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# *HP-MOS (UK) Research on social inclusion by means of Participatory Video: Tested methods, best practices and National Synthetic Report*



## *VISTA PROJECT: Participatory Video and social Skills for Training disadvantaged Adults:*

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*THIS REPORT HAS BEEN PUT TOGETHER BY:  
HEALTH PSYCHOLOGY MANAGEMENT ORG. SERVICES  
(UK)*

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## Executive Summary

Participatory Video (**PV**) is a set of techniques to involve a group or community in shaping and creating their own film. The idea behind this is that making a video is easy and accessible, and is a great way of bringing people together to explore issues, voice concerns or simply to be creative and tell stories. This process can be very empowering, enabling a group or community to take action to solve their own problems and to communicate their needs and ideas to decision-makers and/or other groups and communities. As such, **PV** can be a highly effective tool to engage and mobilise marginalised people and to help them implement their own forms of sustainable development based on local or personal needs.

The objectives of this report in this project aim to:

1. Provide a reconnaissance mapping of the actives in the field of Participatory Video (**PV**)
2. Provide a survey of good practice.
3. Provide a detailed description of the characteristics of the good practice on the basis of the receivers' social categories.

This literature review and report in the UK aims to review the method of using Participatory Video (**PV**) for disadvantaged people especially (though not exclusively) for those with mental disabilities. Based on the formal literature review, in total **24** scholarly papers and reports were reviewed. It is assumed that the information gathered is fairly representative of the state of the art in the UK. From the research, the following key findings have emerged:

1. The majority of the research and applications of Participatory Video (**PV**) were concerned with the empowerment of the marginalised individuals who were socially excluded due to their social, physical or mental health issues. The research has been mostly carried out by academic intuitions (67%).
2. The users of Participatory Video (**PV**) were very diverse. Many of the users were students (22%). This is not surprising, given that the majority of the research was carried out by academic institutions.
3. Participatory Video (**PV**) had been used mostly in educational and social settings. Only four percent of the papers reviewed was aimed at patients or mentally disabled. The diverse social setting includes communities (13%), marginalised minority ethnic (13%), young people (13%) and families (17% - including parents and children).
4. In terms of the outcome, reports on the experience of using Participatory Video (**PV**) have been mostly positive.
5. Many authors adopted a qualitative method and described the individuals' experience, context and processes that led to the outcome (58%).
6. Using **SWOT analyses**, the following strengths and weakness,; opportunities and threats have been identified:  
Strengths -
  - Increase participative communication.

- Provide empowerment for the disadvantaged groups.
- Understand participants' experience.
- Facilitate knowledge generation.

Weaknesses:

- High initial cost.
- Lack of validity.
- Difficult to use and implement (technologically and organisationally).

Opportunities:

- Complement other participatory therapy methods and tools.
- Facilitate learning.
- Provide a new form of communication.
- Provide therapeutic and social alliances.
- Flexibility in use.
- Effectiveness.
- 

7. A reconnaissance map is constructed (please see Appendix 1) which provides a complete list of the organisations, their applications and social categories.

# 1. Introduction

## Origins of Participatory video (PV)

Participatory video **(PV)** is a form of participatory media in which a group or community creates their own film. The idea behind this is that making a video is easy and accessible, and is a great way of bringing people together to explore issues, voice concerns or simply to be creative and tell stories. It is therefore primarily about process, though high quality and accessible films (products) can be created using these methods if that is a desired outcome. This process can be very empowering, enabling a group or community to take their own action to solve their own problems, and to communicate their needs and ideas to decision-makers and/or other groups and communities. As such, Participatory video **(PV)** can be a highly effective tool to engage and mobilise marginalised people, and to help them to implement their own forms of sustainable development based on local needs. The first experiments in participatory video were the work of (*Don Snowden*), a Canadian who pioneered the idea of using media to enable people-centred community development approach. This took place in (1967) on the Fogo Islands, with a small fishing community off the eastern coast of *Newfoundland*. By watching each other's films, the different villagers on the island came to realise that they shared many of the same problems and that by working together they could solve some of them. The films were also shown to politicians who lived too far away and were too busy to actually visit the island. As a result of this dialogue, government policies and actions were changed. The techniques developed by *Snowden* became known as the Fogo process. *Snowden* went on to apply the Fogo process all over the world until his death in *India* in 1984. Since then, there has been no uniform movement to promote and practise Participatory video **(PV)**, but different individuals and groups have set up pockets of participatory video work, usually moulding it to their particular needs and situations. Participatory video **(PV)** has also grown with the increasing accessibility of home video equipment.

## Participatory video (PV) in this Framework

In this framework, the use of Participatory Video **(PV)** methodology considers social integration and the access to education as two sides of the same coin and it aims to provide to disadvantaged and marginalised adults basic skills as:

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

The project aims to support weaker segments of the population in their reinstatement in society and in the labour market, promoting active citizenship, personal fulfilment, social inclusion and employability/adaptability, which are all important roles of adult education initiatives. People from vulnerable social groups are high on the policy agenda of many EU countries. Hence, increasing access to education initiatives for disadvantaged people can be facilitated by two approaches:

- Psychological - increase their motivation, self-confidence and trust.
- Educational – teach them the basic skills as a basis of the general learning process, personal development and securing job opportunities.

With the advance of technology, using video as a means to engage disadvantaged people becomes affordable and feasible, this opens up a new possibility of using a novel approach called Participatory Video (**PV**), where video is used for empowerment of individuals and communities by inviting participants' to become the "author" of their own account of their experience by creating their own video.

## Terms of Reference in this Framework

In this project, the method of using Participatory Video (**PV**) will be experimented with six European partners as a pan-European project involving the following countries:

- Italy: group of unemployed with psychic or social hardship;
- Lithuania: group of Roma community;
- UK: group of people with mental disabilities;
- Greece: group of adults with physical disabilities;
- Spain: group of long-term unemployed people with social difficulties;
- Germany: group of migrants

This report presents the findings from the literature review in the UK as part of the research phase of the project. It aims to provide a review of research in using Participatory Video (**PV**) as a tool for various interventions in the UK. In writing this synthetic report, meta-analyses have been conducted from the literature review to assess the state of the art in using Participatory Video (**PV**). In doing so, we also aim to identify strengths and weakness as well as opportunities and threats. This report will refer to the literature review and summarise its content succinctly. **Section 2** provides an overview of the literature and the structure of the meta-analyses. **Section 3** discusses the link between aims and outcomes of the **PV** research. **Section 4** provides a breakdown of the organisations that carried out research and development in the application of **PV**. **Section 5** describes the social categories of the participants of using **PV**. **Section 6** summarises the research methods used in the literature review. The research papers reviewed are critically evaluated in **Section 7** using **SWOT analyses** (Strength, Weakness, Opportunities & Threat); and finally a conclusion is drawn in **Section 8**.

## 2. Literature review

In total **24** research papers have been reviewed. A full list of reviewed papers is included as an annex (Reference section). Meta-analyses were carried out in terms of the following categories:

- aims/outcome
- organisations
- social categories
- research methods

## 3. Aim and Outcome

As one would expect, the nature of the outcome of the research is usually linked to aims. These are also related to the use of the research methods (see research method section). For example, if the aims of the research were to understand the participants' experience in using **PV**, then qualitative research methods would be used; and the outcome of the research would be primarily about reporting the experience of the users. Thus, in this report, we have

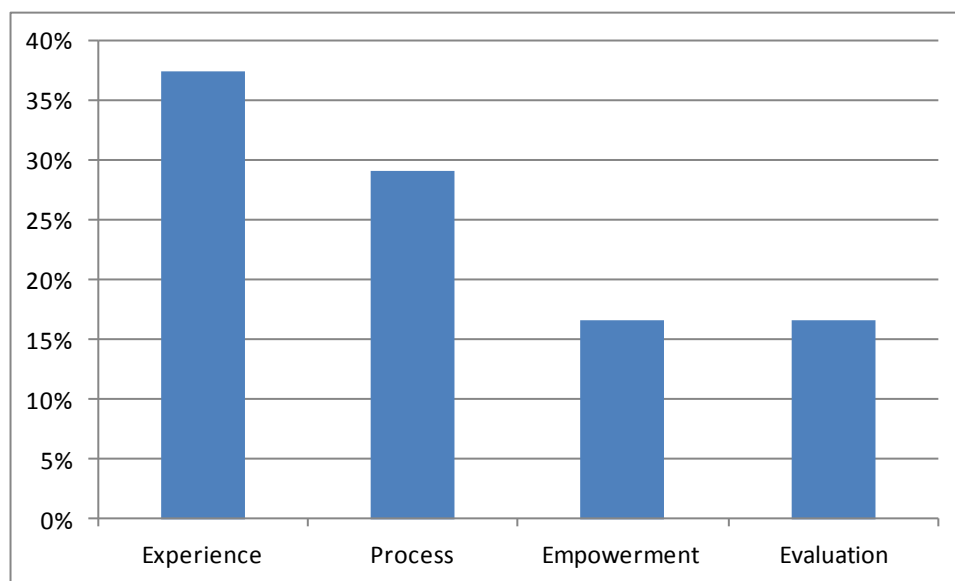
grouped together the aim and outcome of the research as a single category. From the review, this broadly includes:

- Experience
- Empowerment
- Process
- Evaluation

**Table 1 and Figure 1** provide a summary breakdown of the aims/outcome links.

**Table 1: Aim/Outcome**

Method	Experience	Empowerment	Process	Evaluation	Total
Number	<u>9</u>	<u>4</u>	<u>7</u>	<u>4</u>	24
%	38%	17%	29%	17%	100%



**Figure 1: Aim/Outcome**

One may argue that all **PV** applications are about empowerment – be it for the community or the marginalised disadvantaged people (also see social category section). However, from the literature review, only 17% (4) explicitly aim to evaluate the effectiveness of using PV. As shown in figure 1, the majority of the research aims to explore the experience of the participants using **PV** (38%) while others (7; 29%) were about investigating the process of using **PV** (29%). Surprisingly only four (17%) of the review were primarily aiming to evaluate the efficacy of using **PV**. Thus we could conclude so far that the current state of the art of using **PV** in the UK is still at an early exploratory stage where the majority of the research is about exploring the process of using **PV**. At this stage, it is about investigating the feasibility of using **PV**, exploring the possibilities that the technology can offer, and more importantly, understanding the experience of the users. We shall further explore in detail the nature of the organisations, the social categories and the related research methods used in the review.

## 4. The nature of the organisations

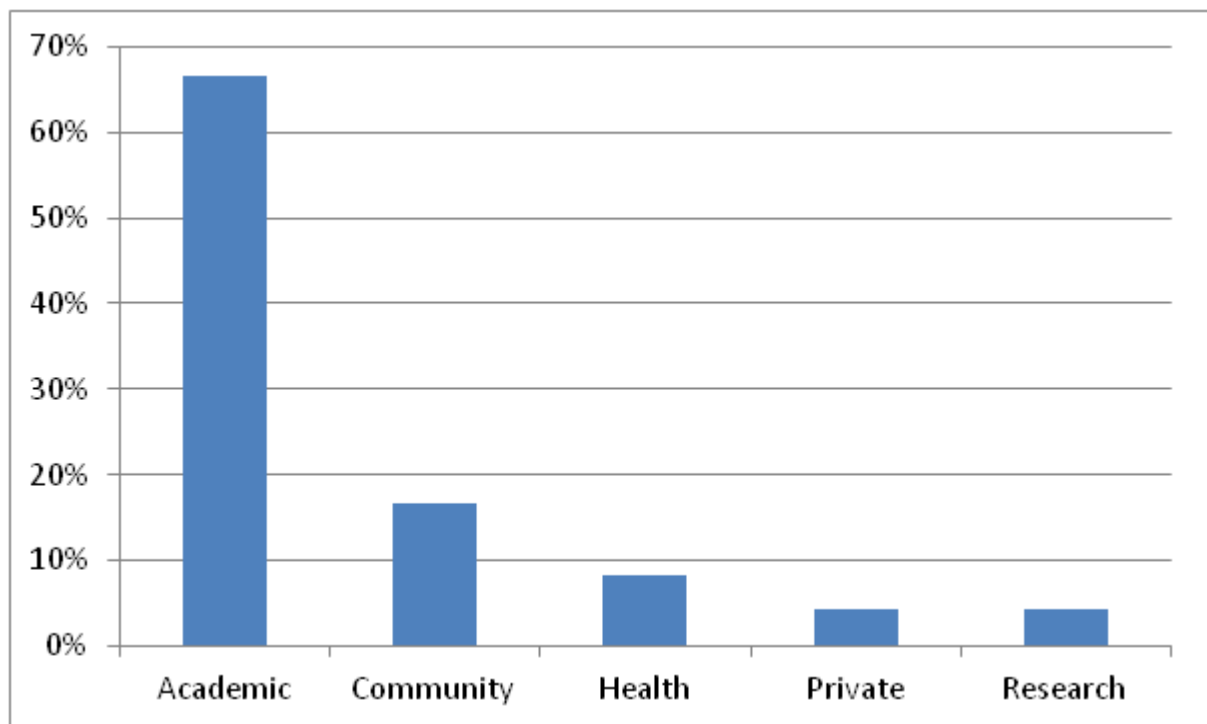
From the literature review of **24** research papers, we have learnt that the organisations which carried out the research in using **PV** include:

- Academic
- Community
- Health
- Private
- Research institute

**Table 2 and Figure 2** provide a summary breakdown of the classification.

**Table 2: The nature of the organisations**

Organisations	Academic	Community	Health	Private	Research	Total
%	67%	17%	8%	4%	4%	100%
Number	16	4	2	1	1	24



**Figure 2: The nature of the organisations**

As shown in the figure, the majority of the research was carried out by academic institutions such as universities. This is followed by application in community settings (17%) and health care sector (8%). A small number of the research papers (4%) was produced by private companies and research institutes.



## 5. Social categories

Participatory Video (PV) is used for diverse social settings. From the literature review, these include the following social categories:

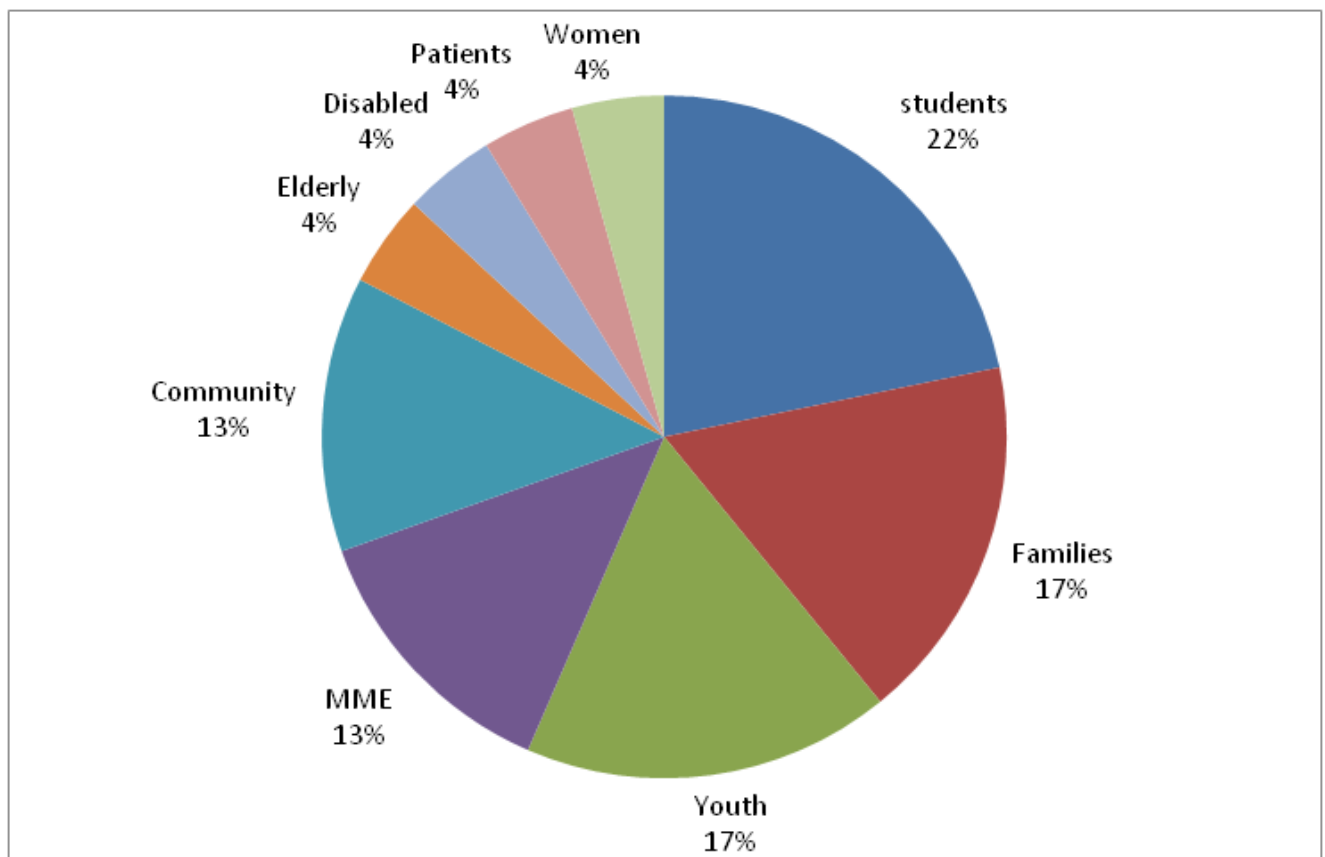
- Students
- Families
- Youth
- Marginalised minority ethnics (MME)
- Community
- Elderly
- Disabled
- Patients
- Women

According to our research finding, the population of the participants was also very diverse.

**Table 3** shows a summary of the number of documents that recorded their participants' social categories (**also see Figure 3**). One of the reviews was in itself a review of a number of publications. Thus no social categories were determined in that paper, which was excluded from the frequency count.

**Table 3: The nature of the Social categories**

Social categories	students	Families	Youth	MME	Community	Elderly	Disabled	Patients	Women	Total
Number	5	4	4	3	3	1	1	1	1	23
%	22%	17%	17%	13%	13%	4%	4%	4%	4%	100%



**Figure 3: Social categories**

According to **Figure 3**, many of the users of **PV** were students (22%). This is not surprising, given that the majority of the research was carried out by universities (as described in the previous section).

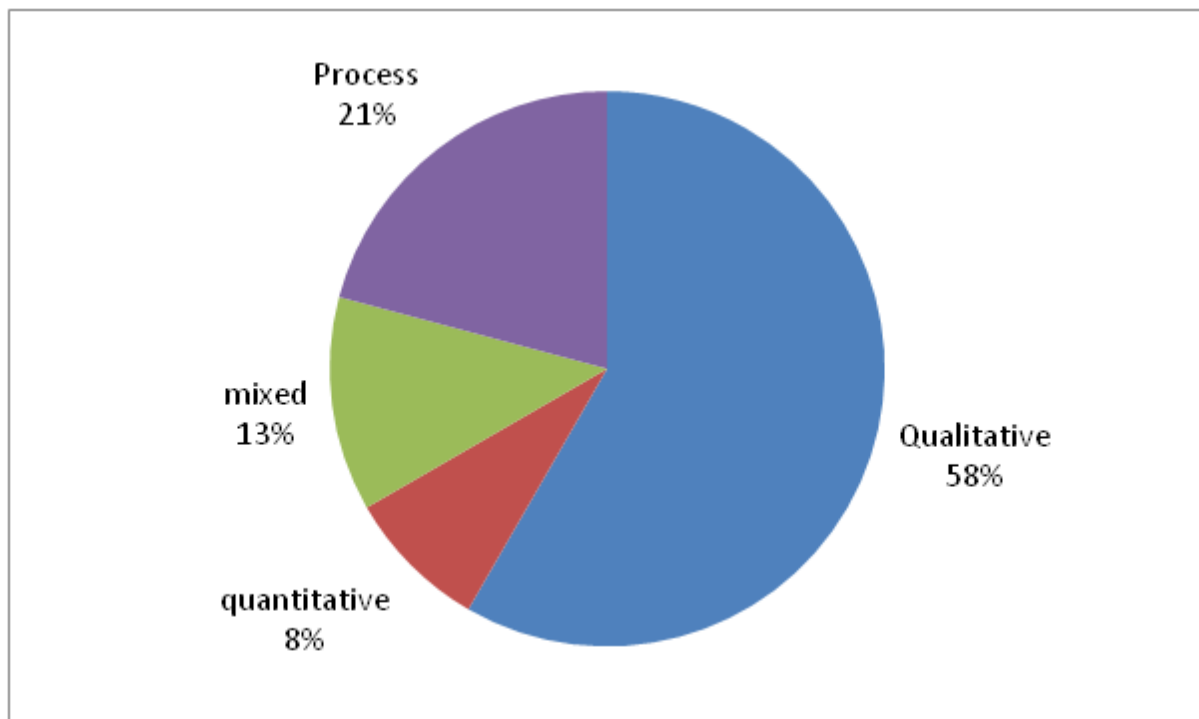
Surprisingly, **PV** had been used in diverse settings that were not clinical at all – e.g. mostly in educational and social settings. Only four percent (1) of the papers reviewed was aimed at patients or mentally disabled. The diverse social setting includes communities (13%), MME (13%), young people (13%) and families (17% - including parents and children).

## 6. Research Method

While the setting of using **PV** was diverse, the research methods used were not (see Table 4; Figure 4). Owing to the nature of the **PV**, the research methods used were mostly qualitative. They aimed to examine the experience of the participants. Quite a few other reports (5; 21%) were about exploring the process of using PV in terms of its technical feasibility and usability. Only two (8%) of the papers reviewed used a quantitative approach with the aims to evaluate the therapeutically efficacy and users' satisfaction of using PV. There was also a minority of research that used both qualitative and quantitative methods (13%).

**Table 4: Research Method**

Method	Qualitative	quantitative	mixed	Process	Total
Number	<u>14</u>	<u>2</u>	<u>3</u>	<u>5</u>	24
%	58%	8%	13%	21%	100%



**Figure 4: Research Method**

## 7. Evaluation

Based on the twenty four studies, the following strengths and weakness, as well as opportunities and threats have been identified using SWOT analyses:

### Strengths

1. Participative communication - Creates a communicative and creative space in which people's views can be highlighted, agreed on, challenged and evaluated.
2. Empowerment – facilitate change (reflection, learning and adoption), creates a sense of empowerment and helps to develop self-reliance, skills commitment and ownership among participants, thereby creating a supportive network and building capacity of the community.
3. understanding participants' experience - Provides a continuous, audio-visual account of practices that invites understanding of experience from the perspective of narrator. Contributes a dramatic interpretation of biographies and everyday life experiences of participants' stories; raising public awareness.
4. Knowledge generation - Expands on academic knowledge and practice; acting as a means of eliciting designs from designers/teachers.

### Weaknesses:

1. Cost - Initial cost is high; and time-consuming as there are many aspects to organise. The cost of equipment, facilitators and space can be high, as the availability of facilitators can be low.
2. Validity - Footage produced may never equate to the actual participants' experience; thus can be hard to represent accurately. Difficulty in replication (context specificity) of the process.
3. Technological difficulties - Technical faults or complications with the video camera.
4. Co-ordination of using the video can be disorganised and unclear of how it fits into the bigger picture.
5. Implementation - Difficulty in institutionalisation of video as a media of the marginalized people.

### Opportunities:

1. Complementary - Serves as a complementary tool to other participatory therapy methods and tools.
2. Learning - Can help adult learners make links between familiar contexts and experiences and new information. Possibility of building learning alliances.
3. Communication - Gives the opportunity to enhance communication skills and increase confidence of learners.
4. Therapeutic alliance - Creates a strong therapeutic alliance, with important clinical improvements and treatment for the future.
5. Flexibility - Can be used more widely across different subjects as it can be a flexible and informal process.
6. Effectiveness - Cost-effective methods to scale out locally adaptive solutions. Cost per client is reduced significantly due to group therapy work.

### Threat:

1. Effectiveness - May not be a sufficient enough method alone and possibly may not be that useful if used in isolation. More research in its evaluation is needed.
2. General usability - Learning preferences may change according to circumstances, and while a learner might prefer video, there will be another occasion when the same learner might prefer reading text.

3. Ethics - As one is dealing with human participants, obtaining ethical approval is vital. Complications may arise when trying to obtain the necessary permission. Also there is a risk of exploitation of clients. For instance, the credit/ownership may go to professionals who produce the final film; the film may be used in favour of others.

## 8. Conclusion

In summary, we have found that the majority of the research and applications of **PV** were concerned with the empowerment of the marginalised individuals who were socially excluded due to their social, physical or mental health issues. At present, the research has been mostly carried out by academic institutions such as universities, schools and research institutes. The users of **PV** were very diverse.

In terms of the outcome, so far, the reports on the experience of using **PV** have been mostly positive. Many authors adopted a qualitative method and described the individuals' experience, context and processes that led to the outcome.

The SWOT analyses of the twenty four studies show that the application of **PV** has the strengths of empowering the participants and the community. It improves participative communication and facilitates learning, providing a scope for understanding the participants' experience. However it suffers from the high cost and possible difficulties in its implementation. Using **PV** also has issues of ethics; and its usability and validity in its effectiveness are still questionable. There are very few research papers or outcome evaluation studies to show measurable impact of the intervention. There is a lack of formal evaluation of their effectiveness in both clinical and community settings. This is the weakness in the current state of the art of using **PV** and will continue to be the area for future work. This calls for the practitioners and programme managers to recognise the need to produce and disseminate evidence that shows the effectiveness of **PV**. Nevertheless, **PV** can be regarded as a flexible learning/communication tool which opens up opportunities to developing a therapeutic and social alliance. In conclusion, **PV** is still a relatively novel approach in the UK and would benefit from the lessons learnt. It is recommended that for the future practice, evaluation should be designed from the outset before the programme of intervention is implemented.

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## Appendix 1: Reconnaissance Map

ID	RESEARCH ID	PROVIDER	Client /Client Organisation	In house/ext(1)	Private/Public
1	PV1	Research institute	Research institute	0	1
2	PV2	Academic	Academic	0	0
3	PV3	Academic	Academic	0	0
4	PV4	Health	Health	0	1
5	PV5	Academic	Academic	0	0
6	PV6	Academic	Academic	0	0
7	PV7	Academic	Academic	0	0
8	PV8	Academic	Health	0	0
9	PV9	Academic	Academic	0	0
10	PV10	Academic	Academic	0	0
11	PV11	Academic	Community	0	0
12	PV12	Academic	Community	0	0
13	PV13	Academic	Community	0	0
14	PV14	Private	Private	1	1
15	PV15	Academic	Academic	1	1
16	PV16	Academic	Academic	0	0
17	PV17	Academic	Academic	1	1
18	PV18	Health	Health	0	1
19	PV19	Academic	Academic	0	0
20	PV20	Academic	Academic	1	1
21	PV21	Community	Community	1	1
22	PV22	Community	Community	1	1
23	PV23	Community	Community	1	1
24	PV24	Community	Community	1	1

**This report presents the findings from the literature review in the UK as part of the European research phase of the project - VISTA**

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# **HP-MOS (UK) National Literature review: The use of Participatory Video as a form of therapy**

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## **24 RESEARCH STUDIES**

**(1). TITLE OF RESEARCH: Culturally Competent Health Promotion: The Potential of Participatory Video for Empowering Migrant and Minority Ethnic Communities**

**Author: Lai Fong Chiu**  
**Senior Research Fellow, University of Leeds, UK**

<b>Abstract</b>	<b>Aims</b>
<p>This paper explores the tension between the concept of cultural competence and community empowerment through an analysis of the author's recent experience of a participatory video project in which four ethnic/language groups were involved in the production of a breast-screening video. It illustrates the engagement of migrants and minority ethnic communities in different stages of the video production process, and critically reflects on how this experience could be understood. It concludes that culturally competent health promotion requires us to go beyond language and cultural sensitivity to engage critically with communities to participate in health promotion activities. Participatory video has the potential not only to promote health messages in the communities, but also to strengthen capacity and cultural identities.</p>	<ol style="list-style-type: none"><li>1. The action component aimed to produce a breast screening video.</li><li>2. The research component aimed to collect data to answer the key research question: to what extent can participatory video improve our understanding and practice of health promotion among MME groups and its implications for community empowerment?</li><li>3. To discuss the process of critical engagement in video-making and reflect critically on the insights gained from this exercise.</li></ol>

Population/social categories/ disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p><b>‘Migrants and minority ethnic’ (MME) women in the UK.</b></p> <p><b>Four ethnic/language communities: Bangladeshi (Bengali/Sylheti), Chinese (Cantonese), Chinese (Mandarin) and Pakistani (Urdu/Mirpuri/Punjabi).</b></p>	<p><b>For action components, the making of the video was carried out mainly by a small professional film crew. For research components, a small handheld video camera was used to document the process of community engagement and video production through participatory video. Training in the use of video cameras was given to all the participants.</b></p> <p><b>Other methods: focus groups, consultation meetings, video production skills workshops.</b></p>	<p><b>The project brought new structure into the production of health videos. Because of the language and cultural input of MME participants, the story-line is composed of authentic multiple narratives, supported by montages of interviewing and didactic content. The interviews provided an effective counterpoint to the expositional shots through narratives and scenes, and balanced the didactic content with exploratory elements. The interviewing of health professionals also serves as an empowerment strategy, where participants are given a rare opportunity to question professionals about the risks and benefits of screening and policy issues related to access.</b></p>	<p><b>Funded by the National Health Service Cancer Screening Programmes in the UK, to address the issue of access to cancer screening information among MME women.</b></p>	<p><b>PV is increasingly recognised as an alternative approach to traditional health education or promotion. Promoting health among MME communities is about addressing inequalities and power differentials. We must go beyond the surface issues of making health messages culturally and linguistically sensitive, by building capacity and strengthening cultural identity. PV can provide a communicative space in which the essentialist’s view of culture can be challenged revealed by communities’ own narratives and performances. PV is also a creative space, where the cultural boundaries can be transgressed and negotiated, providing a new visual discourse that empowers.</b></p>

**ALT-C 2011: Thriving in a colder and more challenging Climate (2011), University of Leeds. (Unpublished). <http://eprints.hud.ac.uk/10888/>**

## **(2). TITLE OF RESEARCH: Using Asynchronous Video Technologies to Enhance Learner Engagement with Formative Feedback**

**Author: James McDowell**

**School of Computing and Engineering, University of Huddersfield, UK**

<b>Abstract</b>	<b>Aims</b>
<b>The University of Huddersfield-funded ‘Video Enhanced Response in Feedback Loops’ Project (VERiFy), which is using a participatory action research methodology to explore the potential of asynchronous video to promote closer learner engagement in the assessment and feedback process. The initial stage of the project has seen the involvement of academic practitioners at two Higher Education Institutions and from three subject disciplines, Computing, Psychology and Business. This paper presents the interim findings from the first evaluative cycle of an ongoing project, highlighting examples of how learners from Computing and Business disciplines engaged with and responded to the use of asynchronous video to enhance assessment and feedback, and how effective strategies are being developed for its use as a tool to promote dialogue.</b>	<b>The ‘Video Enhanced Response in Feedback Loops’ Project (VERiFy) is employing a participatory action research methodology to examine the emerging potential for asynchronous video to (i) enhance the assessment and feedback process through the integration of mobile technologies, (ii) encourage greater learner engagement within blended learning communities, and (iii) offer greater inclusivity for learners with difficulties such as dyslexia.</b>

<b>Population/social categories/ disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Academic practitioners at two UK Higher Education Institutions (UKHEIs) are engaged in the 12-month project, which sees the participation of learners from three subject disciplines: Computing, Psychology, and Business.</b>	<b>Asynchronous Video and Mobile learning.</b>  <b>Qualitative interviews.</b>	<b>The overall learner and tutor response to the use of asynchronous video has been positive, with many requests received from learners in Computing for the scheme to be extended to other modules. Those learners who received feedback as a talking-head overlay reported very high levels of satisfaction with the process, and there are indications that levels of engagement with the feedback have been boosted, while those learners who received tutor feedback as an audio voiceover overlaid onto a video indicated an expectation that the use of a talking-head commentary on their work would be of benefit. The use of asynchronous video as a vehicle for the delivery of feedback has improved inclusivity for learners with dyslexia, with clear indications of learners acting on feedback and benefitting from it.</b>	<b>The University of Huddersfield-funded ‘Video Enhanced Response in Feedback Loops’ Project (VERiFy), UK</b>	<b>This paper outlined the interim findings emerging from the initial evaluation of a project focusing on using asynchronous video with learners. There is no one-size-fits-all approach to feedback, and even in the most visual subject areas there will always be some learners who prefer face to face or text-based feedback. It is recognised that learning preferences may change according to circumstances, and while a learner might prefer video-based feedback to text, there will be other occasions when the same learner might prefer a synchronous discussion of some aspects. So, video feedback should not replace text or face to face approaches, but it can act as a supplementary mechanism to enhance the assessment and feedback process, and promote learner engagement.</b>

### **(3). TITLE OF RESEARCH: Using a Head-Mounted Video Camera to Understand Social Worlds and Experiences**

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**Authors:** [Katrina Myrvang Brown](#), [Rachel Dilley](#) and [Keith Marshall](#)  
Macaulay Institute (UK)

<b>Abstract</b>	<b>Aims</b>
<p><b>This paper considers the use of digital video as a research method for qualitative researchers; specifically the head-mounted video (headcam) and the opportunities it offers for deepening our understanding of social life. Headcam is one of a range of recent technological innovations relating to video that provide researchers with new means of addressing methodological challenges. The exploratory research on mountain bikers' and walkers' embodied, multi-sensory ways of knowing and experiencing landscapes demonstrates some of the possibilities that advancements in headcam technology can offer interpretative and reflexive approaches to social research.</b></p>	<p><b>This paper seeks to discuss the opportunities, potential pitfalls and particular theoretical, practical and ethical considerations of adding headcam to the methodological toolbox. The paper will consider how it might aid our quest to capture multi-dimensional aspects of social life and reflect critically on how it (re)configures the research relationship.</b></p> <p><b>Therefore one of the main aims was to consider how headcam becomes an active part of the performance of social activities and interactions. This inquiry extended to how the creation and interpretation of headcam footage might be combined with more established interview techniques, and how further layers of representation might shape, add to, complement, contradict or duplicate the visual representation.</b></p>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<p><b>Walkers and mountain bikers. Headcam recordings were made of 24 recreational outings in Aberdeenshire and the Cairngorms National Park.</b></p>	<p><b>Qualitative methods using participant headcams and review interviews.</b></p> <p><b>For all the outings, the headcam was positioned upon the participant's head or helmet and the recording unit was placed in a large pocket or rucksack. Half of the recordings were entirely self-conducted by the participant. A researcher was present for the other half as a participant observer and, where possible, in a 'go-along' capacity. Participants were then interviewed on their experience.</b></p>	<p><b>Headcam can play a valuable role in illuminating certain aspects of human experience and lived practice as it unfolds. The audio-visualities created by using headcam provided fresh perspectives on the complex and diverse ways in which social worlds are produced and ordered through action, movement and practice. Certain aspects of experience, such as emotions, senses and kinaesthesia, which can be difficult to convey in words alone, and which hand-held video might struggle to capture in certain situations, became more 'visible' and can be 'seen' in new ways through using headcam. The footage, along with data from the interviews, greatly aided our understanding of the complex emotional, sensory and physical interconnections between people, locations, knowledge and technologies.</b></p>	<p><b>Macaulay Institute, UK</b></p>	<p><b>A distinguishing feature of headcam as a research tool is its ability to record a continuous, audio-visual account of in-situ, social practices that invites understanding of experience from the perspective of wearer. However, footage produced can never equate to walking in the shoes of others. One way of contextualising footage is by using it as prompts for participants in interviews. This enables an interweaving of narratives of meaning, experience and representation with the footage. Headcams should not be used in isolation but are enrolled with another research method.</b></p>

**(4). TITLE OF RESEARCH: Seen But Seldom Heard: Creative Participatory Methods in a Study of Youth and Risk**

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**Authors: Lee Ann Fenge, D. Prof, Associate Dean Postgraduate Students. Carrie Hodges, PhD, Senior Lecturer. Wendy Cutts, MA, Senior Lecturer. Bournemouth University, Bournemouth, UK**

<b>Abstract</b>	<b>Aims</b>
<p><b>This paper presents a discussion of the methodologies used in a small scale ‘popular education’ project involving young people in creative activities. The goal of the project is to explore their experiences and feelings about risk and safety and their ‘connectedness’ to their local community. A number of different methods are discussed as ways of empowering marginalised young people, including the use of visual methods, and new media in the form of blogs and Twitter Scripts, within an overarching participatory methodology. Arts-based and multimedia activities are powerful tools to enable young people to collectively question the nature of their historical and social situation and have the potential to raise sensitive issues, therefore, encouraging wider debate, producing new understandings, and facilitating social change. Building on insights gained in earlier research, which suggested that young people felt that they were not listened to or had enough influence in their neighbourhoods, this paper discusses the use of multimedia and creative means to develop a more accessible and effective arena in which young people can learn new skills to enable them to tell their story. In keeping with Bourdieu’s General Theoretical Framework, consideration is given to the ways in which such participatory and arts-based approaches can demonstrate value for the social and cultural capital of young people.</b></p>	<p><b>The ultimate aim is to work in an empowering way with a marginalised group of young people, and to engage in a dialogue about their experiences and needs in relation to their perceptions of ‘risk’ and ‘community’.</b></p>



Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p><b>Young girls in Year 9 (13-14 years)</b></p> <p><b>Marginalised groups.</b></p>	<p><b>Framed within a critical ethnography approach.</b></p> <p><b>Creative visual methodologies (including participant video) to explore the perceptions young people have about 'risk' and their relationship with their 'communities'.</b></p>	<p><b>At the time of writing, Phases 1 and 2 had taken place, and Phases 3 and 4 were planned.</b></p> <p><b>Phase 2 activity was structured around 9 sessions, each including a range of activities to encourage the participants to develop materials which expressed their understanding of risk and safety, including the production of visual media outputs. Through the development of these materials, the participants were exposed to the work of university students who showcased their work using digital media, demonstrating the possibilities offered through such media and building the aspirations of the participants to use it creatively to express their own experiences. This culminated in participants developing a short film (1 minute max).</b></p>	<p><b>Centre for Media Practice at Bournemouth University, UK</b></p>	<p><b>This paper represents an ongoing project which seeks to work in an empowering and creative way with young people and to develop a more inclusive approach to youth-based research. The challenge for participatory research with young people is to use appropriate creative approaches to capture the ways in which they express their understandings of the world in which they live. Developing such creative methodologies supports the notion that young people's cultural capital should be considered and valued. These methodologies therefore expand the epistemological boundaries of academic knowledge and practice.</b></p>

**(5). TITLE OF RESEARCH: Video Therapy for Atypical Eating Disorder and Obesity: A Case Study**

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**Authors: Susan G Simpson and Lindsey Slowey, UK**

<b>Abstract</b>	<b>Aims</b>
<b>Both eating and weight disorders are prevalent in our society but many sufferers do not have access to specialist treatments, especially those living in remote and rural areas. Video therapy is proposed as a potential solution, allowing therapists to deliver psychological treatments without the costs associated with travel. Furthermore, there is a gap in the evidence base for those with co-morbid obesity and atypical eating disorders, but it is likely that treatments which focus on linking past and present patterns of behaviour and emphasise cognitive, behavioural and emotional change will be most effective. A naturalistic single case design was used to pilot the feasibility of providing video therapy using the schema therapy mode model, which involves a range of ‘active’ techniques including chair work and imagery. Results suggest that videoconferencing may be well suited to the delivery of experiential psychotherapy, leading to change across several domains. Scores on the EDE-Q showed a 77% improvement and the client was abstinent from vomiting during the last 28 days of treatment. The findings from this study indicate that video therapy may be effective for this co-morbid diagnostic group and highlight the need for further larger scale research.</b>	<b>This pilot study aimed to evaluate the feasibility and acceptability of video therapy for co-morbid eating and weight-related disorders.</b>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>A naturalistic single case study of the use of videoconferencing to provide treatment for a 39 year old woman with obesity and co-morbid atypical eating disorder</b>	<b>AB design, representing assessment (A) and treatment (B). The Client Change Interview Protocol was also carried out by telephone at mid- and post-therapy. A daily diary was also kept to record food eaten and eating disorder symptoms. Video therapy was used to facilitate the schema 'mode' therapeutic model.</b>	<p><b>Seven video therapy appointments and one telephone appointment were attended over 11 weeks. Scores on the EDE-Q showed a 77% improvement and the client was abstinent from vomiting during the last 28 days of treatment.</b></p> <p><b>There were a range of obstacles to attending face-to-face treatment, including geographical distance, several snow-storms which blocked the roads, childcare responsibilities, unreliable transport options and weight-related health problems.</b></p>	<p><b>Eating Disorder Service, Fulton Clinic, Royal Cornhill Hospital, Aberdeen, AB25 2ZH, Scotland, UK.</b></p> <p><b>School of Health in Social Sciences, University of Edinburgh, Teviot Place, Edinburgh, EH8 9AG, UK.</b></p>	<b>Video therapy may be acceptable and effective for sufferers of co-morbid obesity and eating disorders. In this case, the development of a strong therapeutic alliance was facilitated by video therapy, with important clinical improvements in both eating disorder and general psychopathology. This study suggests that even in-depth emotional processing can occur in video therapy, which may be of particular benefit to those with complex or co-morbid conditions. Videoconference provides a means of accessing psychological treatments to a group of people who may have little access to specialised resources. Further research is needed to evaluate the provision of video therapy.</b>

## Digital Engagement'11 (November 2011): 15–17

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### (6). TITLE OF RESEARCH: Designing with Teens

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**Authors: Daniel Fitton, Matthew Horton and Janet C Read**  
**University of Central Lancashire, UK**

Abstract	Aims
<p><b>This paper explores the unique challenges and rewards of engaging teenagers in the design process. This work is part of project engaging teenagers in reducing their energy use and making longer lasting changes in energy usage attitudes. This change will be achieved though the creation of mobile and wearable ‘teen’ technologies that make energy use visible, provide targeted educational material, and create a community of teenagers collaborating and competing to reduce energy use. Careful design of these technologies is crucial to ensure successful adoption and appropriation. While participatory and user-centred design approaches are widely used with adults their use with teenagers is far less commonplace. Running design sessions with teenagers brings four interrelated challengers discussed in this paper: engaging teens in the design activity, ‘speaking’ their language, capturing the rich ideas generated, and analyzing ideas to produce the most useful outputs. These four issues are explored in detail through the creation, execution and analysis of a design session carried out with four groups of teenagers across two age groups.</b></p>	<p><b>To discuss engaging teens in the design activity, ‘speaking’ their language, capturing the rich ideas generated, and analyzing ideas to produce the most useful outputs. These four issues are explored in detail through the creation, execution and analysis of a design session carried out with four groups of teenagers across two age groups.</b></p>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<p><b>Two year groups in two UK high schools.</b></p> <p><b>The sessions were run in year 7 and year 10 classes at 2 different schools in North West of England.</b></p>	<p><b>Sessions began with an introduction to the task and the showing of a short obstructed theatre video which highlighted the usage scenarios (designed and created with input from a teen informant with simple cartoon stick figures. Participants worked in groups of 2 with a teacher and members of the research team present. The designs were recorded on a 5 page paper booklet, on the first page was used for the initial design idea while the remaining pages were used to show notification on good/bad energy use, to show how comparison was achieved and for and other information.</b></p>	<p><b>Form the rich set of diverse designs collected it was clear the teenagers engaged with the activity. During the sessions the teenagers had little trouble understanding that they were designing a device to convey and investigate energy usage, although a small minority of groups (2 out of 41) designed devices intended for showing personal physical energy usage rather than electrical. Analysis of results gave a set of novel and engaging design ideas.</b></p>	<p><b>University of Central Lancashire, UK</b></p>	<p><b>The study engaged teenagers in design through the creation of a simple, flexible and informal activity that created a rich set of design ideas. Obstructed theatre, heavily influenced by a teen informant, was used to help the participants understand and relate to the functionality to be included in the design. The use of a paper booklet proforma captured initial design ideas then guided the participants though probing the idea further to consider aspects such as notification and interaction. This proved effective as the teenagers carefully considered how to extend their design for interaction and information display.</b></p>

**London School of Economics and Political Science, Methodology Institute, Papers in Social Research Methods, Qualitative Series no 10  
(2005)**

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**(7). TITLE OF RESEARCH: Participant Authored Audiovisual Stories (PAAS): Giving the camera away or giving the camera a way?**

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**Authors: Marcelo Ramella and Gonzalo Olmos  
London School of Economics and Political Science, UK**

<b>Abstract</b>	<b>Aims</b>
<b>This paper deals with qualitative research methodology based on sound and image data, in particular with audio-visual stories authored by the research participants (Participant Authored Audiovisual Stories – PAAS). It reviews literature concerned with this field and critically discusses conceptual and procedural elements related to the ‘act of giving the camera away’ to research participants. Key elements emerging from the literature review and the conceptual discussion are illustrated with two practical examples: research on sexual health promotion with young people in Peru (project SaRA), and research on sport-based social inclusion with young people in England (project Positive Futures). The paper concludes that, as a research method, PAAS promise a sound platform from which to explore social phenomena, especially when what is at stake is understanding the relationship between the agency of subjects and their socio-cultural contexts. Pointers for further research on the tool are also signalled.</b>	<b>To explore one of the branches of image and sound based research methodologies: participant authored audiovisual stories (PAAS).  To discuss the method and its relationship with other sound and image based research tools and put forward a conceptual argument regarding what underpins the methodology</b>

Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p><b>This summary focuses on young people in England (project Positive Futures), but the study also looks at young people in Peru (project SaRA).</b></p>	<p><b>Qualitative research methodology based on audio-visual stories authored by the research participants (Participant Authored Audiovisual Stories – PAAS).</b></p>	<p><b>This research on sport-based social inclusion with young people found certain stressors emerging from the analysis of the participants’ stories. These stressors were: drugs, policing and surveillance, racism, lack of money and gangs. Stressors appear understood not just as something identified by the young people as problematic in the community, but very importantly, as a problem to deal with.</b></p> <p><b>In this respect, the research richness of the stressors is given by both its contextualised identification and the action network in place to deal with it (i.e. avoidance, resistance, coping etc.).</b></p>	<p><b>The London Multimedia Lab for Audiovisual Composition and Communication</b></p> <p><b>Institute of Social Psychology</b></p> <p><b>London School of Economics and Political Science Houghton Street, London WC2A 2AE, UK</b></p>	<p><b>As a research method, PAAS promise a sound platform from which to explore social phenomena.</b></p> <p><b>Participants author stories individually or collectively; they do so using photo cameras, videos, radio TV or just paper and pencil; they narrate in autographical fashion, or the create documentaries, or dramas. Also, stories as end products, lend themselves easily to be shared among other research participants or between participants and researchers. The fast development related technologies make of the field of PAAS a fertile research area.</b></p>

**(8). TITLE OF RESEARCH: A demonstration of the efficacy of two of the components of cognitive therapy for social phobia**

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**Authors: Freda McManus, David M. Clark, Nick Grey, Jennifer Wild, Colette Hirsch, Melanie Fennell, Ann Hackmann, Louise Waddington, Sheena Liness, John Manley. UK**

<b>Abstract</b>	<b>Aims</b>
<b>Cognitive-behavioural treatments have demonstrated efficacy in the treatment of social phobia. However, such treatments comprise a complex set of procedures, and there has been little investigation of the effects of individual procedures. The current study investigates the effects of two single session procedures that form part of cognitive therapy for social phobia: Clark et al. (2003) Cognitive therapy vs fluoxetine in the treatment of social phobia: A randomised placebo controlled trial; and Clark et al (2006) Cognitive therapy versus exposure and applied relaxation in social phobia: A randomised controlled trial. Namely the "self-focused attention and safety behaviours experiment" and the "video feedback experiment." Results suggest that both procedures are effective in achieving their aims, which are: (i) demonstrating to patients the role of self-focused attention, safety behaviours, and excessively negative self-impressions in maintaining social phobia and (ii) reducing symptoms of social phobia.</b>	<b>To evaluate the effects of two of the components used in Clark et al's (2003, 2006) version of CBT for social phobia.</b>  <b>The two sessions of behavioural experiments in this study ("self-focused attention and safety behaviours experiment" and the "video feedback experiment") aim to demonstrate the patient specific aspects of the model. So, it is the effects of these experiments which are the focus of this study.</b>



Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
34 patients receiving CBT for social phobia	“self-focused attention and safety behaviours experiment” and the “video feedback experiment.”	Both procedures are effective in achieving their aims, which are: (i) demonstrating to patients the role of self-focused attention, safety behaviours, and excessively negative self-impressions in maintaining social phobia and (ii) reducing the symptoms of social phobia.	University of Oxford, Department of Psychiatry & Oxford Cognitive Therapy Centre, Warneford Hospital, Oxford OX3 7JX, UK.	<p>Both “self-focused attention and safety behaviours experiment” and the “video feedback experiment.” are effective in achieving their aims to demonstrate patients the role of self-focused attention, safety behaviours, and excessively negative self-impressions in maintaining social phobia; and to reduce the symptoms of social phobia.</p> <p>Thus it can concluded that video feedback have therapeutic efficacy in the treatment of social phobia.</p>

**(9). TITLE OF RESEARCH: Personal Inquiry (PI): Innovations in participatory design and models for inquiry learning**

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**Authors: Eileen Scanlon, Gráinne Conole, Karen Littleton, Lucinda Kerawalla, Mark Gaved, Alison Twiner, Trevor Collins, Paul Mulholland.**

**The Open University, Milton Keynes, MK6 7AA, UK**

<b>Abstract</b>	<b>Aims</b>
<p>Technology continues to have a radical impact on all aspects of society and offers much for the educational domain. Information of relevance to learning is now available in abundance – through the Open Educational Resources movement and via a range of sites which offer ‘media-rich’ resources. This is coupled with the increasing impact of web 2.0 technologies characterised by user-generated content and social networking. At face value this might suggest that technologies are radically changing educational practice, however, in reality the impact in education of technologies has not been as profound as in other spheres of life. The reasons are complex and pose important technological, pedagogical and organisational challenges and dilemmas. This paper reports on the Personal Inquiry project which is one of eight projects in the UK Technology Enhanced Learning (TEL) programme.</p>	<p>The aim is to help young people to understand themselves and their world through a scientific process of active inquiry across formal and informal settings and to understand how effective learning can be enabled with technology across these settings. To develop an innovative ‘scripted inquiry learning’ approach.</p> <p>To focus on how the project is addressing the following three themes with respect to the use of technology in an educational context:</p> <ul style="list-style-type: none"><li>• <b>Issues of design:</b> How can we design for innovation and adopt a more participatory, inclusive approach to design? What is the relationship between design and instantiation of practice?</li><li>• <b>Transformation of practice:</b> How might innovative technologies lead to real transformation of practice? What are the barriers and enablers? What new forms of pedagogy are possible?</li><li>• <b>Methodological development and interdisciplinary inquiry:</b> What are</li></ul>

			the methodological challenges and what are methodological innovations? What are the benefits and challenges of interdisciplinary research?	
Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p><b>First set of trials:</b></p> <p><b>Two school-based interventions, one a location-based inquiry learning toolset to support an eight-week Geography project on urban heat islands, which has been completed by 78 students aged 15-16 years-old, and a second with younger students on microclimates.</b></p>	<p><b>Videotaped observations, the data students collected, and the notes and products created by the learners and teachers in the trials.</b></p> <p><b>Video records of the stakeholder workshops involving teachers, pupils and others are also used.</b></p>	<p><b>Analysis of the interview and workshop data has yielded insights into the design approach adopted and suggested towards evidence of transformation of practice. The design process: an iterative co-construction of the design ideas between the teachers and the core researchers; interspersed with broader stakeholder engagement through project meetings and the workshops seemed to work well.</b></p> <p><b>Definition: the way in which the project is approaching the design process is different to tradition participatory design and different individuals have different views and interpretations; a clearer articulation would be valuable.</b></p>	<p><b>University of Nottingham and the Open University, UK</b></p>	<p><b>Participatory approach can act as a means of eliciting designs from designers/teachers in a format that can be tested and reviewed with developers, i.e. a common vocabulary and understanding of learning activities. Using videos in this approach can create a visual audit trail of the design decision-making process.</b></p> <p><b>The design enabled the PI team to move forward in designing for evidence-based personal inquiry. Through exploring the synergies, alignments and creative points of tension within and between these sources of evidence, researchers were able to further our understandings of how to resource the inquiry process such that it is personally and intellectually relevant to learners using participatory video.</b></p>

**igital Technologies and Marginalised Youth Workshop, 9th International Conference on Interaction Design and Children (June 2010), Barcelona.**

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**(10). TITLE OF RESEARCH: Social Inclusion through the Digital Economy: Digital Creative Engagement and Youth-Led Innovation**

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**Authors: Lalya Gaye, Atau Tanaka, Ranald Richardson, Kazuhiro Jo**  
**Culture Lab Newcastle University, CURDS Newcastle University, Tokyo University of the Arts**

<b>Abstract</b>	<b>Aims</b>
<b>SIDE is a UK-based research project investigating the social benefits of digital technologies for marginalized social groups. The Creative Media Group works in particular with creative practices and young people, with a twofold research focus: the fostering of engagement through digital creativity, and the support of youth-led innovation with digital technologies. This paper describes the aims and objectives of the Creative Media Group in the SIDE project, as well as the first few months of its research.</b>	<b>The research focus is two-fold: 1) How to support and foster youth-led innovation within the creative sector, in a way that digital technologies become an empowering resource for their initiatives (as opposed to an obstacle); 2) How to design for creative engagement and social inclusion through digital technology (in particular for marginalized youth who would not otherwise have opportunities for creative activities).</b>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Youths in urban regional development of the North East of the UK</b>	<p><b>Research techniques are based on user-centred methodologies of participatory design, and encourage DIY appropriation and co-production. Collaborations were in a bottom-up manner, valuing the existing skills of the actors involved in the process (youth workers, young people, etc) and building activities and design based on their input.</b></p> <p><b>Used traditional methods such as photos, video-recordings and analysis, live observations, focused discussion groups, questionnaires etc, in order to study peoples interactions and experiences in context.</b></p>	<p><b>Three main components: creative workshop activities in collaboration with local youth work organisations; participatory design of interactive prototypes; and region-wide deployment.</b></p> <p><b>Methods such as photos, video-recordings and analysis, live observations, focused discussion groups, questionnaires will help to study people's interactions and experiences.</b></p>	<b>School of Computing Science - Newcastle University NE17 RU</b>	<p><b>This paper described the aims and objectives of the Creative Media Group in the SIDE project, and the first months of its research. By using a participatory user-centred approach when involving young people in creative processes and when supporting initiatives they might have, this process will have a meaningful and sustainable impact in their lives. The Researchers look forward to region-wide deployment and testing of prototypes to assess the impact of research findings on a larger scale.</b></p>

**International Journal of Qualitative Methods (2010), 9(4): 320-333.**

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**(11). TITLE OF RESEARCH: Connecting Participatory Methods in a Study of Older Lesbian and Gay Citizens in Rural Areas**

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**Authors: Lee-Ann Fenge, D.Prof (Associate Dean Postgraduate Students), Kip Jones, PhD (Reader Qualitative Research), Rosie Read, PhD (Senior Lecturer)  
Bournemouth University, Bournemouth, UK**

<b>Abstract</b>	<b>Aims</b>
<p>The aim in this paper is to present a discussion of the participatory research methods employed to explore intersectionality between sexuality, rurality and age through consideration of a research project investigating how older lesbian and gay citizens in rural southwest England and Wales interact with their local community. The aim of the project is to explore how older lesbian and gay citizens adjust to and connect with their rural environment, exploring the notion of a “rural idyll” for groups who may be seen as different. Discussion of the different methods used to explore themes surrounding connectivity, place, space and identity will be offered. These include a core biographic narrative interpretive method (BNIM), a visual ethnographic method, and an overarching participatory methodology. This methodological approach is reviewed using the six principles for working with disempowered groups identified by Whitmore and McGee (2001).</p>	<p>The aim of this paper is to present a discussion of the different strands of qualitative participatory methodology used in an ongoing project focused on connectivity, aging, and sexuality, and to offer a preliminary review of them.</p> <p>The ultimate aim of the project is to produce research material that will inform the production of a fictionalized film. The research aims to demonstrate, through the production of a short film, the significant contribution that the arts and humanities can make towards the understanding and enrichment of older people’s lives by its representation/narration of aging experiences, changes, and mobility and key factors shaping them.</p>

<b>Population/social categories/ disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Older lesbian and gay citizens in rural southwest England and Wales</b>	<b>Incorporates a participative research element and this is facilitated at various levels within the project through: (a) an Advisory Committee made up of a mix of older gay people and service providers who are central in the development and overview of the project; (b) focus group meetings with older gay people to elicit their narratives about rural life; (c) citizen panels which involved a group analyses of interview data; and, finally, (d) the inclusion of older gay people in a theatrical improvisation workshop.</b>	<b>The development of a film contributes a dramatic interpretation of the narrated biographies and everyday life experiences of the participants' stories, and thus will raise public consciousness, particularly among this group's peers and service providers. Such creative and performative methodologies communicate deeper awareness and understanding of the issues of living in rural communities as an older lesbian or gay citizen, thus can be said to promote social justice.</b>	<b>The project is entitled Gay and Pleasant Land? (GPL). It is taking place as part of the New Dynamics of Ageing Programme in the South West of England and Wales, and represents a collaboration between five U.K. research councils: The Economic and Social Research Council; the Engineering and Physical Sciences Research Council, the Biotechnology and Biological Sciences Research Council, the Medical Research Council, and the Arts and Humanities Research Council.</b>	<b>A number of participatory methods were being used to explore themes surrounding connectivity, place, space, and identity, and enable engagement with the previously silenced voices of older minority groups. Such methods can be used in a variety of ways to promote greater "insider" knowledge, which can enrich and challenge our understanding of rurality, aging and sexuality. The development of a film contributes a dramatic interpretation of biographies and everyday life experiences of participants' stories, and will raise public awareness. By the use of video, meaning is expressed through actions. Narrated stories are seen as representations close to those actions. Everyday events become powerful in that they reflect individual meanings of whole lives.</b>

**International Journal of Qualitative Methods (2009), 8(4): 27-48.**

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**(12). TITLE OF RESEARCH: Closing in on the Picture: Analyzing Interactions in Video Recordings**

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**Author: Marie Jeanne McNaughton, PhD,  
University of Strathclyde, Glasgow, Scotland, United Kingdom**

<b>Abstract</b>	<b>Aims</b>
<b>In this paper the author provides a detailed account of the processing and analyzing of data obtained through video recording during reflective practitioner research. She sets out five stages in the analysis of video recordings of classroom interactions during a series of educational drama lessons, from decisions relating to the selection of data for close analysis to the seeking of themes and finally to the presentation of conclusions. The researcher adapted and synthesized several processes derived from discourse analysis to produce a range of instruments for use in transcription and analysis of verbal and nonverbal discourse. These include a simple transcription key, classifications for verbal and nonverbal discourse, and a template for a transcription and analysis matrix.</b>	<b>The aim of this paper is to provide the reader with a detailed account of the processing and analyzing of data pertaining to group interaction, obtained through video recording.</b>



<b>Population/social categories/ disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
Three classes of children aged 10 to 12 from three different primary schools.	<p><b>Qualitative research. Two sets of drama lessons whose themes were based on Education for Sustainable Development issues: a local issue and a global issue.</b></p> <p><b>Five methods of data gathering: teacher-observers' observations, children's evaluations, a series of interviews with observers and children, children's written and drawn work, and practitioner-researcher reflective field notes.</b></p> <p><b>Instrumentation included semi-structured observation schedules, questionnaires, and semi - structured interviews. In Cases 1 to 4 video recordings were made of drama-ESD lessons.</b></p>	<p><b>Evidence suggested four aspects of the educational drama were conducive to developing children's learning in ESD. Four areas were the building of fictional contexts within the drama-ESD lesson, the children's status within the drama-ESD lessons, personal and emotional involvement in the dramatic context, and the role of the teacher related to attitudes toward status and learning.</b></p> <p><b>Analysis of the discourse captured during video recordings was the final stage. Five stages - 1: Creating logs of the video data. 2: Initial identification of significant episodes. 3: Initial identification of significant episodes. 4: Description and interpretation of the transcribed episodes. 5: Seeking themes and making links to learning in ESD.</b></p>	Education for Sustainable Development (ESD) in 3 primary schools.	<p><b>The video recordings enabled the researcher to “eavesdrop” on children's interactions in a way that would have been impossible for while teaching. Discourse is transitory, so having a permanent record that could be viewed many times was a valuable asset in the analysis process. The validity of analysis could be checked and verified or questioned, rendering the process more transparent and helping to minimize bias. However, as one is dealing with human participants, obtaining ethical approval is vital. Having obtained the necessary permissions, there are then technical issues for consideration. It is important to keep in mind key research questions but it is also important not to be closed to other possibilities as themes and categories begin to emerge from data.</b></p>

**Teachers College Record (2009), 111(7): 1753-1795.**

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**(13). TITLE OF RESEARCH: “Intermediate Theory” Building: Integrating Multiple Teacher and Researcher Perspectives through In-Depth Video Analysis of Pedagogic Strategies.**

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**Authors:** [Sara Hennessy](#) & [Rosemary Deaney](#), University of Cambridge

Abstract	Aims
<p>This work draws on a “participatory” approach to research collaboration that respects the teacher’s “voice” in building on and extending the interactive “co-learning” agreements between researchers and practitioners that work toward improving practice. Both parties in these agreements act as agents of (reflexive) inquiry, actively participating in rigorous and systematic joint analysis and contributing interpretative insights. This article describes and reflects on a collaborative approach to the analysis of digital video recordings of classroom activity.</p>	<p>The primary focus was assisting teachers to make explicit the pedagogical rationale underlying their practice. A key aim was to draw on socio cultural perspectives to develop a shared, grounded account of the processes through which teachers strategically mediate subject learning, in the context of using projection technology. The process of collaboration itself is focus here.</p>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Four UK teachers, one in each of four secondary subject areas (English, mathematics, science and history), and their students aged 12–15. The teachers were all experienced, reflective practitioners.</b>	<p><b>A case study design was used to collect qualitative observational data.</b></p> <p><b>Video recordings.</b></p>	<p><b>Teachers were observed over six lessons each and interviewed four times. They also collaborated with in critical scrutiny and discussion of lesson videos during a series of four recorded meetings, making underlying rationale explicit and identifying emerging themes. Student perspectives were sought through two focus group interviews in each case. Copies of student work and lesson materials were collected, screen displays were captured, and each teacher kept a diary recording his or her planning, decision making, and/or post-lesson reflections. Interview transcripts, individual commentary, meeting notes, and diaries were thematically analyzed. Dialogic process culminated in the development of “intermediate theory” bridging between teachers’ perspectives on supporting learning in specific settings, and key constructs from socio-cultural theory.</b></p>	<b>Secondary school</b>	<p><b>The findings are being exploited through co-construction and dissemination of a set of interactive CD-ROMs. These characterise the key themes and strategies emerging within and across cases, with illustrative video sequences for each case in turn hyperlinked to professional development activities and relevant aspects of the narrative accounts.</b></p>

## **Insights into Participatory Video - A Handbook for the field (2006), (Part 5 - Participatory Video in Action): 92-94**

### **(14). TITLE OF RESEARCH: Cowley Road Matters (2003-2005)**

**Authors: Nick and Chris Lunch, Directors of InsightShare, UK**

<b>Abstract</b>	<b>Aims</b>
<p><b>This handbook is a practical guide to setting up and running Participatory Video (PV) projects anywhere in the world. Participatory video is a tool for positive social change, it is a means of empowerment for the marginalised and it is a process that encourages individuals and communities to take control of their destinies. This handbook is the work of practitioners not academics. They believe it will further spread awareness of participatory video, clarify how it is done, suggest applications and, hopefully, encourage others to use it and develop it. They believe that before undertaking to use this tool facilitators of PV require knowledge and experience of personal and group development processes and a sensibility to the challenges and issues faced by vulnerable or marginalised people. The challenge is how to fit PV into the bigger picture.</b></p> <p><b>The Cowley Road Matters project is discussed in this handbook. In this project £1million was awarded by UK Department of Transport for community design and safety scheme on Cowley Road, Oxford, UK.</b></p>	<p><b>This handbook aims to guide the user in handing over control and facilitating an authentic participatory process.</b></p> <p><b>The focus for the Cowley Road Matters project was to manage the targeting of so-called "hard to reach" groups through participatory video processes.</b></p>

Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p>Facilitated by Nick Lunch and five trainees from the community. The project involved 40 volunteers.</p> <p>There was careful recruitment of a local consultation team from target groups. This was followed by a three month training period, which included accreditation.</p>	<p>Trainees facilitated the PV consultation of 12 target groups. Each group was visited twice within two months. The second visit served to enable the groups to check their footage, add additional views and comments and see what other groups were saying. PV workshops took place in spaces that were frequented by target groups in order to make them more accessible and make people feel at ease. Some work focused around a transportable 3D model of the area under development to help elicit viewpoints and help participants visualise existing problems and propose ideas for change.</p>	<p>Twelve so-called "hard to reach" groups were brought on board. Their voices were made accessible and visual through local video screenings and uploading the video messages onto the web. Free access to video footage was available through local internet hubs. Five adults representing some of the groups targeted (mental health service user, wheelchair user, ethnic minorities, single parents, homeless person) were trained and accredited in PV facilitation.</p>	<p>InsightShare - a UK/France-based company that focuses on developing Participatory Video (PV) methodology.</p> <p>Carried out by InsightShare as part of East Oxford Action local urban regeneration project for Oxford County Council/HM Department of Transport.</p>	<p>PV made a big difference widening involvement and ensuring the voices of marginalised sections of the community were heard. At the Community Design Day no minority groups were present, no elderly people and no youth. It was only through their video screenings that such people were made "visible". Consensus-building was achieved through the group screenings which helped people understand each other's views. An iterative process of sharing footage and feeding back reactions meant that the project and resulting footage evolved over time.</p> <p>However, the authors felt that co-ordination of various programme activities was poor, which meant that we were unclear how our work fitted in to the bigger picture.</p>

**(15). TITLE OF RESEARCH: “I have great desires to look beyond my world”: trajectories of information and communication technology use among Ghanaians living abroad**

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Author: [Jenna Burrell](#), University of California-Berkeley, UK

[Ken Anderson](#) Intel Corporation, UK

Abstract	Aims
<p>Using an ethnographic approach, this study sought to understand how the personal aspirations and social landscapes of Ghanaians living in London shaped their use of a constellation of new information and communication technologies (ICTs) such as camcorders, digital cameras, the internet and mobile phones. Two trajectories of ICT use were discovered among the individuals interviewed. One trajectory fit with the expected transnational practices of cultural continuity and 'looking homeward'. This was evident in the way that ICTs such as camcorders supplemented or were incorporated into Ghanaian social events held in London. A second trajectory was evident when Ghanaians enrolled the internet in attempts to realize migratory aspirations, using it to explore the world, broadly searching for opportunities, information, contacts and new ideas. The use of the internet for these exploratory activities revealed how ICTs are relevant to the migration experience beyond attempts to maintain a connection with the homeland.</p>	<p>The aim of the study was to understand how personal aspirations and social landscapes of Ghanaians living in London shaped their use of a collection of new information and communication technologies (ICTs - camcorders, digital cameras, the internet and mobile phones).</p>

Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p><b>Ghanaians living in London</b></p> <p><b>People of a variety of ages and life stages and from different ethnic groups and areas of Ghana.</b></p>	<p><b>Since this study of Ghanaians in London was set in the context of their everyday lives, the fieldsites went beyond virtual spaces and included spaces frequented by Ghanaians within London such as homes, churches, and places where social gatherings are held.</b></p> <p><b>The ethnographic approach involved informal in-home interviews with 17 Ghanaians in addition to participant observation at social events.</b></p>	<p><b>The interview guide covered topics including the experience of leaving Ghana, how they communicate and interact with family, friends, and other Ghanaians, what their plans for the future are, and whether they intended to return to Ghana. Instead of using ICTs solely for the purpose of re-connecting with the homeland, Ghanaians were using them to break out of the boundaries of their sometimes insular communities of co-nationals in the diaspora.</b></p> <p><b>Since migration was voluntary, aspirations were an important part of how some of the Ghanaians videoed oriented themselves in the world and guided their activities both on and offline.</b></p>	<p><b>University of California-Berkeley; Intel Corporation, USA</b></p>	<p><b>By examining approaches to ICT use, the researchers were able to uncover broader themes in the attitudes of Ghanaians towards migration and experience of being abroad. The description of Ghanaians abroad demonstrates that they cannot be easily characterised as forming a transnational community in the traditional sense as defined in significant early studies on the topic. Internet provided a space for exploring possible futures and for indulging fantasies about migration. It provided ways for Ghanaians to expand their social horizons by making contact with others, strangers, and foreigners in many countries. Some young Ghanaians expended a lot of effort maintaining their social networks by phone, text message, chat online, email.</b></p>

Include (2011) <http://www.bespokeproject.org>

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## **(16). TITLE OF RESEARCH: Crossing the digital divide in the other direction: Community-centred design on the Bespoke project**

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**Authors: David M. Frohlich, Katie Smith, Alicia Blum-Ross (University of Surrey), Paul Egglestone, John Mills, Sean Smith (University of Central Lancashire), Jon Rogers, Mike Shorter (University of Dundee), Justin Marshall (University College Falmouth), Patrick Olivier, James Woods, Jayne Wallace, Gavin Wood, Mark Blythe (University of Newcastle)**

<b>Abstract</b>	<b>Aims</b>
<p>The digital divide refers to the gap between technology rich and technology poor communities. The usual method of closing the divide is to make the poor richer through better design, accessibility of existing technology, and training programmes to increase technology awareness and literacy. On the Bespoke project we are exploring an alternative approach which acknowledges differences in lifestyle and technology use across communities, and asks what communities might want in the way of new technologies to enhance their lives. This leads to a form of community-centred design and innovation in which some of the traditional methods of user-centred design do not apply. In this paper, we report on the first year of the project focused on a housing estate in Preston, England, in which three design interventions have been created and deployed back into the community. We show how the designs were arrived at through various levels of community research, engagement and participation, and discuss the potential of the approach for stimulating social inclusion and innovation.</p>	<p>The original aim of the project was to tackle social exclusion through the bespoke design of novel digital media services and devices. In the light of the above review, we now conceive this more modestly as attempting to improve quality of life on the estate through various design responses, inspired and tuned by the community themselves.</p> <p>The main research questions concern the potential of community-centred design for tackling social exclusion, and the issues that set it apart from more conventional forms of user-centred design.</p>



Population/social categories/disabilities	Design/Method	Results/Outcomes Assessed	INSTITUTIONAL CONTEXT	CONCLUSION
<p><b>People from the housing estate in Preston, England</b></p>	<p><b>This paper reports work in progress from the first year of the project, which involved a series of ethnographic and workshop-based engagements with the community to drive the design of three research prototypes. Alongside this work is a community journalism process which is now driving the second year of work and a further round of prototyping.</b></p>	<p><b>With regard to social exclusion and quality of life, the process of community-centred design reported above has offered possible benefits to the community and raised difficult questions.</b></p> <p><b>From the crime and security workshop local residents have mixed feeling towards CCTV cameras in the area. They were thankful for their presence in deterring crime but frustrated that they do not have access to the video footage. This led to the idea of re-appropriating CCTV for more creative purposes, to allow residents to film themselves and show off their skills to the wider world. A number of performance and sports clubs in the area were attracted to this idea, including Fishwick Rangers Football Club who were interested in seeing highlights of local football matches played on their pitch.</b></p>	<p><b>Bespoke project, UK</b></p> <p><b>This work was supported by the Digital Economy programme and EPSRC, under grant number EP/H007296/1.</b></p>	<p><b>CCTV system is designed to showcase local talent and enhance the enjoyment of local events through recording significant moments in the life of the community. However, the method of community-centred design also created difficulties when the project was confronted with the competing interests and desires of different individuals and organisations. What remains is the practical requirement to lock down certain implementations of ideas, but to open them up again in response to ongoing feedback and community interest. This form of responding rather than intervening gives an approach that is more aligned with co-design or co-creation than traditional</b></p>

## Proceedings of the 4th Nordic Conference on Human Computer interaction: changing roles (October 2006): 14-18

### (17). TITLE OF RESEARCH: Exploratory prototypes for video: interpreting PD for a complexly disabled participant

Author: Cian O'Connor, Geraldine Fitzpatrick, Malcolm Buchannan-Dick, James McKeown, UK

Abstract	Aims
<p>Participatory Design (PD) seeks to involve the end users in all aspects of the design process. However, when working with participants with severe disabilities, communication problems can make it difficult to involve the user. In this paper we discuss an attempt to adapt PD approaches to design video tools for a man with severe physical and speech disabilities. To help us understand his requirements, we built simple exploratory prototypes that would allow him to explore the possibilities of video, and allow us to understand what his requirements are. We discuss how successfully we believe the use of these prototypes address the challenges of using a PD philosophy with James, the methodological challenges that we discovered working with James and discuss future methodological improvements.</p>	<p>The aim was to attempt to design a video editor for James, who has severe physical and speech disabilities. As James is unable to speak, and had no prior experience of video editing, the researchers were unable to ask him directly about his requirements. Instead they designed and built exploratory prototypes that would enable him to explore ways in which he could make use of video and so allow others to understand his requirements through observation.</p>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>James – a participant with severe physical and speech disabilities</b>	<p><b>Participant video</b></p> <p>The session took place in James' room, within the residential centre and lasted for 2 hours. A laptop, placed in close proximity to James, was used to run both prototypes. The session was designed as a structured series of tasks, but due to problems with the first task, they were forced to improvise a new series of tasks). The evaluation was videotaped.</p>	<p>The researchers analysed the tape through repeated viewings, identifying aspects of communication, interaction, how James used the tool and how he responded to it. First James saw a animation demonstrating how a film decomposed into a series of shots (the film was constructed from footage that James had enjoyed shooting, with a simulated Video Assembler). The researchers then demonstrated the functionality of the Video Assembler to James, before asking him to construct a simple film. Depending upon the outcome of this, they planned to either continue exploring the functionality offered by the Video Assembler, or asking to James to define a shot using the Video Trimmer.</p>	<p>Department of Informatics University of Sussex Brighton BN1 9QH UK</p> <p>Ropetackle Arts and Business Centre Shoreham by Sea, West Sussex, BN43 5DG, UK</p>	<p>Initial work with James supports their initial assumption that exploratory prototypes support Participatory Design approaches when working with participants with severe disabilities and communications difficulties by using exploratory prototypes. Although the initial prototypes were not as successful as they liked, they allowed to gather new requirements, as well as testing assumptions about James's likely requirements. Moving forward the researchers continued working with James using exploratory prototypes. Currently they are using a prototype that allows James to act as a video jockey. This tool allows James to select in real time a clip to be projected on a projection screen; providing James with immediate feedback, while its purpose is something that he is familiar with from theatrical performances that he has participated in previously.</p>

**8th Learning and Teaching Conference Support the Student Learning Experience (2009) Retrieved from <http://www.worc.ac.uk/adpu/1124.htm>**

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**(18). TITLE OF RESEARCH: Evaluating the Use of Video in Learning and Teaching: the Blended Learning Research Project.**

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**Authors: Barrett, H., Lewin-Jones, J., Mitra, B., & Williamson, S.  
University of Worcester**

<b>Abstract</b>	<b>Aims</b>
<b>This paper reports the preliminary findings from a project funded by the Herefordshire and Worcestershire Lifelong Learning Network. This project focused on the use of video in learning and teaching at the University of Worcester. This included video made specifically for teaching purposes as well as the use of YouTube, television content and DVDs. The project sought to explore student perceptions and use of video.</b>	<b>To focus on the use of video in learning and teaching at the University of Worcester, in order to explore student perceptions and use of video.</b>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Lecturers and student in the University of Worcester</b>	<b>The methodology had two stages: firstly, surveys were conducted with 134 students in three main subject areas (English Language, Geography/ Archaeology, Media and Cultural Studies/Film Studies). Respondents were asked about their experiences of the use of video in lectures and seminars, and their own use of video for independent coursework and revision. Secondly, interviews were held with 20 students. Four key themes were extracted from the responses to the interviews/surveys.</b>	<b>The first theme concerns students' and lecturers' perceptions and knowledge of video as a learning tool. There is a perception of video as being a 'treat' rather than a serious academic tool. The study suggests that video can play an important part in student learning providing certain conditions are met. These include the lecturer modelling the use of video as an academic source. The second theme focuses on accessibility to improve the learning experience. It is important for students to have opportunity not only to view video during lectures/seminars, but to revisit material independently with guidance from lecturers. Thirdly, attention and motivation can be improved by the use of video. It is important for lecturers to highlight why a particular video is being used and what students can learn from it. Fourthly, effective use of video can increase the depth of information processing.</b>	<b>University of Worcester</b>	<b>The project highlighted the importance of gathering student viewpoints on the use of video in learning and teaching. It also demonstrates that video can be used more widely across different subjects. It enhances learning by stimulating interest and providing different learning opportunities. The use of video, however, does require careful planning. Easy access to resources for students and staff is essential. Students also require support/feedback to build their confidence in analytical use of this valuable tool. Video can help students to make links between familiar contexts and experience and new information.</b>

## **Sociology of Health & Illness (2002), 24(6): 856–872**

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### **(19). TITLE OF RESEARCH: Seeing health and illness worlds – using visual methodologies in a sociology of health and illness: a methodological review**

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**Author: Barbara Harrison, School of Social Sciences, University of East London**

<b>Abstract</b>	<b>Aims</b>
<p>This review starts from the premise that the visual has been, until recently, a neglected dimension in our understanding of social life, despite the role of vision in other disciplines, including medicine itself. The potential for a visual approach will be analysed drawing on a range of studies, broadly within the sociology of health and illness, which have used visual approaches. I highlight the value of visual methodology projects within qualitative approaches to research more generally, and assess the difficulties as well as the advantages. It is suggested that using visual methodologies does not necessarily lead to greater reactivity in the research process as has sometimes been proposed; and that visual worlds are themselves unique topics of sociological study which may be enhanced by using visual techniques rather than written and spoken language. A combination of visual and traditional methods can also be fruitful. Painting and drawing, video, film, and still photography are included as examples which researchers have used and can use.</p>	<p>The aim of the paper was to review the idea that visual methodologies have been a neglected dimension in our research of social life. The potential for a visual approach is analysed drawing on a range of studies within the sociology of health and illness.</p>

<b>Population/social categories/disabilities</b>	<b>Design /Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Various</b>	<b>Systematic review of studies on visual methods</b>	<p><b>Film and video-observing and analysing interaction section:</b></p> <p><b>The development of technologies capable of capturing more than the ‘single instant’ would seem to offer considerable advantages to the social researcher for some areas of investigation, although it is important not to overstate its potential or to minimise the additional ethical and practical constraints there may be. In some of the examples discussed, research using visual imagery is seen to have educational, clinical or therapeutic aims and benefits arising either directly from participation or from the research findings. This was the case with the use of the ‘draw and write’ technique as a basis for a health education curriculum for children and the use of videocam in the asthma research on young people.</b></p>	<b>School of Social Sciences, University of East London</b>	<p><b>The camera as a visual technology has been evaluated in two ways. In the historical context there are attributions of ‘faithful’ depiction, revealing things as they ‘actually are’, which although much criticised, is not entirely absent from more contemporary uses of video, film and photos, especially where researchers lay claim to non-interference of camera use with ‘naturally occurring’ phenomena. The alternative evaluation has great stress on the reactivity of camera technologies in the research context, and the elements of selection in the production of data images. This has been seen as one reason why visual methods have a problematic status or as a reason why sociologists have tended not to consider their use. In the case of video, where there is no human observer, the camera may be less intrusive.</b></p>

## Association of Medical Educators of Europe Meeting (2003)

### **(20). TITLE OF RESEARCH: The Proposed Use of “Participatory Video” Techniques in Undergraduate Veterinary Education**

**Author: Catriona Bell , Division of Farm Animal Medicine and Production, Faculty of Veterinary Medicine, University of Glasgow**

<b>Abstract</b>	<b>Aims</b>
<p><b>“Participatory” methods of education tend to be visually based and involve participants taking an active role, in contrast to the more traditional didactic methods of teaching. The use of novel, and participatory, educational methods in the medical undergraduate curriculum has become well established over the past 10 years; until recently, however, such methods have not been commonly used in the veterinary curriculum. The five-year undergraduate veterinary course at Glasgow University has traditionally comprised didactic lectures and practical classes. In recent years, however, a number of more novel and participatory methods have been introduced. In addition, communication skills training has been implemented throughout the undergraduate course, in response to recommendations made by the Veterinary Defence Society. The final year of the course is lecture-free and is largely based around small-group teaching during clinical rotations. Emphasis is placed on students’ developing key skills, particularly clinical proficiency and communication skills, both of which have been identified as essential attributes for success in the veterinary profession. “Participatory video” techniques could potentially prove successful for enhancing such skills, as well as for facilitating the education and empowerment of undergraduate veterinary students. A controlled pilot study at Glasgow University is therefore proposed, to commence at the start of the next academic year (October 2003).</b></p>	<p><b>It is hypothesized that the use of “participatory video” techniques in the undergraduate veterinary curriculum is likely to facilitate the education and empowerment of students through the development of increased confidence in their own abilities. In addition, it is hypothesized that a deep learning experience will be achieved by asking final-year students to produce a demonstration video for their undergraduate colleagues.</b></p>



<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Students of the five-year undergraduate veterinary course at Glasgow University</b>	<b>Working in participatory groups of three the final-year students use a digital video recorder to film one another taking clinical histories and performing clinical examinations of farm animal cases. This procedure was repeated at regular intervals throughout the final year. Following each video session, students were able to choose the level of critique that they receive. At the end of the exercise, each participatory group was asked to produce a demonstration video for their third-year colleagues illustrating the art of taking a thorough clinical history and performing a detailed clinical examination. A control group will be included in the study in order to provide a baseline comparison with students who do not receive the PV intervention.</b>	<b>Subjective feedback was obtained from students and staff members. Objective feedback was obtained through a structured marking scheme for evaluating skills demonstrated in videos. The same marking scheme was used to compare the demonstration videos by intervention and control groups. Results: Empowerment of students in the intervention group through demonstration of their improved clinical skills and of their ability to educate their third-year colleagues. Individual students received constructive “self,” “peer,” and “staff” critiques of their communication and clinical skills, which will enable them to identify target areas for improvement prior to graduation. Valuable teaching aids, in the form of peer-produced videos, will be available for future students.</b>	<b>Glasgow University</b>	<b>The majority of qualified veterinary surgeons in the United Kingdom have never had an opportunity to use video to critique their own skills at any point in their undergraduate or postgraduate career. It is therefore hoped that the use of participatory video techniques in undergraduate veterinary education may lead to future generations of veterinary surgeons with enhanced communication skills and increased confidence in their own abilities.</b>

**(21). TITLE OF RESEARCH: How video can bring to view pathological defensive processes and facilitate the creation of triangular space in perinatal parent infant psychotherapy**

**Author: AMANDA JONES**

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<b>Abstract</b>	<b>Aims</b>
<p>This paper explores what it can mean to use video in psychoanalytically informed parent_infant psychotherapy. A case material was developed to show how the use of video helped illuminate previously unseen transference dynamics between a mother and her baby; and the defensive processes shown in the mother since her baby's birth. A case material was developed which showed how the use of video helped a mother unravel troubling transference dynamics in play between herself and her failing-to-thrive. The visual material offered critical clues as to the dominant defensive processes in the mother during the perinatal period of her life</p>	<p>(1). To help a parent become more able to remember and reflect upon important historical influences in words rather than repeat unconscious conflicts in actions; (2). As the process invites self-observation, it is to shed light on the influence of a parent's super-ego to prevent the parent from projecting his/her feelings unto the baby (3). For the therapist to watch the video with the parent to create a triangular space in which the therapist can enable the parent to observe him or herself in a relationship with their baby.</p>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Parents at risk with their babies</b>	<b>Qualitative methodology, using video camera during a psychotherapy session and working with the material</b>	<b>The video technique concretely encouraged self-observation and about the role of the super-ego in the kind of therapy that was described.</b>	<b>Parent/Infant Mental Health Service (North East London Mental Health Trust)</b>	<b>using a video camera as a therapeutic aid can: (1). help illuminate how unconscious processes might manifest between parent and baby, particularly problematic parental projections; (2).enable the parent face the reality of separateness and the reality of generational difference, thus helping to keep the baby in view as a small, separate being; (3). help the therapist and parent(s) create a triangular thinking space about the parent_baby relationship</b>

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**(22). TITLE OF RESEARCH: Authentic representation? Using video as counter-hegemony in participatory research with poor working-class women**

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<b>Abstract</b>	<b>Aims</b>
<b>This paper examines the processes and outcomes of employing video in a feminist participatory research project at a Sure Start programme in the United Kingdom. Sure Start is a government initiative targeting young children and their families in order to ameliorate health, social and educational disadvantages. The project worked with a group of poor working-class mothers who went on to produce their own visual accounts of their experiences of raising children in poverty. The paper looks at the hegemonic representations of poor working-class women in the popular media and discusses how the use of participatory video can challenge these taken-for-granted images, thus providing an ‘authentic’ alternative to commonly held assumptions</b>	<b>The project’s aims were to use participatory video as a form of therapy in order to look at mothers’ experiences of raising children in an impoverished location</b>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Marginalised and Disadvantaged families</b>	<b>The project's design were to apply a participatory video methodology in order to look at mothers' experiences of raising children in an impoverished location and to give space for participants to reflect on their interactions with the Sure Start programme</b>	<b>The women involved in the research at Sure Start, developed social networks, learnt new skills and reported considerable increases in confidence and feelings of self-worth. Issues of mothering in difficult circumstances were played out, given voice [complete with the distinctive local accent] and body. The participatory video process provided an ideal opportunity for consciousness raising</b>	<b>Sure Start programme in a particularly socially and economically disadvantaged community in North West England, UK</b>	<b>The research described how the use of videos was a 'catalyst for analyzing how power structures influence certain groups'. Working in participation with one another is not only a means of getting more and more diversified information, but it also helped the women to understand that their individual sufferings had social causes'. Amongst the participants themselves, the work produced led to discussions about how poor working-class women are viewed by wider society</b>

**(23). TITLE OF RESEARCH: Using video and role-play to introduce medical students to family therapy: is watching better than appearing?**

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**Author: Gary Wannan and Ann York**

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<b>Abstract</b>	<b>Aims</b>
<p>In this study two participatory styles of learning were used with medical students. Six groups of forty students were randomly allocated to learn about family therapy either by watching a video of a family or through role-play. The two mediums used are feasible, scored similarly on students' level of satisfaction, and result in gains in the students' knowledge of systemic principles.</p>	<p>The study had three aims:</p> <ol style="list-style-type: none"><li>(1). Assess the feasibility of teaching medical students family therapy ideas using role-play and video.</li><li>(2). Assess any increase in students' level of knowledge through the sessions.</li><li>(3). Compare the effectiveness of role-play with video in teaching medical students systemic principles.</li></ol>

<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Undergraduate medical students undertaking their child psychiatry</b>	<b>The method and design of this study employed two participatory styles of learning were used with medical students. Six groups of forty students were randomly allocated to learn about family therapy either by watching a video of a family or through role-play</b>	<b>This study shows that teaching family therapy ideas to medical students may be accomplished using video and role-play. Students appeared to enjoy and learn through their active participation in sessions. The visual analogue scales (while non-standardized) indicated a high level of satisfaction with the teaching</b>	<b>St George's Hospital Medical School, London, UK</b>	<b>The conclusion of the study was that teaching systemic family therapy ideas to medical students using the mediums of role-play and video is feasible. Students' knowledge of systemic ideas increased using both methods. Both the students and the tutor appeared to find role-play more stimulating. The use of both of these teaching techniques should be considered for introducing family therapy ideas to medical students in an undergraduate course. Students of other disciplines may also benefit from similar sessions.</b>

## **Journal of Family Therapy (2010) 32: 398–408**

### **(24). TITLE OF RESEARCH: The family as its own reflecting team: a family therapy method**

**Author: Richard Lange**

**Clinical Director of Comprehensive Counseling Services. Center for Family Services. The Association for Family Therapy and Systemic Practice. Published by Blackwell Publishing, 9600 Garsington Road, Oxford OX4 2DQ, UK**

<b>Abstract</b>	<b>Aims</b>
<b>Researchers experimented with a technique that uses enactment videotaping and a reflecting team in an integrated family therapy technique. A Family therapists videotape family sessions, which were later viewed by therapists and the family together. The videotape appears to create a distancing effect for the family and gives family members an opportunity to experience somebody else's perspective. Research has found that family members who review videotapes of their sessions develop new views of themselves and begin to take responsibility for their part in family Dysfunction</b>	<b>The aim of the project is to set up the family as its own reflecting team through Open ended questioning and integrations in dealing with family issues to encourage the perspective that there are many possible interpretations to events</b>



<b>Population/social categories/disabilities</b>	<b>Design/Method</b>	<b>Results/Outcomes Assessed</b>	<b>INSTITUTIONAL CONTEXT</b>	<b>CONCLUSION</b>
<b>Families from marginalised and disadvantaged groups</b>	<b>A qualitative analysis of participatory video interventions to bring different views into a family therapy session; enactments and videotaping sessions The design and method placed most burden of responsibility on family members to communicate with each other and resist interrupting family dialogue</b>	<b>The results show how family members creates its own reality through the beliefs and the meanings they assign to problems, and how these meanings and beliefs can be changed with new information. The results also suggests that beliefs and meanings are shaped by the wider social context, such as how society and the family define problem behaviours</b>	<b>A community mental health centre in a poor and working-class urban area in the UK</b>	<b>The conclusion drawn is that videotaping is effective in making the family its own reflecting team. This can help the family step outside its roles and act as an observer of itself. Participatory video helps the family to switch roles as the therapist encourages family members to reflect on what is observed. Participatory video technique is incorporated into family therapy sessions without the therapist having to take a role</b>