

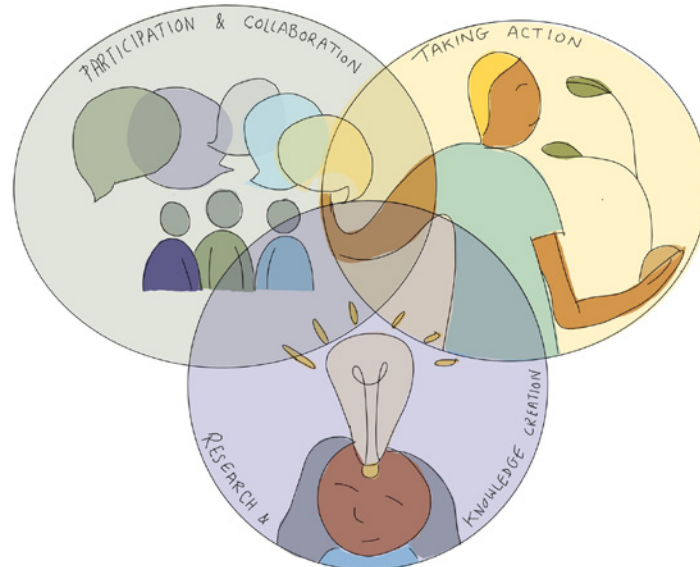
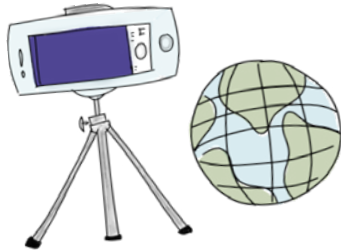
PARTICIPATORY VIDEO

as a Method for Participatory Research
and Community Engagement

Handbook for Online Facilitation

Pamela Richardson

with visual annotation by Alexandra Plummer & Joana Albrecht





IMPRINT

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PREFACE

Participatory Video: Meet the Gaze

This book represents Participatory Video in the best sense of both words: Video is the art and craft of inviting viewers to follow the video-makers' gaze, to see from their vantage point. The promise of doing things in participatory ways has been neutered to a fad, a perfunctory and empty gesture in most contexts, where global, regional and local hierarchies are at play. Participatory Video is one of the few areas where it can't be reduced to ritualistic, empty performance – at least not when practiced as so ably taught by Dr Pamela Richardson, and captured visually in this Handbook by Alexandra Plummer and Joana Albrecht.

This book, its companion book “Basic Video Production” and accompanying website <https://video-co-lab.org/> are invitations to try and revisit the daring edge of participation, where entrenched viewpoints can be destabilised, or at least amended. This resource is based on a two-part course taught by Dr Richardson for the members of the Global

Partnership Network of universities and NGOs in Haiti, Jamaica, Senegal, Ghana, Togo, Uganda, Ethiopia, South Africa, Iran, India and Germany. Partly taught in the context of the COVID-Pandemic, this course showcased the importance of video as a medium that can connect and communicate, conveying hard truths and heartfelt messages in unique ways. And the response from participants was clear: The course was evaluated as one of the most valuable professional trainings and enabling experiences that both university and NGO participants had experienced in years.

At the heart of the method taught here is an – in equal parts – artful, pragmatic and reflexive approach that aims at creating the circumstances in which individuals and communities can co-create a record of their views and share, in the true sense of the word, participatory video. We invite you: Use this book and its associated online resources at <https://video-co-lab.org/> to experience what this can mean. Meet the gaze.

Joshua Kwesi Aikins
eLearning Coordinator GPN



ACKNOWLEDGEMENTS

We would like to express thanks to the funders and especially to the participants of the Global Partnership Network (GPN) video-making and participatory video courses, who were so generous with ideas and shared their reflections on how remote video-making can be integrated to support participatory research with diverse stakeholders.

The workshop participants' sincere engagement with the programme, with each other and with the spirit of learning inspires us to lean further into exploring the potential of video-making to generate meaningful connections and collaborations “across the distance”.

The author acknowledges the support of an EU Marie Skłodowska-Curie Individual Fellowship [#892865], which supported time spent researching digital methods and resources. She also extends her appreciation to Professor Dorothea Kleine at the University of Sheffield's Institute for Global Sustainable Development for the encouragement and collegial support.

Thanks also to GPN e-learning coordinator, Joshua Kwesi Aikins, for his patience and commitment to supporting this project. Appreciation also to Nina Sangenstedt, for her perseverance in formatting and designing the beautiful layout.





HANDBOOK CREATORS

Dr. Pamela Richardson is a geographer, facilitator, video-maker and Participatory Video (PV) practitioner. Currently based at the University of Sheffield (UK), her recent project Make it Grow has supported community-based and non-governmental organisations to use PV proposals as a tool for pitching sustainable food projects. She completed her doctorate at the University of Oxford in 2009 and followed with postdoctoral research at the Centre for Civil Society, University of KwaZulu-Natal, South Africa (2010–2014) and won the Antipode Scholar-Activist award in 2011 for her work with PV and youth. Pamela then worked in Germany as a Postdoctoral Fellow with the German Institute for Tropical and Subtropical Agriculture (DITSL) (2014–18), collaborating on an international food security and innovation project. She has published in peer-reviewed journals, as well as developing public-oriented, multi-media outputs. Her research on agri-food networks, diverse economies and sustainability is committed to epistemological pluralism and reflexivity regarding the politics of knowledge production. Pamela has worked with collaborative video approaches for more than 16 years, facilitating video projects in the UK, Germany, the Eastern Caribbean, Zimbabwe, Tanzania and South Africa. She is a Certified Generative Facilitator and is committed to supporting communities to use video as a tool for effective communication and transformative learning. Since 2019, she has facilitated online courses in video-making to support learning and communication processes for more than 200 international participants (designing and leading 20 plus different workshop programmes).

Alexandra Plummer's background is in non-profit communication and program management with a focus on education, food and livelihoods. She holds a Bachelor's Degree in communications and a Masters Degree in Peace & Conflict Resolution. Her Master's research focused on the complexities of participation in projects with the use of video in the peace-building process. During this research in 2017, she met and interned with Pamela in Germany, undertaking fieldwork in Tanzania. Since the COVID-19 pandemic she has supported Pamela in facilitating online workshops, where she live-records the sessions and provides visual outputs for the participants. She is also a trauma-informed yoga instructor and an embodied flow movement facilitator; passionate about creative and embodied ways to support local-level community transformation.

Joana Albrecht holds a Bachelor's Degree in Organic Agriculture and a Masters in International Area Studies. Her Master's research focused on multi-stakeholder learning in the small-scale dairy sector in Kenya, with three months fieldwork on site. The thesis was supervised at the DITSL, where she met Pamela. In 2015, Joana became interested in visual communication and graphic note-taking with the aim of improving communication and opening up creative ways to support learning processes. Her special interest lies in science communication, with the aim of making scientific research more accessible to non-experts and the broader public. In 2019, she participated in Pamela's 5-day training course in PV and since 2020, has supported the video making workshops with the creation of visual notes.

1. INTRODUCTION

The [Global Partnership Network](#) (GPN) commissioned two online courses for their members, which took place during 2021. The first course was a series of six workshops focussed on the practicalities of “*Video-making to support communication processes in the GPN*”. The second course was seminar-based, on the topic of “*Participatory Video (PV) as a method for collaborative research and community engagement*”. This Handbook and associated [online resources](#) have been created through the experience of supporting workshop participants to co-create videos via remote, online communication platforms.

The purpose of the Handbook is to provide a resource for facilitators and researchers who would like to engage community based organisations (CBOs) or individuals in online PV workshops, to facilitate video-making specifically as part of a participatory research process.

Another [handbook](#) covering the basics of smart-phone video-making has been produced and should serve as a primer for those who do not already have basic video-making know-how.

During the challenging times of the COVID-19 pandemic, we found ourselves, globally, in situations where we could no longer meet together without incurring risk, nor pass equipment around without considering virus transmission. On the other hand, online technologies allow (some of) us to connect across great distances. It is under these circumstances and embedded in these experiences that this Handbook has been developed, with the intention to support facilitators and researchers to ‘reach out’ and engage communities in online-offline PV workshops and to use this method to enable creative, collaborative research processes to unfold, even when in-person meetings are not possible.



Working remotely to facilitate diverse and dispersed participants, a PV training approach was adapted to support active engagement, participation and group-based learning for our online participants. We developed / adjusted PV methods and activities that depend on digital communication platforms.

This Handbook introduces PV, looking at how it can be used to foster inclusion, community engagement and collaboration in participatory research processes. It gives an overview of the many possibilities, as well as the ethical challenges, of involving different stakeholders in video-making. Using Participatory Action Research as a key framework for thinking about community engagement and socially inclusive research, the Handbook

covers different applications of PV from the exploratory stage through to evaluation and scaling processes.

The Applications section describes how PV can be integrated into a research process and provides real-world examples. Practitioners looking for practical guidance to facilitate (remote, online) PV activities with community partners may wish to start with that section.

In sum, this Handbook aims to prepare the reader with a basic theoretical understanding of the approach, whilst offering some ideas for practical application. We have trialled the activities with different online participants and hope that the experience and insights shared here will be useful to others.

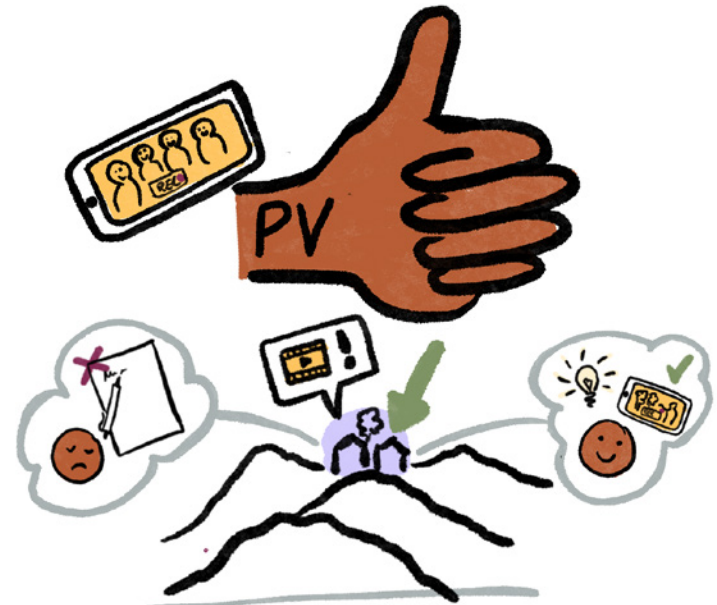
2. WHAT IS PARTICIPATORY VIDEO (PV) and why use it for research with communities?

The digital revolution has thus far created more than 6 billion mobile phone users, many of those having smartphones with capacity to create video content. More than half the global population has access to the internet and more than 3 billion people use the internet regularly. With access to the means of both generating and sharing video becoming ever more prevalent, it is important for participatory / community-based researchers to consider how digital video can be harnessed in ways that contribute positively to the communities and research processes involved.



Participatory Video (PV) involves supporting individuals in a group setting to collaboratively create their own videos. It is a well-tested community development and advocacy tool. The process is geared towards fostering dialogue between different participants around a shared issue. As a qualitative, visual and participatory method, PV can empower local, community-based research partners and stakeholders (such as farmers or traders) to communicate their ideas. Through hands-on experiential learning techniques, research participants are enabled to create short videos that can be shared with a socially and/or spatially distant audience; perhaps including other communities and stakeholders, scientists, or donors and policy-makers.

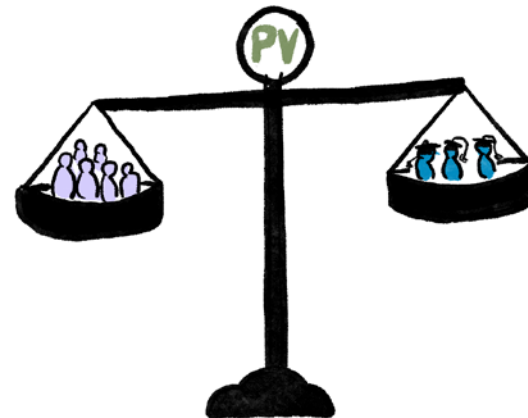
PV lends itself to documenting and sharing local activities and viewpoints, while at the same time fostering intra-group communication, peer-to-peer exchange and skills development. Requiring little technical experience or reading/writing, participatory video-making is proven to be a valuable approach, especially when working with marginalised communities that have long been denied 'voice' in conventional research and development processes.



There are a wide range of possible applications of remotely-facilitated PV in the context of participatory projects, such as video-based funding proposals, group innovation planning, project documentation, participatory monitoring and evaluation, sharing and extension of good practice, or peer to peer exchange. Video-making and sharing with/by community-based participants can support research processes in exciting and beneficial ways.

As a medium, video has the advantage of showing rather than simply telling, is comparatively easy to transport and circulate to a wide audience and has the power to influence distant others. Video therefore has great potential to inspire action and generate change. The method has proven to be fruitful as a catalyst for community engagement and as a way of “giving back” to participants. Although PV has been pitched as a tool for empowering research participants, recent literature also highlights significant ethical challenges, which will be given attention in Section 5 of the Handbook.

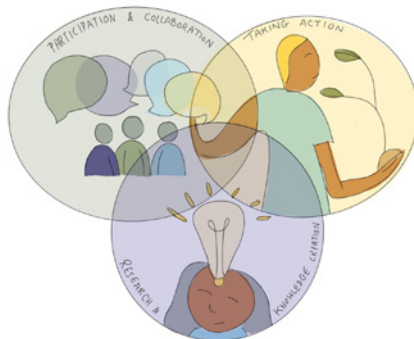
At Video-Co-Lab, our facilitation approach focuses on building supportive learning groups, celebrating creativity, seeking inclusivity, fostering reflexivity and encouraging [action confidence](#). More generally, PV prioritises the process of co-learning and co-creation, over the final video products. Therefore, if the purpose of making research videos is to create specific / pre-defined, high quality, public-facing content, then PV is probably not the most suitable approach and it may be more appropriate to commission a professional production company.



3. COLLABORATING WITH COMMUNITIES through Participatory Action Research

What is Participatory Action Research (PAR)?

PAR is a framework for designing collaborative, action-oriented research with communities. It involves researchers and participants working together to understand a problem, to design and implement collective actions. PAR is highly context-specific, usually built around the needs of a particular group or stakeholder community. It has a tendency towards social justice goals. It aims to promote social inclusion and challenge inequalities in the research process (and often in society more generally).

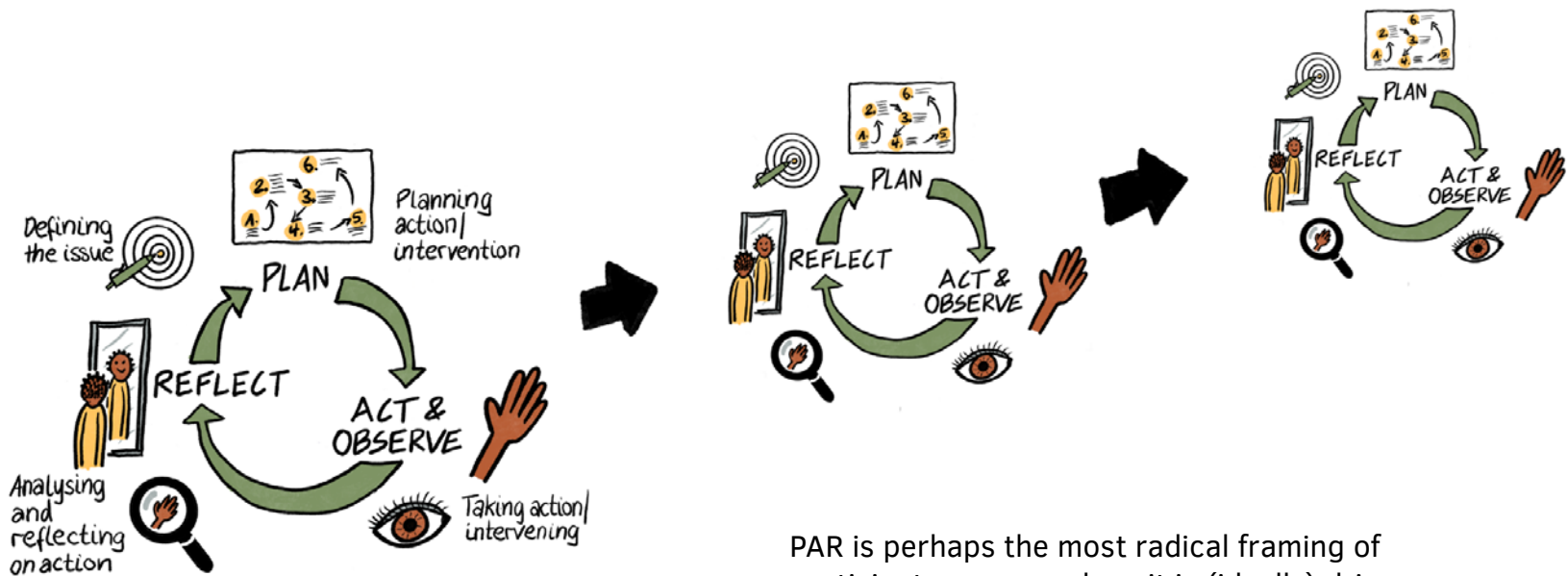


Defining features of PAR:

- ▶ Collaboration through participation
- ▶ Collective action for social change
- ▶ Ongoing development of knowledge (through research & documentation practices).

Core aspirations of PAR include:

- ▶ Maximum involvement of community stakeholders, throughout the entire research process
- ▶ Power-sharing between participants and researchers
- ▶ Working together towards change, with co-design of actions
- ▶ Respect for experiential knowledge
- ▶ Informed decision-making based on collective learning.



PAR involves iterative (repeating) cycles of research, action and reflection. While providing a framework for collaboration, it is important to recognise that PAR is also a goal in itself and that actual collaborations often face various challenges and times of greater/ lesser participation from different stakeholders.

PAR is perhaps the most radical framing of participatory research as it is (ideally) driven by community-based collaborators aspiring to change a situation, which contrasts with conventional (top-down) approaches to research. Although we focus on PAR as a framework for collaborating with communities, it is important to recognise that there are less “bottom-up” forms of participatory research, which still aim to involve participants in defining a situation, or in testing innovations, for example. PV can also support these forms of research as a communication and/ or engagement tool.

General steps in an ideal PAR process:

- 1 Co-initiation: researcher and community partner commence scoping of stakeholders, collaboration partners and the issues that require research/ action
- 2 Core participant selection and recruitment – building a team
- 3 Clarification of roles and relationships within the team
- 4 Collaborative setting of initial research goals / objectives
- 5 Team training and planning activities
(including training in video-making, if PV is to be integrated)
- 6 Management and support of an iterative *reflection-planning-action* cycle
- 7 Share findings with communities of interest / influence.

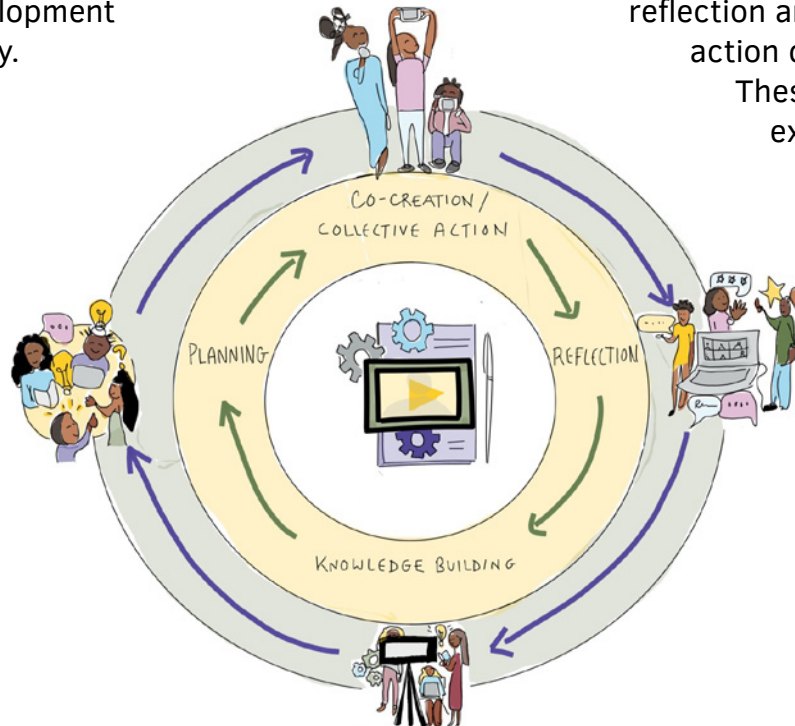


Why PAR? A motivating factor for taking a PAR approach is that, by involving community-based stakeholders as co-designers and core team members in a project, the results / actions are likely to be more relevant and effective for solving real world problems. Moreover, participants that engage in training and capacity-building activities during the PAR process may experience benefits in terms of personal development and employability.

PV is a tool that can support a PAR process

PV is especially suited to supporting PAR as a way of enhancing community engagement and social inclusion in research. It can support both internal and external communication processes. This is especially relevant in the context of the increasing need for remote interaction. PV can support processes of planning, reflection and documentation of action during the PAR process.

These applications will be explained and illustrated in more detail in Sections 6–7 of this Handbook.



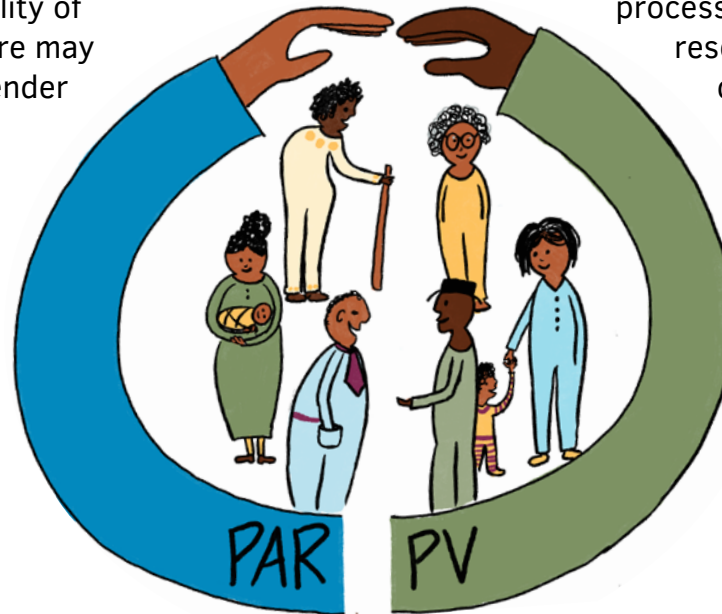
4. SOCIAL INCLUSION and COMMUNITY ENGAGEMENT

Both Participatory Action Research (PAR) and Participatory Video (PV) are strategies to enhance social inclusion in a research process. Initial identification of relevant and appropriate participants and stakeholders for a project is a process in itself, discussed in detail [elsewhere](#). Social inclusion is an active process of improving the terms on which individuals and groups can participate, particularly of those disadvantaged on the basis of their identity.

Exploring the context of the project – to become aware of what kinds of inclusion/exclusion factors are relevant – is an essential step in the early stages of a project before co-designing and planning any actions. As well as seeking to support the inclusion of marginalised persons or groups, there may be a specific aim or need to include a diverse range of participants in a project, to represent different viewpoints or expertise.

Once the participants have been identified and invited into a project, there will be logistics to consider in organising for *effective* participation and inclusion, particularly in relation to digital access and internet connectivity. Workshop practicalities such as translation needs, hosting tools and funding of participants will influence the accessibility of online workshops. There may also be factors (e.g. gender norms) related to the social context that constrain the partici-

pation of some people more than others. It is important to be aware that despite planning for maximum inclusion, participation and power relations will not be constant or equal and dynamics are likely to evolve. Nevertheless, inclusion strategies should be considered throughout the entire process- from initiation of the research project through to dissemination of findings.



To illustrate this using a practical example, a [recent study](#) undertaken within the framework of a [remotely-facilitated online PV](#) project with Zimbabwean community groups revealed that women faced difficulties in terms of digital inclusion (**see Figure below**). They were disproportionately affected by lack of access to: suitable devices; internet connectivity; finances to purchase data; appropriate spaces from which to participate in the online workshops and; time to dedicate to participation, practice and learning (given multiple demands of household, childcare, other work). Access to all of these resources has been further exacerbated by COVID-19 restrictions to movement and interactions outside of the home. As a result, the method and platform for facilitation and engagement were adjusted and a learning circle was established using Whatsapp, with data bundles distributed to participants via local organisational partners.

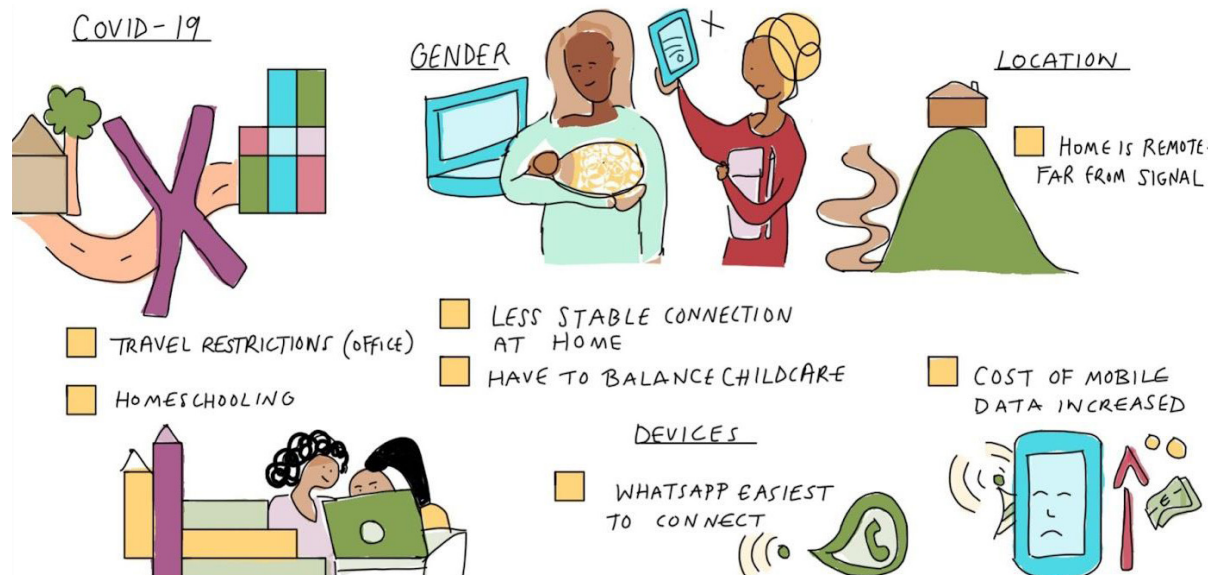


Image: University of Sheffield SURE Scheme student research project, supervised by Pamela Richardson. "Digital inclusion & exclusion and the Make it Grow Project" by Claire Gelhaus. Visual Abstract by Alexandra Plummer. August 2021.

5. ETHICAL ISSUES and DILEMMAS

Working collaboratively with participants, engaging communities, co-creating video and communicating online all present the research team with a variety of moral issues and dilemmas to contend with. Firstly, inclusion and [participation](#) in Participatory Action Research (PAR) and Participatory Video (PV) activities are not straightforward in terms of practicalities and ethics. There will always

be those who are not included in a project and it is important to be aware of the politics of inclusion/exclusion, the responsibilities of different stakeholders and the boundaries required.

The example provided in Section 4 illustrates how online PV entails context-specific forms of digital exclusion.

The power relations and dynamics between collaborators/participants included in a PAR project can present difficult dilemmas at times, especially where they amplify issues of social exclusion and inequality. For this reason, in the early stages of



a project, there should be a conversation to define collective [guidelines for the cooperation](#), to encourage group awareness around the ethics of participation and inclusion. Strategies for improving these issues can be integrated into an activity and facilitation plan.

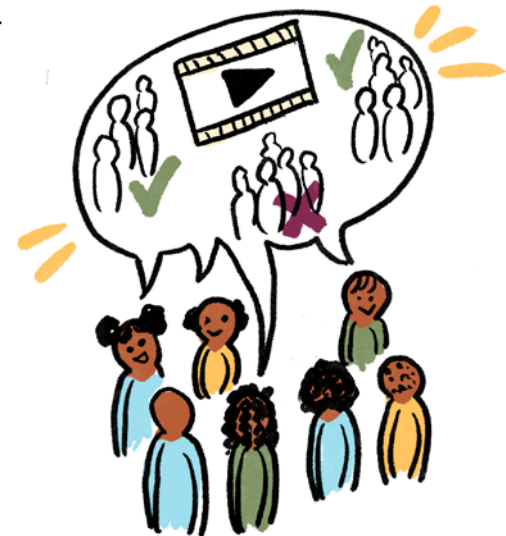


Any PAR or PV activity should start with a procedure for ensuring [informed consent](#) of all participants. Informed consent is both a process and a legally-binding document that describes and explains what is being given to “the project” by “the participant”, for what purpose and under what conditions. In a PV project, [informed consent](#) should be obtained from any person who contributes to the video-making process, especially those who appear in the video, so that there is the possibility for expectations to be expressed and addressed, as well as for risks to be considered. Ownership and copyright must be discussed before any videos are created. Financial issues also need to be clear. For example, if participants’ contributions are to be given without compensation, this needs to be clearly stated before video-making commences.

Video presents particular ethical challenges in research. Participants who appear in a video might lose anonymity and this contrasts with conventional approaches to anonymising “informants” in research projects. There is also the possibility (whether by design or by accident) that videos can be shared on social media, including postings to platforms beyond the original intentions of the project leaders or video-makers. Conversations about the intended audience of a video should take place both before planning a video, as well as after it has been created.

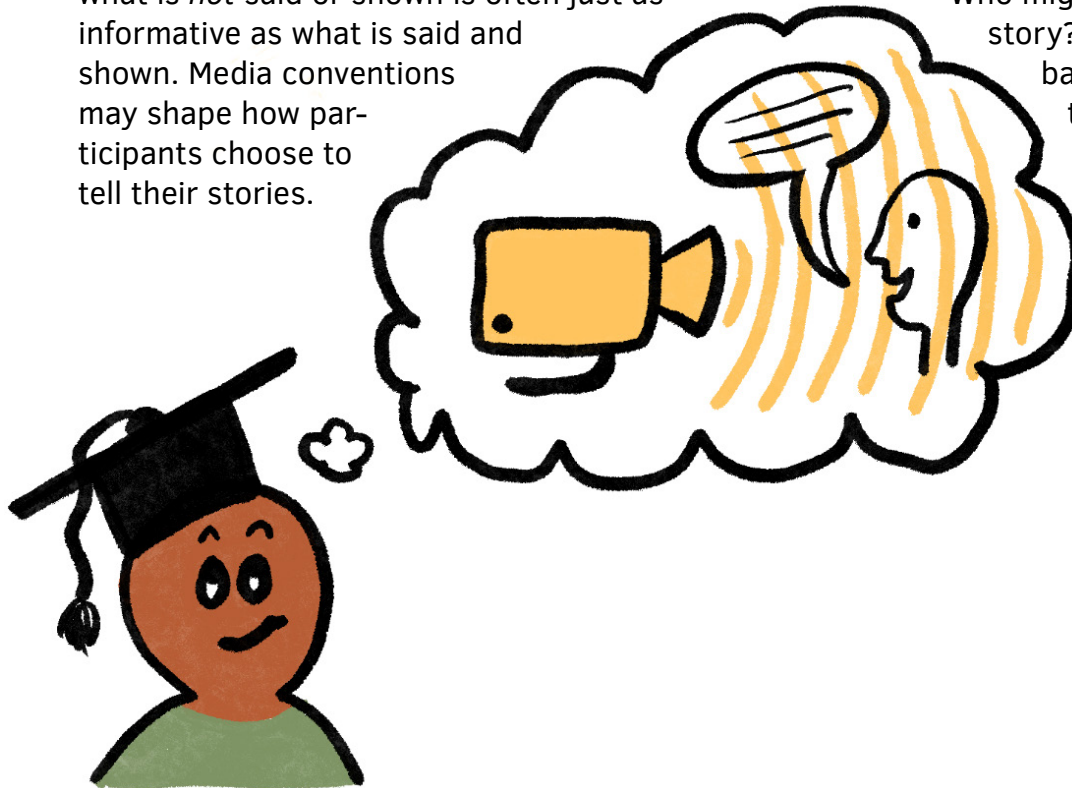
The technicalities and legalities of owning and using video content are more difficult since communication and content have become digitised and online. Working online, especially with online video, opens us up a host of specific ethical issues that users / participants need to be aware of. For example, when signing up to an account with Google / Facebook / Instagram / X, there are privacy and security clauses and settings to consider. Anyone using social media platforms will already have accepted the terms and conditions of the platform, but it is important to revisit them in the informed consent process.

When sharing video through any of these platforms, the creator is technically the owner, but by signing up for an account the company is granted extensive permissions to use the content, royalty-free. Further, content shared online is easily re-edited or re-published by others. Although there are legal procedures to address copyright infringements, defamation and invasion of privacy, these are problems that any PAR project would rather avoid. Abuse of content is unlikely to happen, but the possibility remains that rights can be breached. If discussing sensitive topics, or working in politically sensitive areas, these considerations are absolutely crucial and the project may require access to (paid) online platforms with additional security precautions.



As a researcher or facilitator, it is important to be aware that presence of a camera influences what is said and shown. There is a common tendency to assume that video offers a more accurate or honest view of a situation, but we encourage you to consider video to be a highly choreographed and selective medium; what is *not* said or shown is often just as informative as what is said and shown. Media conventions may shape how participants choose to tell their stories.

As potential research data, videos are best approached as subject-produced artefacts for discussion and deconstruction together with the participants. This process encourages reflexivity and can lead to the expression of implicit information, e.g. “Why did you choose to interview this person?” “Who might be missing from the story?” “What is going on in the background and is relevant to your message?” These conversations about the videos with the participants can inform the research process in valuable ways.



6. GETTING STARTED with PARTICIPATORY VIDEO-MAKING PROCESSES

Before planning a Participatory Video (PV) workshop with your Participatory Action Research (PAR) team / partners, the following requirements should be carefully considered.

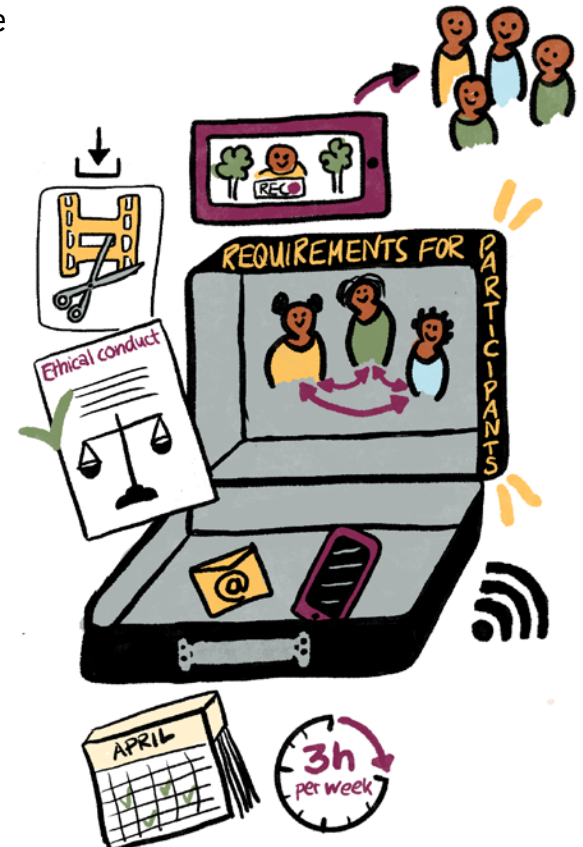
Requirements for *facilitating* an online PV workshop:

- ▶ Common language for the workshops, with translators involved if necessary
- ▶ Reliable, fast internet connection
- ▶ Suitable place from which to host the workshops
- ▶ Smartphone for demonstrating video-making processes
- ▶ Computer, webcam, headset (these are not essential, but recommended for hosting the online workshop)
- ▶ Proficiency in using the online communication platforms of choice
- ▶ Basic proficiency in video-making and editing, with access to a smartphone and the editing software of choice
- ▶ Experience of working with groups, ideally in the same geographical context or area of practice as the participants
- ▶ Commitment to social inclusion and active listening.



Requirements for *participating* in an online PV workshop:

- ▶ Smartphone (per pair / group of participants) for video recording and sharing
- ▶ Stable internet connection
- ▶ For editing, download a free app
- ▶ Email (or similar e-communication) account to receive tasks, resources and documentation, as well as an awareness of the related terms and conditions related to privacy
- ▶ Familiarity with and access to the online platforms to be used, such as Google Drive, Padlet, Zoom etc.
- ▶ Willingness to create and share video footage with the workshop group
- ▶ Willingness to spend time between workshop sessions on short tasks including making and watching videos
- ▶ Commitment to peer support and ethical conduct
- ▶ Availability for all workshop sessions.



Getting started with your online PV workshops

Before starting a PV process to support a research project, steps 1–4 ([see page 13](#)) should be completed and the requirements and considerations presented in the previous pages taken into account. Importantly, participants must have consented to take part in the activities. Then, the online workshop program can commence.

We suggest starting every workshop with a check-in round, where all participants have the opportunity to contribute in response to a simple question, such as, “What is your name and where are you?”

Initial workshops can integrate [icebreaker activities](#), to help people get to know each other and become familiar with the online environment and tools. We recommend organising a session in the early stages to share motivations and expectations and to create some group rules or guidelines.



Sharing motivations and setting intentions

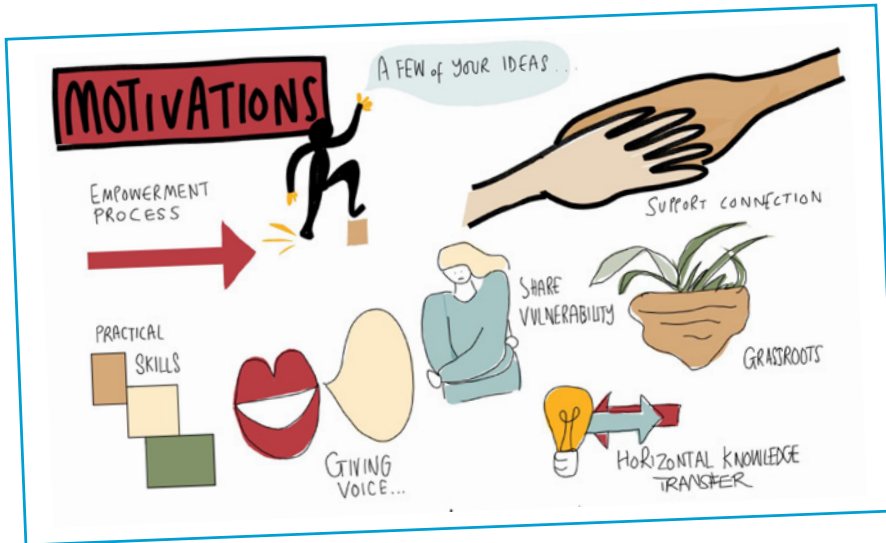
Facilitators create a short set of questions suitable for the group, to encourage participants to reflect on and share their reasons for joining the PV workshop, what they expect, and what they intend to achieve. Questions are shared (on a document or in a message). Participants are asked to take 5 minutes to journal / plan their initial response to the questions, before having about 10 minutes to share responses in pairs. Some example facilitation questions are:

Who are you and where are you joining from?

- ▶ What are you passionate about?
- ▶ What are your highest hopes for this project?
- ▶ Why have you chosen to learn about PV (or video-making) for your community work?
- ▶ In terms of this video workshop, what would you like to learn?



When everyone returns to the main group, the facilitator invites a representative of each pair / group to share the “highlights” of their conversation. Depending on the group size, communication platform and connectivity issues, the sharing can be done through speaking, texting, or sharing notes on a digital whiteboard (using Miro, for example). If creating a shared whiteboard, the facilitator can help the group to cluster different points into themes by moving notes around, so that similar comments are gathered together. The facilitator (or a participant) then offers a summary, inviting people to share any further points that have not yet been mentioned. The facilitator should also share their own hopes and intentions and address any unrealistic expectations that are voiced by participants.





Clarifying hopes and intentions: visual notes


In our workshops, we create **visual notes** during conversations that take place in the workshop, like the ones shown here. We then share the visual notes with participants a day or two after the session. These serve as a representation, a documentation and a visual learning aid.


Image above: "Hopes & Intentions", Make it Grow Workshop Series. Visual notes by Alexandra Plummer, 2021.


- 1. Create** a short set of **questions**


- 2. Share** the **questions** with your group


- 3. Give** participants **5 minutes to note down** their initial **response** to the questions

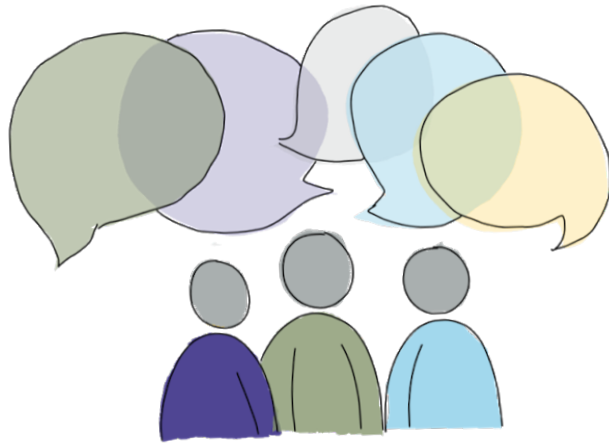

- 4. Open breakout groups/pairs** and give people time to talk there


- 5. Back in the main group:** invite a **representative** of each small group to **share "highlights"**



Establishing “Co-created Guidelines for Cooperation”

In the early stages of a PV workshop (the first or second meeting), it is important to create a space for participants to share their fears and concerns, as well as to voice their expectations about behaviour and ethics. Through this process, facilitators can help the group to consider issues of power relations and inclusion. This is also a good opportunity to clarify anything from the Informed Consent document, for example relating to workshop privacy, intellectual property and the sharing of videos.



The following questions can be adapted to support the co-creation of Guidelines for Cooperation. Facilitators share the questions (on a document or in a message) and depending on the group size, can put people into pairs to brainstorm ideas before sharing in the main group.

- ▶ What kind of behaviour do we expect from each other?
- ▶ What do I need from this group?
- ▶ What would not be OK for me?

If participants are in pairs, when everyone returns to the main group the facilitator invites a representative from each pair to share their Guidelines. Each pair can be asked to share any guidelines that have not yet been mentioned, until all the points have been harvested and represented on a whiteboard. This exercise provides an opportunity for the facilitator to clarify any issues that may be of concern to participants. Below is an example of some Guidelines that were created by the GPN workshop group, represented in visual notes.



Image: "Co-created guidelines" from the Make it Grow project workshop series. Visual notes by Alexandra Plummer, 2021.

7. THE ONLINE PV PROCESS

Group-led learning: feedback and reflection on participant videos

As part of the online PV workshop process, a short (individual or group) video-making task is set for each session. Depending on the workshop schedule, we suggest giving participants a few days (between online sessions) to work on the task. The video clips can be shared with the host or in small groups the day before the live online session.

Shared video clips are reviewed together in the group workshop and in the process, facilitators support participants to build up their knowledge about video-making through practical learning and group feedback processes.

Initially, it can feel awkward to ask participants to give each other feedback on their videos. However, by setting positively-framed feedback questions, this process can be eased. For example, instead of asking “what was wrong with this picture?”, facilitators play a clip and then ask participants to share:

- ▶ What did you like most about this clip and why?
- ▶ What did you notice in this clip that gave it a “professional” feeling?
- ▶ Can you imagine any way in which this video could be improved?

If participants are not confident and forthcoming about their thoughts / feedback, it can be helpful to create small groups to address these questions (away from the facilitator and main group) before they share the feedback. It may also speed up the process to create a collaborative whiteboard so that everyone can post feedback anonymously and simultaneously.

Visual notes of the feedback are created and shared, to support and document the learning process. Essentially, facilitators encourage participants to review the learning points and to integrate them into their next practice videos. This process should result in ongoing, participant-led learning and well-paced skills development.

Participatory video editing

Remote facilitation of participatory editing with online groups needs to be carefully adapted to the particular needs, aims and situation of both the project and the individual participants. The following guidance applies to the facilitation of editing.

- ▶ Aim for basic, minimal editing that follows a step-by-step approach (see diagram).
- ▶ Online resources can be shared in stages to avoid overwhelming trainees, starting with general guidance.
- ▶ Collaboration and participation in editing can happen in different ways, but group feedback cycles are essential.
- ▶ Participants might edit individually, offline in small groups, or through online collaboration platforms such as Wevideo and Adobe Rush.
- ▶ Alternatively, participants' footage can be shared with a nominated editor (in or out of the group), who follows the storyboard to edit on their behalf, but with regular group consultations.
- ▶ Trainers can offer live, online demonstrations or share screenshots of the different steps.
- ▶ Suggest minimal variation of colours, transitions, effects, fonts, etc.
- ▶ Participants can use free smartphone apps. Free apps have watermarks, so if this is a problem, the project may need to provide a paid version.

1. LOGGING

1.1 Watch all clips



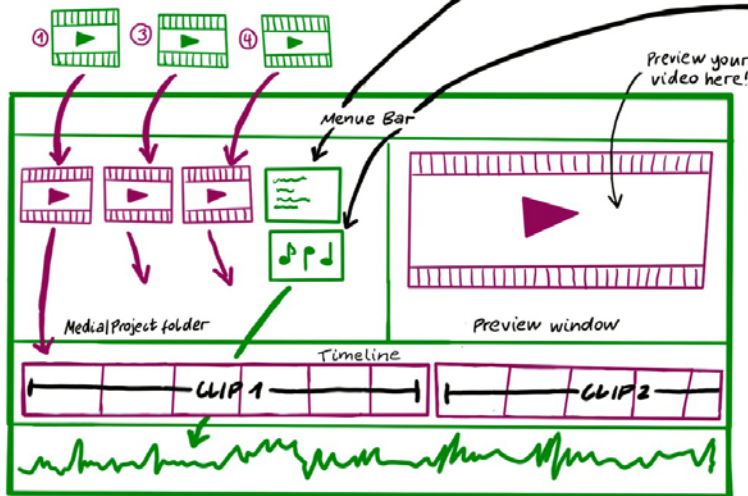
1.2 Fill in a log sheet

CLIP NO.	DURATION	QUALITY VISUAL	QUALITY AUDIO	USE BONUS FOOTAGE?
1	00:01:23	✓	✓	✓
2	00:02:15	✓	✓	✓
3	00:03:45	✓	✓	✓
4	00:04:12	✓	✓	✓
5	00:05:30	✓	✓	✗

TRY TO FOLLOW THESE STEPS!

2. IMPORTING FOOTAGE

in editing program



3. SEQUENCING

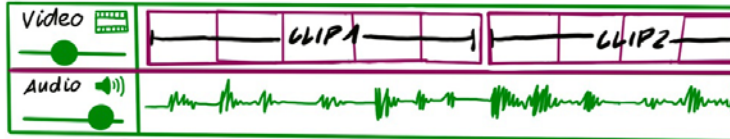
drag your clips onto your timeline

4. TRIMMING CLIPS

shorten clips to the correct length

5. SPLITTING CLIPS

to divide clips into smaller clips



6. LAYERING

separate audio and visual elements



Now you have a rough cut!

7. TRANSITIONS

A transition is the change from one clip to another.

8. EFFECTS (FX)

You can drag and drop special effects onto clips to change their appearance in some way.

9. TITLES

Use "T" icon to create TEXT FILES (title, subtitles, closing credits)

10. MUSIC

Import audio files into your project's media folder. From there you can drag your music file onto the timeline over the "audio2" or "soundtrack" line.

COPYRIGHT

Don't use copyright-protected music, unless you have checked the rules.

11. FINISH/EXPORT

means that you convert the edited video project into a single file.



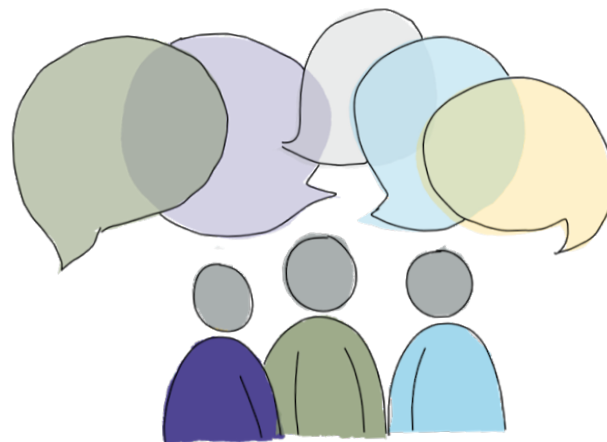
Feedback and Learning based on Appreciative Inquiry

An [Appreciative Inquiry](#) Interview can support a reflective process around participants' videos, creating a “safe space” to share generative feedback.

Facilitators set up breakout room pairs and ask participants to take it in turns to work through the following questions. Each person should go through the full set of questions (allowing 10 mins each) before swapping roles:

- 1 In terms of your video, why did you choose the particular points / aspects to present to us. What is the message you wish to offer?
- 2 What is good about your video(s)? What are you most happy about?
- 3 How could your video-making be improved? What do you still need to learn / practice to be able to implement these improvements?
- 4 What can you do in the next month to move closer towards where you want to be with your video-making?

Returning to the main group, participants are invited to share what they have learnt about how to make better videos, based on their own reflections and on what their partner shared. Below is an example of visual notes that we created, based on such a conversation.



After several practice tasks and reflection sessions, a wide range of video-making knowledge will have built up in the group. The pace of learning will depend on the participants' previous experience. Facilitators (or often, participants) introduce key ideas such as shot types, storyboards, and audio hacks, along the way. At least one workshop will be required to support participants to edit their videos, but the tools

and level of support required will depend on the group. The next pages provide a checklist of the main learning points that should be discussed by the end of a PV process. We recommend sharing such a checklist only after most of the points have arisen through the participants' own reflections and feedback conversations. In this way, participants build their knowledge more effectively.



Image: "Top-tips" from the Make it Grow project workshop series. Visual notes by Alexandra Plummer, 2021.

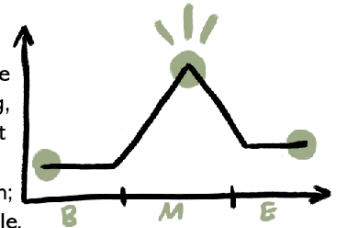


1 PURPOSE & AUDIENCE

Clarify your video-making purpose and your target audience

2 PLAN YOUR VIDEO

- Plan your video as a **story**: make sure you have a clear beginning, middle and end (story arc); start with a really compelling line/image; have an introduction; the ending should be memorable, e.g. a summary of content, or a motivational question?



9 COMMUNICATION

- Develop team/group communication rules, e.g.:
 - agree on a signal that your team uses to communicate when starting to RECORD and STOPPING RECORD
 - discuss topics/question/activities with your subjects/participants before the shoot (e.g. co-develop interview questions)



3 SHOT TYPES



Shot types: plan to use a variety of different shot types and consider where (for which scenes/images) you will need close ups, long shots, etc.

PREPARATION AND PLANNING



8 TEST EQUIPMENT

Test equipment before shoot; charge batteries; prepare memory space

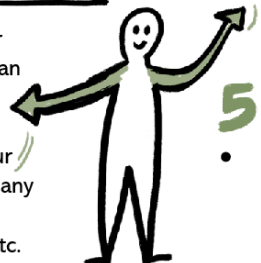
7 INFORMED CONSENT

- Engage with participants beforehand; provide information and explain your video project (purpose, planned audience/distribution strategy); obtain written or recorded consent to include person in the video



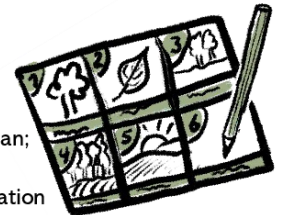
6 COORDINATE

- Based on your storyboard, plan your shooting schedule and coordinate your activities with any authorities, participants, etc.



4 STORYBOARD

- Storyboard your shooting plan; visualise the sequence beforehand; consider integration of shot types; assess location issues and risks involved



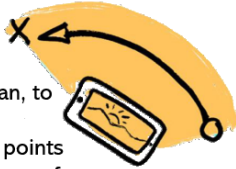
5 SCRIPT

- Prepare a **script** (even if you want to speak spontaneously or from memory) for the speech in your video that can be pre-planned.



PANNING

- use a tripod to slowly pan, to show context.
- plan your start and end points (e.g. start left, at front door of house; end right, at far edge of field)



ZOOMING

- avoid zooming in/out while filming (it tends to be distracting and jumpy with a smartphone)



PLANNING

- follow your plan as far as you can- this will avoid total confusion when you come to edit!



LIGHTING

- maximise use of natural light; film outdoors where possible
- source of light should be behind the camera, shining onto the subject's face/front
- avoid backlight
- check for and avoid shadows



BACKGROUNDS

- choose content- relevant background scenes
- avoid distracting backgrounds



FRAMING

- frame in landscape (if you choose portrait or square frame, be consistent and consider any limitations)



SHOOTING YOUR VIDEO

SOUND

- always do a sound-check before recording
- avoid noisy places (background noise)
- avoid wind
- use an external microphone if possible
- speak clearly and audibly, close to the microphone and maintain steady distance from the microphone to get consistent volume
- troubleshoot: can record a voice-over asynchronously (e.g. in a quiet location before or after capturing images)



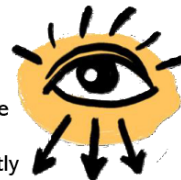
LOCATION

- ensure you have any necessary permissions to film in the location
- are there any risks involved?
- is shooting location relevant to the content/message?



EYE CONTACT

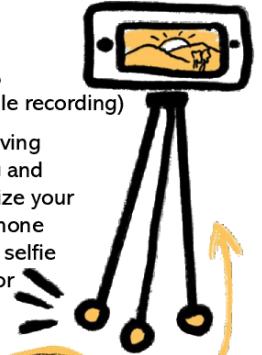
- decide and communicate where the person in front of the camera should look (e.g. directly at the camera, at the camera person, at an interviewer)



TRACKING

(moving forwards/backwards while recording)

- special care is required when moving while recording, to avoid shaking and jerky footage; find ways to stabilize your camera as best you can (check phone settings for auto-stabiliser, use a selfie stick or gimbal, attach to a bike or stroller)



CUTAWAY SHOTS

- listen actively and observe as recording takes place: after shooting your planned scene, record some back-up "cutaway" shots that could be used to illustrate what has been said by interviewees/presenters (use a variety of shot types and angles, with plenty of close ups)



1 LOGGING

- take some time to review your footage and eliminate the lower quality shots



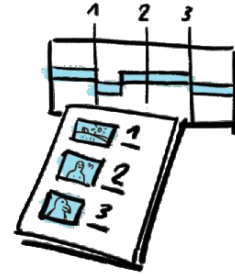
2 IMPORTING

- only import the clips that you want to use



3 SEQUENCING

- use your storyboard to help put your content in order



4 TRANSITIONS

- use a single transition style consistently
- avoid distracting/flashy transitions



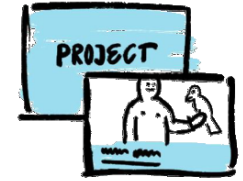
8 SUBTITLES

...can be added in YouTube, to translate for different audiences



EDITING AND POST PRODUCTION

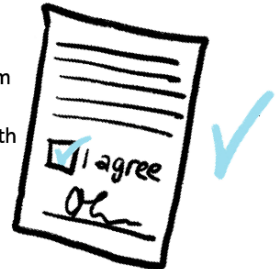
5 TITLES



- Font should be clear (e.g. simple black/white text with outline/shading)
- Text needs to be brief and on screen for longer than it takes you to read it (ask different people to check this)
- Make your TITLE catchy/descriptive
- Credit all contributors, including funders, musicians, etc.

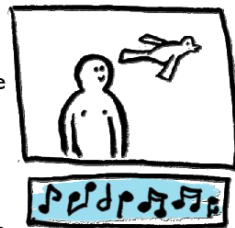
7 INFORMED CONSENT

- Share the video with participants before publishing and confirm that you still have consent to share it with your intended audiences



6 MUSIC

- use copyright-free music
- music needs to be relevant in tone and style
- local artists may be able to provide music
- record community choirs or performances while on location



8. APPLICATIONS OF PARTICIPATORY VIDEO a collaborative research process

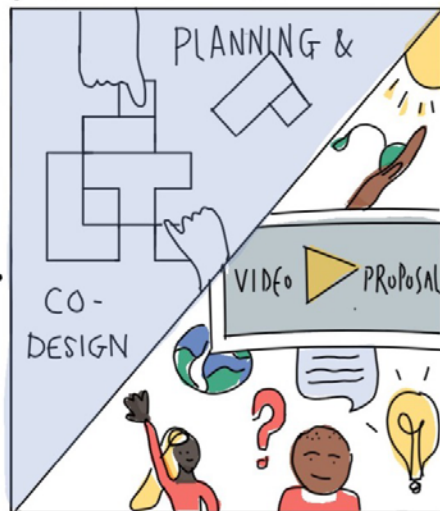
Participatory Video (PV) integrates a wide variety of well-known [participatory methods](#). Most often, a participatory method is adapted for a specific purpose, for example, mapping energy resources from a user-perspective) and the outcome of the activity can be communicated via a video. In this example, instead of simply asking a group to draw their map, one asks for video clips showing specific aspects of the different places. The audio-visual qualities of video can offer a rich representational medium to communicate information and research data.

Other common methods that can be easily adapted and integrated into a PV workshop include:

- ▶ Discussing changes over time (e.g. community timelines, oral histories)
- ▶ Role play and social theatre presentations
- ▶ Interviews
- ▶ Asset mapping
- ▶ Participatory evaluation or impact assessments.

The following subsections offer practical examples of PV activities that can be facilitated online to support different stages of a research process. We suggest ways that PV can be applied for the following purposes: situation analysis; co-design / co-planning of projects and activities; story sharing; monitoring / evaluation, and; dissemination of lessons learned.

APPLICATIONS OF PARTICIPATORY VIDEO DURING THE COLLABORATIVE RESEARCH PROCESS ...

Situation analysis

A **Participatory Situation Analysis** involves local people in collecting, sharing and/or analysing information within a particular environment, the boundaries of which are defined collectively by the project team.

Situation analysis helps the team to identify resources, problems and relationships. Results can be used to inform the co-design of community development plans or other activities.

PV can be used as a tool to support a situation analysis by enabling participants to communicate information and to portray different realities within a community setting. The process of making decisions about what to film, as much as the reflective conversations that take place when reviewing their videos, can provide a frame of reference or baseline for a project. This process can also be a starting point for identifying the goals of prospective community actions. Reviewing participants' video clips with different community members can draw attention to silences or absences and to potential vested interests or disputes. Using videos to communi-

cate issues between different social groupings (e.g. men and women, youth and elders) can elucidate issues of social inclusion/exclusion that might not be immediately obvious.

A real-world example of PV being used to support a participatory situation analysis is demonstrated in [Maasai Voices on Climate Change](#) (below) where Maasai community members share their views on the future of pastoralism.



Video of Maasai Voices on Climate Change: A Participatory Video. Source: Livestock CRSP Sept, 2011.

Online PV activity – *Show and Tell*

This activity is often facilitated in the early stages of a PV process when participants are making their first few clips to share and are learning the basics of camera handling. Although the quality of videos is unlikely to be high, the content can be informative and the lessons learned while creating and viewing the clips together can be significant. Note that the assigned topic for the videos will depend upon the research theme (e.g. food insecurity, waste, livelihoods, climate change, etc.). The research team can then utilise the video clips (and discussions / interviews about them) to analyse and deepen their understanding of the situation(s) faced by a community.





- 1** Facilitator shares task instructions before the group is scheduled to meet online. Participants are asked to make a short (45-second maximum) video that shows and tells about (for example) “a challenge the community is facing”.
- 2** A short time before the workshop, participants share their videos with the facilitator via the chosen communication platform.
- 3** During the workshop, the video clips are watched, celebrated and reviewed, using the approach described in Section Seven. Participants reflect on their video-making, as well as explain their reasons for the choosing particular issues to show and tell in their videos. The following facilitation questions can be adapted to support the group learning process:

- How did you decide on your object / topic and after watching all the clips, what would you change about your video?
- What questions would you like to ask each other about your show and tell clips?
- What was the biggest challenge you faced in making this video?
- Which images were most striking / memorable to you and why?
- How could you have communicated your object / topic more effectively?

Core lessons that are likely to emerge through this PV activity are: different [shot types](#) and camera angles can be used to show different aspects of a subject more effectively; it is best to plan a video before you press record ([story-board](#)); using a tripod or other stable object can improve the stability of video footage; zooming with a smartphone tends to result in shaky and blurry shots, so better to avoid zooming; when speaking, it is important to think about sound quality and proximity to the [microphone](#).

Online PV activity – *Shot Type Challenge*

This activity follows on well from Show and Tell, as it supports participants to practice framing images in different ways (i.e. using different shot types) to enhance their video’s clarity of message and aesthetic. Note that the assigned “situation” topic for the shots will again depend upon the particular area of research. As with the *Show and Tell* activity, the research team can utilise the video clips and discussions / interviews about them, to analyse and deepen their understanding of the situation(s) faced by a community.

Following a few initial video-making practices tasks, facilitators (or participants) draw attention to and name the different ways of framing a video subject, using the term “Shot Types”.

[Demonstration videos and helpsheets](#) can help participants with this idea. If the concept has already come up in previous workshops, facilitators may suggest that participants plan using a storyboard. Likewise, this activity can also involve editing, if participants are already familiar with video editing. **If the group has not yet discussed storyboards and editing, then facilitators simply request 5 individual and unedited video clips.**

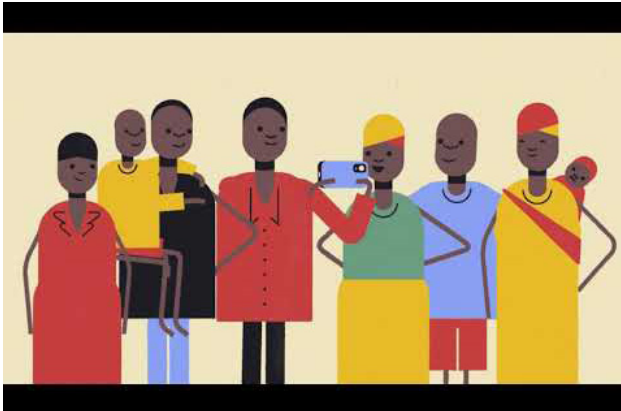


- 1 Facilitator shares task instructions a few days before the group is scheduled to meet online. Participants are asked to create **5 short clips** (maximum 15 seconds each) that communicate **5 different aspects of their “situation”** (e.g. ethical challenges that you face in your community work, or everyday problems that you face in your neighbourhood). Participants are challenged to try and use each of the **5 shot types**: close up; mid shot; long shot; extreme close up; extreme long shot.
- 2 Participants share their 5 video clips with the facilitator via the chosen communication platform, a short time before the workshop.
- 3 During the workshop, the video clips are watched, celebrated and reviewed, using the approach described in Section 7.
- 4 Facilitators support participants to reflect on their video-making, in particular to share their reasons for the choosing particular shot types to communicate the different issues. The following questions could be asked to guide reflections:
 - Which are your favourite clips and why?
 - Which clips were most effective in quickly putting the message across? Why?
 - Why did X choose this shot type to communicate this issue?
- 5 To explore and analyse the situational issues together with the participants, facilitators can set up small groups to compare and contrast the different issues that were shared by all participants in their video clips. If relevant, participatory ranking, or problem tree activities, can support deeper analysis of the content.

Core lessons pertaining to video-making that usually emerge from the discussions include: how framing an image affects what is communicated to an audience; the value of *planning a video with a storyboard*; sound quality is affected by proximity to the [microphone](#) and this can change depending on shot type.

Co-designing projects and planning activities

Co-design is an integral part of Participatory Action Research (PAR), whereby community members are directly involved in the process of planning activities. Video is a valuable tool for supporting participants to crystallise and communicate their ideas; firstly to each other and then, when ready, to people outside of the core planning group. The process of co-creating a [Participatory Video Proposal](#) has [proved](#) to be a helpful means of supporting a group to co-design a project and also results in a video that can be used for both reflective and promotional purposes.



A video proposal conveys a project idea in audio-visual format, communicating details such as the project context, objectives and outcomes. As with written proposals, a video proposal should put forward a very clear project idea, to convince an audience of the potential of the project to generate positive outcomes for a community. The participatory element means that community groups actively co-design their projects and co-create their own videos, which consequently focus on locally-defined issues and ideas. In making a video proposal, the process of co-design is as important as the video itself.

[When completed](#), a video proposal can be used for applying for small grants, setting up crowdfunding campaigns, communicating with donors or more general advocacy. With consent from all contributors, a video can be shared on social media, sent directly to targeted recipients, or screened at public events.

Video: What is a Participatory Video Proposal from the Make it Grow Project. 2021.

The [Make it Grow project](#) provides **real-world examples** of how PV can support processes of co-design and planning within a PAR process. This project, from the University of Sheffield, supported grassroots community organisations in Zimbabwe to use video for sharing their stories and pitching project ideas. Online PV workshops supported participants to use video as a powerful tool to communicate, to learn, to document and to gain support for community-based food projects. An online PV workshop series was designed and tested, involving 36 hours of workshop-time over a three month period. The online workshops resulted in the creation of a multitude of [video proposals](#).

Organisations were supported to share their project proposals through online video screening events. Several organisations created crowdfunding campaigns and used their video proposals as a fundraising tool. After proposals were created, researchers facilitated [participatory impact pathway assessments](#) and conducted reflective evaluation interviews with the community group participants. Several projects won small start-up grants and after an implementation period, monitoring and evaluation activities followed.

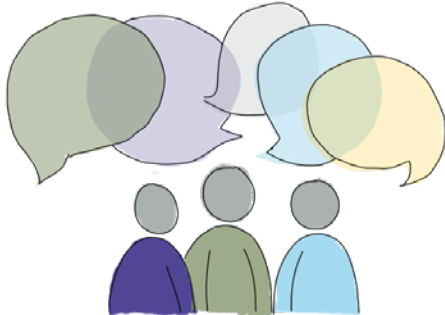
Video: Food Processing for Nutritional Security and Income Generation in Chibwe. Make it Grow project, 2021.



Online PV activity – *Participatory Video Proposals*

The [Make it Grow](#) project recommends a series of 12 sessions to cover the entire process of video-making training, through to project planning, to a completed video proposal. Co-designing and planning should involve all group members to map out a community project that offers a feasible solution to a community challenge. The 6 sections of a video proposal, shown in this [helpsheet](#), give participants a structure to follow in both planning their project and in making a video.

Following some initial workshops to support group members to build their basic video-making skills (covering shot types, storyboarding, lighting, sound, basic editing) and covering topics of situation analysis and visions for the future, facilitators then focus on supporting the group to co-design and plan an action / project. The following questions can be used to guide the process of crystallising project ideas:



- 1 What are your highest hopes and intentions for your community?
- 2 What strengths and resources do you currently have as individuals and as a community? As a group in this place, what are your strong foundations, on which you can build with confidence?
- 3 What problem-solving ideas do you all have for your community? (When you think of an idea, can you clearly identify the problem that your idea would address?).
- 4 Is there an idea for a realistic project that, as a group, you all feel confident and passionate about? Something that you believe you are already capable of doing, without

needing much assistance /input from outside your community? Something that you can clearly imagine working on together next week, if you had funding to make it happen?

- 5 What positive contribution would this project make to your community?
- 6 If you were to raise the funding, what other constraints would you face? What else would you need to make it all happen?
- 7 What specific outcomes / impacts would you expect to see as a result of your project? (Can you name some changes you would like to see? Who would benefit and how?)
- 8 Would anyone be excluded or negatively impacted by your project? What might you need to do to avoid this?
- 9 Who is your team? Who would be involved in running the project? Who would be responsible for what? Name them and their suggested tasks.
- 10 In the end, how will you know if your project is successful?

Based on their conversations and decisions (which will require at least a day / week), participants then plan their video proposals using a storyboard. Facilitators encourage participants to plan and shoot their video proposal one section at a time, i.e. 1) Context; 2) Problem Statement; 3) Vision; 4) Objectives; 5) Expected Outcomes; 6) Closing Statement. Each week, rough clips for each section are shared with the other workshop participants for constructive feedback, until all sections are completed and the video proposals can be finalised and shared.

Core lessons:

Participants learn how to plan and pitch a community project, as well as developing a broad range of video-making skills from storyboarding through to uploading and sharing online.



Storytelling and story sharing

*“Those who tell the stories rule the world.”
– Hopi American Indian proverb*

Integrating storytelling and story-sharing activities within a participatory research process should support participants to define and communicate stories based on their own experience and viewpoint. Stories that share local knowledge are valued within a PAR process. Storytelling activities, as a qualitative method for articulating, documenting and communicating subjective experience, can be usefully integrated at any stage of a research process, from situation analysis through to dissemination of findings.

*“We need to look hard at the stories we create, and wrestle with them. Retell and retell them, and work with them like clay. It is in the retelling and returning that they give us their wisdom.”
– Marni Gillard*

PV can help by providing a process for crafting stories in collaboration and receiving peer feedback. Participatory storytelling workshops support personal reflexivity, enhance communication, learning and connection with/between group members. The ability to tell and share one’s own story can provide a motivation and structure for participants to practice their video-making, building valuable digital skills in the process.

*“The human species thinks in metaphors and learns through stories.”
– Mary Catherine Bateson*

Video itself then offers a rich medium for conveying a story, as well as providing a means for sharing stories with others, across distance.

“The real difference between telling what happened and telling a story about what happened is that instead of being a victim of our past, we become master of it.”

– Donald Davis

Participants should have ownership over their video stories and can use them to have an impact on research activities and on their target audience, especially when the stories disturb narrative conventions, common assumptions or dominant ways of seeing. PV-stories can therefore support the ongoing democratisation of media. In this way, the PV-stories can challenge existing power structures. Stories can change us and can change the world.

“The purpose of a storyteller is not to tell you how to think, but to give you questions to think upon.”

– Brandon Sanderson

A **real-world example** of applying PV to support storytelling and story-sharing is the “[Women are Medicine](#)” video story workshop series, which was a collaboration between an non-profit organisation in Zimbabwe ([Kufunda](#)) and Pamela Richardson’s team at University of Sheffield. A subsidised program of 8 workshops took place over 8 weeks, using Whatsapp as the primary communication platform. Twenty-eight women, including 4 co-facilitators and translators, participated in a Whatsapp-based learning and story-sharing group. Small circles of 3 or 4 women were also set up as a space for discussions and detailed peer-to-peer feedback.

The women-only workshop series aimed to create a supportive and inclusive digital space for the participants to share personal stories of change that they had witnessed in their community, as a result of women coming together. Through the process, the workshop aimed to build capacities in digital literacy and video-making. The workshop series contributed to an ongoing, longer term women’s capacity-building program in Zimbabwe.

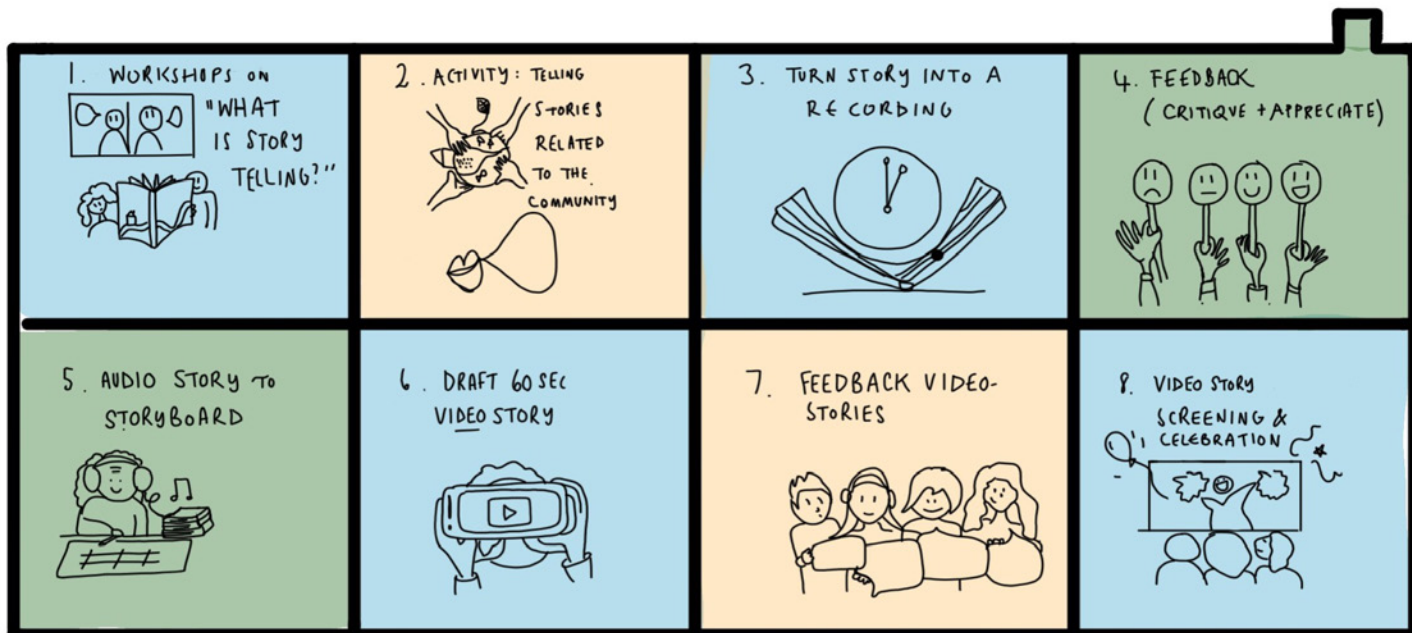
The main outcomes of the online PV-story workshop series included: a series of 1-minute video stories that celebrate the contributions of women to community change in various local communities; basic video-making skills developed by the majority of participants; a sense of solidarity and community; and enhanced digital communication skills to support more effective participation in the ongoing “Women are Medicine” program activities.

In follow-up interviews, a researcher asked the workshop participants, “Overall, how would you summarise your experience of participating in the all-female storytelling and video-making workshop?”.



Online PV activity – 60-second Video Stories

We have trialled the following process of PV-storytelling during online workshops with several different groups. A few introductory sessions (see Section 6) where participants get to know each other, set group rules and build up some basic video skills will prepare the ground for a dedicated story-sharing session. Through the process of co-creating video stories, a comprehensive range of skills are developed. The “story prompts” that the facilitators provide will depend upon the focus/theme of the PAR project. Participants should be encouraged in the workshop to think about stories that would be suitable for turning into videos. Depending on the logistical situation, participants could work on individual video stories or (ideally) in small groups, selecting a favourite/collective story to work on together.



- 1** Facilitator shares an appropriate story prompt, such as *“Tell us a story about a positive change that you have personally observed or experienced in your community, as a result of women coming together”*, or *“Tell a story about a practical change that you made in your own farming practice, where there was a clear observable benefit.”*
- 2** Participants are put into pairs (breakout rooms) and asked to take 5 minutes to prepare to tell their story. They then have 5 minutes each to speak and are instructed to listen to their partners’ story without interrupting.
- 3** Back in the main group, facilitators ask participants to reflect on “what makes a good story” and harvest the suggestions on a whiteboard ([see page 54 for example](#)).
- 4** A [Helpsheet](#) is then shared to explain common qualities of strong, engaging stories.
- 5** Participants are asked to integrate the reflections and learning points into a second-telling of the same story. Attention is now given to the story structure and to making the story more engaging.
- 6** Participants are put into pairs and asked to take 5 minutes to prepare to tell their story again. They have 5 minutes each to speak and are instructed to listen to their partners’ story without interrupting. This time, the listeners also have 5 minutes to ask questions and offer constructive feedback.
- 7** In the main group, further ideas are shared. Facilitators ask participants to practice re-telling their story after the workshop, by recording on their phones. The goal is to distill their stories (that they wish to share in a video) down to a 60 second audio recording. Depending on the logistical situation, participants might work alone or (ideally) in small groups, selecting their favourite story to work on together.

- 8 After a few days, the next workshop involves listening to the audio stories together and generating group feedback. Audio quality issues are likely to arise and tips on audio recording can be generated. Depending on the group size (and number of audio recordings) this can be facilitated in a large group or in small circles. Consult Section 7 (Appreciative Inquiry) for ideas on how to support feedback processes.
 - 9 Facilitators ask participants to integrate the feedback and re-record their audios. There can be another round of group feedback.
 - 10 In a workshop (or sharing [materials](#) beforehand) facilitators introduce the [Storyboard](#). Participants are put into small groups and each given a playful short story to sketch a basic into a storyboard (e.g. The cat chased a mouse and the mouse got away). The next task to be assigned after the workshop is to plan a video story using a Storyboard. Their audio recordings will “narrate” the video.
 - 11 Participants create a rough draft of their 60-second video stories. Depending on the participants’ experience, one or two video editing workshops may be required at this stage.
 - 12 Rough drafts of the video stories are shared with the learning group for feedback. This can be done in a live workshop or asynchronously, via a collaborative whiteboard.
 - 13 Finalising video stories may take some time and the level of facilitated support will depend on the experience of the participants. When ready, a celebratory online screening event should be organised with the learning group members.
 - 14 With full informed consent, video stories may be disseminated via appropriate channels to support the PAR process.
- Core lessons:**
Participants learn storytelling foundations, audio basics, storyboarding, production planning skills, and video editing.

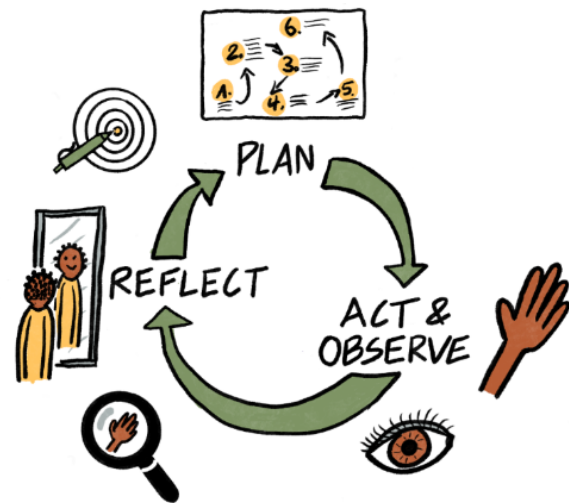


Image: Visual notes from Women Are Medicine storytelling feedback session.
[Make it Grow Project](#). Graphic notes by Rudo Chakanyuka, 2021.

Monitoring and evaluation

Participatory Monitoring and Evaluation (PM&E) is a reflective assessment process that is undertaken by project participants. Taking a participatory approach to the monitoring and evaluation of a project aims to build participants' capacity and sense of ownership and agency within a project. PM&E also aims to generate useful and participant-relevant knowledge that can support planning for project adjustments and further actions. Establishing a regular M&E practice to support an ongoing project should be an integral part of the PAR process. Participatory evaluation activities ensure that the indicators and measures by which a project is considered to be “successful” or “impactful” are drawn from diverse participant perspectives, rather than being applied in a top-down manner and with concern only for researcher / policy / donor priorities.

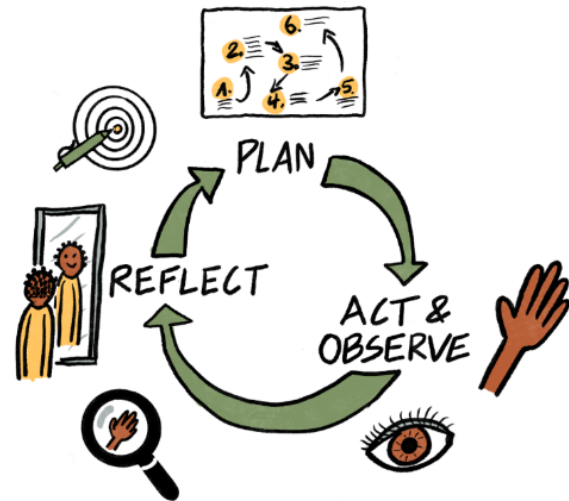
Most Significant Change (MSC) is a method for qualitative PM&E whereby participants tell their own stories of change during or at the end of a project. Importantly, the process of story-sharing is designed to support collective [learning and reflection on the participants' stories](#), to elicit and clarify the various goals, values and experiences of different members of the community who have been involved with, or affected by, a project.



PV lends itself well to this story-based method, as is demonstrated in InsightShare's [comprehensive guide and resource](#). When applying PV to develop stories of change, the participants also build up a variety of digital literacy skills. The video-making and review process provides a feedback loop where different participants, stakeholders or communities can look back on their stories of (most significant) change. Importantly, the process of sharing and discussing the videos with different groups supports critical reflection on the outcomes and success (or not) of a project and aims to unpack the discrepancies or diversity in experiences of impact.

PV adds value to the MSC method by: enabling audio-visual expression of contextual impacts; enhancing inclusion of non-literate participants; allowing for simple integration of translation (subtitles within videos) so that stories can be told in the vernacular language and understood widely.

A common danger with this approach is that positive changes can become over-emphasised. For this reason, the initial “story circle” stage should be carefully planned so that different questions or story prompts are posed: e.g. What is the most significant *learning* you have realised as a result of the project? What has been the most *challenging* change that you have experienced as a result of the project?



Real-world example: As part of the [Make it Grow](#) workshop series in collaboration with [Gateway Zimbabwe](#), participants were supported to create participatory video stories to communicate the *most significant learning* / benefits that they perceived as a result of participating in the [GoDeep Community Building](#)

experience. The videos were shared with different Gateway communities (horizontal communication) and also with project organisational facilitators and sponsors (vertical communication). The videos served to support reflection on and evaluation of personal and collective development.



Left: A video story from Magada Go Deep Gateway Zimbabwe Fellow, Make it Grow Project. June 2021.



Right: A video story from Chiadzwa community in Zimbabwe. Make it Grow Project. June 2021.

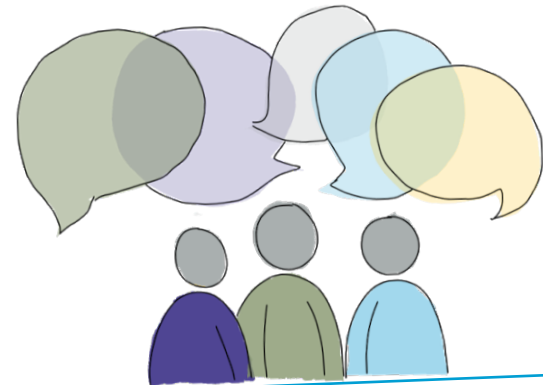


Online PV activity – Stories of Most Significant Change

In order for all voices to be heard, we suggest that online participatory story-sharing workshops should not involve more than 12 participants. Larger groups can be split into smaller circles, but each will require a facilitator. Conducting MSC workshops online has both advantages and disadvantages. Advantageously, not having the expense of gathering together in one location means that the learning and reflection process can be slowed down so that participants have time to think about the stories they wish to share. Online learning also gives more autonomy to participants who wish to put time into developing their video-making skills. The videos can be shared more widely, quickly and at a comparatively low cost. It can be easier to include more participants in online workshops, though it will remain a challenge to give attention to all the stories that are shared.

On the other hand, working online can constrain the telling of “collective stories” while giving more space to individual stories. Those with greater digital literacy can inadvertently dominate the story circle, so that their particular experiences are amplified and deemed more “significant” than others. It is important that such factors are considered by facilitators when planning the process. To counter this risk and enhance inclusion, it is essential to start with a simple online story-sharing circle (i.e. oral stories, shared live in a Zoom call or via voice notes), rather than asking for video-stories at the beginning. Story prompts should be crafted to include *collective* as well as personal stories of change, which will explicitly call for wider discussion and verification from community members.

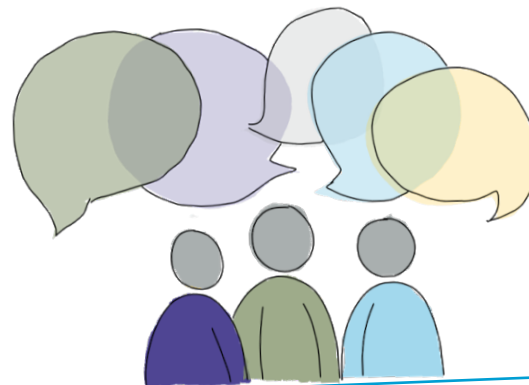
- 1 Facilitator shares an appropriate story prompt, such as “What is the most significant change your household / village has experienced in the last 6 months, as a result of the garden project?”
- 2 Participants share stories (orally, possibly with photos to support) in pairs and then in the “online story circle”.
- 3 Facilitators support collective reflections on and analysis of the stories that were shared. Possible facilitation questions could include:
 - Which stories resonate most with your own experience and why?
 - Which stories feel most different from your own experience and why?
 - What are the reasons for the different stories / experiences?
 - Which stories would you like to know more about?
 - Which stories made you feel strong emotions? How did you feel and why?
 - Can we identify some clusters / common themes that cut across these stories?
- 4 If appropriate, facilitators pose a slightly different story prompt, to expand / narrow the domain in which change has been perceived (e.g. the farm level vs. the village level). A new round of story-sharing proceeds, e.g “As a result of your garden project, what has been the most most significant thing you have personally learned and what has changed as a result?”



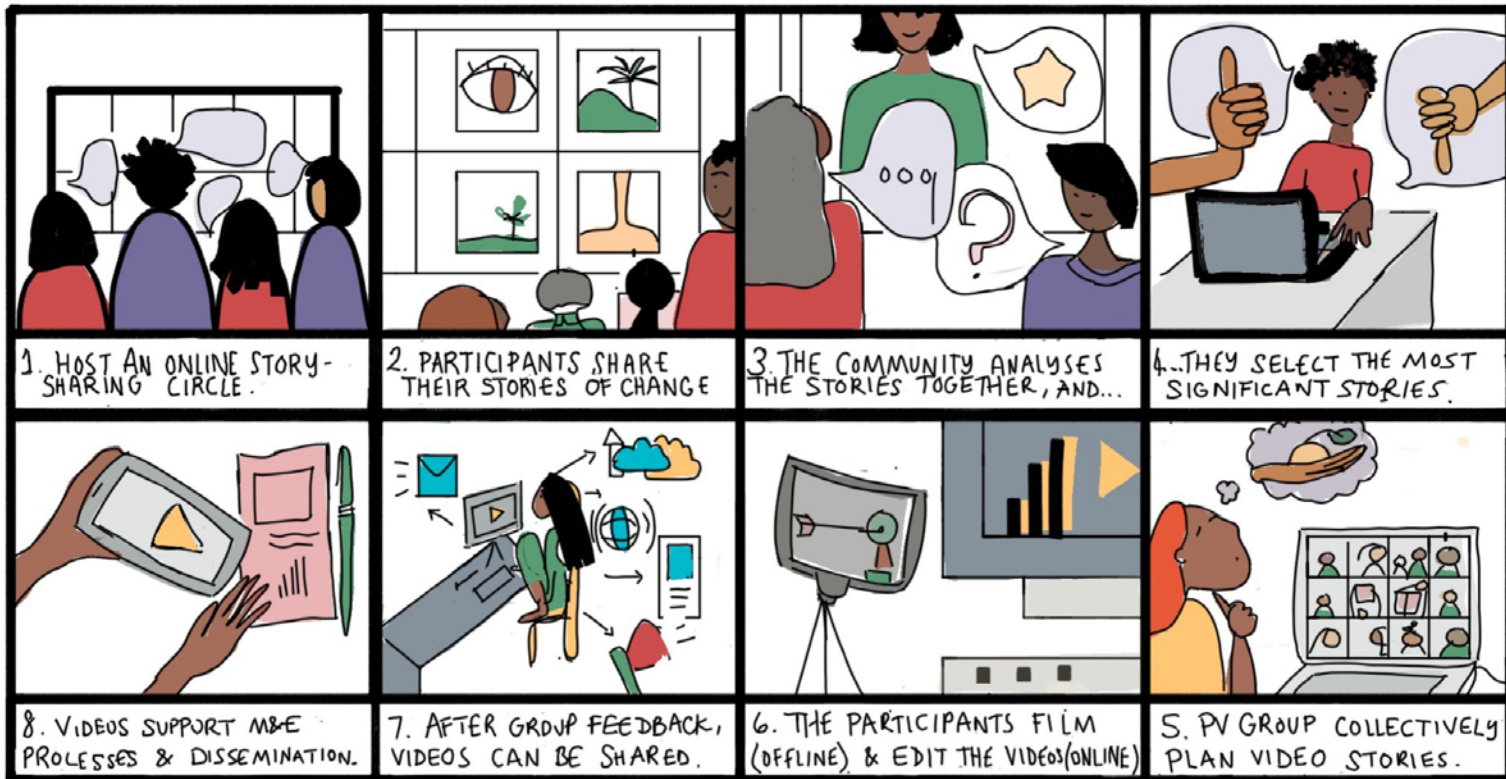
- 5 In small groups, nominate and then select 3 (or more/ less) stories that reflect the “Most Significant Changes”. Facilitators ask participants for reasons why the stories are considered to be the most significant ones and why they wish to share these particular ones.
- 6 In small groups, plan a video story that will communicate the selected changes. Facilitators can help by asking:
 - Who is your intended audience for your video story?
 - How can you best show and tell the stories of change to your audience?
- 7 The facilitation process described on page 51 can be adapted to support the co-creation of video-based “stories of change”
- 8 Video screening sessions should be organised by the PAR team, where the stories are considered and discussed by different stakeholders of relevance.

Core lessons:

Participants learn story-telling foundations, audio basics, storyboarding, planning skills and video editing; M&E processes.



PV & MOST SIGNIFICANT CHANGE

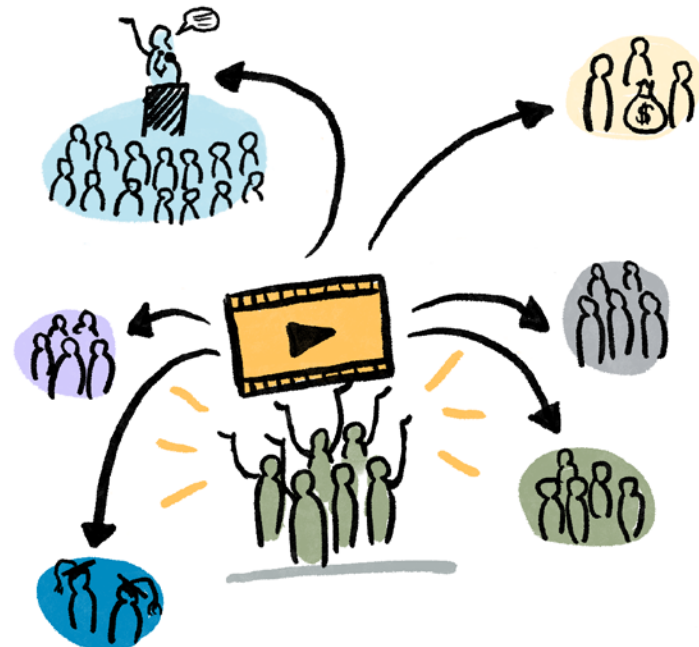


Dissemination of lessons learned

In the latter stages of a PAR process, when actions have been taken and reflected upon, there will often be a requirement or desire to share the results/ findings with communities outside of the project. The communities that the PAR team may wish to reach could include academic researchers, policy-makers and community-based organisations.

Video can be a useful media for sharing information about a project and can support the dissemination of research findings. Video can act as a tool for enabling the “scaling out” of knowledge, to reach targeted communities with information that could be usefully applied in their context. Taking a participatory approach (i.e. applying PV) for the creation of such videos has the following benefits:

- ▶ **Relevance:** relevant information (as identified by participants) is effectively communicated (in vernacular style) with peer groups (e.g. for farmer-to-farmer demonstration videos).
- ▶ **Justice:** ownership and sovereignty over knowledge creation and communication is held by the community-based participants, thus further democratising the research process and empowering the video-makers.
- ▶ **Sustainability:** capacity for effective video-based communication is built within the community, so that further videos can be independently produced, once the PAR project is formally complete.



A **real-world example** of applying PV to support dissemination of “lessons learned” at the end of a participatory research project can be found in the activities facilitated by [DITSL](#) in the frame of a food security project in Tanzania. A five-year agricultural research for development (AR4D) program involved participatory household innovation development and testing. At the end-phase of the project, the DITSL team facilitated PV workshops with several of the farmer groups to enable participants

to reflect on and communicate their innovation-related findings. Videos about the different innovation projects were created by the farmer groups and then screened at open Community Cinema events in different villages. The screening events opened up space for feedback and sharing across different groups and regions, as well as providing an alternative (emic) evaluation mechanism that researchers could gain insights from.



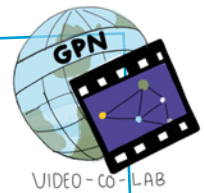
Video examples of Participatory Video: (left) Maize shelling machine, Changarawe, Morogoro Region. Jan 2018. Trans-SEC Participatory Videos.



(Middle) Pyrolizer, Ilakala, Morogoro Region. Jan 2018. Trans-SEC Participatory Videos.



(Right) Improved Cooking Stove Idifu, Dodoma Region. Jan 2018. Trans-SEC Participatory Videos.



To support participants to create videos for dissemination of results, facilitators could use the **video story** process or the **MSC** method. Alternatively, participants could be supported to gather **video testimonials** or **interviews** with different stakeholders about the “key learnings” or “success stories” that emerged from the PAR collaboration.

When creating videos specifically for sharing, discussing **informed consent** is essential.

When supporting a group to plan their videos, facilitators should guide the participants to first consider their **target audience**. The audience they have in mind will shape decisions about how they wish to communicate their message. Further, the group should consider how they plan to disseminate their video, so that the platform requirements can be taken into account. For example, are there platform-specific time limitations, or data / access constraints?

Examples of possible **ways to share** videos and reach an audience (online) are: organised (public or private) webinars and screening events; online film festivals; targeted messages using email or a messaging service; broadcasting via [Youtube playlists](#); social media posting such as via [Facebook](#), [X](#), [Tiktok](#).

9. SUMMARY of benefits and challenges of using PV for participatory, community-based research

The process of learning how to make effective videos can provide rich opportunities for sharing subject-specific information and building knowledge. Participatory videos and video-making workshops can help to generate interest and connection between group members, especially when remote communication is required.

Key benefits of (online) PV for participatory, community-based research include:

- ▶ Supports sharing and communication processes in diverse ways / directions and across (social / physical) distances: e.g. to facilitate multi-stakeholder communication and understanding
- ▶ If video-making is interesting to participants, it catalyses participation in projects
- ▶ Raises / communicates issues from the participants' viewpoint



- ▶ Facilitates iterative and reflexive co-learning and reflection through the video creation and review cycle
- ▶ Gives something back to participants (i.e. skills development and video documentation)
- ▶ Documents and communicates tactile practices, embodied interactions and contextual information that may be more easily described in the audio-visual format
- ▶ Builds group relationships and can help participants to understand and empathise with each others' situation
- ▶ Enables advocacy for change
- ▶ Democratisation of media production and “voice” in the PAR process
- ▶ Supports inclusion of less literate participants/ partners who might otherwise be excluded.

However, it is important to consider that PAR and PV require both intensive and extensive time commitment, as well as other resources on the part of researchers and community-based participants.



Key challenges include:

- ▶ Participation is always uneven and exclusions of some form are inevitable
- ▶ There may be implicit (and unrealistic) expectations from different PAR partners, especially in relation to what will result from the videos and also with regard to participants' expectations of the facilitators
- ▶ Digital literacy and digital access issues, including cost and connectivity, will affect who can participate in online workshops and how effectively
- ▶ Cameras affect what is or can be said and shown by participants
- ▶ Participant anonymity is (most likely, but not necessarily) lost when appearing on video
- ▶ Viral / sharing possibilities require great caution and if participants do not fully understand the consent process, they might share footage without consent
- ▶ Not all devices have the same capacity for running apps and storing files, etc.
- ▶ It can be difficult to help resolve technical challenges faced by a participant from a distance
- ▶ It can be difficult to sense participants' attention, emotions and comprehension online, particularly if they are not visible to the facilitator.

10. FACILITATION TIPS for hosting online Participatory Video workshops

PV workshop facilitation tips

- ▶ Check availability of participants before scheduling workshops
- ▶ Ensure a common language for the workshops and recruit translators if needed
- ▶ Obtaining informed consent before workshops begin is essential, as well as before any videos are shared publicly
- ▶ Create space for participants to share their [expectations and intentions](#) before engaging in a PV workshop program, to avoid misunderstandings
- ▶ Co-create “[Guidelines for Cooperation](#)” during the first couple of sessions, to build group trust and clarify any questions about consent
- ▶ Ask open questions



- ▶ Use positive or appreciative inquiry-based feedback techniques when reviewing participants' videos
- ▶ Work in small groups, so that everyone's video and voice can be heard and so that everyone can receive meaningful feedback and support. When working with larger groups (more than 14), create small sharing and feedback circles and have a co-facilitator support each circle
- ▶ Invite participants to volunteer to co-facilitate video screening / review sessions, after the first couple of sessions
- ▶ Celebrate the achievements, but emphasise the process of learning and the value of group sharing over the video outcome
- ▶ Provide Certificates of Participation / Completion.

Online workshop facilitation tips

- ▶ Carefully consider local social exclusion factors, the digital landscape and internet accessibility before planning the PV process
- ▶ Check to find out what are the locally favoured platforms (e.g. Zoom / Teams)
- ▶ When hosting an online workshop, shut down other devices and tabs taking up bandwidth, to help ensure a stable connection
- ▶ Online facilitation requires multi-tasking and it is important to share the facilitation and clearly define your roles (e.g. facilitation roles can include technical, note-taking, explaining tasks, asking questions)
- ▶ Familiarise everyone with the technologies as early as possible, organising test sessions and playful activities (e.g. testing emojis)

- ▶ Use a quiet, well lit room
- ▶ Turn your webcam and invite those who can to switch cameras on
- ▶ Take regular breaks (every 45 minutes)
- ▶ Encourage nonverbal communication to support the verbal, such as chat boxes, emojis, thumbs up, etc.
- ▶ Use visual tools such as collaborative whiteboards to document conversations and bring ideas together
- ▶ Task one facilitator to create visual notes for participants, which can be used as a learning aid
- ▶ Mute participants when not speaking
- ▶ Ensure that shared folders and spaces are private and cannot be accessed by non-members
- ▶ Host regular “check-ins” and spaces for questions
- ▶ When participants are in break-out groups, use the “broadcast message” functions, or set an on-screen timer, to keep tasks to time.



11. FURTHER RESOURCES

Video-making (basic, smartphone)

- ▶ Video-Co-Lab, [Website](#)
- ▶ Video-Co-Lab, [Handbook for basic video production](#)

Participatory Video and online workshops

- ▶ FAO, [Raising community awareness through participatory video and mobile cinema](#)
- ▶ Insightshare, [Insights into Participatory Video](#)
- ▶ Insightshare, [What is Participatory Video](#)
- ▶ Institute of Development Studies (IDS), [Participatory Methods](#)
- ▶ SessionLab, [45 Ice Breaker Games](#)

Participatory Action Research

- ▶ Actionaid, [Reflection Action](#)
- ▶ Pain, R. Whitman, G and Milledge, D., 2011, [Participatory Action Research Toolkit](#)
- ▶ IDS, [Participatory Methods](#)
- ▶ Pickerill, J., Pottinger, L. and Ehgartner, U., 2021, [Participatory Activist Research](#)
- ▶ Learning for Sustainability, [Participatory action research](#)

Supporting feedback processes

- ▶ The Center For Appreciative Inquiry, [What is Appreciative Inquiry \(AI\)?](#)
- ▶ Centre for Creative Leadership, [Use 6 Active Listening Skills & Techniques to Coach Others](#)
- ▶ Brené Brown, [A Courageous Approach to Feedback](#)





Social inclusion and community engagement

- ▶ Lelea, MA., Roba, G., Christinck, A. and Kaufmann, B. [Methodologies for stakeholder analysis](#)
- ▶ Research to Action, [Stakeholder Mapping](#)
- ▶ Social Science Tools for Coastal Programs, [Stakeholder Engagement Strategies for Participatory Mapping](#)

Ethical issues and dilemmas

- ▶ National Coordinating Centre for Public Engagement, [Ethics in Participatory Research](#)
- ▶ [Social Media Content Ownership of What You Post](#)
- ▶ University of Oxford Research Support, [Informed consent](#)

Participatory Situation Analysis

- ▶ Catholic Relief Services, [Participatory Assessment Guidance](#)
- ▶ IDS, [Participatory Methods for Situation Analysis and Planning of Project Activities](#)
- ▶ UNHCR, [Situation Analysis](#)

Co-designing projects and planning activities

- ▶ Community Empowerment, [Participatory Planning](#)
- ▶ Make it Grow, [What is a video proposal?](#)
- ▶ Mind, [Co-design](#)
- ▶ Roadmap to Informed Communities, [Guide to co-design](#)

Storytelling

- ▶ National Storytelling Network, [What Is Storytelling?](#)
- ▶ Helpsheet: [Storytelling tips](#)
- ▶ Richardson, Playlists of Participatory Video Stories, [Documenting Organic Food Value Chains in the Global South: participatory videos; Witzenhausen: Coloniality. Postcoloniality. Decoloniality.](#)
- ▶ TED Talks, [Ideas about Storytelling](#)

Monitoring and evaluation

- ▶ Better Evaluation, [Participatory Evaluation](#)
- ▶ Davies, R. and Dart, J. [Guide to Most Significant Change](#)
- ▶ InsightShare, [Participatory Video & the Most Significant Change Handbook](#) and [video](#)
- ▶ Intrac for Civil Society, [Most Significant Change](#)

Dissemination

- ▶ Fogarty International Center, [Toolkit: Dissemination Strategies in Evidence-based Policy and Practice](#)
- ▶ Research Retold, [Creative methods of research dissemination](#)
- ▶ IDS, [Participatory Methods: Dissemination Pathways](#)
- ▶ Make it Grow, [examples of multiple dissemination strategies](#)

Further reading

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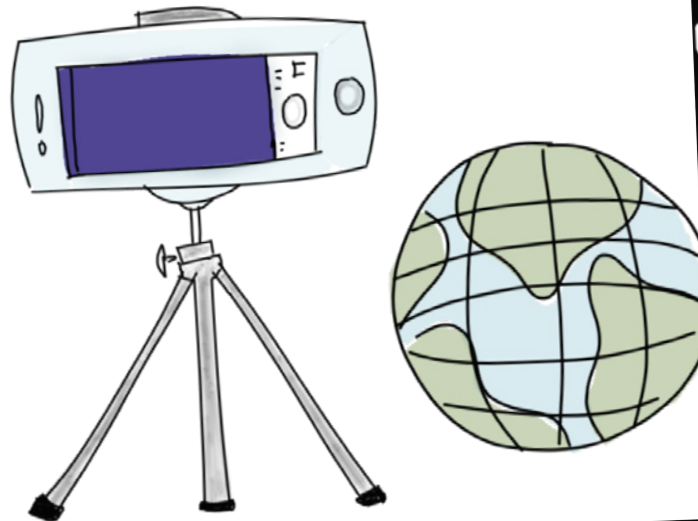


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