

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

VISTA - participatory VIdeo and social Skills for Training disadvantaged Adults

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INDEX

PART 1 - The development of the use of video-didactics in adult education: a national framework

- 1.1 The use of video techniques and video methodology in adult education
- 1.2 The role of teachers and tutors
- 1.3 The use of video as a therapeutic techniques in projects related to adults with problem of social inclusion

PART 2 - The Participatory Video: Practices and Case studies realized in Italy

- 2.1 Introduction: the Participatory Video
- 2.2 The Fogo Process
- 2.3 PRACTICES & CASE STUDIES in Italy
 - A) The AMREF case
 - B) Bologna Integra: faces and stories of refugees
 - C) Archive of the Memories of African Migrants in Italy"
 - D) "Video Experiences for adolescents and patients"
 - E) Zalab PV Experiences
- 2.4 SWOT analysis of the Italian PV experiences

PART 3 - The role of TV educative programs for the development of the local identity and social inclusion

- 3.1 Brief history of educational television in Italy
- 3.2 TV educative programmes for adults (characteristics, goals etc..)
- 3.3 Documentaries and projects about local identity

Bibliography

Sitography

PART 1

The development of the use of video-didactics in adult education: a national framework

“Learning is everywhere”

Frans Ellenbroek, 1999

1.1 The use of video techniques and video methodology in adult education

According to Malcom Knowles, one of the most famous Adult Educators, a human being remembers 10% of what he/she sees, 20% of what he/she hears, 50% of what he/she sees and hears and 80% of what he/she sees, hears and does. Therefore, a video, especially if combined with a certain level of interaction, allows a more quick and efficient memorization.

Furthermore, studies on human perception show that 83% of what we feel travels to the brain through sight, while all the other senses (smell, hearing, touch and taste) transport only 17% of what we perceive. Therefore, sight is the most powerful sense.

For this reason, in the “era of media” (from cinema to television and internet) videos and education were bound to meet.

The issue of comparing the language of filming with learning processes in adults has lately been the subject of many initiatives both in theoretical studies and in practice. These have been promoted by educational organizations or by professional associations: university conferences and seminars, meetings and workshops for trainers and, since 2007, even a Festival devoted to Cinema for Training, the FORFILMFEST promoted by AIF-Associazione Italiana Formatori in cooperation with the Cineteca di Bologna. This festival is at its sixth edition and has been sponsored important institutions such as the Ministero dei Beni Culturali and the Sindacato Nazionale Critici Cinematografici, not to mention the special Prize at the Venice Film festival.

A growing interest from teachers and educators in the use of media is given by its continuous development and diversification of teaching methodologies: reporting, video clips, video art and last but not least social media and all those new communication tools on the net and web 2.0.

From McLuhan onwards there have been several studies on the historical, sociological and anthropological side of technology which has brought deep changes to our culture and way of living. Technology has been since regarded as a sort of extension of man's mental, psychic and physic faculties. This means "acknowledging the media as *environments* of knowledge, doing, being and feeling and not as tools".

This is why audiovisual tools are particularly important in updating competences vis a vis the development of the labour market, and in lifelong learning since its objective is to guarantee a better quality of life which in turn translates into an extension of democracy intended as critic and conscious participation.

Nowadays, lifelong learning requires the ability to integrate open and flexible didactics in a web structured and multidimensional frame in order to guarantee a learning path in which the individual is active in and responsible for building knowledge, for doing and for being. Therefore, digital integration of communication codes is important (images, texts, audiovisuals, internet etc.) in order to develop the so called "learnativity", active learning based on cooperation, integration of teaching methods, use of videos and other media for the transformation of knowledge.

According to Clarks & Lyons (2004) there are a number of **physiological functions** which justify the use of videos in adult education:

- **Help attentiveness:** concentrate on elements which are important
- **Activate or build pre-knowledge:** activate pre-existing mental patterns or supply contents able to help to acquire new information
- **Minimise cognitive weight:** less information to store during learning
- **Building mental models:** help adults to memorise new information in the long term memory in order to be able to better understand contents
- **Help to transfer knowledge:** promote a better understanding
- **Foster motivation:** make learning more captivating and motivating

Often, videos used for educational purposes have been considered mere extemporary and superficial tools forgetting how artistic and expressive, powerful and rich their language can be, not to mention how important is their polysemy, the many codes exploited and their symbolic and metaphoric values are in psychological dynamics.

Videos are a good way to stimulate and strengthen learning especially in adult education for their theoretical and methodological character.

One kind of video is the **educational video** normally used for:

- Introducing a topic
- Activating pre-knowledge on a subject
- Analyzing a topic more in depth
- Building a learning path

Choosing a video is dictated by a careful analysis of what is going to be learned and the objective of the lesson.

Then there is the **editorial video** which requires planning and can be:

- **Social:** to promote socialization and workgroup
- **Didactic:** to reinforce ideas, concepts, linguistic competences etc.
- **Formative (in a broad sense):** to develop the competences needed to produce a video, such as: organizational/communicative, verbal and non verbal language, logic, technical, artistic etc.

In conclusion, the ways to use videos in adult education can be several:

- a. **Motivating students** is one of the main stumbling-blocks teachers have to overcome: videos can be more interesting if they are taken from the student's 'reality';
- b. Videos **integrate several codes** (iconic, visual, verbal, audio etc) just like in daily life: they therefore offer both linguistic and cultural elements much closer to reality than a written text;
- c. Videos allow **different understandings** (only images, only speech, images and soundtrack, some words and the narrative context, images speech and cultural implications etc) and are an efficient tool in adult education when, as often as not, both linguistic and cognitive competences are on different levels;
- d. Learners, also adult learners, are targeted by audiovisual messages which are often received passively. This is why they lack in **keys to the reading** needed to understand ends, motivation, artistic and cultural depth, innovation and documentation value ... Using videos in adult classes means guiding the learners through reading offering the necessary tools to access information and translate it into knowledge.

1.2 The role of teachers and tutors

The use of videos can be placed in a framework of set theories and training procedures. However, it should be stressed that audiovisual language implies a deep reflection and a control over specific competences and knowledge of both teachers and tutors.

Teaching methods based on videos are complex and use a particular narrative language which touches cognition, symbolism and emotions. This clearly explains why videos should not be considered a banal tool to be used 'instead of' in adult education. We often witness their use as being merely 'instrumental'. This does not take sufficiently into account the specific nature of the language, the opportunities offered and the possible risks arising from inappropriate use. The competences (old and new, and adapted to the language of videos) of tutors should be used in **two different ways**:

- **Reflective viewing**: use and re-elaboration by individuals and learning groups, both at emotional and cognitive level, of pre-existing images evoked by the video. This process can use films, simple edited sequences, 'specifically' edited scenes or single scenes and clips which can be directly and/or explicitly connected, or can be a reference only at symbolic/metaphoric level, with the themes and the objectives of the educational paths as well as with the professional/cognitive needs of the adult learner.

- **original films and stories**: these can be videos made by the students also in cooperation with teachers and tutors or **narrations** (more or less complex and sophisticated), planned and developed at higher level.

Obviously, the investment on funding, resources and competences required from teachers and tutors vary from case to case. In terms of competences, the added value in using videos lies in the following prerequisites:

- basic knowledge of grammar and syntax specific of the language of videos
- basic knowledge of and the will to continuously update competences regarding the evolution of such language and its contaminations (Transmedia), with other 'new languages' (i.e. TV language) often using the style of the net and Web 2.0.
- knowing how to use videos in teaching, based on synergy between training and viewing (objectives, modalities and teaching methods).
- analysis of learning methods and how to rearrange timetables, rhythms and teaching.

1.3 The use of video as a therapeutic techniques in projects related to adults with problem of social inclusion

The use of video and of the non-verbal language as a therapeutical support for adult with problems of social inclusion is a growing phenomenon. In recent years Video applications and training courses are becoming more common even if they are practiced mainly in the vast field of expressive Art Therapy.

The following is a summary of some Video therapy applications:

Audio-visual Counselling: used in structured groups (workplaces, schools, small communities).

Work is based on the development and organisation of an audio-visual help. The process becomes an artistic interface for elaboration of group dynamics, interaction and acquisition of relational skills aiming at reaching a common goal.

The plot and the script become the metaphor of the participants' life; the definition of the characters, the possibility to work on the character's life hinting at the participants' inner dynamics without touching them directly. Production and post-production offer an immediate possibility for a creative process of development of social, relational and cooperation competences

Film-therapy: in this case work focuses on the use of films or film sequences, shown to individual subjects or to groups, selected by the therapist. This method is often used in schools mostly in prevention campaigns.

It is important that at the end of the show a debate take place to trigger an exchange of opinions feelings and emotions. For therapeutic reasons, single film images regarding specific cases may be included in the treatment process thus using film therapy as a tool to define the therapeutic contents otherwise not easily explainable in a traditional therapy context.

Video-genealogy: each participant brings some photos considered of significant value. These are shown on the screen and commented by the group.

It is important that the participants choose 5 or 6 photos. During this session a close-up of the photos is shown and the subject will give a description presenting him/herself, his/her family, recounting his/her personal history.

This will be a meeting, assisted by the video, between one's idealised dimension (the past) and the real one (the present).

Video-Biography: images recalling the subject's life (also abstract images) will bring back to life emotions and past episodes. To begin with, the subject will be interviewed in

front of a camera; subsequently the images chosen by him/her will be cut in a sequence in the presence of the group and the other members will then stage this “biography” in front of the author while the whole scene is filmed.

At the end of the performance the author will confront him/herself with the material produced. This phase will focus on a dialogue with him/herself before parts of the story will be performed by the group.

Psycho-videoclip: produced by the group of a fixed camera which sets the limits of the visual space. The participants improvise a short performance acting extempore on previously fixed flexible guidelines.

It is important that at this stage the therapist stay out of the scene. After the recording the group examines the results and gives its feedback. Whereas in video confrontation the actions are directed towards the image of one Self in the psycho-videoclip the participants’ action and interaction are in the foreground.

A variation of this technique is the “1-2-3 psycho-videoclip” in which the subject produces three sequences of images. In the first sequence he/she presents him/herself to his/her own image being filmed. This phase represents an important metaphor of a person alone in his/her own space. In the following step the subject chooses a second person who will be directed by him/her; this second person takes part to the performance only when requested. In the last sequence the subject chooses two or more people (at least one other participant and a therapist).

In this case there are several possibilities of inter-relation: there could be a symbiosis, a competition or even a triangulation.

Video-confrontation: this can be viewed live or shown in delayed broadcasting.

In both cases it is necessary that a camera (or more) and a TV be used. The subject sits in front of the camera while the therapist (or a cameraman) is filming. In the case of live video-confrontation the subject acts while he/she is being filmed, whereas in delayed broadcasting he/she can use the remote control (rewind, image stop etc) to select the images he/she considers more interesting. During the confrontation, the attention can be focused on different aspects, in some cases on the subject’s specific behaviour or on actions the therapist wishes to highlight (e.g. a subject’s unconscious behaviour).

Whatever aspect is evidenced, the therapeutic efficacy of this method is in the discrepancy between the memory of the experience and the images shown on the video (time discrepancy) or between the self-image the subject has in his mind and that shown in the video (image discrepancy).

Looking at oneself in the screen allows also the subject to notice his/her postural language and incongruities he/she was not aware of before. All this gives life to a process of awareness acquisition born out of confrontation.

Video-microanalysis: this is used with subjects from 0 to 18 years of age to assist patients who are suffering from developmental age problems.

After a first discussion over the case history (anamnesis) the parents are asked to produce a home video on the parent/child interaction (it is important that bodies and faces be shown) which will then be examined in private by the therapist; later on the video will be viewed together with the parents. During the vision the attention will be focused on both verbal and non verbal aspects of interaction. In particular, the family's inner resources will be assessed and the parents will be assisted in defining those areas which are an obstacle to the child's development. Later on the focus will move on to the interaction between parents, on their experiences and actions as well as on the role played by imagination in building up their relational and parental competences.

PART 2

PRACTICES & CASE STUDIES REALIZED IN ITALY

**Sometimes we simply have to keep our eyes open and look carefully at individual cases
— not in the hope of proving anything, but rather in the hope of learning
something! (Hans Jürgen Eysenck 1976)**

2.1 Introduction: the Participatory Video

The first participatory video was made over 40 years ago, in 1969 but it still has no shared definition or theorization to mould its concept in a coherent experience; also literature on the subject is scarce: Ferriera 2006; Gilbert s.d.; Gonzalo Olmos and Ramella 2005; Lunch 2004; Molony, Zonie, and Goodsmith 2007; Odutola 2003; Riaño 1994; Rose 1992; Snowden 1983; Lunch 2004, 2006a, 2006b; Nathaniels, 2006; et cetera.

Among the sources available there is Shirley Whites' "Participatory Video: Images that Transform and Empower" (2003). Although it is a comprehensive text it lacks in theoretical analysis. It is more about practice than theory and as such does not regroup the case studies in an integrated theoretical structure (Pink, 2004).

This limitation is understandable since PV is a set of operational, situational and idiosyncratic practices. This field is not wholly codified also in sociological terms. The many types of PV, the difference in theories (in most cases though, implicit), the number of professional competences involved and the impact with other fields (educational science and methodology; international cooperation, psychotherapy; anthropological research; political and social activism) design a wide and fragmented field with uncertain boundaries. The field is even more elusive owing to the fact that experiences related to the intertwining between participation and video were carried out at different times and in different places in a way which may be called "kaleidoscopic" (White, 2003), often without any reciprocal information (Huber, 1998). Therefore, this situation calls for a short introduction of the meaning of the PV more than of its theory, before the analysis of the case study. Broadening the definition by Su Braden and Victor Young we could define a PV "a set of alternative audiovisual applications and development projects" or in social and political projects "aiming at bringing about social changes" or individual development (Braden, Young, 1998).

A common trait of these applications is to emphasize the participation in the audio-visual production (Johansson, 1999b). The social impact of a video is not given by its "social" subject but by social and collective participation (Bery, 2003).

From a practical point of view a PV project can be described as:

a scriptless video process, directed by a group of grassroots people, moving forward in iterative cycles of shooting–reviewing. This process aims at creating video narratives that communicate what those who participate in the process really want to communicate, in a way they think is appropriate. (Johansson *et al.* 1999, 35)

A video is storytelling. A PV is collective storytelling and the narration of expressive, narrative and identity needs through shared audio-visual production which emphasizes the use of video as a social collective process with strong social, cultural and symbolic interaction traits.

It is also the common building and rebuilding of narrations which can spur social and individual change.

The use of video in PV is directed more towards reflection than towards the actual production since the whole process is centred on participation (Johansson, 1999b). The use of PV has however a manifold impact: it disseminates technological knowledge, it allows collective realization and action; develops creativity; it processes and disseminates unforeseen and unaccounted for visions originated by a collective process of self-comprehension and narration. This is why the areas of development of PV are several: therapy, the social outcomes of PV production; advocacy, the use of PV as a tool to promote justice and social protection; empowerment, the use of audiovisual production allowing a group or community to become protagonist of a possible change.

2.2 The Fogo Process

One example of PV is the *Fogo Process* considered the first model of participatory video for its illustrative, valuable character and especially since it is a common denominator of all videos of this kind.

The Fogo Process is a process using media technology as a tool in participatory community development. It evolved out of a series of events that took place on Fogo Island (an island off the northeast coast of Newfoundland, Canada) in 1967. Two years earlier Donald Snowden, then Director of the Extension Department at Memorial University of Newfoundland (MUN) and director Colin Low from the Canadian National Film Board (NCFB) produced 28 short documentaries with the involvement of the local inhabitants with the aim to build a shared view of life on the island. Through a long and complex work of screening and debates in each village on the island, these documentaries triggered at local level a process of self-reflection and empowerment which in turn produced concrete results in terms of community strength which made the islanders acknowledge the possibility of forging their own destiny. Snowden's documentaries were also an important communication medium with the government which were planning to resettle the communities living on the island and relocate them in new and more economically viable areas. After the social changes brought by Snowden's work, the government agreed to help the islanders to stay on the island.

The Fogo process can therefore be considered a meeting point of two worlds: the one of film production and the one of action. This merging of these two different experiences is the main trait of PV and it is therefore important to give a more detail view of the Fogo Island.

Fogo Island is the largest of the offshore islands of Newfoundland and Labrador, Canada. It is about 25 km long and 14 km wide and at about 2,469 km from Ottawa. In 1969 it was inhabited by 6,000 people while today it counts 2,500 inhabitants scattered among 11 communities.

In the late 1960s, most of the villages could not be reached by road; there was no electricity, telephone or television. Even a radio signal was difficult to receive. As with the rest of Newfoundland, the island suffered both the burden of decolonization (being an ex colony) and modernization.

Its economy was based on fishing which at the time was undergoing a deep crisis: the central government were not committing to supply basic infrastructures such as roads, electricity, schools to small and distant communities, but started a process of resettlement of the inhabitants through pressure and incentives, and by 1965 more than 1000 villages had been moved. It appeared that the same fate was awaiting also the Fogo island. Those people who decided to resettle received state funding as well as the guarantee – not always kept – to be moved to a better and more developed area. The public investment in infrastructures of communities “with no great future” were cut and if the majority of the inhabitants decided in

favour of resettlements the funds would be stopped altogether and the infrastructures closed down.

On the one hand these people faced the brutal truth of economics while on the other they realized the lack of social cohesion: communities did not discuss among themselves and collectively react to their fate. The inhabitants of the island did not want to resettle, but at the same time they were incapable of any collective reaction.

2.3 Practices and Case studies in Italy

PV in Italy is not well defined: many organizations make PV but they are not aware about this, many other organizations think that they are working with PV, but they don't do it

The following are some PV experiences, case studies, stories and projects based on the relevance of the PV method social meaning.

1) The AMREF case

The TV Slum project originates from 20 years of experience of AMREF (African Medical and Research Foundation), an NGO based in Africa and devoted to community development) in the slums of Ngorongoro.

The project involves eight kids living in the streets who have been taught how to use a video recorder by directors Angelo Loy and Giuseppe Cederna and its aim is basically communicative. Together with several other AMREF products, this film is used for education purposes, awareness and fundraising campaigns.

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

TV Slum is the first of many similar products to come and the project foresees also the creation of a film production company for filming and make known the lives, problems and needs of the people living in slums, in Kenya as well as in the rest of the world.

Nairobi is called also The City of Children. They can be seen everywhere, in the city centre and along the muddy lanes in the slums. They are the children of poverty and AIDS which in Kenya alone has left 800,000 orphans. It is estimated that Nairobi has between 160,000 and 300,000 street children: abandoned, alone, outcast and abused who have fled both society and the world, forced to live on their wits and grow up fast. The Swahili word for these children is chokora, "those who live amongst rubbish".

AMREF has been active in the slums of Kenya for many years with programmes in medical assistance, development and in helping adolescents in need.

The children who take part in the TV Slum project use the camera to redesign themselves and the world they live in. When they film they are no longer the victims described by international

solidarity or sorrowful subjects of global television. This workshop is therefore born in a context of international cooperation.



AMREF acts as mediator between the video narration and the participants' daily lives; it also shows the path for social transformation:

Ultimately, we must not forget that any venture with participatory video has to be accompanied by other political actions. There has to be a deeper socio-political engagement with the communities that goes beyond the mere production of images. Video or film can only be a facilitator in a larger process involving other agents. (Gadihoke 2003)

The project was carried out as follows: the directors Angelo Loy and Giulio Cederna lived for several weeks with eight children, showing them films and teaching them the basics of filming. Then followed the actual filming with Sony digital 8 camcorders and a debate on the videos where the kids were divided into 4 pairs and went around the town to interview people. These were their stories. Stories which no western director alone would have been able to narrate.

- Ndjoroge is 22. He sleeps in a dump and tries with difficulty to save money to visit his father.
- Kiki, an ex martial arts champion, wants to help street children through Tae Kwon Do.
- Mama Wagotho breeds pigs and cooks all day to feed the young inhabitants in the Kawangware slum.

The objectives of the project were two:

- 1- train the kids in a life long profession
- 2- show on national television a new and personal perspective of the slums, avoiding trivialization and prejudice.

Right from the start of the project the main objective was to give the public a new perception of the problem worldwide.

Apart from AMREF, another producer of this documentary was Fandango of Domenico Procacci, one of the major independent film producing companies of Italian documentaries.

The awareness campaign launched for TV Slum brought SKY to buy and broadcast the programmes for a wider public. Many reviews, such as that by Sebastiano Messina on La

Repubblica, confirm this: a snippet of real life which probably no one else would have been able to film with the same freshness, innocence and naturalness than these eight "street directors"; and Fabio Ferzetti on Il Messaggero: an absolutely unique documentary. Astonishing result. Very useful: sponsored by AMREF, this project aims at taking these kids off the streets giving them a job and an identity.

B) Bologna Integra: faces and stories of refugees

The PV workshop Bologna Integra, set up in cooperation with the Comune di Bologna, the faculty of Public, Social and Political Communication Science (Compass) of the University of Bologna and Anci, is part of the EU project EQUAL.

Twelve students from the University of Bologna and 6 asylum seekers who filmed 4 documentaries on the condition of 'refugee' in Italy and on the lack of fundamental rights in a democratic country, take part in this project.

These short films document and denounce the difficulty in obtaining the right of refugee in Italy.

- **"Come back in a month's time"**: is the story of Dimitri, 24. In his hometown he is part of a group of protesters and is arrested twice and acquitted. He decides to flee his country on a truck in 2003. He doesn't know his destination: "they told us: we're taking you to Europe". He is left near Bologna where he asks for political asylum and here begins another ordeal: the request of asylum. The documentary narrates Dimitri's red-tape odyssey. After two years of this he consults a lawyer who, with an "expensive" letter, manages to grant him an interview with the National Commission. Within a month, Dimitri receives his asylum.

"You escape from your country, where you've been in jail for political reasons. You get to Italy – a democratic, open progressive country. There, you ask for your internationally recognized right to obtain political asylum. After two years..."



<http://www.zalab.tv/come-back-in-a-month-1>

- **“What a wonderful world”**: tells the story of Jawed, 19, refugee from Afghanistan in 2003 after the beginning of the war and the rise of the Talibans. His escape from the country brings him first to Isfahan, Iran, where he stays for a couple of months, then to Turkey, Greece, Italy and Germany.

When stopped at the border he gives false id and with this he manages to attend a professional secondary school. When he reaches the age of 18, in Germany he risks being sent back to his country. He flees to Denmark but he is sent back to Germany where he cannot stay. He manages to reach Italy travelling across France and he arrives in Bologna where his elder brother has been living for a couple of years. In Italy he gives his real identity and asks for political asylum, but he is granted only protection for humanitarian reasons. His long journey and his extraordinary intelligence allowed him to gain several competences, first of all in languages: he understands about ten languages and is fluent in five (Urdu, Farsi, German, English and Italian). He wishes to continue his education but, since he hasn't any recognized qualification, he's not entitled to.

His is a tragic-comic adventure. The story of a person of good will who has to fight for a job in our country by exploiting what he has learnt and acquired during his long voyage.



<http://www.zalab.tv/what-a-wonderful-world-2>

- **“Integration for rent”**, tells the story of a young single mother and her 4 children who is in search of a job and a home. It is also the story of a pre-job training course she attends hoping one day to gain both cultural and working integration.

“If you are a woman alone, living with four son in 40 square meter apartment, to deal with work and rent is really be very difficult”



<http://www.zalab.tv/integration-for-rent-2>

- **"Little Openings"**, is the story of a young political refugee from Iran. He was a political activist of the student movement in Teheran and one of his activities was to film documentaries to denounce the regime of the Ayatollah. He is imprisoned for two years and tortured. Once freed, fearing a second arrest, he flees the country, arrives in Italy in July 2001 and after being unemployed for several months, and discovers he is living in a country that "takes but doesn't assist". This situation affects his health and he feels he wants to return home. However, he can't. He left a country searching for freedom and instead he finds himself imprisoned in a sort of limbo.

"You escape from your country in search for freedom. And what you find is just another kind of slavery"



<http://www.zalab.tv/little-openings-1>

These four documentaries have delved into the politics of assistance in Italy and encouraged debates. Each story is a sort of “interrupted biography”: interrupted by our red tape, by the endless paperwork and by the unending fight to see one’s rights recognised.

The workshop functioned as a platform where different cultural identities interacted and built deep relationships which both integrated the refugees and allowed the students to analyse in depth the issue of political asylum in Italy. These relationships stemmed from a dynamic cultural exchange built step by step.

Bologna Integra is therefore the result of a shared process which has allowed asylum seekers to talk about themselves in a public arena otherwise denied. It is the self-narration of those who had to flee their own country because their lives were in danger and of cannot go back.

C) Archive of the Memories of African Migrants in Italy

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

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

The PV produced **"The desert and the sea"**, a short film telling the stories of Dagmawi Yimer, Sintayehu Aschetu, Solomon Moges, Menghistu Andechal and Adam Awad.

It is composed of video-stories recounting in first person the journey, the arrival and the expectations in episodes of past and present life of Ethiopian and Sudanese asylum seekers in Rome and in Sicily and their contacts with other groups and with the Italian institutions.

The documentary is totally written and filmed by five migrant students, four Ethiopian and one Sudanese.



D) PV experiences for adolescents and patients in Lucca

It's a project realized by the PROVINCE of Lucca – Scuole Girasole – No 2 National Health Unit Piana di Lucca – CeiScuola – Centro Toscano Counselling Dire

The project realized two examples of PV

- one with high school students aiming at facilitating self-representation and exploration through narration, in order to promote young people's self-assertion as a tool of prevention of maladjustment and drop outs
- one with patients suffering from psychological disorders aiming at facilitating their rehabilitation and social integration trying to keep their active individual competences

Two are, as a consequence, the Video documentaries produced

"What choice?"

- It is a video about the critical choices adolescents must take during their individuation process. It creates a mechanism of anticipation of critical situations on a cognitive/affective basis in which several aspects of "Self-assertion" play an important part: i.e. making a choice and being aware of the risk factors linked to its possible inter-psychological, family and social consequences.
- Through the PV process, adolescents are helped to elaborate a system of fears and wishes linked to the theme and create a confrontation between their beliefs and information on which their decisions are taken.



<http://www.videoterapia.it/>

"Who cares?"

This video expresses the patients' need to represent themselves not only as people suffering from a disorder but also as a human synthesis of all their qualities and characteristics. It is made of a series of portraits in which each patient defines the part of him/herself he/she wishes to valorise and to make known to the others, a "collage" of people obtained by self-representation.

The image is use to disclose the patients' inner aspects.



When involved in video production and acting, the patients are no longer psychiatric patients but are part of a film crew and there diversity is not marked by their psychological condition but by their showing of special and unusual talents.

E) Zalab PV experiences

Zalab is an Italian association operating in participatory video and documentary workshops in intercultural contexts and situations of geographical and social marginalization.

Zalab works with those who are typically unable communicate through video, and for this reason offer a completely new look at reality. At present ZaLab has hosted participatory video workshops in Italy, as well as in Spain, Germany, Tunisia and Palestine.

These documentaries tell of lives largely ignored by mainstream media, marked by today's conflicts.

Some of the Videos realized through the process of PV are

"Under the same roof"

Taghreed and Mohammad are a girl and a boy from Biddu, a village between Ramallah and Jerusalem (Palestine). Biddu is going to be surrounded by the Israeli wall on three sides. Mohammad spends his daily life on the street and playing billiards; he doesn't see any reason to create a future when just the roof is missing to close his people in jail. Taghreed stays at home: she can't continue to study because she cannot cross over the wall.



<http://www.zalab.tv/under-the-same-roof-trailer>

"Solchi – the pain of memory"

Is the story of Palestinians through the interviews of five elderly persons in the village of Biddu.

Solchi means furrows, lines on the elderly faces as on the plowed fields.

A potentially fertile wound. Burden of a memory, in Palestine, often oppressive, a memory that marks, that is immediately a public matter, an obsessive identity.



<http://www.zalab.tv/furrows-the-pain-of-memory>

"My country"

What is the "second generation"? What does it mean "MY country" or "YOUR country"? Where is the place we can call home? Our ideas is unclear. The video try to understand what the people around us thought and felt about the issue.



<http://www.zalab.tv/my-country>

2.4 A SWOT analysis of the Italian PV experiences

A) The AMREF case

Strengths	Weaknesses
<p>PV is seen as a supportive method, by developing a togetherness and solidarity.</p> <p>Established a more harmonious link between the intra-psychic needs and what reality demands; the PV method also brings about the rediscovering and the valorisation of the participants' spontaneity and creativity</p> <p>The participants lead the process, they are not passive</p> <p>PV increases the self-confidence and self-esteem of participants</p> <p>Being in charge of a project shows participants that they are able to achieve something and to make the other known their voices</p> <p>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</p>	<p>PV is a fragmented field with uncertain boundaries</p> <p>The participants may quit the project if they are not enough motivated</p> <p>Sometimes it's difficult to encourage people in telling their own stories and in expressing their feelings</p>
OPPORTUNITIES	THREATS
<p>The film made by a group can be used as a mouthpiece – participants get a voice to make interests/concerns heard</p> <p>The film can be used to make politicians, stakeholders but also the wide public aware about marginalized living conditions</p> <p>PV makes social change a real possibility</p> <p>The PV approach engages individuals and groups on multiple levels through a combination of channels: visual, auditory, kinaesthetic, intuitive, intellectual, emotional, relational, actional/behavioural, etc.</p>	<p>It's important to pay attention in ensuring that no one feels are violated</p> <p>It is the trainer's and director's responsibility to be aware of potential dangers and to protect the participants</p>

B) Bologna Integra

Strengths	Weaknesses
<p>The success of the process was underpinned by the 'learning by doing' approach of participatory video combined with a certain form of commitment</p> <p>Bologna Integra is a sort of political projects "aiming at bringing about social changes" or individual development</p> <p>PV in this project is the common building and rebuilding of narrations which can spur social and individual change.</p> <p>PV is a great way of bringing people together to explore issues, voice concerns or simply be creative and tell stories. This is an empowering process: enabling a group or community to take action to solve their own problems and also to communicate their needs and ideas to decision-makers and/or other groups and communities.</p> <p>The project use participatory video as a means to enable the participants to record the impacts and the local adaptation in another country</p>	<p>The project highlights the central themes of the video, more than the group dynamics</p> <p>It was difficult to manage the expectations of the participants because PV have not an immediate benefit</p> <p>PV method is not sustainable enough in medium-long term</p>
OPPORTUNITIES	THREATS
<p>The film can be used to make politicians, stakeholders but also the wide public aware about the status of being refugee in Italy</p> <p>PV finds out the needs of the group and works on issues that participants want to examine</p> <p>PV make visible the voice of the participants and thus they can make their needs and wishes known.</p>	<p>It's important to pay attention in ensuring that no one feels are violated</p> <p>It's hard to get funding for PV projects because of its lack of knowledge</p>

C) Archive of the Memories of African Migrants in Italy

Strengths	Weaknesses
<p>PV is collective storytelling and the narration of expressive, narrative and identity needs through shared audio-visual production which emphasizes the use of video as a social collective process with strong social, cultural and symbolic interaction traits.</p> <p>The use of PV has a manifold impact: it disseminates technological knowledge, it allows collective realization and action; develops creativity; it processes and disseminates unforeseen and unaccounted for visions originated by a collective process of self-comprehension and narration</p> <p>The project shows participants that they are able to achieve something and to make the other known their voices</p> <p>PV encourages people to tell their experience and emotions that otherwise couldn't be told</p> <p>It's and experience of PV for life: Experience useful to overcome interpersonal conflicts; to recognize and draw emotions and feelings; to overcome personal barriers; to develop the consciousness about the reality; to develop empathy among the members of the group; to better understand the perception that each member can have about him/herself.</p>	<p>The participants may quit the project if they are not enough motivated</p> <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.</p> <p>It would have been unreasonable to ask the community to keep filming a strict set of indicators following a rigid calendar</p>
OPPORTUNITIES	THREATS
<p>PV makes social change a real possibility</p> <p>Public screenings of the film can reduce prejudices and change perspectives in the community</p> <p>PV make visible the voice of the participants and thus they can make their needs and wishes known.</p>	<p>PV requires a careful management – while their basic needs are so pressing it can be difficult for people to see knowledge gathering as beneficial.</p> <p>The production-oriented perspective asks how the process of creating PV builds skills, knowledge, confidence, etc within communities.</p>

D) Video Experiences for adolescents and patients in Lucca

Strengths	Weaknesses
<p>This process aims at creating video narratives that communicate what those who participate in the process really want to communicate, in a way they think is appropriate</p> <p>The use of video in PV is directed more towards reflection than towards the actual production since the whole process is centred on participation</p> <p>A deep manifestation of how the PV can also being seen as a therapeutic approach</p> <p>PV increases the self-confidence of participants and the sense of belonging to a group</p> <p>Being in charge of a project shows participants that they are able to achieve something and to make the other known their voices</p> <p>PV project involves all participants in the whole process</p> <p>The participants lead the process, they are not passive</p> <p>The participants could see themselves through the records; increase the consciousness of their emotional and cognitive aspects by viewing the session videos</p>	<p>The participants may quit the project if they are not enough motivated</p> <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.</p> <p>It's difficult to say when PV ends and when other therapeutical methodologies begins</p>
OPPORTUNITIES	THREATS
<p>PV makes social change a real possibility</p> <p>PV finds out the needs of the group and works on issues that participants want to examine</p> <p>PV make visible the voice of the participants and thus they can make their needs and wishes known.</p>	<p>It is the trainer's and director's responsibility to be aware of potential dangers and to protect the participants</p> <p>It's difficult to define the integration of the PV method with other approaches to psychotherapy: psychoanalysis, object relations, behaviour therapies, gestalt therapy, creative arts therapies, play therapy, body therapies, imagination therapies, hypnotherapy, family therapy, group therapy, and miscellaneous therapies.</p>

E) Zalab PV Experiences

Strengths	Weaknesses
<p>PV is collective storytelling and the narration of expressive, narrative and identity needs through shared audio-visual production which emphasizes the use of video as a social collective process with strong social, cultural and symbolic interaction traits.</p> <p>The use of PV has a manifold impact: it disseminates technological knowledge, it allows collective realization originated by a collective process of self-comprehension and narration; it develops creativity.</p> <p>Participatory video can ensure that learning is harvested in a human and accessible way about how communities are coping with their marginalization. But more importantly, it can also be used to help determine the most relevant and pressing adaptation strategies as it promotes listening, sharing and consensus building</p> <p>PV for life: Experience useful to overcome interpersonal conflicts; to recognize and draw emotions and feelings; to overcome personal barriers; to develop the consciousness about the reality; to develop empathy among the members of the group; to better understand the perception that each member can have about him/herself.</p>	<p>Regarding the film production process, there are practical and technical requirements that need to be considered.</p> <p>There is a strong need of encouraging and supporting participants to organise the community screening and to take part in all other aspects of the process including setting up the equipment, introducing the project, presenting videos, facilitating discussions and recording feedback</p> <p>Regular screenings and discussions with the wider group is essential to maintain their connection with the process and to ensure the video produced is genuinely authored by the group.</p>
OPPORTUNITIES	THREATS
<p>It's necessary to work with the participating community to bring the process to its completion while maintaining participant control and decision-making processes.</p> <p>The participants are the champions of their own outputs. Videos created during a participatory video process are much more powerful when presented by representatives of the community or group that created them. This keeps participants closely involved with the 'lifecycle' of their creations.</p>	<p>An essential element of human rights work especially with minority and marginalised peoples is that their knowledge and resources are protected . So the protection of peoples' knowledge and resources is central and good participatory video practice should likewise seek to safeguard the intellectual property of participating communities and individuals.</p> <p>Facilitators and organisers of participatory video projects should either act as guardians of the content created (and the knowledge therein) in accordance with the wishes of participating communities and individuals, or enable participating communities to assume that role themselves by ensuring they have full control over the content of their videos and its use.</p>

PART 3

The role of TV educative programs for the development of the local identity and social inclusion

3.1 Brief history of educational television in Italy

The origins of video education in Italy go back several decades since the tradition of docu-filming was already widespread in the second half of the 1950's. In this period in fact, television was also used as an educational tool aiming mainly at teaching basic language notions. Italian economy and culture in those years were typical of a rural country and television appeared only in 1954. Thirty-nine percent of the working class was concentrated in agriculture against 32.1% in industry and 28.4% in services and public administration. Furthermore, industrial development was limited to the North-western regions whereas in the rest of the country, mainly in the Southern regions, the working population was occupied in agriculture. The overall cultural level was not altogether any better: only 1/5 of the population could speak Italian correctly, that is the reading class, whereas 12.9% was illiterate.

For the majority of Italians local dialect was the only known language and culture was orally transmitted through family or by the Church.

During this very delicate historical period (the passage from an agricultural society to an industrial one) Italy was a very fragmented country, divided and lacking economic, linguistic and cultural unity.

In this situation RAI /(at the time the only existing TV network) developed since its inception a series of programmes both for adults and for younger viewers as a means for educating and teaching, since it immediately perceived its pedagogic/educational powers.

Television therefore engaged in a very difficult task in which School, radio and the press had already failed: to create a common language and a sense of common belonging.

In this context there were a number of interesting and widely viewed programmes acting as a substitute to proper school lessons which targeted viewers who could not complete their compulsory education owing to the lack of school facilities in many parts of the country.

TELESCUOLA was the first TV programme in Europe to grant a school certificate through distant learning professional training courses. During its first year of broadcasting, 1,500

students applied and by the end of its first showing in 1961, 80% of participants had obtained the certificate.

In 1960, the programme *NON E' MAI TROPPO TARDI*, run by Alberto Manzi, a primary school teacher, was launched and went on for almost 10 years. The programme targeted adult illiterate viewers and was considered by many as the most efficient tool to defeat illiteracy in Italy. RAI and the Italian Ministry of Education offered illiterate adults the chance to achieve their primary school certificate.

Since not many people at that time owned a TV set, several viewing points were set up to meet the demand. There were 12,000 courses with 150,000 learners.

The first 20 years of TV programming by RAI were marked by social-pedagogic objectives. At the end of the 1960s the programme "Giocagiò" was broadcast with the purpose of lessening the cultural and ethnic differences among children.

The series of adult educational programmes "Sapere" began in the same period in cooperation with the Ministry of Education. From that moment onwards the educational programmes became complementary to the methodologies and language adopted by the Italian School system and this ensured a more coherent development of TV educational programmes thus starting the so called "integrative TV". Theme programmes were developed to support and integrate school curricula. The DSE (School and Educational Development), set up in 1975, produced educational programmes until 1994 for various targets on three main guidelines: school, culture and work. DSE became in the following years Videosapere.

The use of videos in the 1980s brought about the first recordings of lessons in schools and universities which were then either broadcast or distributed in cassettes. A system based on the first PCs (Abrahamson et al.) was patented at the end of the 1980s. This system used a mechanistic learning model supported also by videos.

However, it should also be noted that from the second half of the 1980s there was a progressive reduction of TV educational programmes owing to the birth of a highly competitive television market among the private TV companies. Therefore, RAI was no longer sure about its orientation including educational choices and programmes for younger viewers. This was the period of Japanese cartoons and Fininvest of strong synergies between toy companies and TV, and between industry and TV advertising. In order to fight competition, RAI had to align with the style of commercial networks: less culture, less information and more entertainment. RAI's educational effort continued only with a few programmes. The issue was to reconcile public service with market demand.

The 1990s saw the return of television as a public and educational service with programmes about teaching Italian to foreigners and foreign languages to Italians. This was when Alberto Manzi staged his come back in "Il Circolo delle 12" (The 12 o'clock club) with his "Impariamo insieme" (Let's learn together) an Italian language programme for non-European immigrants. While society was changing also educational TV evolved: the programme "Videosapere" became Rai Educational which operated along two editorial lines permanent education (satellite programmes on Rai Edu Cultura) and Long Distance Learning (satellite channel Rai Lab 2001).

In 1992 the consortium Nettuno Network (<http://www.consorzionettuno.it/nettuno/index.htm>) started operations under the promotion of the Ministry for University and Scientific Research. Its educational model was based on frontal asynchronous tutoring. Videos are broadcast alongside an "in presence" tutoring, often late in the evening, thus allowing students to tape them and watch them at their leisure. The consortium is composed of 38 public universities and well known companies such as RAI and Telecom; it offers new training paths and knowledge communication models thanks to the use of new technologies in distant teaching. This model enhances the values of traditional universities, where knowledge is acquired through research and is transmitted through teaching, and allows them to develop new learning and training paths. The involvement of a number of universities offers also such a rich reservoir of human resources and competences allowing the development of a wide spectrum of high level professional qualification and re-qualification distant learning courses. The participation of companies belonging to the private sector offers the opportunity for professional training creating a link between training and its users therefore meeting the demand for continuous training of human resources.

In the following years, with the Internet, lessons could be attended at any time and in any place as long as one had a fast enough internet connection. Some universities have experimented in video production. However, the use of e-learning systems and platforms which make massive use of video technology is not frequent. This type of technology, called Webcast, is often used in a different format consisting in audio programmes assisted by sequences of static images which often are tantamount to slides developed using presentation software such as MS Power Point.

The educational global market is on its way up (the increase is 5% p.a.) mostly in the fields of information, health, school education and natural science and scientific programmes together with a new way of producing educational TV: a television closer to the needs of young viewers which helps them to make a more informal choice in their school and university paths.

We are now in the “multimedia” years and this means that cultural and training contents are through the internet, videos, CD-rom, DVDs etc. Another novelty are satellite dishes on the schools’ rooftops.

There is an increase in offer, there are new media and new educational projects in cooperation also with the Ministry of Education such as “Divertinglese”, “DivertiPc”, “Esplora: La Tv delle scienze” and “Fuoriclasse”. The digital, satellite and land era has developed more than educational TV programmes through the merging of communication technology and specific channels.

To this purpose, an agreement between RAI and the Ministry of Education, University and Research was signed in March 2012 for the development of a new multimedia information platform through the restructuring of the RAI Scuola channel: this platform will be devoted to young viewers, school and university. The importance of this project, coordinated by RAI Educational, is in its multimedia and crossmedia character. If on the one hand the theme channel RAI Scuola will increase the number of its programmes on school and university orientation, legality, studying abroad, highway code and many other subjects, the real novelty lies in the attempt to bring television closer to the language and learning tools of young viewers. The Net and the Social Networks thus become tools to encourage cultural and pedagogic reflection with particular reference to reality and in the mean time also create the space for a bi-univocal relationship between TV producers and viewers. This new platform will in fact allow users to share its contents and organise them autonomously also adding supplementary material and in-depth comments. The project is also devoted to teachers (who will be able to use materials and tools for producing and upgrading educational courses and teaching paths) and to families (who will assist their children in their learning).

In conclusion, we would like to stress two important points which have characterised the new educational role played by the media since the 1950s:

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

3.2 TV educative programmes for adults (characteristics, goals etc..)

The main TV programmes for adults are produced by RAI Educational which has recently specialised in both the educational field and in that of theme channels dedicated to various branches of knowledge; it is worth mentioning the following digital channels:

- **Rai Storia** dedicated to scientific and cultural popularisation such as history, philosophy, literature and music. The main programmes are *La Storia siamo noi* and *Dixit*.
- **Rai Scuola** for primary and secondary schools. Languages, science, maths etc. and the highway code. Its main project is *ID*, a "container" programme including training courses and sit-coms produced by RAI. From March 2012, the programme schedule has been revamped with a new programme called *Nautilus* including art, philosophy, communication and new media as well as "Lezioni dalla crisi" (Lessons from the crisis) on economics. These programmes are often produced jointly with the Ministry of Education, University and Research.
- **Rai LAB**, broadcast since 2001, is a channel dedicated to professional training in computer science, social inclusion of the disadvantaged, meeting of labour demand and offer particularly in the new technology market. It is a channel for those who need to find their way among all the training courses on offer according to quality, one's own knowledge and work opportunities; people who find it necessary to keep pace with life taking up a professional training course in order to give a personal imprint to their skills. Teachers who wish to upgrade their knowledge and competences, the unemployed in search of a position, people who want to get familiar with computer science and the media, non European immigrants who need to learn Italian or Italians who wish to learn a foreign language, the disabled who need information and who seek appropriate professional training. This channel offers also distant learning courses, round table programmes between trade unions/industry and institutions, seminars and reports on occupation and new professional profiles, programmes supplying an in-depth view on the labour world, updating courses for teachers and students in cooperation with the Ministry of Education, University and Research, Regions, Local Authorities, cultural organisations of international renown, companies and industries; Italian language classes for non European immigrants, basic computer science and new media classes, music, life long learning as well as industrial design and TV direction.
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- **Rai Edu Cultura**, is a satellite channel active since 1997 promoting culture and life long learning for viewers interested in cinema, theatre, literature, music, visual arts, economy and the territory.

New educational programmes

- **Rai Libro** is a project for the promotion of reading and book circulation for the inclusion of books in the multimedia circuit and for the development of a "reading trend". At present, according to figures published by Istat, people who read at least one book a year are 38.6% of the population (60% in Spain, 69% in France and 80% in Northern Europe). The so called "keen readers" (more than 12 books a year) are no more than 2.7 million, i.e. 5% of the population. If we agree with the above data, the written word is a fundamental passage in the process of cultural elaboration and deeper understanding; it is therefore evident that this should be improved in the face of such disheartening data. The objective of Rai Libro is to "capture" non readers using mass media such as television.

- **Mosaico** is a project born out of the need to supply teachers with audio and multimedia materials to integrate the use of text books. Mosaico is a sort of "video in demand" which interacts with four different media: Internet, satellite television, newspapers and videos. Internet publishes a regularly updated catalogue of more than 6,000 titles divided into 10 theme sections. Each title is linked to a 10 minute "audio/visual unit" (which integrates but does not replace the proper lesson) composed of sequences from films, dramas, documentaries, cartoons and programmes expressly requested by teachers or by the Ministry of Education. Access is through a search engine and the titles are listed by subject, type of school and key words (www.mosaico.it) : each unit has an explanatory card. Italian schools can therefore access a rich and selected image library available to both teachers and students. Mosaic is broadcast via satellite with digital technology: satellite television interacting with Internet. The future objective is to develop a European "educational video on demand system and to this purpose Rai Educational has already started a series of meetings to create a "Eurovision" of educational programmes with the UER (Union of European Public Television Networks)

The most attended courses

- **e-milio** is a distant learning training course produced by Rai Rducational in cooperation with the IG student foundation offering the 3rd and 4th grade students an innovative tool to learn basic computer science. The course is available to students from 850 secondary schools all

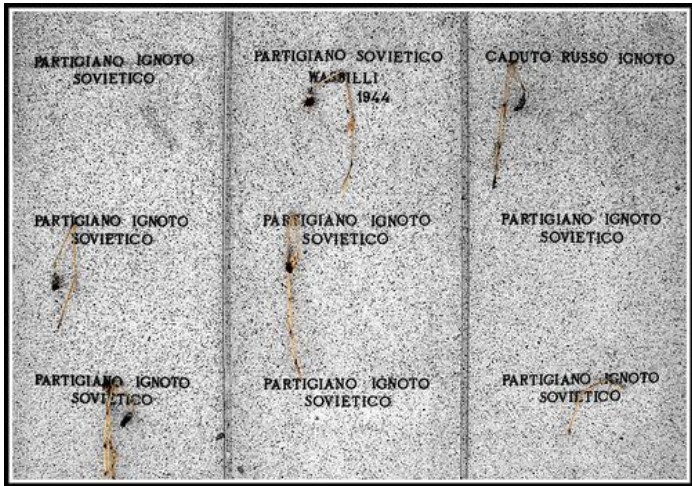
over Italy as well as to students and teachers from 7,000 schools equipped with satellite and digital decoder supplied by Rai Educational in cooperation with the Ministry of Education. The course has an intermedia structure which best exploits the characteristics and potential of each single medium: 15 lessons of 1 hour each divided into three theme modules with didactic e-material such as lecture notes, in-depth studies, software and other materials. Furthermore, each school will have tutors who will assist the students in examining thoroughly the lessons broadcast on TV (<http://www.educational.rai.it/emilio>). Work can be continued individually using the materials available on the net, e.g. interactive exercises, self-evaluation tests. Through e-milio participants can acquire the necessary competences to obtain the ECDL certificate.

- **Io parlo italiano per immigrati**, (I speak Italian, for non European immigrants). This training project is promoted by the Department of Social affairs of the Presidency of the Council of Ministers in cooperation with the Ministry of Education, Rai Educational and the Territorial Centres for Adult Life Long Learning. The lessons are broadcast by Rai Educational for classes of 10/15 participants assisted by tutors. After the lessons the students carry on their work in the classroom at the Territorial Centres for Adult Life Long Learning. Curricula are organized by a scientific committee appointed by the Ministry of Education and composed of a experts in glottodidactics, linguistics and intercultural education.


3.4 Documentaries and projects about local identity

Filming is an important and efficient way to enhance the value of memory and to restore local traditions and culture which are changing and risking to disappear. History and stories are often forgotten or transformed: since a nation identifies itself, matures and lives on its history, filming can help to restore memory.


Many projects have recently been carried out with the medium of filming: documentaries, short films, researches on culture and restoration of local identity.

Title	<p>"A story of the Soviet partisans fallen in Piedmont during the Resistance"</p> 
Directors and producers	<p>Anna Roberti and Mario Garofano - directors</p> <p>This documentary was produced by the cultural association Russkij Mir in Turin with the support of the provincial committee for the enhancement of the ideal of Resistance, Department of Culture – Turin, Embassy of the Russian Federation in Italy, Piemonte Doc Film Fund, Regional Fund for Documentaries, Foundation Crt, Victor Association and in cooperation with Fiorita Officina.</p>
The story	<p>This documentary testifies the story of those Soviet partisans who fought in Piedmont alongside the Italians. The story is about Nicola Grosa, a famous partisan commander in Val di Lanzo who, for twenty years the after WW2, scoured the mountains of Piedmont to find the bodies of his "fieuji" (sons) who died while fighting or in retaliation and hastily buried. The bodies were then entombed in the Campo della Gloria in Turin's Monumental Cemetery. Among the 900 bodies retrieved by Nicola many were of foreign partisans, mostly Russian who had been recorded as unknown fighters or with their nom de</p>


	<p>guerre.</p> <p>The documentary's timeframe spans from past to present and shows two main themes: young viewers learn about Nicola Grosa whose endeavour of disinterring missing partisans goes beyond history and reminds us of the tragic story of Antigone; and the little known history of Soviet partisans who fought against Nazi-Fascism in Italy.</p>
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Title	<p>Stopndrangheta.it</p> 
Directors and producers	<p>Associazione SUD: its editorial office is composed of activists and young professionals in the world of media and social science involved in the antimafia movements and civil rights. Its members have specific experience in journalism and association activities and keep close relations with important sectors of the Calabrian civil society which is involved in the antimafia and civil right movements.</p>
The story	<p>The main objective of this organization is to undermine the consensus enjoyed by the mafia organizations by fighting criminality with culture. Stopndrangheta.it Has therefore started a campaign for the restoration of the civil memory through a historical, journalistic and sociologic research dedicated to the victims of the 'ndrangheta through videos, photographs and newspaper articles.</p> <p>The videos document the stories of the protagonists of the fight against the mafia in Calabria. The origin and the development of the Calabrian criminal organisation were reconstructed through institutional and judicial documentation.</p> <p>The testimony of the more honest part of the local society and the increased</p>


	knowledge of the phenomenon have been an opportunity for reflection about the present identity and the future of Calabria.
Link	<p>http://www.stopndrangheta.it/stopndr/progetto.aspx</p> <p>Stopndrangheta.it is also a creative centre and an open workshop for journalists, filmmakers, creatives, writers, photographers, actors and theatre directors united by a common social effort and by the desire to express themselves on these issues depicting a different Southern Italy and a different Calabria through their own original productions.</p>

Title	<p>SONOS 'E MEMORIA – SOUND IS MEMORY</p> 
Director	Gianfranco Cabiddu
The story	<p>"Sonos 'e memoria" documents the life and working conditions in Sardinia from the 1920s to the 1950s with an original soundtrack.</p> <p>After researching in the archive of the Istituto Luce for old documentaries, films, inquests and newsreels about Sardinia, the director chose and assembled some in one documentary.</p> <p>His work describes an ideal working cycle in Sardinia around the years going from 1920 to 1950. It shows the stories of housewives, the work in the fields, in the mines, at sea as well as the festivals with dancing and horse races.</p> <p>The documentary is about a period many of us know about and the life</p>


	<p>described therein is that of our inland villages, those along the cost and in the mining area. The original soundtrack is by Paolo Fresu and the music and songs are performed by some of the most famous musicians and singers of Sardinia: Paolo Fresu (trumpet and horn), Elena Ledda (singer), Luigi Lai (Launeddas) and the "Su cuncordu 'e su rosariu" Santu Lussurgiu choir.</p> <p>This documentary shows an incredible time in our history when the island underwent great economic and social changes. It also helps us to rediscover our roots and understand the deep impact these changes have had on everyday life.</p>
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Title	Jewish refugees in Puglia: stories of a rebirth 
Directors and producers	Shuni Lifshitz and di Rivka Friedman and the Università del Salento
The story	<p>This documentary tells the story of children born in temporary camps from an idea by Shuni Lifshitz and di Rivka Friedman who were born in Leuca in 1946. The producers wanted to reconstruct the memory of a period in their parents' life which was also the beginning of their existence by recounting a little known episode in the history of the reconstruction of the Jewish community. This as a very important moment in which, a population deeply wounded by the Shoah and the racial persecutions, rekindled the hope for their rebirth and a better future.</p> <p>This project was supported by the University of Salento and with the assistance of the well known Israeli director Yael Katzir who had always been</p>

	<p>engaged in documenting aspects of the Israeli society in particular regarding the role of women. Also Gadi Castel, Israeli filmmaker of Italian origin, who is the promoter of an important film festival in Israel has supplied his help. The group worked in Leuca starting from the local place of Jewish tradition and in particular from the former Colonia Scarciglia, a maternity hospital for all refugees from the Salento area.</p> <p>The documentary tells the stories of ex refugees who remained in Salento: Italian witnesses of the history of temporary camps and local historians.</p>
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Title	<p>The Hunter</p> 
Director	Marcello Vai
The story	<p>The story unwinds along the mountain tracks of Val d'Aosta and is about hunting seen through the eyes of men and wildlife. The everlasting fight between man and nature.</p> <p>In a harsh and fascinating territory, it seems timeless; it is a place where the world's harmonious equilibrium is kept alive in the ancestors' memories, which forge the atavistic relationship between man and Nature. Faces, stories, masks of another world, which has hardly anything to do with our everyday lives, made of distant echoes that fill the Alpine valleys and partly preserve the memories of these places.</p> <p>Just like life itself, this is a cruel and exciting story. This documentary's ambition is to illustrate this world without prejudice or preconceptions; to tell the tales of these men and their passion, without forgetting that, if hunting is</p>

	<p>cruel, then slaughterhouses are a form of mass extermination.</p> <p>Faces, stories, images of a different world which does not reconcile with nowadays life. A world made of faraway echoes which fill the valleys and store the memory of their history.</p>
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Title	<p>Cahiers</p> 
Director	Alessandro Stevanon
The story	<p>The protagonists are 13 kids who live and go to school in two small mountain towns in the Aosta Valley: Gressoney La Trinité and Rhemes Notre Dame. The movie tells the parallel stories of the lives of these kids going to these two elementary schools during the winter months. The idea is to highlight the relationship between school and the environment, both of which are directly involved and bound to one another.</p> <p>This movie wants to be a breaking point, under the production point of view, from the usual Aosta Valley "film making", therefore making film in each of its parts and jobs, going some how beyond the simple documentary. It's a way of living completely different from the one of children living in town.</p>

Title	<p>MEMORO – The Memory Bank: elderly people talk about themselves on video</p> 
Production	<p>Associazione banca della memoria - Chieri- Turin</p>
The story	<p>This project is a series of videos on the website www.memoro.org. and it collects, safeguards and disseminates experiences and stories of people born before 1940. Each video lasts between 3 and 8 minutes and are freely accessible on internet.</p> <p>The videos are both collected by the site operators or uploaded directly by users. In the first case, the editorial office films the interviews and publishes them on the website, while in the second case users film and interview relatives themselves and upload them. The protagonists of the videos are common people from all over Italy and from every social background.</p> <p>Each story is listed under a specific voice (history, society, places) and then under a subcategory to make the search easier.</p> <p>This project started in 2007 and has more than 2000 videos.</p> <p>The producers are very proud of the fact that during the past two years the Memoro project has become known beyond the national borders and is now active in other 10 countries.</p> <p>The videos recreate the same intensity of a live interview and enhance the emotional side of the stories recounted, as in the case of the voice, faces, expressions which are the main features of a person.</p> <p>Filming is therefore an important way of documenting and preserving the richness of the stories which are being told; the narrations are enriched by the mimic of the people interviewed.</p>
Link	<p>www.memoro.org</p>

Title	Gli anni negati – Time denied 
Directors and producers	<p>Giulio Benedetti</p> <p>Associazione Prospettive Storiche with the supporto of Regione Autonoma del Friuli Venezia Giulia - Assessorato all'Istruzione, cultura e pace.</p> <p>The collection of these stories was funded by the European Commission and private assciations such as the Museum of the Jewish Community of Trieste "Carlo e Vera Wagner" and the Museum of the History of Photography "Fratelli Alinari"</p>
La Storia	<p>The Eastern provinces of Italy have witnessed in the past the exodus of a great number of Jews fleeing Central Europe. In Trieste Mussolini announced the intention of establishing racial laws also in Italy.</p> <p>This documentary describes the German occupation and the historical and national consequences for the Italian Jews.</p>

Title	FKL  <small>Deportate dopo la liberazione</small>
Directors	Giulio Benedetti and Silvano Kapelj
The story	<p>This documentary describes a particular moment of our history; about the women deported from the Adriatic coast. After many years living in “shame” and silence for what happened to them, the women who survived the concentration camps decided to tell their stories. For a long time one of them had been marked as morally tainted and had difficulty in being part of society. This is one of the important reasons for preserving their stories.</p> <p>The documentary was presented in 2006 at the Trieste Film festival and was acclaimed by both the audience and the critics.</p>

The use of filming to preserve historical memory and local identity has brought to the creation of many festivals such as the **Valsusa Film Festival**, the **Festival del Cinema dei Diritti Umani** in Naples, the **Film festival sul Paesaggio** in Polizzi Generosa (Palermo), the **Lampedusainfestival** in Lampedusa (Agrigento), the **Marina Cafè Noir** in Cagliari, the **Riaceinfestival** in Riace (Reggio Calabria), the **Trieste Film Festival** and the **Memoria Film Festival** in Fumane (Verona).

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