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NATIONAL RESEARCH

about Participatory Video in Greece



GREEK DEMOCRACY

MINISTRY OF HEALTH AND SOCIAL SOLIDARITY

GENERAL HOSPITAL OF PYRGOS " ANDREAS PAPANDREOU"

***CENTER FOR REHABILITATION - PHYSICAL AND SOCIAL
REHABILITATION (KAFIAP) ILIAS – GREECE***



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Introduction

General Information About Participatory Video

Video is a collaborative art form associated with education and through it a group or a community create its own film their own. The general philosophy is based on the fact that the video is easy and accessible, and is a great way to bring people closer but also to explore issues, concerns, enhance creativity and help express stories.

This process in fact is very empowering because, it allows a group or community to take their own initiatives to communicate or to solve their problems, but also to express their needs and ideas to decision makers and / or other groups and communities.

Therefore, processes related to participatory video can be a very effective tool to attract and mobilize groups who experience social exclusion and marginalization, and to help them implement their own ideas and proposals in their effort to overcome prejudices and stereotypes.

The result that the secondary material from the participatory video becomes a powerful tool that documents experiences, needs, hopes, beliefs, expectations. The participatory video has the power to give voice and face to those who are not usually heard and are not visible to others.

Background on the path of participatory video

In the late '50s, a new but complex art form emerged in Europe and the United States. Making use of many names such as "video art", "experimental

video", "TV artists", "new TV" as a source of inspiration for a wide range of artistic movements, theoretical ideas, technological achievements and political and social activism. The artists who worked with video in this period of time were particularly influenced by the artistic movements and ideas of Fluxus, the Performance Art, the Body Art, the Arte Povera, the Pop Art, the Conceptual Art, the Minimalist sculpture, avant- garde music, experimental theater, contemporary dance and theater and a wide variety of heterogeneous cultural activities and theoretical ideas.

Once video made its entrance into the world of art, it developed rapidly as an independent medium. All grades of video were included and analyzed.

Early video art was mainly a reaction to the media and especially that of television. Video art and television share the same technology, particularly with regard to how the final images and sounds are presented to and perceived by the viewer. Video artists took advantage of this common element of reason to put up resistance to one-sided and manipulated communication of television and expressed responses in a comparable language. These responses ranged from a fierce confrontation with the media, to a production of alternative television.

From the '60s until the '90s there was a remarkable growth of electronical and digital technology. The progress made converted video from an expensive special tool exclusively for the hands of the people of television, large organizations and institutions to a consumer product in the hands of artists. Even so, however, the accessibility of the artists to the form and its developing capabilities, was not the same each time. Particularly in the past applying double standards between urban and regional artists, depending on the accessibility of each site to new technologies. But as the instrument

evolved and multiplied its propagation mechanisms, video art was transformed: from a marginal activity initially, and a privileged instrument in the hands of artists developed countries later, to a very widespread form of modern art in almost all lengths and widths of the earth.

Video art was thus an international phenomenon. Pioneering artists not only created under different cultural influences, but also introduced ideas and attitudes across national boundaries, enriching and nurturing the wider practice of art and familiarizing ideas and approaches from other disciplines and media. This way video art was always an art form open to incorporate anything new and interesting.

The number of "sub – categories» which video art is divided is of importance. Here we choose to present the three most basic:

- **The filming of an action, a concert, an event**

The video becomes a witness, a living memory that is embedded in action. These images are disseminated in real time, on which we can intervene directly, have charmed many and have played a key role in the development of Art Corporel.

- **The experimental video (the video format)**

The video was originally resorted to electronic image processing, then to images produced entirely by computer. The experimental video mainly deals with the medium itself and the capabilities it provides at a time.

-**Video facilities**

The video is transferred to video-sculpture environments, often using several monitors connected to objects of another order altogether. These facilities,

called "closed circuit" (also including the viewer) or instead "multichannel" with widespread frontal view, depend on both the hardware and the intentions of the artist. But they always include a reflection on time, space and even the motion video to the specific video.

The first experiments with participatory video were the work of Don Snowden, a Canadian who pioneered the idea of using the media to allow an anthropocentrism approach to the community development. Thereafter, the Director of Extension Department at Memorial University of Newfoundland, Snowden worked with director Colin Low and the National Film Board of Canada's Challenge for Change program, to implement his ideas for the islands Fogo, a small fishing community. Watching movies of others, the villagers of the island realized that they shared many of the same problems and that cooperation could solve some of these. The technique developed by Snowden became known as the Fogo process. Snowden applied the Fogo process all over the world until his death in India in 1984.

The first video film created entirely by a community in 1969 by the institution Challenge for Change video VTR St-Jacques and filmed in a poor neighborhood in Montreal. Instead of using the directors Dorothy Henault and Bonnie Sherr Klein, they trained community members in the video to represent themselves in their struggle for affordable and accessible health care. The work of St-Jacques was presented across Canada and the U.S. leading to mobilize other groups.

One of the first major books on participatory video was published in England in 1997 by Clive Robertson and Jackie Shaw, Directors of Real Time Video, and has been a guide for many subsequent books and articles. Real Time is an educational charity organization which first used many of the techniques and

methodologies that are still used today, and have been applied in the field of participatory video in 1984.

Today, the participatory video is widely used around the world and has been applied to many different situations. These methods differ in many specialists opinions. Some allow the process to be more open, while others prefer to direct their subjects. There is no precise way to be implemented in a participatory video, except to know that is the product of a particular group and is placed in a truly participatory and democratic process. The participatory video in combination with other methods, has been successfully implemented and is now a voice for marginalized groups, a catalyst for the community and a tool for communicating with policy makers.

FIRST CHAPTER: HISTORY OF THE DEVELOPMENT OF THE USE OF VIDEO IN ADULT EDUCATION

The use of video in education

Video is a medium that is increasingly used in education and indeed seems to be preferred in many cases over other traditional instruments.

More specifically, it is used as a tool for integrated collection and presentation of images and sounds and because of this specificity it is used to display the results of various research projects and complex scientific evidence

It is no coincidence that the video is the dominant medium of our daily information from international news to sports and health. It is a medium of information and learning while on the side, a medium of analysis of information the video can help.

If you even look at the instrument from the user side, then we can still observe that it is a dominant medium to their preferences. The student prefers it as it is the most interesting way to be updated and learn a subject. But also the teacher may merge with his help of as much information as nowhere else, and especially the information of interactivity, such as body movements, eye, style, tone, facial and body expressions and traditional elements such as text or images. Finally, the researcher has another pro on his side from using video. There is no longer content with just talking about what has happened, but now he can show what has happened, which in many research areas this deserves particular attention.

From the perspective of analyzing the information, the video can help design

an event many times, for instance, a lecture and in-depth analysis of certain details are lost in a first approximation. In some areas of science it is of particular significance that the video makes it possible to analyze traffic and use even the mathematics of motion to study the material.

In conclusion we would say that just as "a picture is worth a thousand words," many successive images (video) worth a thousand pictures and other thousand words to describe each one." Despite the fact that the use of video in education is not yet well developed, it is obvious that it can help in many areas and many fields because:

1. The technology and media are everywhere.
 2. People of all ages use the media.
 3. Young people use them more.
 4. Technology is an integral piece that can not be ignored and everyone worried about whether this is good or bad.
 5. The ever increasing awareness of people about the media and the influence they exercise leads to the search for a new level of understanding.
- There is an infiltration of the media, their applications and information technology in almost every aspect of our lives, which is accompanied by the critical question of what it might mean.

Adult education and the use of video in it.

In 1929 for the first time on the grounds of illiteracy of citizens, the Greek state law puts adult education in motion.

In 1954 a Decree established the "night schools" to provide basic education to adults who because of the world and civil war had not completed

elementary education. Along with the public institutions and large industrial units they developed vocational-professional training for adults.

In the 1980's and due to the country's entry into the EEC, there is an increase and a specialization of programs dealing with adult education. The first public bodies solely on education and training of adults are founded. At the same time are developed new techniques and methods, such as implementing the objectives. One of them is the use of video as a medium for teaching, believing that this way education and learning programs would be easier. The first efforts are made to include radio and television (mostly foreign language) in public broadcasting organizations. Having more power as a means, the image is quickly established, which leads to the first television section, "educational television" at a time accessible to the general public, while the use of video is gaining ground as a way of teaching.

In the last 40 years, the adult education was established gradually and acquired its own scholars and own studies. Adult education is an autonomous scientific field because the adults as learners have their own characteristics, needs and attitudes towards learning. That is, the adults have other social roles than do children and adolescents, another orientation towards learning and other potential options and initiatives.

The main promoter of adult education is the **General Secretariat of Adult Education belongs to the Ministry of Education**. The General Secretariat with the support of the European community through the Community Support Frameworks has created thousands of classes of learning, training with a variety of objects, obtainable, including vulnerable groups such as gypsies and formerly imprisoned people with disabilities.

New developments in adult education were the Vocational Training Centers, the Second Chance Schools for adult learners but especially the establishment of university studies in adult education, with an education and training unit at the University of Patras, with special direction of undergraduate studies at the University of Macedonia and finally graduate program at the Greek Open University.

The explicit purpose of adult education is to upgrade the professional knowledge and skills, social cohesion, active citizenship and personal fulfillment.

The basic principles of adult education are:

- A. The relevance so the adult gets knowledge relevant to his interests, with the expectation of personal development.
- B. The energy so the adult participates actively in the learning process and helps in the investigation.
- C. The judgment, so the adult can consider the offered knowledge.
- D. The versatility as an adult learns in his own way and thus needs specialized instruction.
- E. The limitations as an adult has external constraints such as family, social relationships, work, that can make it difficult to participate in the field work.
- F. The interactivity since an adult person is equivalent to the teacher and wants to participate in what they learn and wants to be involved personally.

The learning process in adults compared in relation to children and focuses on self-directed learning, learning through experience, the open learning, personalized learning and critical thinking.

On the other hand, teaching in adult education has as basic principles scientificness, orientation in practice, orientation to leisure, news, teaching induction, and adult participation. In adult education the technological means are used constantly as a learning process however according to the theory of interaction and communication, emotion, cooperation and social interaction has a significant effect on efficiency.

As understood work in adult education differs completely from that of work in teenager education as a result the methods of the school are unsuitable for use in adults. That's why in recent years, traditional teaching methods have been changed to implement specific teaching methods for adults.

These methods are mainly:
A. Methods of presentation.
B. Methods of guidance.
C. Methods of discovery.

In all three methods essential working tools are movies and video. The methods are focused by the joint processing of questions from the instructor and the trainee group. Learners are guided to their targets through group work and activities, designed by role playing and discussions. This results in social relationships and contacts. Communication is cultivated on personal relationships, the pace of instruction is adapted to the team, the flexibility of teaching is assured and the learner is constantly on feedback. The teacher has to activate all participants in the program but also appears as an equal partner and not as a leader. The use of video on these methods helps the participants to assume many different roles in the education group, such as to be guided

by the trainer, the trainer to work as a consultant, and the trainees to work on their own.

The use of video on these methods supports a process of spiritual and intellectual exploration and in a game format. Students exercise abilities and skills, acquire security and understanding in relation to what they learn, and communication and social relationships are promoted. These methods, especially when using the video in education, may limit to some extent the self-activity of the learner, to work alone however gives access to new knowledge and skills, directly or indirectly involved in the learning process.

The role of the educator in adult education is:

- A. To support and enable the learner.**
- B. To make the trainees learn for themselves independently and creatively.**
- C. To help learners discover knowledge and information through activities and procedures of self teaching.**

On this basis, one of the most basic teaching methods is based on creating a project, utilizing and combining the technological tools and communication technologies. These technologies are used for several years in adult education and mainly use the TV, VCR. In adult education, an important role is played by the audiovisual means and particularly television, especially after 1960, where in the educational television, teachers required to teach through educational programs. Specially designed studios to lessons through TV shows are formed. Along with the educational television video is used to for broadcast documentaries and experimental laboratory activities.

The use of video in adult education has key advantages such as animation and sound with dialogue and description, the faithful representation of situations or scenarios, outperforms other methods in terms of flexibility and depth in terms of investigating the matter. It also emphasizes the ideas of students, and not in scientific terms. The danger of the instructor being highly prescriptive, always lurks emphasizing points that relate to their own researches or to favor a particular course in question.

The video analysis enables us to look at non-verbal elements of communication such as gestures, body movements, facial expressions, concentration and attention for each learner, interactions, consultations can be recorded and looked through the camera and complete adult education. The results of the analysis of video-taping can be used in education, offering stimuli for discussion, information, knowledge, annotations, interpretations.

In any case, the potential, judgment and skills of the instructor to utilize, to improve and adapt to the needs of the team this method is related to the effectiveness of using video in adult education.

SECOND CHAPTER: PRACTICES AND EXPERIENCES FROM THE USE OF VIDEO TECHNOLOGY IN GREECE

VIDEO-PRODUCTIONS

<http://www.i-create.gr>

Given the need for an active role to the connection of the New School with the student who is a creator, a researcher, a world citizen and to the development of audiovisual culture, the opportunity was given to the educational community to create content (User Generated Video, User Generated Content) utilizing the offered educational videos. Students can reuse them (re-use), plan to “upload” their own videos, share them (share) and evaluate them.

In this context, the Educational Broadcasting is developing the new platform of juvenile creation <http://icreate.minedu.gov.gr>, open to the educational community and to all young people, providing a collaborative environment, sharing ideas and especially the implementation of its own projects : videos, interactive educational games, blogs, social networking and web 2.0 applications and generally free and open source software. These projects will be developed and submitted through video contests, campaigns and partnerships with schools, universities and other organizations at local, national or international level. Thus, the Educational Broadcasting meets Digital Generation on its own premises, and it becomes part of the community.

SIXTH SENSE

“Sixth Sense” a show, broadcasted on Greek TV 3, for people with disabilities,

is in fact a documentary created by the same people with disabilities. The ethics, methodology, standards and how to approach people with disabilities, are followed by those who have adopted the European countries public television: BBC, ZDF, FRANCE TELEVISIONS. The journalist, lawyer and musician George Beliris, blind himself, who presents and directs the show, and other factors demonstrate human diversity, problems, concerns, and aspirations of people with disabilities.

<http://elgr.facebook.com/ektiaisthisi.gr><http://www.ert.gr/webtv/index.php/component/k2/item/2928-ekti-aisthisi-28-03-2012.html>

CONTEST SCHOOL LAB

- To first prize in the student competition was won by the School Lab Density fun group of students from the Gymnasium Sminthi, Xanthi. The competition took place in the platform School Lab, an online innovation platform for creating and exchanging ideas about science, which is aimed at students from E grade to Third Grade of junior high school. This is an initiative of the British Council, and is conducted in collaboration with i-create the Educational Broadcasting Ministry of Education, Lifelong Learning and Religion. On the I -create web site you can see the video that won first prize.

WE THE YOUNG PEOPLE HAVE RESPONSIBILITY TOWARDS SUBSTANCES AND ALCOHOL

Small clips created by high school students of the prefecture of Ilia in a health education program to prevent substance abuse. The program also involved in production:

Secondary Education prefecture of Ilia - Health Education

2nd **TEE** **Amaliada.**
Prevention Center Substance Ileia INTERVENTIONS
(In collaboration with OKANA)

The project was funded with support from the European Commission and the General Secretariat for Youth through the YOUTH program: Action 3.1 Youth Initiatives.

DOCUMENTARY - FILM THERAPY

The persecution of gypsies

Ο ΔΙΩΓΜΟΣ ΤΩΝ ΤΣΙΓΓΑΝΩΝ [1 of 4] » ΠΡΩΤΑΓΩΝΙΣΤΕΣ (10/10/2010):

http://www.youtube.com/watch?v=bHJqG71nu_8

Ο ΔΙΩΓΜΟΣ ΤΩΝ ΤΣΙΓΓΑΝΩΝ [2 of 4] » ΠΡΩΤΑΓΩΝΙΣΤΕΣ (10/10/2010):

<http://www.youtube.com/watch?v=55xgaMpExOY&feature=relmfu>

Ο ΔΙΩΓΜΟΣ ΤΩΝ ΤΣΙΓΓΑΝΩΝ [3 of 4] » ΠΡΩΤΑΓΩΝΙΣΤΕΣ (10/10/2010):

<http://www.youtube.com/watch?v=brJTYj7ejl&feature=relmfu>

Ο ΔΙΩΓΜΟΣ ΤΩΝ ΤΣΙΓΓΑΝΩΝ [4 of 4] » ΠΡΩΤΑΓΩΝΙΣΤΕΣ (10/10/2010):

<http://www.youtube.com/watch?v=4QbGP9Wytjo&feature=relmfu>

Minors Prisoners

ΠΡΩΤΑΓΩΝΙΣΤΕΣ - ΑΝΗΛΙΚΟΙ ΦΥΛΑΚΙΣΜΕΝΟΙ Μέρος 1:

<http://www.youtube.com/watch?v=YqNUpgm1bv8&feature=relmfu>

ΠΡΩΤΑΓΩΝΙΣΤΕΣ - ΑΝΗΛΙΚΟΙ ΦΥΛΑΚΙΣΜΕΝΟΙ Μέρος 2:

<http://www.youtube.com/watch?v=1qzslakNK6g&feature=relmfu>

ΠΡΩΤΑΓΩΝΙΣΤΕΣ - ΑΝΗΛΙΚΟΙ ΦΥΛΑΚΙΣΜΕΝΟΙ Μέρος 3:

<http://www.youtube.com/watch?v=pOIB45DGmql&feature=relmfu>

ΠΡΩΤΑΓΩΝΙΣΤΕΣ - ΑΝΗΛΙΚΟΙ ΦΥΛΑΚΙΣΜΕΝΟΙ Μέρος 5:

The Word Of Excluded

Head of Documentaries:
Costas Bairaktaris,
Throughout an. / Psychology of Aristotle

The lesson of the Department of Social Exclusion Psychology of Aristotle taught by people who suffer from Social Exclusion. The connection of another scientific approach to practice and to link the university with the real needs of society lead to the creation of new meeting places and common actions.

Through this new experience the social utility of the University is highlighted and the market perception about it is canceled. Two sites of totalitarian exclusion, mental hospitals and prisons are degraded from the survivors of psychiatry and prisoners themselves. The same people set in the judgment of students the dominant theories and practices of psychiatry and imprisonment that cruelly leave imprints in the bodies and souls of citizens housed in prisons or mental hospitals. The disable citizens reveal in the film the government's indifference and the policies that are implemented. The vitality and passion with which they struggle for basic human rights they crush and the timeless image is produced for second-class citizens who can not have Word and Rights. The film recorded at 10 months the new venues and joint actions.

Participate

psychiatric survivors, Greek and German
students of psychology department U of THESSALONIKI

Task Kalamaria
group accessibility
prisoners (men and women) prisons Diavata
THE KELI- support group for the rights of prisoners

SCENARIO - DIRECTOR: GEORGE KERAMIDIOTIS
PICTURE: GREGORY DIMINAKIS - PFAIL CHRISTIAN - HARRIS PALACE
AUDIO: Frank KORATSA-DIMITRIS KERAMIDIOTIS
N / A DIVISION OF PRODUCTION: Elijah PAVLIDOU ET3-PRODUCTION

ΤΟΠΟΙ ΖΩΗΣ, ΤΟΠΟΙ ΙΔΕΩΝ-Ο ΛΟΓΟΣ ΤΩΝ ΑΠΟΚΛΕΙΣΜΕΝΩΝ ΡΤ 1:
<http://www.youtube.com/watch?v=vO34paZVPDg&feature=relmfu>

ΤΟΠΟΙ ΖΩΗΣ, ΤΟΠΟΙ ΙΔΕΩΝ-Ο ΛΟΓΟΣ ΤΩΝ ΑΠΟΚΛΕΙΣΜΕΝΩΝ ΡΤ 2:
<http://www.youtube.com/watch?v=Sun2dXjs7vs&feature=relmfu>

The Pomegranate

To πόδι - Short Film (official trailer):
http://www.youtube.com/watch?v=63_EgE5vDWU&feature=relmfu

"The Pomegranate ..." is an experimentation on social exclusion. A small part of the movie based on a true story. The rest of the film is a story of man and the elements of realism and fiction. The stimulus for the film was the question of how some people without realizing it, are trapped in some contexts. These frames generated by the society itself, whether country it's about the relationship with family, friendship, work, love, religion, age, and the same.

Without Any Country

The personal history of the Gypsies

Εξάντας: Χωρίς πατρίδα καμιά - 1/4 (Ρομά / Roma people):

<http://www.youtube.com/watch?v=o-RIWDCZXvk>

Εξάντας: Χωρίς πατρίδα καμιά - 2/4 (Ρομά / Roma people):

<http://www.youtube.com/watch?v=mrnNRVVJd5U&feature=relmfu>

Εξάντας: Χωρίς πατρίδα καμιά - 3/4 (Ρομά / Roma people):

<http://www.youtube.com/watch?v=8u23oQuLTdc&feature=relmfu>

Εξάντας: Χωρίς πατρίδα καμιά - 4/4 (Ρομά / Roma people):

<http://www.youtube.com/watch?v=-2itsBn4EDA&feature=relmfu>

THIRD CHAPTER: THE EDUCATIONAL TELEVISION AND THE ROLE OF THE LIFTING PREJUDICE AND THE TREATMENT OF SOCIAL EXCLUSION

The Educational Broadcasting was founded in 1977 and is a vector of

Ministry of Education. It aims to modern and complex forms of knowledge. The offer in the field of education is to produce and play back TV programs but also to extensive breeding and placing them in the educational community in the form of DVD, aimed, primarily, to support the educational process in Primary and Secondary Education.

The productions are shown through the open channels of public television (ET 1), the satellite program (ERT World) and the Parliament Channel, covering the entire Greek territory and much of Hellenes Abroad, maintaining a global reach. More than 600 cultural and educational shows presented annually. These productions are a modern alternative, audiovisual and educational proposition for students and educators at all levels and the general public.

The Educational Broadcasting internationally has become a privileged instrument of the dissemination of knowledge through distance education programs and broadcasts of general education and information. According to a company Hellastat, the Educational Broadcasting is established in the minds of the educational community "as a player class that inspires confidence, while its programs are welcomed by the vast majority of teachers who have attended." Furthermore, the objective is continuous improvement of services utilizing the possibilities provided by digital technologies, entering into new partnerships and launching new activities.

The growth and penetration of new technologies in the contemporary social and educational environment where the school is not just consuming content but creates inspired motivated developers to proceed with creations that utilize new media.

The aim was to reconnect the Educational Broadcasting with the young audience going from traditional media in the digital age where everyone becomes a medium.

The Educational Broadcasting supports the student and the teacher in modern school encouraging active learning, team culture, participation and adds value to web communities. It is a cultural reference point, not only maintaining consistently very important evidence of the educational television production, but also by raising them, through sophisticated forms of digital content distribution.

An important tool in this effort is the ever upgraded website of the organization at www.edutv.gr, where the user can see the movies of the Educational Broadcasting in real time (video streaming) or he can download to the computer (video-on-demand), utilizing in this way a series of digital services. Even the integration of broadcast via digital technology in podcasting is planned.

The Educational Broadcasting enters the digital age and is associated with organic New Digital School, with young people and their communities. It recognizes that knowledge is a process in constant evolution and wants to become a part and a catalyst of this process: becoming a multimedia platform connected to the major social networking sites, offering students and their teams, teachers and professors the tools and the environment to design and make their own multimedia projects.

The lines of action of the Educational Television

Content Production

The continuous production of educational audiovisual content by distributing it through sophisticated digital formats. As to the breadth of content, the new planned production of the Educational Broadcasting will cover a range of issues:

- Topic Open and Diversification
- Environment - Energy-Innovations
- New Technologies, Digital Rights
- Privacy, Transparency, Public Data
- Nutrition, Health, Education & Millennium Goals
- Eco-Design-Architecture
- Music, digital arts
- Communication, Media, Citizens Journalism
- Science-Culture-Innovation-Creation
- Social entrepreneurs-new standards
- Youth Identities-The Digital Generation
- Diversity-Racism-Coexistence
- Responsibility of the citizen
- Green jobs, Ecological consumption
- Creative Writing Digital
- Multilingualism

Teacher-Student Creations

The values that are encouraged:

- The student author, teacher consultant
- Experiential Learning-Active
- Team Co-culture of innovation
- The culture and Remix Re-use
- Originality - Creativity
- Join and create / add value to web communities, local and global society
- Confidence - Optimism-Recognition-Excellence

It is possible to exploit the offered educational videos in class, so students can reuse (re-use) and to design and to "upload" their own works (UGC - User Generated Content), share (sharing) and assess them (social filtering).

Direct Contact with the Educational Community

- Link with action Excellence and Innovation in Education and the emergence of innovative applications.
- Creating an Ambassadors network of teachers and students with active communication, participation and dialogue through social networking sites.

Synergies-Strategic Partnerships

Institutions who share the vision of educational television and in which cooperation brings added value to the project are approved. There is also continuous development keeping abreast of developments and representing the institution of Educational Broadcasting in European and international level, both in scientific and artistic events.

You can watch the work of educational television:

- ET1 Fridays 10-11 am and Saturdays 8-10 am
- ERT world every Saturday at 11 a.m.
- Canal House 4-5pm daily.

- You Tube Channel: Educational TV Greece
- Facebook: Educational Television - Greece
- Twitter: EduTV_Greece
- Blog: <http://blogs.sch.gr/dertv/>
- Linked-In: Educational Radio Television Greece
- Website: www.edutv.gr

Differentiation of participatory to documentary video

Although there are kinds of documentaries, which are able to represent reality with sensitivity issues and the protagonists and to express their concerns, documentary films are the products of a director. Therefore, the protagonists of the documentary do not have a say on how they will ultimately be represented. In contrast, the protagonists of participatory video make their own film, form the topics according to their own sense of what is important, and can also control how they are represented. In addition, documentary films are often expected to meet strict aesthetic standards and are usually done with a large audience in mind. In contrast to equity video it is not concerned with aesthetics than with respect to the content, and movies are usually done with specific audiences and objectives in mind.

Epilogue

The participatory video is in today's era the fresh and modern means to

communicate one's ideas and perceptions. It is a powerful source of communication that gives one the opportunity to use emotional sometimes features, ie do rely on emotion, and sometimes logical characteristics, ie reliance on logic.

Why video is so popular? Because it is the opportunity to contact someone with an idea of the general public, yet is aesthetically attractive, has intelligent content and has the power to inform them of any dangers. The author always ensures that the text, sound and image in the video is designed to be interesting and attract public attention, have the appropriate colors and the appropriate soundtrack.

So when the creators are themselves the protagonists, then the process and the result has no other value and importance. It is of great value to the how for authors to reach the result and that is what gives the greatest satisfaction. The feeling that we got there we wanted, through effort, through perseverance through adversity, and through all of that we got knowledge. The feeling is that the most important thing in our lives no matter the destination but the journey.

Sources:

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TITLE OF RESEARCH: WE THE YOUNG PEOPLE HANE RESPONSIBILITY TOWARDS SUBSTANCES AND ALCOHOL

Abstract	Aims
<p>Students of the 2nd technological TEE High school of Amaliada took part in participatory video workshop and crated small clips of prevent substance abuse.</p> <p>The program involved in production :</p> <ul style="list-style-type: none"> -Secondary Education of Prefecture of Ilias - Health Education -2nd TEE High school of Amaliada -Prevention Center of Ilias PAREMVASEIS (in collaboration of OKANA) 	<p>To give the adolescents the opportunity :</p> <ul style="list-style-type: none"> -To learn personal and social skills -To cooperate and work as a team. -To discover talents and create. -To become more self –continent. -To adversely affect against the use of substances.



<p>The project was funded with support from the European commission and the General secretariat for young through the youth program: Action 3.1 youth initiatives</p>				
Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p>Students who have problems with their education and threatened with exclusion.</p>	<p>Production of small clips through participatory video, small clips in which students present their views on life and opposition to</p>	<p>-The students become more active in their school.</p> <p>-The students motived to work as a team to solve their problem</p>	<p>Students in technological high schools often feel threatened by exclusion and at high risk for delinquent behaviors such as substance use.</p>	<p>The results are very positive:</p> <p>- PV can be very helpful tool for students who feel excluded.</p>



	<p>substance use.</p>	<ul style="list-style-type: none"> - The students induced other students to involve in actions against drugs - The students felt more confident, more creative and more popular. 		<ul style="list-style-type: none"> - Students become more energetic when they can decide about the out come of a project. - Students feel they have the potential to affect the whole school community.
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SWOT ANALYSIS: Factors to assess the usefulness of the participatory video methodology



Strengths	Weaknesses
<ul style="list-style-type: none"> - Important exchanges between participants. - is a medium that you can use with everyone. - let the participants express their experiences and share with others. - Development of social and communication skills of participants. - Learning of technical tools to develop the documentary. - Working as a group, the process of group dynamics and learning to work as a team. - increases the self –confidence of participants. - Being in charge of a project shows participants that they are able to achieve something. 	<ul style="list-style-type: none"> - The team work is difficult and the members don't agree. -It may be difficult to concretize it in the documentary. - The participants may quit the project if they are not enough motivated. -The coordination of all the people involved in the project may be difficult.



OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - A tool of self-narration and self-representation for a group. - Enable the associations to publicize their work and information. - Therapeutic tool : the participants express their feelings and share with others . -Create a good feeling of togetherness. - -Participants have a voice and they can make their needs and wishes visible. - -It work group dynamic. -Participants can encourage other members of their community. -makes social change a real possibility. -Participants learn new skills like making a film, using technical equipment 	<ul style="list-style-type: none"> - There are moments of rupture, disagreement, and different views. - Possibility of failure if there is not a leader or a counselor to manage the crisis, encourages the members and lead the group. - POSSIBILITY OF BEING UNSUCCESSFUL IF THERE IS A SUPERVISOR OR TRAINER WHO IS VERY INTRUSIVE AND AFFECTS THE MEMBERS. - Possibility of failure if the group doesn't exist previously, if it hasn't its own identity. - The selection of participants. The participants must be very concerned in the project to avoid they quit.



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