
SERVICE AREA 1
SUPPORT TO REFLEXIVE MONITORING EVALUATION AND LEARNING IN COUNTRY-BASED DESIRA
PROJECTS

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PARTICIPATORY VIDEO FOR MONITORING, EVALUATION AND LEARNING

This handout is based upon the content from the 9-module course, given for DeSIRA-LIFT participants during the months of April, May and June.

Recordings of this course can be found at the Community of Practices website: www.desiraliftcommunity.org.

This handout provides a general overview of why Participatory Video, followed by an explanation of the PV exercises discussed during the course.

It ends with guidelines on how to ensure your PV workshop is ethical and inclusive, including informed consent, followed by a list of additional resources and references.

All exercises in this handbook are inspired by the [Insights into Participatory Video: A Handbook for the Field](#), published by InsightShare and the [Participatory Video Facilitators Manual published by the CGIAR Research Program for the Humid Tropics](#).

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Introduction

What is Participatory Video (PV)

Much too often, others - usually the project delivery staff - are reporting on the project results on behalf of participants. Furthermore, these stories tend to be recorded in written format, meaning that in contexts of low literacy, the stories are being recorded in a medium that is inaccessible to the actually involved population. Using Participatory Video, selected stories are recorded on video by participants themselves, making the information accessible and useable (Milne et al, 2012).

Participatory Video (PV) is a participatory research tool that involves members of a community in creating their own video message. The community learns to use video technology, write their own story, interview leaders and neighbors, and tell their own stories. The idea behind this is that those who have had first-hand experiences with the program must play a central role in the process, define their own measures of success, and assess whether a program responds appropriately to the real-life aspirations of the community. 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 be creative and tell stories. Furthermore, using video as a tool, it allows those that run a risk of being unheard by other tools (more traditional tools i.e. surveys, focus group discussions) to speak, be heard, and be seen.

Furthermore, does PV allow communities to define how they want to be represented to the outside world and to have control over that process, enabling them to maintain ownership over their representation while moving beyond stereotypes and conveying a fuller picture of the issues, challenges, opportunities, aspirations and what it means to live in their community? The process can be very empowering, enabling a group or community to take action to solve their own problems and also to communicate their needs and ideas to decision-makers and/ or other groups and communities. As such, PV can be a highly effective tool to engage and mobilize marginalized people and to help them implement their own forms of sustainable development based on local needs (InsightShare, 2006).

What will Participatory Video give us?

- Relatable stories by community members that we can share
- Visual presentations of the positive practices the communities have adopted
- Visual presentations of the problems faced by the communities
- Documentation of local knowledge
- A strong network of support in the communities to work toward empowerment and action
- Inspire self-confidence by providing training and technical knowledge
- Create awareness of important issues by sharing a community's message with others

How does PV differ from documentary filmmaking?

Whilst there are forms of documentary filmmaking that are able to sensitively represent the realities of their subjects' lives and even voice their concerns, documentary films very much remain the authored products of a documentary filmmaker. As such, the subjects of documentaries rarely have any say (or sometimes have some limited say) in how they will ultimately be represented. By contrast, in the participatory video, the subjects make their own film in which they can shape issues according to their own sense of what is important, and they can also control how they will be represented. Additionally, documentary films are often expected to meet stringent aesthetic standards and are usually made with a large audience in mind. The PV process on the other hand, is less concerned with appearance than with content, and films are usually made with particular audiences and objectives in mind.

Participatory Video for Monitoring, Evaluation and Learning (MEL)

Using PV can help participants tell their stories and communicate their perspectives in an accessible, compelling and versatile format through a participatory process. We will use PV in combination with (an adapted version of) the Most Significant Change technique. This form of participatory monitoring and evaluation, was developed by Rick Davies between 1992-95 and published a decade later by Rick Davies in collaboration with Jess Dart.

In their guide to the Most Significant Change, they explain: [MSC] is participatory because many project stakeholders are involved both in deciding the sorts of change to be recorded and in analysing the data. It is a form of monitoring because it occurs throughout the program cycle and provides information to help people manage the program. It contributes to evaluation because it provides data on impact and outcomes that can be used to help assess the performance of the program as a whole.

Most Significant Change

The Most Significant Change (MSC) approach involves generating and analysing personal accounts of change and deciding which of these accounts is the most significant – and why.

There are three basic steps in using MSC:

1. Deciding the types of stories that should be collected (stories about what - for example, about practice change or health outcomes or empowerment). This process is often guided by the given MSC question (more on this later)
2. Collecting the stories and determining which stories are the most significant
3. Sharing the stories and discussion of values with stakeholders and contributors so that learning happens about what is valued.

MSC is not just about collecting and reporting stories but about having processes to learn from these stories – in particular, to learn about the similarities and differences in what different groups and individuals value.

It provides some information about the impact and unintended impact but is primarily about clarifying the values held by different stakeholders. By itself, MSC does not tend to be sufficient for stand-alone impact evaluation, as the stories can reflect specific (and potentially more extreme) cases, instead of the usual experience.

It is therefore important to take into account the Realist Evaluation approach, in which the real question is: “What works, for whom, in what respects, to what extent, in what contexts, and how?”. In order to answer that question, realist evaluators aim to identify the underlying generative mechanisms that explain ‘how’ the outcomes were caused and the influence of context.

If you imagine a normal distribution of outcomes for individuals then the stories often come from the extremity of positive change. It can be useful to explicitly add a process to generate and collect stories from the extremity of little or negative change.

MSC can be very helpful in explaining HOW change comes about (processes and causal mechanisms) and WHEN (in what situations and contexts).

The project will start by collecting significant change (SC) stories from the field level, after which the participants themselves will select which stories are most representative and thus reflects the Most Significant Change. In these steps, the designated staff and stakeholders are initially involved by 'searching' for project impact and facilitating the participatory selection process. PV will then be used to quickly teach the basics of using a video camera to the group of participants, after which they can record their stories of Most Significant Change on camera in a familiar context and with their peers. The process itself is fun and direct, and the results can be played and reviewed immediately. Subsequently, stories can be screened to audiences of community members, organisational staff, or funders maintaining a direct link to the storyteller, their context, and his or her way of telling.

Steps of the process

1. Story circle

A group of participants gathers to share stories in response to a question posed by a facilitator. In the light of our projects, for example, this could be: "What has been the most significant change in your day-to-day since joining the XXX programme?" All the stories are either noted by a scribe or audio-recorded for later analysis (important is to ask for informed consent before doing so).

2. Story selection

Each group of storytellers is asked by the facilitator to select one story from those they have heard; the story that contains what they consider to be the most significant change. The facilitator suggests a nomination and selection process and asks the group to establish their own criteria for selection.

3. Video

The group supports the selected storyteller to practice retelling their story and then record it on video, using participatory video techniques to plan and film extra footage which illustrates key moments in the story. This could be in the form of a dramatisation, reconstruction shots, or documentary-style filming. The process of working together as a group and planning how to represent the story helps the group in analysing it and feeling collectively represented by the story.

Informed consent

At the end of each day, all those involved watch back what they have filmed, and go through a consent process to determine which parts can be shared publicly and if any parts should be deleted. This can involve recording consent on video or in a paper-based format. This is one of several stages of consent (See Informed Consent section).

4. Screenings and selection of stories

At selection screenings, audiences are invited to watch the video stories, reflect on what they have heard, and go through a story selection process: in small groups, they recap the stories, establish their own criteria for selection, and select the story of most significant change from those they have watched. They present their selection to the rest of the audience, and a discussion follows. Watching and hearing the stories of how the programme has impacted on people's lives can also provide motivation for project staff, who can reconnect with the importance of their work.

Steps of the process

5. Participatory analysis and video report

A participatory analysis process brings together a group of participants and stakeholders, or the local evaluation team, to perform a thematic analysis of the data, including written and video stories. Together they identify patterns across the stories and the criteria upon which they were selected and draw conclusions about the most significant changes reported by the storytellers. In this way, information from all of the stories told is carried into the evaluation, producing results that work alongside the stories that are highlighted through video.

If conclusions are recorded through a short video report, the insights and learning can be shared in a way that is engaging, accessible and expressed directly in the words of the people involved. This promotes transparency, and accountability and helps people at every level to value the opinions and capacity of the project participants.

6. Dissemination

If participants provided consent for wider dissemination of their stories, the videos can be used to share with diverse groups and stakeholders: for peer-to-peer learning, education in similar programmes, advocacy and external communication. The best way to do this will differ according to each context. The participants in the evaluation should each receive a copy of their video, or at least they must have access to it.

Deciding on the MSC question

The Most Significant Change question is guided by the Key Evaluation Question (KEQs)s. The MSC question comes from the facilitator and has been decided upon before the process. Ideally, this question will guide the stories during the storytelling and will provide answers and insights to the evaluation topics as decided by the facilitating organization(s).

In general, KEQs help provide the focus needed for the consideration of the different aspects of the project, initiative or intervention. These high-level research questions are often related to the Theory of Change of your organisation/project, defining measures of success.

The KEQs are often driven by funders, project participants and other key stakeholders. The five criteria to evaluate development interventions (relevance, effectiveness, efficiency, impact, and sustainability) outlined in the [OECD/DAC evaluation guidelines](#) provide a good starting framework.

Before starting a PV project, it is important to sit with other stakeholders that are or have been, involved in the project. Together with them, you will have to decide on the key objectives of the PV project, the key outputs, and how they will feed into what.

Based on this analysis, you will be able to decide on what the key output should be, guiding you toward the MSC question. Make sure that this question is run by different layers of the involved stakeholders before you start the PV project. Also, make sure to explain to stakeholders that the answers to these questions are entirely free and set by the participants themselves. The key in PV is that there is as little steering as possible, to ensure the participants feel the process is entirely theirs.

When selecting your participants:

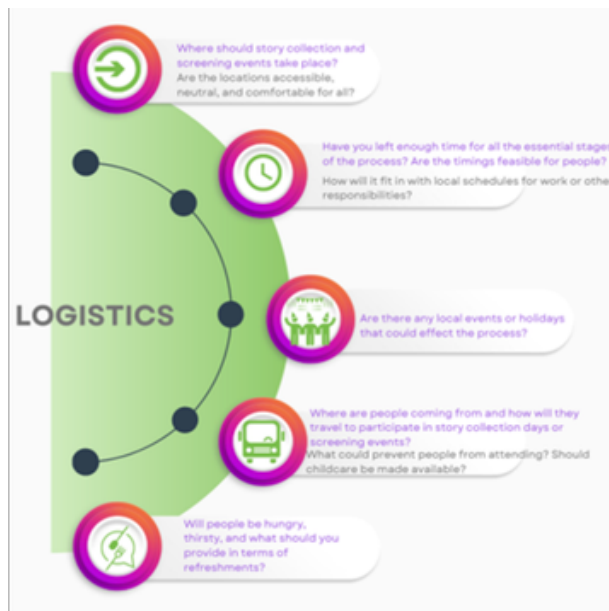
Questionnaire before the training to understand the background, needs and previous experience of participants.

- What experience do they have with video production?
- Storyboard writing?
- Participatory methods?
- Video editing?
- Who is the group you will work with?

Furthermore, unless the project asks for it otherwise, make sure there is a gender and age balance in the group, as well as representatives from all sectors.

Preparing logistics

Ensuring the logistics are well-organized is an important part of building trust with all who participate in the evaluation. It demonstrates that their well-being and participation is being valued. Here are some questions to help you plan:



Becoming your best facilitator

The 'facilitator' refers to whoever is leading the activity, this can be one person, multiple, or a facilitator leading a local evaluation team. Roles that should be fulfilled (either by one person or multiple) are:

- Story circle facilitator (and co-facilitator) - facilitating the storytelling and selection process
- Scribe or note-taker - noting down the stories in the story circle on paper
- Equipment caretaker - supporting participants to experience camera equipment through PV games, supporting the video-recording of stories, screening back footage, transporting it, and keeping it clean, safe, dry, and charged, with all component parts accounted for and ready!
- Logistics - transport, refreshments, consent forms, communication, timings
- Documenting - in some cases, you can ask permission for someone to subtly document the process through photography. This can help to explain and evidence the process by which the stories have been elicited, and also to make a record of any important information recorded on flip-charts, in case they are lost or damaged. This should be undertaken sensitively and only if the participants remain undisturbed by it.

Taking into account trust, safety issues

Telling personal stories may expose feelings, emotions and experiences that individual storytellers and/or the group may struggle to cope with, either immediately or in the future.

- Are there any dangers or safety concerns or other negative responses that could be faced by a storyteller or someone else connected to the process or a story, if the story is shared publicly?
- A rigorous consent process should avoid these kinds of problems, the facilitator needs to ensure that the participants have considered many different possible scenarios, however unlikely.
- Remember that for all those under 18 you will also need parental consent.
- If a participant's story has been selected as the most significant but that person doesn't want to be filmed, consider the option of only recording their voice telling the story, or failing that, simply writing it down. In this case, the second most significant change story that was selected can be videoed. Just make a clear note that the main story selected was not filmed and outline the reasons for that choice.
- If the story collection or selection process is being dominated by one or two people and you notice that the other participants are not comfortable challenging them, introduce a talking stick and seek the group's agreement with the rule that the person holding the stick should not be interrupted. Ensure the talking stick circulates so that everyone has an equal opportunity to express themselves.

The ethics of PV

Attitudes and good behaviour

Appropriate behaviour and good attitudes are what make or break a PV project. This can't be "taught" in a handbook! For some people the skills required come easily but for others their education, training or background get in the way. The most important thing to remember is to be humble and respectful. Being friendly is important, but it is not enough. As facilitators we consider ourselves lucky to be invited into people's lives, to become a part of their struggle, and we learn a lot from the experience. Therefore it is important to show gratitude, to be an active listener, to learn to unlearn, to learn not to criticise, and to take your time. Rushing to meet targets and deadlines will not create the kind of relaxed atmosphere required for a successful participatory process.

Hand over control

Never do any filming yourself, until the participants have started using the camera. This gives a clear message that participatory video is different from traditional filming and that you are a facilitator and not a film crew. As work progresses the divide between facilitator and participant rapidly diminishes and you all become members of the same team. At this stage it becomes natural for the facilitator to also use the camera occasionally (e.g. short shots of community members using the camera to show the participatory video process in action, or cut away shots). Obviously the focus should always be to help develop participants' confidence in using the equipment, and ultimately, their control over the process.

Be aware of power

This means recognising and acknowledging power relations in your role as a facilitator. The powerful members of the community may expect to dominate the PV process, and the less powerful may expect this too. Video interviews can go a long way in "giving voice" to important people in the community. The footage may or may not be used later but the exercise serves as a useful interview practice, and by seeing local people wielding the camera and asking the questions, the key movers and shakers in a community will be impressed. It is always important to get these

Dealing with decision makers

participatory video is often used as an advocacy tool to assist marginalised groups to have a say in decisions affecting their lives. Part of our work as PV facilitators is to coach participants in communication skills so that they get their messages heard. This means basic presentation skills, an ability to make a concise point, clarity of speech, the importance and power of communicating visually with images and more. Try persuading colleagues, friends or family members that they are wrong by blaming them. We are sure you will fail to get anywhere. People who are being blamed for something tend to get defensive and either walk away or blame back. Whatever the reaction, you are very unlikely to feel heard! And yet working with people who have long experience of being marginalised, of feeling powerless and oppressed, will possibly mean being faced with raw emotions and expressions of anger, pain, frustration and hopelessness.

Participatory video should be a safe and effective way to vent these feelings collectively. But as we playback footage in the final stages of a project we discuss the way arguments and issues come across with the community or group. In this way, watching the footage is like raising a mirror to our eyes. We suggest ways that the same messages can be expressed without attaching blame. Often, changing the way a problem is talked about, by altering the tense from past to future - so that a complaint about a past injustice or act of corruption changes to a collective expression or vision for a better future - can help enormously. It is more than a way of speaking, it is developing a way of seeing beyond the way things have been to the way we want them to be. Many decision-makers will feel inspired watching people finding their own solutions to local problems, exchanging ideas and articulating exciting futures.

It helps to get decision-makers on board at the start of a project. If possible don't leave it to the end. That way you can involve them and consult them throughout the process. Find out what information they want, how they want it, who they want to hear. They also have a sense of which groups are "harder to reach". This doesn't restrict your work, it just informs it and enables you to strategise with the community on how to get their message heard more effectively. It is very helpful to win an ally within the decision-making establishment who can vouch for your work and encourage others to watch the videos.

Informed consent

Aims:

- For storytellers to make decisions about the use of their stories.
- To ensure the participants are fully aware of the aims and consequences of agreeing to share their stories for the report and their image on video.
- To record participants' consent to share, including any restrictions.
- To make sure participants know how to get in touch in future, in the case of wanting to ask a question or to withdraw consent.
- Establishing informed consent can be an empowering process, where participants gain clarity about the potential impact of their stories and video products, and make decisions about where they want the videos to go.

The four main elements

1. Disclosure: Fully explain the reason for the project you are conducting, and the purpose for the information you are asking from the participants.
2. Voluntariness: The participant must voluntarily express their approval of the interview material to be used, and specify if they are willing to be identified by name. Ensure that they are in a situation where they are able to give their consent of their own free will. It is the interviewer's responsibility to make sure there are no external influences that could potentially make the participant feel forced to respond positively or negatively to the request for consent.
3. Comprehension: The participant must understand the implications of the project/interview, as well as the extent to which their material will be broadcasted. Can be complicated to achieve, especially if the subject does not have a full grasp of the extent of the material's distribution (i.e. the internet).
4. Competence: The participant must understand the reasons behind their participation. The element of competence is particularly important with special populations (i.e. children, people with mental disabilities, people who have suffered significant trauma).

Stages of informed consent:

1. Consent to participate - before sharing stories
2. Consent to be filmed - before recording videos
3. Consent to share - by individual storyteller - after they have recorded their story
4. Consent to share - by the group - after watching back the footage to discuss editorial decisions and final consent
5. Consent to Share - after viewing the final product

Activities:

- Ensure the participants are aware that they can impose restrictions on the use of the content or how they are connected to it.
- Ask questions to explore all the possible scenarios connected to sharing material online and ensure that they have considered worse case scenarios.
- Record any restrictions they wish to impose in the footage or changes they wish to make to hide identities or protect or avoid any possible negative repercussions.
- Consent can be given in a verbal, written or video format.

Informed consent is one of the most important elements of the Participatory Video methodology. By obtaining each participant's informed consent we are ensuring our subjects' safety, while creating an honest relationship between the interviewer and interviewees.

About informed consent

The four main elements of informed consent are:

1. Disclosure: Fully explain the reason for the project you are conducting, and the purpose for the information you are asking from the participants.
2. Voluntariness: The participant must voluntarily express their approval of the interview material to be used, and specify if they are willing to be identified by name. When obtaining a participant's consent, it is very important to ensure that they are in a situation where they are able to give the consent of their own free will. It is the interviewer's responsibility to make sure there are no external influences that could potentially make the participant feel forced to respond positively or negatively to the request for consent.
3. Comprehension: The participant must understand the implications of the project/interview, as well as the extent to which their material will be broadcasted. Comprehension can be complicated to achieve, especially if the subject does not have a full grasp of the extent of the material's distribution (i.e. the internet). The interviewer must find a balance, explaining the reach of distribution in terms the participant can understand, without being condescending.
4. Competence: The participant must understand the reasons behind their participation. The element of competence is particularly important with special populations (i.e. children, people with mental disabilities, people who have suffered significant trauma).

Getting consent before filming

When you approach a person for an interview, make sure you are clear about the following elements: Where you are from (especially if you are representing an institution)

- What topics you are going to ask them about
- What topic you intend to report on
- How the information provided by them will be used

Before any filming begins, take the time to discuss all aspects of filming with the participants, including:

- the purpose of the film
- the background of the project
- the participatory nature of the project
- the importance of their involvement as participants
- current plans for the recorded footage and the finished video
- the intended audience for the film

Protecting your interviewee's safety

It is of utmost importance to consider your subject's safety at all times. Protecting your interviewees is not only a matter of journalism integrity, but a human rights issue as well. If there is any possibility they may be threatened or subjected to violence as a result of their participation in the interview, make sure the interview takes place in a safe place and their identities remain anonymous. Similarly, if there are any risks associated with their participation that they may be unaware of, it is the interviewer's responsibility to inform them of this directly. Ask how they would prefer to be quoted, and reassure them that measures will be taken to ensure their safety at all times. Once the participant has been fully informed, and all their questions and doubts have been cleared, consent can be recorded in either written or video form.

Recording participants' consent

Particularly if literacy is a barrier to fully understanding a written consent statement, recording the interviewee's consent on video is a useful alternative to release forms. When recording a participant's video consent, it is important for the contributor to explain the purpose of the film being created, and directly state their willingness to be a part of the project. This provides useful insight into the contributor's awareness and understanding, and highlight where further explanation may be needed.

Possible questions for on-camera consent:

1. Please state your name and the date of this interview.
2. Do you understand what we are doing? Please explain in your own words.
3. Do you consent to your interview being included in this project, including video and (state other forms of media you may use, i.e. print, photos, internet)?
4. Do you know who may see the final video?
5. Are there any restrictions to using the information you provide us with, or with the video itself, that we need to know?
6. Are you aware that you can stop the filming process at any time, in order to ask questions or take a break?

After filming

Once filming has been concluded (preferably immediately afterwards), it is important to show the participants the recording of their interview. This can be done directly on the camera's screen using headphones plugged into the camera. This is a key factor for each contributor to confirm they are still willing to be a part of the final project, and give their consent for the distribution of the material. It is also a good opportunity for the interviewer and the interviewee to detect any technical issues with the recording, or to identify any parts of the footage they may wish to re-record.

Final screening

Once the final video has been completed, it is important to include every person who participated in the process to view the final screening. The editing process can have a strong impact on how participants' views are presented, so it is essential that all interviewees who have been cited in the final product understand and agree with how their opinions contribute to the video's message.

Ethics of editing

Participatory video is far from perfect in communicating "reality". Images are still being selected for filming by participants, who choose what and who to show. After a thoroughly participatory filmmaking process, all power can easily be swept away by the facilitators or funders at this final stage. Editing is a conscious manipulation of sound and images to influence an audience. But even writing a report is a process of interpreting and manipulating a set of observations and statements. Where the video editing process occurs away from the participants there is a danger that the final video message becomes twisted into a totally different expression or used for something unintended by the filmmakers.

This is also a danger when bringing in professional editors or filmmakers, who often can't help imposing their sense of aesthetics and their professional training onto the work of "amateurs". PV is at its best as a collective exercise, so that through an ongoing cycle of filming and reviewing as a group, the participants make all decisions together about what is included and what is left out. Through forming a consensus a truer, more balanced picture emerges. Unlike the written report, which many are unable to read, local people can verify or alter their video messages. We have learned that where possible it is best to edit the film (draft version) with the community on location using a laptop. Try to ensure some participants get hands-on experience of capturing shots onto the computer, cutting them and building a film on the timeline. It can be easy to edit a simple sequence from the Name Game or other early activity in this way, working in pairs. The aim is to demystify the process as much as possible. Then draw storyboards together to help the wider community manipulate the images into a storyline that suits them. It's not possible to get everyone involved in editing and many people won't be interested or have time anyway, but having a small group of advisors really helps to take some of the power away from the editor.

Ownership

Where are the tapes going to be stored? Who is responsible for them? Do you have permission to use the footage filmed for all sorts of uses (including ones that you haven't thought of yet like promoting your own PV practice)?

The final community screening

This is an essential part of concluding the Participatory Video project. It allows participants to showcase the result of their hard work with their community, sharing their feelings of pride, success, and accomplishment.

Community screenings achieve important objectives, including:

- **Engagement and Participation:** a platform for community members to actively engage with the videos they have created, see their work showcased and shared with others in the community and fosters a sense of ownership and empowerment among participants, as they witness the impact of their work on a larger scale.
- **Dialogue and Discussion:** create an opportunity for dialogue and discussion within the community. Community members can reflect on the issues raised, exchange ideas, and share their perspectives. This dialogue helps to deepen understanding, encourage critical thinking, and promote a sense of unity and solidarity within the community.
- **Awareness and Education:** Participatory Videos often address social, cultural, or environmental issues that are relevant to the community. By organizing screenings, these videos can raise awareness among community members about these issues.
- **Advocacy and Social Change:** When community members watch videos that highlight social injustices or call for action, they can be inspired to take action themselves. Screenings can serve as a platform to mobilize individuals, gather support, and initiate collective efforts towards addressing the challenges highlighted in the videos. This can lead to positive social transformation within the community.
- Demonstrating project transparency
- Gaining a sense of the community's opinions and reactions to the video
- Building local consensus on key topics

Community screenings achieve important objectives, including:

- Demonstrating project transparency
 - Nurturing a sense of ownership over the project
 - Gaining a sense of the community's opinions and reactions to the video
 - Building local consensus on key topics
 - Encouraging communities to consider these tools for advocacy and lobbying purposes
 - Providing a final opportunity for the community to give valuable feedback about the content of the film, in case any other changes or adjustments are necessary before disseminating the final video
- Collecting the participants' evaluation of the participatory video process and their opinions regarding the project

The best way to conduct the final screening is to use a projector, allowing a large group of people to view the film at the same time. After the community has watched the film, an enjoyable experience for both project participants and community members could be to participate in a final series of interviews, where participants conduct short interviews with community members to ask them about their opinions on the video they just watched.

Furthermore, while the community is celebrating, take several participants aside one by one to conduct an evaluation interview, using the Participatory Video Workshop Participant Interview Guide. This is very important to collect important feedback for the adaptation of the PV methodology to local contexts, as well as to improve the methodology for future projects.

How to disseminate your PV

As mentioned before, the most important outcome of a PV for MSC is the video testimonials of lived experiences.

A second objective might be to have an aesthetically nice-looking documentary to share with and show to your stakeholders.

- If you are reporting back to a funder, you will want to know how these stories can feed into your reporting requirements.
- When you have collected a number of stories and either filmed, audio-recorded, or transcribed them, you can read them and look for patterns. This can be done intuitively or you can use coding. In the latter case, you look for words or ideas that keep coming up and group them in a table under activities, outputs, outcomes, or goals.
- Make sure that all participants and directly involved ones receive a hard and soft copy of the PV.
- Make sure that any channel used for dissemination (whether this is through social media channels, YouTube, website and/or live screening in events) is communicated to the participants beforehand and informed consent is received

How?

1. Identify your target audience: Determine who you want to reach with your participatory video. Consider demographics, interests, and any specific groups or communities you want to engage.
2. Develop a dissemination strategy: Create a plan outlining how you will distribute and promote your video. Consider different channels and methods that will be effective in reaching your target audience.
3. Upload your participatory video to popular video-sharing platforms like YouTube, Vimeo, or Dailymotion. Optimize the video's title, description, and tags to improve search visibility. Share the video on your organization's website or blog if applicable.
4. Promote your video through various social media platforms. Create engaging posts with eye-catching visuals, captions, and hashtags. Encourage viewers to share the video within their networks. Engage with your audience by responding to comments and messages.
5. Identify online communities, forums, and social media groups that align with the topic or theme of your video. Share the video within these communities and actively participate in discussions. Reach out to relevant organizations, influencers, or individuals who can help amplify the video's reach by sharing it with their networks.
6. Organize community screenings and events: Arrange screenings of the participatory video in community centers, schools, local theaters, or other relevant venues. Engage with community leaders, NGOs, or grassroots organizations to collaborate on hosting these events. Provide opportunities for discussions and feedback after the screenings.

7. Seek media coverage: Approach local newspapers, radio stations, and television channels to pitch your participatory video as a news story or feature. Write press releases or media advisories highlighting the video's significance and its impact on the community. Offer interviews or opportunities for journalists to view the video firsthand.
8. Collaborate with partners: Form partnerships with organizations or individuals who have similar goals or audiences. Collaborate on dissemination efforts, co-host events, or share resources to amplify the video's reach. Cross-promote each other's content and leverage each other's networks.
9. Monitor and evaluate: Track the reach and impact of your participatory video dissemination efforts. Monitor metrics such as views, engagement, shares, and feedback. Collect testimonials or stories from viewers about how the video has affected them. Use this data to refine your dissemination strategy and make informed decisions for future projects.

EXERCISES DURING A PARTICIPATORY VIDEO WORKSHOP

The Name Game

Time: 20-30 mins

Equipment: video camera, microphone, TV monitor, speakers, audiovisual (AV) lead to connect the camera to the TV.

Process

1. Everyone sits in a circle; all present should take part in the exercise. The facilitator also takes part.
2. Hand over the camera in its bag and let the group unpack it. The facilitator must not take the camera back until it comes around for their turn to film.
3. Instruct Person A (whoever is sitting next to you) how to: hold the camera; switch the camera on/off; where the record/pause button is. It is important they do this themselves. Keep looking around the group to make sure everyone is attentive.
4. Explain to the group that sound is captured as well as the picture. Ask Person B to plug in a microphone (mic) and demonstrate how to hold it level with the stomach and point to the mouth.
5. Ask Person A to open the screen at the side and take off the lens cap. Show (mime) how to hold the camera with the left hand flat under the camera body and the left elbow tucked into the chest for stability (see picture 2.5 below). Let the first participant demonstrate it with the camera. Even if the participants are shy, they will pick up on your enthusiasm and belief in them that they can do it.
6. Tell the group that the most delicate parts of a camera are the lens and the screen - explain that they are like the human eye and can be damaged by fingers and dirt. So the lens cap must be put back on and the screen closed when the camera is not in use. Please note that this instruction is the only "don't" instruction you should give. At this early stage, the facilitator must show complete trust in the group. Let them handle the camera without hovering nervously around them!
7. Ask Person A to try zooming in and out - ask them to frame just the head and shoulders of the person sitting opposite them. Then, making eye contact, they should ask the person opposite if they are ready. Note that giving instructions should not take long - get quickly to the filming part, the action!
8. Person A films the person opposite. They hold the mic, say their name and a sentence or two about themselves, e.g. something they are passionate about, or something humorous or banal like what she ate for breakfast...
9. After filming, Person A hands the camera to the person sitting next to her or him (e.g. in a clockwise direction) and the person talking also hands the mic to the person next to her - the process is repeated until everyone in the circle has had a chance to both film and talk, including the facilitator.
10. When handing over the camera the participant (rather than the facilitator) explains how to use it.
11. When everyone has filmed (including the facilitator) ask Participant C to rewind the tape and to plug wires into the monitor and then play back footage immediately to the group. Now the learning begins!

Important points to remember

- Keep instructions simple and brief - nothing too technical. Get straight to the action.
- Gauge group dynamics and let that determine the pace of the activity, e.g. if nervous, move quickly into using the camera to "break the ice".
- Keep filmed messages very short.
- Spend time discussing the footage with the group after the first viewing. It is important to acknowledge that people react differently to seeing themselves on the screen for the first time. It can be strange, embarrassing, funny, and even wonderful for different people.
- As you watch the footage keep a mental note on what technical learning can be drawn from the experience. In the discussion try to draw out the learning from the participants.

What is learned?

1. How to use a camera; on/off; record/pause; how to hold; how to frame a shot; record sound; confidence with the camera.
2. The camera person holds all the power and responsibility! She or he must ensure that it is quiet and ready for filming, and make sure that the person speaking is ready.
3. Learning by experience: e.g. we all get to feel what it's like to be in front of the camera, so we all become more sensitive.
4. It's an icebreaker - we learn about each other as a group. All are focused on a shared task and experience similar emotions as the game progresses.
5. The relationship between the facilitator and group is equalized; also group dynamics are equalized in terms of power.
6. All important technical skills are learned by the group members themselves.
7. It is remarkable how much can be learned and achieved with this simple game, in terms of both technical learning and in building group dynamics.

Disappearing Game

Time: 10-20 mins

Equipment: video camera, TV monitor, tripod, AV lead.

Process

1. The whole group of participants stands in a group as if posing for a photograph.
2. Person A is filming and should ask the others to stand like statues and to be silent. Try to be humorous (e.g. stand in funny poses).
3. Person A pushes the button and counts to three (records for three seconds). If the camera or tripod is moved, even slightly, the trick will be spoiled. Learn to squeeze the record button gently, rather than push it in.
4. Person A asks someone to leave the group - remember the others must not move.
5. Those removed can push the record. The person who filmed before them can instruct them.
6. When the last person is removed, film the empty space for five seconds.
7. Now watch it immediately. Play it, rewind it, forward wind it (while playing) and make the group laugh. It will look as if people appear and disappear as if by magic.

Important points to remember

The dangers are that it should not take too long or people will lose interest; the tripod must not move; and if it is a very big group remove a few people each time and select one to push the record button.

Show & Tell Exercise

- Ask the group to choose a significant object (e.g. something of value to them to present in a 2-minute film).
- The aim is to put them straight in at the deep end.
- Do not give any further instructions or guidance. They will probably zoom too much (rather than move themselves closer), pan too much, walk with the camera while filming, and forget to push the pause button.
- When you watch the footage together, mistakes will usually be self-evident, so ask them what they think and what can be improved before you mention any technical points that you notice.

Remember to be generous with praise and encouragement, don't make them feel bad and stay away from "school-teacher-type" teaching! Let them try again (with someone else filming) and watch again: the improvements are sometimes startling and progress is made remarkably quickly.

Think and Listen

This activity is helpful before doing a group "brainstorm" because it gives everyone time to look deeply and form their ideas in a safe environment. Many people are intimidated by large groups and are therefore at a disadvantage in large group brainstorming activities. The whole group loses out if some stay silent. Agree on a topic or theme first.

1. In pairs, participants find a quiet corner and sit facing each other.
2. Explain that you will keep time (allow 1-2 minutes per person). The facilitator decides how long and sticks to the time limit, giving equal time to each person in the pair.
3. The first person speaks for the allotted time. Their partner listens actively but never interrupts. Nodding the head and maintaining eye contact are allowed but no noises!
4. The time can be used by the "speaker" to sit in silence or simply think aloud if he or she chooses.
5. Facilitator gives a ten-second warning before time is up. Then the second person speaks.
6. Optional: give pairs a minute or so to recap together what they heard their partner say and then feedback to the group on behalf of their partner.

Twist in Frame

Time: 20-30 mins

Equipment: a bottle/ something to spin, something to draw on, a dice, camera, tripod, TV, AV lead.

Process

1. Set up a TV and connect it to the camera (on a tripod) with an AV lead, so that a live image can be seen on the TV. Turn the volume down to avoid noisy electrical feedback, and turn the screen away from the participants.
2. Draw a circle on paper or on the ground and divide it into quarters. Each quarter represents a different body part (we use foot, ear, hand, and eyes). Use a bottle on its side to spin around the circle until it points to one body part. Use a dice to determine how many of that body part must be shown in the frame. Repeat three times for each participant.
3. The facilitator points the camera in a particular direction and locks it into position by tightening the tripod. Change the angle of the camera for each participant.
4. Everyone takes turns to direct. The Director stands by the TV and instructs others to move into various positions (e.g. "move your hand in a bit, foot down a bit, I need another ear ... now hold still").
5. When satisfied that all necessary body parts are visible in the frame the Director records a 5-second shot.
6. Repeat for all participants.
7. Rewind tape and watch it together to judge if successful.

Important points to remember

- Point the camera upwards or downwards to create more of a challenge.
- This game may not be appropriate for certain groups as it does involve a lot of physical contact between participants.

What is learned?

- This game helps build trust and intimacy among the group.
- Gets participants used to framing and seeing through the "eye" of the camera.
- Each person experiences the challenge of directing a group of people to stand in specific positions.
- Introducing unusual angles.
- Understanding how the TV and camera are linked through the AV lead.

Community Mapping

Working with the group to draw a map of the community before the group members go filming. Use large sheets of paper (back of unused wallpaper or flip chart stuck together) or draw on the earth and use local objects to represent places. This exercise is a brilliant way to get ideas flowing between people before you get the camera out. Sometimes this process is filmed too as it can be useful to capture the conversations. It is also useful to ask some people in the group to present the map to camera when the map is drawn. It can be marked with "a place I love and a place I want to change," and specific people in the community can be marked for interviews. With several routes drawn across the map, different teams can go out to film. A slight feeling of competition between groups can add to the excitement! Sometimes drawing the map can take all day and involve painting and collage - it may even be kept as a souvenir for many years. Note: the map does not show the actual layout of a village or town, but is a representation of how the participants see their immediate

environment. Do not allow anyone to dominate or criticise the accuracy of the map. Try to involve such a person in the group activity by all benefiting from their knowledge, but explain that there is no need to make a precise map at this stage.

It's worth listing some possible limitations:

1. There will be a language barrier if interviewer and subjects don't speak the same language.
2. Classified information may not be revealed. Trust takes time to build¹ up. However people tend to be much more relaxed and open when they are interviewed by someone they know.
3. It is quite common for any new process to receive a poor reception, especially when working in a community which has already "participated" in workshops or consultations (or as one experienced practitioner has put it, "been PRA'd"). Usually the fact that cameras are handed over makes quite an impact but it may take time to build up trust with the community. Key factors are: who brings you there; who you have chosen to work with; and your own attitude and behaviour
4. In these exercises only a section of the population is represented, usually friends and relatives of the interviewers. But the trick is to invite a wide range of people to become participants. Or work with several different groups. Try to become aware of the social geography in the community. Make sure you work in all the different areas, with people of different wealth, vocation, gender and age groups.

The story circle

Why?

- To share deep and honest stories from real-life experiences.
- To collect the stories for the evaluation process.
- To establish clarity for participants about the aims and consequences of participating in the exercise. To establish and maintain a safe and trusting environment for people to share their stories and listen to one another.
- To help ensure the stories and storytellers are given equal attention and manage any pressure people feel to share.

Needed

- A quiet, private and neutral space where participants will feel comfortable and undisturbed.
- Chairs or mats for everyone to sit in a circle.
- Flip-chart paper and marker pens (Not necessary if working with groups who have low literacy levels).
- Paper and pen for the scribe to note down the stories.
- Audio-recording device (optional).
- Consent forms, if used.
- Amount of time: 40 mins-1.5 hrs.
- It is important to allow enough time to complete the process all in one go, within a relaxed atmosphere.

Methodology

1. Participants, facilitator and scribe sit in a circle
2. Explain the aims, the process, and how much time there is for storytelling
3. Explain that each person will tell their story, and the person to their left is their 'listener', which means they must listen extra carefully to help recap the details of the story later, to aid selection. Another option is that the 'listener' draws key scenes from the story onto flip-chart paper while listening. Later this can be stuck up on the wall to help recap the stories
4. Explain the role of the 'scribe', who will note down the stories to be included in a report for the organisation. Explain that they can choose to have their story noted down without their name associated with it. (Of course, their story cannot be entirely anonymous, as they will share it in front of the group)
5. Present the Most Significant Change question (write it on a sheet of flip-chart paper)
6. Hold a brief discussion to define the terms 'most', 'significant', and 'change', and check the question makes sense to all
7. Allow participants to reflect for a few minutes before telling their stories. Wait until everyone is ready before beginning
8. Ask for a volunteer to start, or if the facilitator is a local person with a carefully chosen and appropriate personal story, they can start the storytelling
9. Each participant shares a personal story of change. Take turns in any particular order, or go one by one around the circle
10. If on the first round of storytelling the stories were brief, not fully developed, or people were nervous, go around again for everyone to tell their story a second time
11. After each story, the facilitator can invite the other participants to respond, comment and/or ask questions for clarification. The facilitator can also ask follow-up questions if necessary. xii. Thank everyone for sharing their stories, and take a short break before the next stage of story selection.

Selecting the Most Significant story

Why;

- Select the story of the most significant change, according to criteria built through consensus.
- To ensure the aims and consequences of selecting a story are clear.
- Help the group to make a considered decision by slowly moving towards a consensus, and taking ownership of their selected story.
- Only those who have heard all the stories can participate in the selection process, avoiding any newcomers joining the circle.

The time needed: 30 mins-1.5 hrs. Allow enough time for a satisfactory selection process to take place.

The Story Selection process continues directly from the Story Circle - have a short break in between if the story circle took a long time. This can become an intensive discussion process - avoid timing it before lunch or when energy might be low.

Methodology:

- The 'listeners' recap a summary of the stories, the group discusses the changes in each one. (You can note the name of the storyteller, the title of the story, and key changes on flip-chart paper. If the 'listener' has drawn scenes of the story, add these to the drawings.)
- Ask the participants to each nominate a story that represents the most significant change, and explain their reasons
- Go around the circle until everyone has had a chance to nominate and explain the reasons behind their selection, which are also recorded on flip-chart
- Ask the group to review the reasons for selection, and use them as the basis to create common criteria for how to determine the Most Significant Change. The common criteria is based on what the group values and considers as significant and impactful
- Once common criteria have been agreed, the participants can confirm or change their nomination to select the MSC story. The story selected by the majority is the Most Significant Change story, which will be filmed

Facilitator Checklist

- The selection process needs to be explained and facilitated with great sensitivity. Don't forget to emphasise that all the stories have value and will feature in the analysis and report - you may have to repeat this. Furthermore, explain the group that they should not be selecting the 'best' story, i.e. the most compelling, exciting, sympathetic, or well-told story, . neither are they selecting the storyteller they most like, or wish to honour. Instead, explain that as some people will never have time to listen to all the stories, if they select the most significant they can ensure that what they most care about is communicated.
- After recapping each story, an optional step is to ask the group to come up with a title for it that pinpoints the most significant change. They can be creative, but make sure it is understandable to an outsider. The title can later be added to the video-stories, to help people connect quickly to the key message.
- Optional: Recap with a drawing. If the 'listener' drew scenes from the story, use the flipchart sheet can be presented, the storyteller's name added, (and the title of the story), while the scribe recaps the story. Using a drawing helps to focus on elements of the story rather than the storyteller's delivery.

- The selection of one story should be accompanied by a record of the criteria by which it has been chosen, which shows how the group determines significance. This thinking process can be an empowering one for the group, for them to come to consensus about what they feel are the key points about the project or programme.
- If you notice that the participants are rushing to choose a story, the facilitator can help slow the group down and encourage them to take a considered decision against their collective criteria. Ask questions such as: Does this story meet the criteria better than others? What about the other stories? In what way are they different or similar? Remind them that the story they select will represent their views on the programme, and it will be shared with many others who would not have time to read or hear all the stories.
- The facilitator remains neutral! When a group is struggling to decide they may turn to the facilitator, asking 'What do you think? You tell us?' It is important to remain neutral.
- Wherever possible, engage members of the group to take control of noting the title, names, changes and reasons for selection - rather than the facilitator. This helps to build their ownership over the selection process. 'Pass the pen' around, so that different people share the responsibility. (In places where literacy levels are low, use only drawings, or refrain from any use of pen and paper, just oral discussion).

Participatory Analysis

To identify main areas of change, and key enabling and blocking factors in the stories:

Introduce the aims of the participatory analysis, the flow of the day, and recap the story collection process for anyone new to the group

Activities:

- In small groups read and watch all stories (using videos, transcripts or scribe notes)
- Discuss key changes in each story and record them on cards - one change per card
- Repeat the process for identifying enablers and blockers of change - again, one per card
- Sort changes, enablers and blockers into piles or groups that have common meaning or connections Give a name to each grouping of cards and stick them onto a wall in their groups
- Give the team a chance to add anything from their own experience that they feel is missing from the wall - using a differently coloured card
- Help the group discuss the results, and record any conclusions or recommendations that emerge. Options include:
 - Asking each group to write a statement expressing their conclusions
 - Statement Pitching - the group looks at the card wall and suggests statements
 - Have flip-chart sheets on the wall to record recommendations and ideas when they arise xii.
- If time allows, the team can use other participatory tools to explore any key enabling and blocking factors that have emerged, and make recommendations for future programming.
- The analysis can be shared in a video report, photo-story and written report with the organisation and other stakeholders that can have an effect on the future programme delivery

Shot Type Challenge

This exercise teaches participants about the different ways an object or person can be displayed in the video, while encouraging them to think about creative ways to present an image depending on the message or emotion they are trying to convey.

PV exercise: Shot Type Challenge

Time: 1.5 hours

Materials: Visual representations of five different shot types and camera angles, 3 cameras, 3 tripods, 3 headsets, television/projector, cards, colored markers/pencils, tape

- Using representative images of the five different types of shots (from Extreme Close Up to Extreme Long Shot), explain to participants how each of them serves a different purpose. Use a camera connected to the television or projector to demonstrate how each shot type can be created.
- Using representative images of different camera angles, explain to participants how each angle helps to achieve various effects (i.e. looking up at someone increases their perceived power or dominance, while looking down has the opposite effect). Use a camera connected to the television or projector to demonstrate each angle.
- Divide the participants into three different groups. Give each of them a camera, a tripod, and a headset.
- Challenge the participants to go out with their respective group to film an example of each shot type, including various camera angles. Each shot must be five seconds long.
- Once the participants have completed the task, connect the cameras to a television or projector and watch the footage with the participants. Lead the group in a discussion to identify each shot type, praise positive aspects of the group's work, and things to keep in mind next time.
- Using cards, ask participants to write down any technical lessons learned and place them on the wall.

Video Comic Strip

The Video Comic Strip teaches participants the basics of piecing together a storyline based on descriptive images. By limiting movement and sound in each frame being filmed, participants are required to carefully consider how each image is composed in order to fully convey the desired message.

Time: 1 hour

Materials: 3 cameras, 3 tripods, 3 pieces of paper, writing utensils, 3 objects taken from the surroundings, television/projector for screening

- Divide participants into three different groups, and give each group a camera, a tripod, a piece of paper, and an object from their surroundings (i.e. a broom, a book, a chair).
- For the first part of the exercise, each group will divide the piece of paper into six parts. Each part represents a shot of the Comic Strip, which should tell the story in six total parts.
- Ask the groups to create a story using the object they selected. Keeping in mind that the story needs to be told through six consecutive still images, how should each shot of the Comic Strip be constructed?
- Have the participants draw each detailed shot, stating the type of shot used for each part.
- The second part of the exercise involves each group filming their Comic Strip, recording each image for three seconds following the planned storyboard. Participants should try different roles (i.e. filming, arranging the set, acting) during each shot filmed.
- Once each group has filmed their complete storyboard, play the footage back and lead the group in a discussion. What inspired them to create their story with their particular object? What was their favorite part of the exercise? What was the biggest challenge?

Elements to consider:

Although participants should avoid deviating too much from the storyline, remind them that it is meant to serve as a guide. If during the filming process details and changes come to mind, they should feel free to adapt the storyline as needed.

Audience Pathways

Time: 1 hour

Materials: Large pieces of poster paper taped together to form a long rectangle, colored markers and writing utensils

- On a large sheet of paper, ask a participant to draw a long, winding path. Mark one end as the START, and the other as the END. Explain that, when watching a video, an audience needs to be taken on a journey with many points of interest along the way.
- For the audience, it is likely that their journey will begin from a position of ignorance (about the place, people, context, situation), and will end with them having learned everything they need to know to understand the group's message and follow their intentions.
- Begin at the START of the path, and ask participants what the starting point for their intended audience is most likely to be. Use words, drawings, and symbols to represent those elements.
- Jump to the END of the journey, and encourage the group to consider where they want to "take" their audience. What does the group want the audience to understand by the end of the journey? Establishing this end goal will help participants visualize the points they need to include throughout the journey. Use words, drawings, and symbols to represent those elements.
- Ask the participants to write, draw, and place symbols along the path. In this way, the group will define their key messages and plot the sequence in which they would like to bring these elements to the attention of their audience.

Once the process is complete, discuss the journey that has been planned and how it relates to the video that will be elaborated. Make any changes that may be necessary, and record it for future reference during the planning and filming process.

Storyboard Technique

Time: 2 hours

Materials: 3 sheets of paper, writing utensils, 3 cameras, 3 tripods, 3 headsets, television/projector for screening

- Divide participants into three groups. Provide the groups with a general topic (i.e. nature) and ask each group to consider a story they would like to tell, related to the established topic. Allow ten minutes for brainstorming, and try to build their confidence by encouraging and praising their ideas.
- Once each group has agreed upon the story they would like to tell, have them draw 6 boxes on a piece of paper. These will serve as the framework to structure each group's storyboard.
- Instruct the group to draw a simple image in the first box illustrating how they would like to introduce their story. Afterwards, have them illustrate their conclusion in the final box.
- Once each group has defined the starting point of their story and their desired conclusion, ask them to draw in the remaining boxes, reminding them that each box should actively help them reach the conclusion of their story.
- When the groups have finished the basic outline of their storyboard, go back to each individual box and fill in details. Probe them with questions such as: > Who is speaking here? > Who will film this shot? > Where will you film this shot?
- Once the basic storyboard is complete with each shot's details filled in, have each group take a camera, tripod, and headset, and head out to the field to record the 6 images they have in mind. Remind them that every shot counts, so the participant who is operating the camera should only start recording when everybody is ready.
- When the participants return, watch the footage and lead the group in a discussion, encouraging participants to give each other feedback. Elements to consider
- Remind participants that everybody has a story to tell and a right to be listened to.
- If the participants do not feel confident enough to draw the storyboard themselves, the Facilitator can lead the activity, but make sure the ideas reflected in the storyboard are coming directly from the participants.
- Suggest each group take their storyboard with them as a reference during filming, but remind them that it is a flexible guide that can be adjusted if necessary.

Creating the connection between the storyboard drawn on paper and filming can be intimidating for participants. For this reason, move quickly to the filming part of the exercise. This will prevent participants from becoming too anxious and give them more time to figure out the "conversion" between paper and film on their own terms.

Role Play

This fun exercise encourages participants to improvise and stand in someone else's shoes. It allows the group to practice thinking on their feet and handling unexpected situations that may arise while recording.

Time: 1.5 hours

Materials: 3 pieces of paper, writing utensils, 3 cameras, 3 tripods, 3 headsets, television/projector for screening

- Divide participants into three groups. Give each group a specific scenario (i.e. at the doctor's with an unusual disease; your partner brings home a pet you have never seen before; you meet an alien).
- Ask each group to make a short storyboard telling the story, following the assigned scenario. The movie should be 3 minutes long, and recording cannot be paused or stopped.
- Once the groups have defined their storyboards, divide each group in half. One half should be labeled with numbers (i.e. 1, 2, 3) and the other half should be labeled with letters (i.e. A, B, C).
- Explain the surprising twist of this exercise: while participants 1, 2 and 3 act out the film in front of the camera, they are not allowed to speak. Instead, participants A, B, and C will be positioned behind the camera, recording the voice-over for the actors. The challenge is for the actors and the speakers to coordinate effectively on the spot. Encourage each side of the group to play with the situation. For example, the actors can do something silly that the speakers will have to justify with words, or the speakers can say something funny that the actors will have to express through their actions.
- Once the 3-minute film has been recorded, the group members will exchange roles. Participants A, B, and C will be the silent actors in front of the camera, and participants 1, 2, and 3 will record their respective voice-overs.
- Once everyone in the group has had a chance to act and record a voiceover, watch the footage with the participants. Be generous with praise and point out good instances of improvisation. Remind participants to always be prepared to think on their toes when they are recording interviews.

Exercises to help the storyteller tell their story

Draw Your Story

An exercise to help the storyteller prepare themselves before telling their story on camera. Working with a pair or group to support, the storyteller tells their story again, with the instruction to try and break it into less than 10 steps, while someone else draws an image to represent and summarise each step in the story on a piece of flip chart paper. This can be used by the storyteller to remember and recap their story. It can be used in conjunction with the next exercise,

Step your story

An exercise that can be used after drawing the steps of the story, to further help the storyteller refine and learn their story so it flows naturally when they tell it to camera. (Repeated tellings help the storyteller to feel relaxed and remember each part of their story with confidence).

- The storyteller works with a partner to establish a simple action and key word that represents each part of the story.
- The storyteller and partner practise 'stepping' the story, until they can do so smoothly, without hesitating.
- They take a step, at the same time do the action and say the keyword, before taking another step, and so on.
- This helps the story to crystallise and give the storyteller more chance of recalling the steps.
- (There is a risk that through these repetitions the story becomes over-rehearsed and loses its immediacy, but the risk is low and it is more likely that the story becomes clearer and therefore more effective).

River of Life

An exercise to explore a story in more depth, inviting participants to draw a picture representing their story as a river

Story Matrix

Clarify a story by breaking it down into 6 key elements.

1. Where the story takes place,
2. Who is involved,
3. What problem or obstacle was faced by the storyteller,
4. What actions did the storyteller try to overcome the obstacle,
5. What factor, event or person helped them to overcome the obstacle,
6. What solution was found and what was learnt.

Filming the Final Storyboard explained

- Allow 30 minutes to revise the final storyboard one last time, answer any questions the participants may have, and give final instructions.
- Afterwards, the participants will split up into the groups they were assigned on the previous day.
- Each group will take a camera, a tripod, a microphone, and a headset, as well as a piece of paper outlining the interviews and shots they are in charge of. Participants will have the rest of the day to head out to the field, conduct their assigned interviews, and film their assigned shots.

Important elements to consider:

- Remind the group to take turns and share roles so everybody has a chance to practice filming, monitoring audio, approaching the interviewees, and conducting the interviews. Keep an eye out for overenthusiastic participants who may try to dominate the process.
- Instruct the group to follow the storyboard, but remind them to be flexible according to the situations they may encounter.
- Remind participants of the importance of obtaining the informed consent of every subject they approach. It may be useful to distribute a handout sheet where participants can plan the questions they wish to ask each interviewee, as well as a reminder of the steps they must follow to obtain each subject's informed consent for each interview. It may also be useful to establish a flexible time limit for each shot, to avoid a drawn-out screening afterwards.
- Agree on a place where participants can find the Facilitator in case any issues come up during filming.
- Agree on a time and place where everybody should report at the end of the day for the screening of all the footage recorded during the day.

Note: Depending on the local conditions, one day may not be enough time to complete the filming of the final storyboard. If this is the case, a second day may be dedicated to this activity. Assess this possibility with input from participants.

Screening explained

Materials: television/projector

Once filming has concluded for the day, watch and evaluate the day's footage with the group. Take note of elements that may still be missing, that need special attention, or that need to be recorded at a specific time (i.e. sunrise, sunset). Define any other elements that need to be completed on the following day, such as interviews that were not completed, background music, etc.

Logging the Footage

Logging the recorded footage, which means making a list of all the video footage created, is an essential part of the filmmaking process. This will give participants an awareness of all the footage that was recorded and allow them to locate specific shots or interview contents with ease during the editing process. It also increases participants' ability to critically analyze their video.

Time: 1.5 hours

Materials: Logging sheets, writing utensils, computer with saved footage, projector for screening

- Appoint a volunteer to fill out the logging sheets as each video clip is screened. Encourage the rest of the group to participate by providing comments and descriptions of each clip, as well as deciding which clips should be included in the final edit and which should be cut.
- Screen each video clip, providing guidance on how each part of the logging sheet should be filled for each clip. Although filling out a logging sheet is a time-consuming process that can become tedious for the participants, explain that it is an essential part of the editing process and try to move through it as quickly as possible.

Paper Edit

Creating a paper representation of the film editing process is a useful technique to involve the group in the final editing process of the video. It allows for the participants to focus on the structure of their story without becoming distracted by the novelty and intricacies of a video editing program.

Part 1

Materials: Filled-out logging sheets, red/yellow/green sticky notes, writing utensils.

- Split participants into small groups (4 to 6 members in each group). Provide each group with a set of the filled-out logging sheets, 3 pads of sticky notes in different colors (preferably red/yellow/green), and writing utensils.
- Instruct the participants to record each shot from their assigned logging sheets onto the sticky notes, writing the shot number and a brief description. The shots that appear in the logging sheet with a “poor” score should be recorded on a red sticky note; those that appear with a “good” score should be recorded on a yellow sticky note; and those that appear with an “excellent” score should be recorded on a green sticky note.
- Once all the shots from the logging sheets have been recorded on their respective sticky notes, ask the participants to organize the shots by category. Designate a space on the wall where the sticky notes can be placed according to their respective category. Elements to consider when categorizing footage It may be useful for the Facilitator to define organizational categories ahead of time, to make the process more straightforward for the participants.

Suggested categories:

1. Main themes from the storyboard (which will form the framework of the film)
 2. Key events (interviews, mapping exercises, etc.)
 3. Shots participants would like to include for their aesthetic or entertainment value (i.e. a goat walking past, a dance performed by community members, etc.)
 4. Shots participants would like to exclude (i.e. excessively shaky footage, interview content a subject requested not be used, etc.)
- Once all the footage has been categorized, ask the participants to review the categorizations done by the other groups.
 - Using colored markers, ask them to place a green dot on any shots from the “excluded” category which they think should remain in the film. Similarly, ask them to place a red dot on any “included” shots they think should be removed.
 - Discuss these contested decisions with all the participants to reach a final decision on which shots should be included and which shots should be excluded. Discard those which will be excluded.
 - Repeat this selection process a second time with the remaining shots, in order to reach a refined selection of footage to include in the video.

Paper Edit – Part 2

- Place the final storyboard which served as a guide for the final video filming in a visible space, to be used as a reference.
- Draw a timeline on a long piece of poster paper. Explain to the group how this timeline resembles that of video editing software, and provides a visual representation of the placement of the recorded footage as it will be seen by the audience in the final video.
- Following the storytelling structure defined on the final storyboard, lead the participants in a discussion and decision-making process to decide where each shot will be placed along the timeline. The goal is to obtain the final film structure using the available footage, which will provide greater ease when the time comes to edit the final video.
- Note: Although the participants should have the final say on the outcome of the film, do reference materials such as the final storyboard, the energy graph, and the audience pathway to remind participants of their initial storytelling intention. The Facilitator should make an effort to keep the process flowing smoothly and keep the participants on track, while keeping them at the forefront of the final outcome.
- Once the main video structure has been established, add a second layer below for audio. Ask participants to think about the kind of background music they would like to include, or if there are any sound effects or other audio elements they would like to include to enhance any specific point in the film. This is a good moment to briefly talk about music copyright, explaining that one must be careful not to violate copyright laws with the music used in their video. The Facilitator should have a selection of royaltyfree music available for participants to choose their film's soundtrack.

Leading the discussion during the Paper Edit

- What other films do you like? Why? Can any of those elements be adapted into this film?
- How will you keep people watching until the end?
- What style do you prefer?

What feeling are you trying to convey?

Icebreakers and Energizers

Ball in the room (by Mestawet)

- hide the ball
- volunteers are expected to find that ball within 3-4 minutes
- Positive feedback to the ball to help find it
- Or they stay silent
- Or give negative feedback to throw them off

Objective: how do the volunteers react to (positive or negative) feedback.

Ask them how they felt about the feedback, on their performance. And how it feels when everyone stays silent

Icebreaker: Find Commonalities (By Deborah)

They go around the room to find people they have certain characteristics in common with and whoever fills their card 1st wins. things like same shoe size, read a book in the last month, speaks 3 languages, etc

Icebreaker by Bibiana

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1. Distribute plain paper/meta card to each member in the group (Only works for physical meetings). For online meetings, I would use Slido /Miro / Klaxoom board
2. the team members to write answers on the paper for the following questions

Introduction



I am (Do not mention name, gender, marital status)

I like

I do not like

Today I feel

1. The papers are then folded and dropped in a box, where people will randomly pick a paper (The paper should not be theirs)
2. You then read through the paper and guess whom that represents in the room
3. Start with the guessed name, then read the details
4. The person is also at will to interrogate the person they have introduced further in case something is not clear.

Objective: To know each other in-depth and help each person be more relaxed in the meeting

List of equipment needed to conduct a PV workshop

Cellphone or camcorder	<p>If a cell phone is used, it is recommended to use cellphones that make good videos (most cell phones no older than 3 years old are considered to have good video quality). It is recommended to use at least one cell phone per three participants.</p> <p>If a camcorder is used, you will have to make sure this has a microphone as well as a headset input, as well as a way to connect to an external projector or computer also check it has a large flip-out screen. Panasonic and Sony are best. Low range (\$500-600) still okay if decent make and has the above features. Middle range (\$700-800). High quality 3CCD Camera (\$1000 and above). It is recommended to use one camcorder per three participants</p>
SD cards	<p>In the case of working with a cell phone, it is recommended to have an external micro SD card to avoid full memory</p> <p>In the case of working with a camcorder, an extra SD card per camcorder should avoid lack of memore.</p>
Extra battery	When working with a camcorder, make sure there is a minimum of one extra battery per camera, to avoid running out of power
Microphone	<p>The use of external microphones (so not the ones embedded in the cell phone or camcorder) will make or break your video.</p> <p>Recommended is the use of wireless clip-on microphones. If not at hand, 'normal' microphones could also be used. Essential is that they can be plugged in or otherwise connected (some have a Bluetooth function to connect to your cellphone).</p>
Tripod	<p>When working with a cellphone, you can decide for a tripod or monopod</p> <p>When working with a camcorder, make sure to get a steady tripod that cannot get knocked over easily.</p>
Projector (with or without screen)	Ideally, a projector to screen videos from a laptop upon a white screen or a white wall.
Computer	At least one laptop is needed to store videos and to screen from. When dedicing on doing a fully participatory-editing process, probably one laptop (with video-editing software) per 4 participants will be needed.

The Financial question

As mentioned before, Participatory Video is a rather time-consuming process and a logical question is 'What would be a budget estimate for a PV workshop'.

Other than the time of the facilitator(s) it is essential to budget for any equipment you might need.

When talking about equipment, there are many possibilities. For example, whether you use a camcorder versus a mobile phone. Whether your organization already has equipment in-house you can use it, or you can borrow it. Or whether you will have to purchase equipment and want to leave it behind with the community. Furthermore, prices of equipment can vary greatly per country or continent and depend highly on availability.

Another aspect to take into account is the group size. This will dictate the size of the room you will need to hire, the amount of equipment you need, but also the reimbursements of potential transportation costs and/or providing of lunch.

It is therefore quite complicated to give an overview of the budget needed, though below you can find a rough idea.

Video equipment	<ul style="list-style-type: none"> • Cellphone • Camcorder • Microphones • Tripod • Consumables (SD card, battery etc) • Projector • Projector screen • DVDs to hand out hard-copies of the final video to participants 	<ul style="list-style-type: none"> • USD 300 - 600,- • USD 400 - 600,- • USD 30 - 60,- • USD 30 - 60,- • USD 100 - 150,- • USD 200- 250,- • USD 100-200,- • USD 50,-
Personnel	<ul style="list-style-type: none"> • Main facilitator • Co-facilitator • honoraria for participants (if applicable) 	Location specific
Travel	<ul style="list-style-type: none"> • For project team • For participants (transportation reimbursement) 	Location specific
Accommodation	<ul style="list-style-type: none"> • For project team • For participants (only necessary for all-day and non-local events) 	Location specific
Food, drinks and snacks	<ul style="list-style-type: none"> • Water • One lunch per day per participant • In the case of a full-day workshop: two snacks per day per participant 	Location specific
Materials	<ul style="list-style-type: none"> • Papers, pens, post-its, markers, tape, nametags, etc. 	USD 300,- (estimation)

Resources and references

Most exercises in this manual are based upon the

- handbook created by InsightShare: [Insights into Participatory Video: A Handbook for the Field.](#)
- And the Participatory Video Facilitators Manual published by the CGIAR Research Program for the Humid Tropics

Further resources

- <https://journals.sagepub.com/doi/10.1177/1476750318762032>
- <https://imainternational.com/news/participatory-video-ideas/>
- <https://journals.sagepub.com/doi/full/10.1177/0163443720948017>
- <https://sgp.undp.org/images/Insights%20into%20Participatory%20Video%20-%20A%20Handbook%20for%20the%20Field%20English1.pdf>
- <https://agrinatura-eu.eu/news/gfar-webinar-on-participatory-video/>
- <https://www.betterevaluation.org/methods-approaches/approaches/most-significant-change>
- <https://odi.org/en/publications/strategy-development-most-significant-change-msc/>
- <https://thetoolkit.me/123-method/theory-based-evaluation/theory-step-2/most-significant-change/>

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Videos

- [PV project with CIAT in Nicaragua: making off](#)
- [Participatory Video and Design Thinking in Colombia: InsightShare](#)
- [How will you use Participatory Video in your work? by InsightShare](#)
- [Malmon DeSIRA: participatory video clip](#) (Shared by Malmon DeSIRA)