news programmes that are even more popular, while entertainment programmes have a significantly lower share of preference in public service broadcasting.

Legislators did not set a fix definition for the educational tasks of broadcasters. It is difficult to determine what belongs and what doesn't belong to educational television, but a distinguishing character should be that educational television has the intentional mediation of educational contents as its goal. Using that criterion as a starting point, educational programmes could be arranged in three categories:

- Educational programmes in a narrow sense: curricular programmes with or without obtaining a certificate that follow the school syllabus and have a didactic component (self-study programmes, e.g. Telekolleg; courses of adult education; school television). These programmes can be found only on ARD 3, and they take up about 20% of the broadcasting time.
- Educational programmes in a broader sense: programmes and series, the educational content of which is supposed to appeal to a wide audience. There are no clearly defined learning units, as in the first category, but the intentional

character is provided by the goal of information, explanation and advice (feature or magazine format in scientific, cultural, environmental or technical topics; campaigns; special topical focal points and theme days for social issues; pre-school and children programmes). These programmes fill 18% of public service broadcasters' programme time, 28% of ARD 3 programme time.

- Incidental effects of programmes: some programmes that are originally not meant to convey educational content could have random educational effects on recipients (entertainment programmes with informational or advisory aspects, news programmes, political cabaret)

New developments

- open series instead of course series built strictly on each other, helped by new technological possibilities (e.g. Quarks und Co (WDR), which has a secondary platform on the internet, where scripts of the programmes can be downloaded and complete parts watched)
- internet, podcasts, mobile phones – programmes designed for the different types of new technology
- entertainment education: experimented on since the 70s, its goal is to reach a wider audience with educational content in an entertaining format. Examples: "Deutsch Klasse" (BR-alpha), which tried to motivate migrants to attend German language courses in a soap opera format; "Das Kreuz mit der Schrift" (BR-alpha), which took on the issue of analphabetismus with online support; "Die Sendung mit den Elefanten" (WDR), which is a highly successful childrens programme combining education and entertainment
- orientation programmes: their aim is to help find educational offers and to convey an overview and introductory knowledge about educational networks (e.g. "Ich mach's" (BR-alpha), which provides information about different professions).

The "Webkolleg NRW" is a special cooperation in the area of adult education. It is an internet portal that helps people with interest in further education to find corresponding recognized educational courses. WDR participates on the website together with Volkshochschulen (adult education centres) and the West German Chamber of Crafts, and it contributes general topics from the series Planet Wissen (planet knowledge). "Planet Wissen" and particularly "Planet Schule" are internet portals of SWR and WDR, which combine and make accessible educational programmes in narrow and broad sense for students and for school use.

(Source: Elke Schlote: Im Auftrag der Bildung – Ein Überblick zum Bildungsfernsehen, TelevIZion, 21/2008/2)

Links to educational television programmes:

BR-alpha <http://www.br.de/fernsehen/br-alpha/index.html>

BR-alpha is a 24-hour educational television channel of the Bayerische Rundfunk, which was founded in 1998. They offer language courses, further education courses, university and science programmes as well as programmes in the fields of religion, music, philosophy, literature, art and culture.

Examples of educational programmes:

Wissen macht Ah! (WDR), Galileo (Pro7), Die Sendung mit der Maus (WDR), Willi wills wissen (BR), Telekolleg, Quarks und Co (WDR), Deutsch Klasse (BR-alpha), Der Kreuz mit der Schrift (BR-alpha), Die Sendung mit den Elefanten (WDR), Ich mach' s (BR-alpha), Planet Wissen (Planet Knowledge) and Planet Schule (Planet School) (SWR, WDR),

Telekolleg (BR-alpha) <http://www.br.de/telekolleg/telekolleg108.html>

Telekolleg provides further educational courses for school and vocational qualifications. People taking part in the courses are tutored by experienced teachers and trainers not only through television but also in personal meetings.

Ich mach's (BR-alpha) <http://www.br.de/fernsehen/br-alpha/sendungen/ich-machs/index.html>

Anna, Schmidt & Oskar (BR-alpha) <http://www.br.de/fernsehen/br-alpha/sendungen/anna-schmidt-und-oskar/anna-schmidt-und-oskar102.html>

German for foreign children

The series are intended primarily for children of migrant families and foreign workers in Germany. It orientates itself on the facultative curriculum "Encounter with a foreign language in the primary school". It is not a language course, it tries to establish access to the German language through funny and surprising short scenes, songs, games and stories, and to motivate children to speak, sing and play with or imitate the characters.

Quarks und Co (WDR) <http://www.wdr.de/tv/quarks/>

Wissen macht Ah! (ARD) <http://www.wdr.de/tv/wissenmachtah/>

Die Sendung mit dem Elefanten (WDR) <http://www.wdrmaus.de/elefantenseite/>

Webkolleg NRW <http://www.webkolleg.nrw.de/>

Project "**Diversity and Integration**" ("Vielfalt und Integration") (WDR)

WDR has special "folders" on its website about different topics where they collect all information, events, news, television programmes and projects they cooperate in. The Diversity and Integration folder provides numerous articles and information about all questions relating to migration in Germany. There are special television programmes (e.g. Roots, in which we get to know the family story of a person with a migration background in each episode), and projects (e.g. "Stadtteilmütter in NRW – "Town district mothers", where migrant mothers try to help each other to prevent being isolated from society) focussing on migration issues.

The website of the "folder" is available at:

http://www1.wdr.de/themen/archiv/sp_integration/uebersicht_integration100.html

RTL com.mit award

Since 2008, the television channel RTL calls for film applications each year from young people about integration in Germany. For the best project idea they give out the com.mit award. The aim is to engage young people in exploring and understanding the diversity

of their surroundings and people around them. This year's topic is called "Wir verstehen uns!?" – "We understand each other!?".

The basic idea is that young people tell their stories – alone or in a group – in the form of a storyboard and send it in to RTL. A jury then chooses the best ideas and invites the young filmmakers to a TV workshop. They spend a weekend with professional television makers in RTL's journalist school in Köln, and learn the basics of television making. Then they make a film out of their stories with the help of RTL editors, and at the end a jury chooses the three best films, and the winners get an apprenticeship at RTL.

nrvision

A unique participatory TV channel *nrvision* that has just been introduced by media politics in the federal state of North Rhine-Westphalia, Germany. The project has chosen a third path between the total autonomous citizen journalism approach and unilateral traditional journalism, since this channel organizes and guides the participation process. This way, *nrvision*, a kind of "participatory lab," also gives the first insight into the relationship between citizen and professional TV journalism.

Since 2009, the former open television channel in NRW has followed a new concept. While in the past, this channel was built on just one column, ordinary citizens, today there are three columns: emerging media professionals, young people in on-the-job training or university project teams (diverse backgrounds) and still ordinary citizens. The producers send in their content from various regions throughout NRW.

The aim of the project today is twofold. One, it is still to add to the diversity of the producers and reporting. Therefore, access to the channel is open to anyone interested in participating. Two, it now also aims in particular at strengthening the producers' media competence. Therefore, every producer gets individual feedback on his or her production from an editorial office of professional journalists to foster motivation as well as to improve the quality of the programming. The producers in on-the-job-training or university project teams are even financially supported by the media authority of NRW (Landesanstalt für Medien Nordrhein-Westfalen (LfM)) for technical equipment and qualifications measures. However, it is central that the project does not aspire to be just another professional television channel but an option for emerging media professionals, young people in on-the-job-training or university project teams and ordinary citizens to learn, to experiment, also with formats, and to speak out about topics relevant to them. In general, ordinary citizens are the largest group of producers covering a variety of issues such as local topics, special interest programs and programs for minorities such as gay, lesbian or transsexual people.

That project is publicly funded by the LfM. The program is actually disseminated by cable TV with a potential audience of 1.5 million households in NRW and also distributed online as a live stream and to mobile phones. There is a weekly scheme, and the scheme is repeated during the day and during the week depending on the actual length of the programs sent in. In 2010, the length of the first broadcasted programs varied between 14 and 43 hours per month with an average of 26 hours of original programming.

The channels website: www.nrvision.de

(Source: Audience Participation Motivated by Media Politics: First Data About a Newly Introduced Participatory TV Channel in Germany, by Annika Sehl, Michael Steinbrecher

Diversity of Journalisms. Proceedings of ECREA/CICOM Conference, Pamplona, 4-5 July 2011)

Migrants and the Media

We are concentrating on whether and how German television can reach people with a migrant background.

Many questions have been raised regarding the role of television in the social integration of migrants. One concern is that television channels of the host country don't reach the country's migrant population, as they prefer to watch programmes in their own languages/from their own countries. According to this study, there is no evidence of two distinctive media societies parallel to each other in Germany. German media has good access to all the different migrant groups in the country, and therefore it has a good starting position for their media integration. Television is the main medium used by migrants (89% of Germans watch television every day, 83% of migrants), while radio has a significantly less important role (Germans: 84%, migrants: 47%).

The proportion of migrants who watch programmes only in their own languages is 14.4%, of those who watch German television only is 47.7%, and of those who watch both is 24.6%. Native and German programmes fulfill different functions and they are both necessary for forming opinions and identities. However, these numbers can vary significantly in different migrant groups, e.g. 30% of the Turkish migrants and 21% of the Italian migrants watch programmes only in Turkish and Italian respectively. There is a strong connection between language skills and the usage of the German media, and age is also an important factor, as older migrants tend to use more their native media. The availability of native programmes also plays an important role, Turkish and Italian migrants have an access to many native programmes, while Greek and Polish migrants have very few to choose from.

Migrants use television mainly for entertainment and relaxation, they do not expect television to contribute to their integration explicitly. Therefore, a high number of users in itself does not indicate a channel's integrative powers. Results of the study show a preference for commercial channels: Pro7 has a leading position with a market share of 13.4%, RTL follows with 11.7%, while the public channels ZDF and ARD come fifth and sixth with 5.4% and 5.3%. The access of public channels to migrants is not as good as their access to the German audience (reasons on page 33). However, migrants find ARD and ZDF relevant channels and they have a positive image due to their high competence of providing reliable information.

An interesting finding of the study is the great difference between public radio listening in Germany as a whole and in the land of Northrhine Westphalia (where Dortmund is situated). While 49.5% of migrants listening to German-speaking radio prefer public service stations in the country, 66% does so in NRW. Local radio stations and Live Eins have particularly strong positions.

(Source: Migranten und Medien 2007 – Ergebnisse einer repräsentativen Studie der ARD/ZDF – Medienkommission)

Migrants and Media 2007 – Results of a representative study of the ARD/ZDF media commission

Available at:

<http://www.unternehmen.zdf.de/index.php?id=481&artid=326&backpid=71&cHash=bb9f35bfbd>)

SOURCE(S):**(1). TITLE OF Project: *Migrant women in Cuxhaven*****NAME of the interviewee/project leader: Annette Assmy**

Abstract			Aims	
<p>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 make interviews with each other and other members of the community.</p> <p>Methodologically, they use a mixture of documentary filming and participatory video in the process.</p>			<ul style="list-style-type: none"> - 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; - To give these women a voice, the opportunity to express themselves; - To give these women the opportunity to become more self-confident; - To activate those 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. 	
Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
- Migrant and refugee women in Cuxhaven	Production of a documentary partly through Participatory Video and partly through	The project is still in progress, but the results so far show that the participating women have become more active in their community.	It is difficult for migrant women to learn the language and to accommodate themselves to the culture	<ul style="list-style-type: none"> - The results so far of the project are encouraging - The participants have become more active and self-

	documentary filming		of the host country. Therefore, and also because of discrimination they experience, their chances to find a job or/and to participate in adult education are greatly affected. The institutions of the host country often have difficulties in addressing and solving these problems.	confident by using the PV method, and they enjoy being in charge of a project where they can decide about every aspect of its process and outcome. In addition, they are building and extending their networks and thus help not only themselves but also their whole community.
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SWOT ANALYSIS: Factors to assess the usefulness of the participatory video method

Strengths	Weaknesses
<ul style="list-style-type: none"> - working as a group, the process of group dynamics and learning to work as a team - there is no hierarchy within the group, priority is given to social change - the possibilities of PV also being a therapeutic approach - there are immediate results, participants can see their achievements - working with video appeals to everybody - PV increases the self-confidence of participants - Being in charge of a project shows participants that they are able to achieve something - A PV project involves all participants in the whole process 	<ul style="list-style-type: none"> - The method itself has no weakness as such, but having <ul style="list-style-type: none"> - too little funding or - too short time for the project compromises the results.
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - The film made by a group can be used as a mouthpiece – participants get a voice to make interests/concerns heard - Participants can address and encourage other members of their community - The film can be used to address politicians and other stakeholders too - Participants build networks and work on solutions by themselves - PV makes social change a real possibility - PV can be used very well and effectively in conflict situations - 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 finds out the needs of the group and works on issues that 	<ul style="list-style-type: none"> - it is hard to get funding for PV projects because of the lack of knowledge and clarity about the method in the funding institutions - many film/media pedagogies are convinced that the PV method is not much different from the methods they already use -

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<p>participants want to examine</p> <ul style="list-style-type: none">- Public screenings of the film can reduce prejudices and change perspectives in the community	
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SOURCE(S):**(1). TITLE OF Project: Kölner Blicke****NAME of the interviewee/project leader: LISA GLAHN/ PV Expert**

Abstract			Aims	
<p>The project “Kölner Blicke ” is for adolescents between school and further training, focusing on re-integration into the labor market.</p>			<p>To give the adolescents the opportunity</p> <ul style="list-style-type: none"> - To primarily discover and see what their strengths and talents are - To learn social skills - To cooperate and to work as a team in a group - To listen to each other - To create successful moments - To become more self-confident and to learn to solve their own problems themselves. - To immediately see the result through the video film and to reflect. 	
Population/social categories/disabiliti	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION

es				
Young people who dropped out of school or/and who have problems with integration in further vocational training and/or employment.	<p>Production of a short documentary through Participatory Video. A Film that the adolescents present publicly is very important as a result at the end.</p> <p>It is also very important not to tell the adolescents what they should later do, but to support and empower them.</p>	The project is still in progress, but the results so far show that the participating young people have fun and are immediately motivated to work with the PV method.	<p>It is sometimes difficult to convince stakeholders that letting the adolescents work with this method can be very effective for them in order to discover their strengths and to find their own path in life.</p> <p>Once the film has been produced and can be shown, the adolescents get a voice and the discussion afterwards is often very convincing.</p>	<ul style="list-style-type: none"> - The results so far of the project are encouraging - The participants have become more active and self-confident by using the PV method, and they enjoy being in charge of a project where they can decide about every aspect of its process and outcome.

SWOT ANALYSIS: Factors to assess the usefulness of the participatory video method

Strengths	Weaknesses
<ul style="list-style-type: none"> - PV is a supportive method, by developing a togetherness and solidarity. - 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 don't need to be able to write, don't have to write a script. You can draw it as a storyboard. - The most interesting aspect of PV is working in a group, even if it is only two or three people because then discussion starts and you can reflect through the mirror being the other person ...it gives you many possibilities. 	<p>All decisions in a participatory project are made by the group. If only one participant doesn't agree with the other group members, the group can't work further on that plan. Sometimes this causes some conflicts in the group.</p> <p>The biggest weakness of the PV method lies in it not being sustainable enough. If we only have a short time-frame, then participants have a great experience, but to make it sustainable, that is to really change something, you would need a longer period.</p>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - You can use PV as a tool of self-reflection and self-representation for the individual and for the group. You can create a good feeling of togetherness. 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. - The PV method allows a space for publicity and for discussions with politicians and stakeholders. Also the associations can publicize their work 	<ul style="list-style-type: none"> - 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.

and information.	
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SOURCE(S):**(1). TITLE OF Method: Marte Meo****NAME of the interviewee/project leader: Maria Behr, Marte Meo consultant**

Abstract			Aims	
<p>Marte Meo means “with own power” (Latin), and it is a method of video-supported educational counselling. Everyday situations between child and parent/educator are recorded by video, then an interaction analysis is prepared by the consultant, and then it is discussed together between the consultant and the parents/educators.</p>			<ul style="list-style-type: none"> - Marte Meo helps to activate parental skills that parents by nature already have but for some reason are unable to use or remember. - Development of interaction is the foundation for everything. If a person can portray and present himself differently and is able to communicate better, he can achieve much more satisfaction and happiness. 	
Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
The method is mainly used to improve parent-child interaction, but it has been applied for interaction between elderly people and their caretakers too. It could be used with practically any person regardless of age, personal or social situation.	Everyday situations between child and parent/educator are recorded by video, then an interaction analysis is prepared by the consultant, and then it is discussed together between the consultant and the parents/educators.	Clients improve their interaction and communication skills, they are able to present themselves in a different way, and they are able to solve their problems building on their strengths and competences.	In Ms Behr’s experience, clients who had failed to make progress with other forms of therapy find Marte Meo more effective and helpful due to the visualization with the video recordings.	Elements of the Marte Meo method could be combined with the participatory video method to reach higher motivation and better communication skills within our target group.

SWOT ANALYSIS: Factors to assess the usefulness of the Marte Meo method

Strengths	Weaknesses
<ul style="list-style-type: none"> - it is development-oriented: concentrates less on problems, more on development - it starts where people are and looks at the strengths and competences they already have - you can use it with everybody, regardless of age, social or personal situation - it concentrates on positive qualities and not on problems, and thus avoids creating negative feelings that could hinder progress - it uses clear explanations and avoids abstract advice, taking small steps at a time - using video makes situations more visible and understandable 	<p>The method has no weakness as such. However, it is not a method for everyone or for every problem. If a family is struggling with other problems and anxieties, for example existential problems, then they need support in that area first before they can concentrate on parental issues.</p>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - the method could be combined well with other methods to improve communication and interaction skills and increase motivation within a group - concentrating on positive qualities and strenghts instead of problems could be an important aspect for working with disadvantaged groups 	<p>The consultant has to assess the general situation of the client, whether he/she is ready for a Marte Meo therapy or he/she has to deal with other problems first, otherwise the therapy might be ineffective.</p>