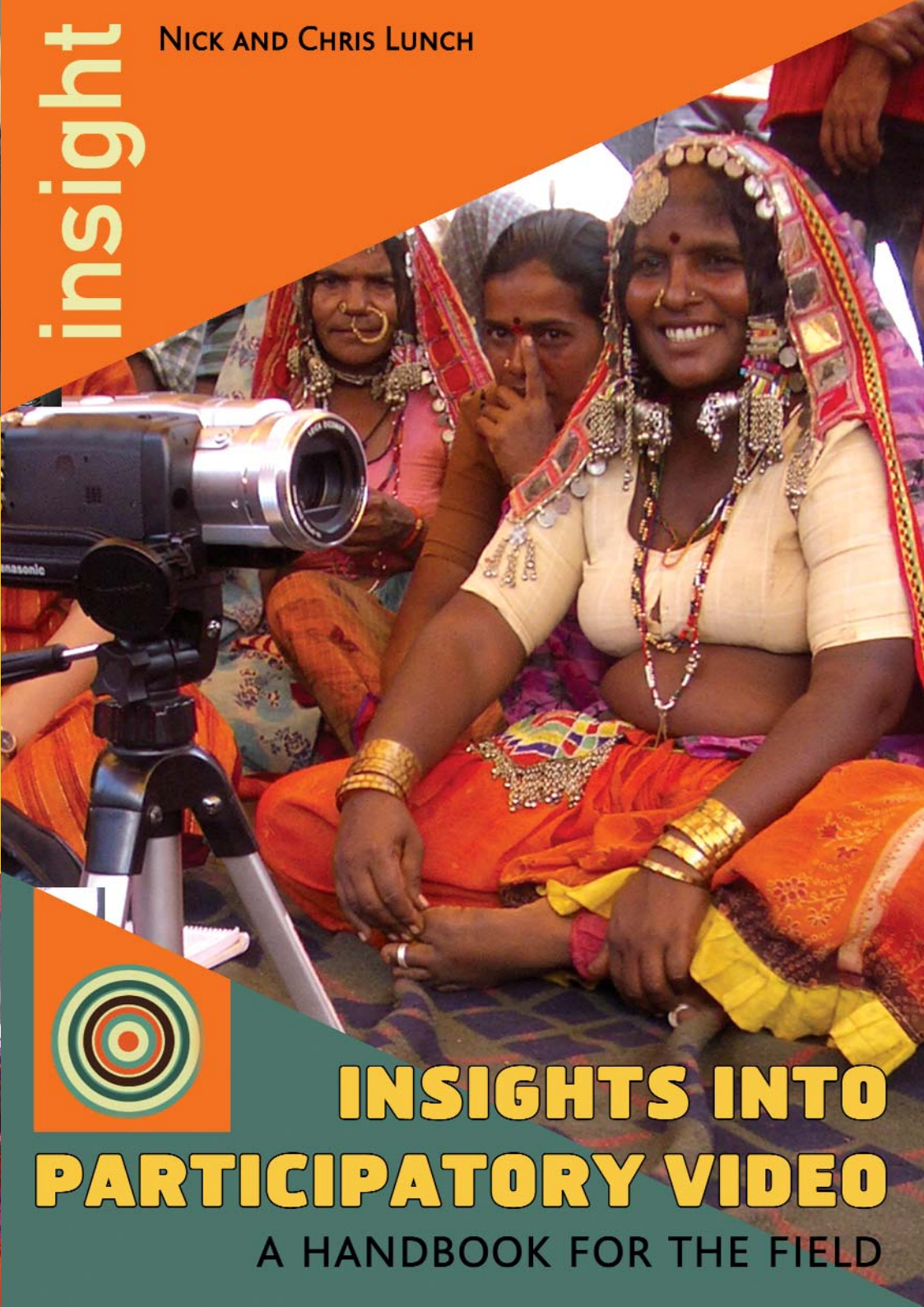


insight

NICK AND CHRIS LUNCH



INSIGHTS INTO PARTICIPATORY VIDEO

A HANDBOOK FOR THE FIELD

inclusive



trust



empowerment



feedback

fun





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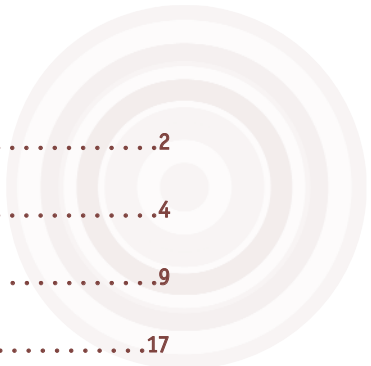
Insight is a UK/France-based company that focuses on developing Participatory Video (PV) methodology. **Insight** has successfully applied PV as a powerful participatory R&D (Research and Development) tool and as an important means of influencing policy- and decision-makers. **Insight** Directors, Chris and Nick Lunch have nearly two decades of combined experience in facilitating PV projects at grassroots level, working with communities, NGOs, research institutions and governmental organisations in Central Asia, Africa, China, the Indian sub-continent and the UK.

Insight brings the needs and concerns of the marginalised to the fore. It seeks to build bridges between office-based decision-makers and people on the ground. **Insight** believes that those who live and breathe a way of life are those who are best placed to understand its limitations and opportunities; they are the true experts.

Insight promotes PV as a powerful means of documenting local people's experiences, wants and hopes from their own perspectives. PV can initiate a process of analysis and change that celebrates local knowledge and practice, while stimulating creativity both within and beyond the community. When done well, PV presents the "inside view" in a lively way and is accessible for people at all levels.

www.insightshare.org

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For my daughter Delilah Mae Grace,
born 5th January 2006.

ACKNOWLEDGEMENTS

I am delighted to have been invited to write this handbook as I enter my tenth year as a Participatory Video (PV) practitioner. As coordinator and first author I would like to acknowledge my brother Chris Lunch's contributions. He compiled several early training manuals from which I take much of the instructions and the lessons learned for use in this handbook. Most of the material documenting Insight's development of PV was written up together over recent years. Chris and I have worked together since 1999 and I deeply appreciate his energy and zeal for the PV process, and enjoy the clarity he shows for our specific role in promoting and spreading PV. It is, I feel, a great privilege to work so closely with one's sibling on a long-term, heartfelt project. We both extend our loving thanks to our families for their support and patience.

I would like to thank the participants of our projects, who must now number close

to a thousand people from diverse regions of the world: for learning with us, for their focused attention and determined efforts, and, most of all, for letting us into their lives.

The trainees of several PV trainings held in Ghana, India, UK and Hungary from 2003 to 2005 have contributed to this handbook by means of the recorded lessons learned and instructions on how to do the key games. Insight now runs several intensive PV Trainings for Trainers throughout the year (see Appendix 1).

I am honoured and grateful to have gained the support of several wonderful networks and institutes to produce this handbook. Working with PROLINNOVA, Compas and the Institute of Development Studies (IDS) over the past two years has added much value to our practice of PV and this experience has brought us to the point where we are able to offer rigorous PV trainings and serious expertise (see Appendix 6, Information on Partners). Special thanks to Sammy Musyoki and Laura Cornish (IDS), Miranda Verburg and Ann Waters-Bayer (PROLINNOVA) and Wim Hiemstra (Compas) for their useful feedback on reading the drafts.

Thanks to Stephen Hancock for stylistic input and proofreading. My thanks as well as admiration goes to Ishka Michocka (Lumpy Lemon) for the supportive and creative abilities which complemented her design skills in the crafting of this guide.

Photographs by Grant Davidson, Nick and Chris Lunch, Adam Marvell, Michael Tummins. Cartoons by Paul Vernon.

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Finally, our warm thanks to the volunteers who have supported Insight through its formative years as an organisation, and to The Staples Trust, The Polden Puckham Foundation and The Flora Family Foundation for providing much needed seed funding. Without you all Insight would not exist.

Nick Lunch, First author.
Oxford, January 2006.

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AUTHOR'S NOTE

INTRODUCTION TO THIS GUIDE

This handbook is a practical guide to setting up and running Participatory Video (PV) projects anywhere in the world. It has been written for anyone who wishes to facilitate PV projects. PV is a tool for positive social change, it is a means of empowerment for the marginalised and it is a process that encourages individuals and communities to take control of their destinies. PV has been around for over three decades and is attracting fresh interest today. This handbook is the work of practitioners not academics. We believe it will further spread awareness of PV, clarify how it is done, suggest applications and, hopefully, encourage others to use it and develop it.

We believe that before undertaking to use this tool facilitators of PV require knowledge and experience of personal and group development processes and a sensibility to the challenges and issues faced by vulnerable or marginalised people. PV is no miracle - it can do little in isolation. Sometimes projects fail to fulfill the potential change that was dreamed of. The challenge is how to fit PV into the bigger picture. Like any participatory process, PV has many pitfalls. It is all too easy to raise people's expectations only to see their dreams and ideas go nowhere. Lack of transparency, lack of follow-up, unkept or unreasonable promises will foster disillusionment. It is equally dangerous to use PV to "add value" to development projects by exploiting the participatory approach. Simply handing over cameras is not PV, and doing so without structure may cause great damage. This handbook aims to guide the user in handing over control and facilitating an authentic participatory process.



HOW THIS HANDBOOK IS ORGANISED

Parts One and Two describe the nuts and bolts of PV: what it is, the history of PV, why use it, how to set up and run a project from the start, the key games and activities we use on projects and a brief guide to editing footage. **Part Three** shares insights for the facilitator of PV into vital elements of the process and the participatory ethos. **Part Four** offers technical tips and a list of equipment requirements.

Part Five shares the authors' experiments applying PV with a diverse range of goals: from conflict resolution to innovation sharing; from campaigning to consultation; from participatory research to therapeutic exploration. The **Appendices** contain personal accounts of PV projects to further illustrate how it works on the ground; Insight's training activities are described and there is a section describing the exciting work of the partners who supported the publication of this handbook; a reference section provides links to books, websites and articles on PV and related themes for those who wish to discover more about PV and how other groups practise it.

We use cartoons to communicate the importance of attitude and behaviour of the facilitator. These are fundamental to the practice of PV, which primarily uses video as a tool and process rather than as an end

Our first film project was in Kazakhstan in 1994. As self-taught film makers we enjoyed handing over the camera even before learning to use PV techniques. Nowadays we see ourselves as facilitators rather than film makers.

product. Handing over control is key, and yet this can be much harder in practice than it may sound. For this reason we regard **Part Three** as the heart of this guide, as it focuses on the ethics of PV and provides detailed tips for facilitators preparing to run their own workshops. Finally, the photographs and quotes from people involved in Insight projects provide the reader with a link to the realities of work in the field.

PERSONAL REFLECTIONS

Video is a highly flexible and immediate medium. What other recording medium captures art, poetry, drama, music, personal testimony, or story telling... with that direct human dimension - face-to-face contact? Donald Snowden, an early pioneer of PV, describes his experiences of screening PV messages made by fishing communities on the Fogo Islands of Newfoundland to mixed audiences, including other fishing communities and politicians: "the visual comprehension for the viewers is so real that in the memory of the individuals, long after the event, the medium of the video may be forgotten. People may recall that they have actually met with those they saw and listened to only on video" (see Appendix 7, References).

In the modern world, with our globalised, inter-linked economies and cultures, it has become all the more important for ordinary people to be heard above the cacophony of over-manipulated dominant-culture media messages. At the same time, the powerful minority is perhaps harder to

Introducing PV to a group or community is an intervention, and as such carries great responsibilities (see Part Three, Ethics).

Whatever happened to that film we made?



reach than ever before. Decision-makers are often isolated from reality, and constrained and over-burdened by bureaucracy. This handbook aims to inspire and encourage others to further develop the potential of PV as a bridge to link people with central governments and agencies. Practitioners of PV across the world have shown over several decades its importance as a tool to strengthen civil society, and we hope this handbook, with its focus on practical lessons, will make PV more accessible to newcomers who wish to try it for themselves.

Yet introducing video and television as a medium of communication to isolated communities obviously brings with it great dangers. Working with this "unnatural," "Western" medium can cause damage by reinforcing the prevailing myth of the cultural superiority of the "developed" world, with outsiders bringing in and using "magical" equipment or foreign tools that are beyond the means of local resources. Using PV requires great care and preparation, sensitivity and awareness. PV is not rocket science, but it is a subtle process and one that has certainly taken us many years of practice to master.

Our enthusiasm for this tool is based on recurring personal experiences of the power of the process in the field, whether in the deserts of Mali, the mountain forests of Pakistan or the housing estates of Oxford UK: people speaking from the heart, being heard, feeling understood. We will always be learning, and we anticipate learning from your experiences as well as our own ongoing efforts. Like PV, this handbook is an evolving process and we warmly invite you, the user, to give us feedback, so that we can bring out a revised and improved edition.

This handbook is now in your hands. Please keep an open mind, stay flexible, be creative and expect to learn from mistakes. Above all we wish you much fun!



PART ONE: PARTICIPATORY VIDEO (PV) IN A NUTSHELL



1.1 Village boys in Ladakh enjoying PV, 2004 (see page 82)



"The main outcome was the sense of pride felt by the people involved"

Kay Aspery,
Manager of Mental Health
Care Centre, Oxford, UK

WHAT IS PV?

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

HOW DOES PV DIFFER FROM DOCUMENTARY FILMMAKING?

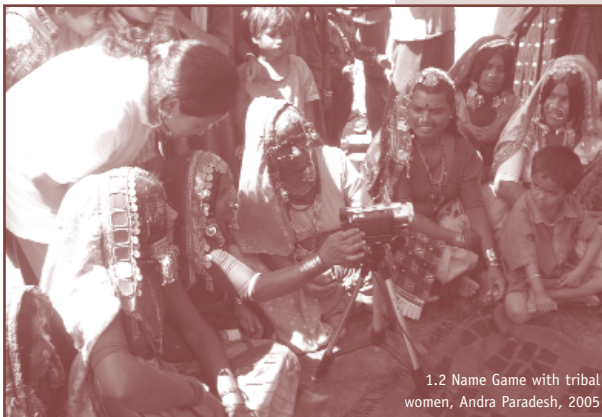
Whilst there are forms of documentary filmmaking that are able to sensitively represent the realities of their subjects' lives and even to voice their concerns, documentary films very much remain the authored products of a documentary filmmaker. As such, the subjects of documentaries rarely have any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

"As tool for democracy, PV is one of the most important ones I have seen in a long time"

Adrian Arbib,
environmental
campaigner, UK

WHAT ARE THE ORIGINS OF PV?

The first experiments in PV were probably the work of Don Snowden, a Canadian who pioneered the idea of using media to enable a people-centred community development approach. This took place in 1967 on the Fogo Islands, with a small fishing community off the eastern coast of



1.2 Name Game with tribal women, Andra Pradesh, 2005

Newfoundland. By watching each other's films, the different villagers on the island came to realise that they shared many of the same problems and that by working together they could solve some of them. The films were also shown to politicians who lived too far away and were too busy to actually visit the island. As a result of this dialogue, government policies and actions were changed. The techniques developed by Snowden became known as the Fogo process. Snowden went on to apply the Fogo process all over the world until his death in India in 1984.

Since then, there has been no uniform movement to promote and practise PV, but different individuals and groups have set up pockets of PV work, usually moulding it to their particular needs and situations. PV has also grown with the increasing accessibility of home video equipment. See Appendix 7, References, for links to information on other PV pioneers.

HOW WIDESPREAD ARE PV METHODS?

PV is used all over the world and has been applied in many different situations, from advocacy and enabling greater participation in development projects, to providing a therapeutic and communicative environment for the mentally ill or disempowered. Methods vary from practitioner to practitioner, some choosing to keep the process more open, and others preferring to guide the subjects more, or even to wield the camera themselves. There is no fixed way in which PV has to be done, other than that it involves the authorship of the group itself and that it be carried out in a truly participative and democratic way. This quality of flexibility enables PV to be applied to many different situations.

"Producing a high-quality piece of work by themselves improved their confidence. There was a shift from isolation and marginalisation to high confidence. The disengaged got engaged. It left a legacy of people getting involved."

Alison Leverett-Morris,
working with arts in
mental health, UK

"PV gives the public a voice. It is empowerment towards action on community issues."

Bernie Hartman,
participant of PV
projects in Oxford, UK

"The best example of community development work I have seen in this country".

The British Ambassador in Turkmenistan 2004, on Insight's Solar Power Project

HOW DOES PV WORK?

IN A NUTSHELL, PV, AS PRACTICED BY INSIGHT, WORKS LIKE THIS:

- Participants (men, women and youth) rapidly learn how to use video equipment through games and exercises.
- Facilitators help groups to identify and analyse important issues in their community by adapting a range of Participatory Rural Appraisal (PRA)-type tools with PV techniques (for example, social mapping, action search, prioritising, etc. See 'Chambers' in Appendix 7, References).
- Short videos and messages are directed and filmed by the participants.
- Footage is shown to the wider community at daily screenings.
- A dynamic process of community-led learning, sharing and exchange is set in motion.
- Completed films can be used to promote awareness and exchange between various different target groups. Insight has worked with pastoralists, farmers, marginalised communities and youth in rural and urban settings, street children, refugees and asylum seekers, people with mental health problems, learning difficulties and physical disabilities (see Part Five, Case Studies).
- PV films or video messages can be used to strengthen both horizontal communication (e.g. communicating with other communities) and vertical communication (e.g. communicating with decision-makers).

WHY USE PV?

PV carried out in this way becomes a powerful means of documenting local people's experiences, needs and hopes from their own perspectives. It initiates a process of analysis and change that celebrates local knowledge and practice, whilst stimulating creativity both within and beyond the community. When done well, PV presents the "inside view" in a lively way that is accessible to people at all levels. All community members have equal access to the process. All voices are expressed and heard. The video medium is transportable, easily replicated and easily shared; it thus has a wide "spread effect". PV gives a voice and a face to those who are normally not heard or seen, even in participatory programmes that focus on identifying local innovations and enhancing

"PV gets people to talk more than traditional techniques do."

Celia Jones,
Planning Officer, Oxford, UK

endogenous development. Here we introduce specific benefits of using PV and how Insight and our partners plan to apply these:

"Endogenous means 'growing from within'. Endogenous development is development based on people's own resources, strategies and values."

See description of Compas Programme page 118

Potential of PV in promoting local innovation and endogenous development

PV is a tool with great potential to stimulate local innovation processes. Local people can capture on film what they themselves are doing to improve their situation. This can serve as a basis for reflection in the community about internal capacities and ideas. The very process of making a film together offers an opportunity for the creative exchange of ideas. It stimulates community members to "visualise" what they are currently doing and to consider jointly how they can do things better. This process can strengthen links between community members and help them develop consensus. Furthermore, both the process and the products (the short films) can give development agents and formal researchers greater insight into the dynamics of indigenous knowledge, as well as into local aspirations and concepts of well-being. Insight, PROLINNOVA and Compas (see Appendix 6, Partners) are interested in testing and developing this approach.

Horizontal and vertical communication

The films that result from the PV process can also be used in community-to-community exchange to spread ideas, and to encourage and inspire. They may even be relevant to communities in other countries with similar conditions and problems. PV can thus enhance the capacity of people to share their local knowledge and innovations across distances and to stimulate locally-led development in other countries. The films can be used to communicate the situation and ideas of local people to development workers and formal researchers and to decision-makers and policymakers, for example, those concerned with land issues, marketing, education, research and rural extension (see NORMA case study, page 87).

Visual literacy

In many remote regions of the world where literacy levels are low, visual documentation of local innovation through PV provides material in a form

"We're not video experts, but we do know what we're talking about."

Rachel, 11 years old,
participant of
Cacer Relief project, UK

"After the video things started happening. PV was a breath of fresh air for our organisation. Everyone was surprised about the profound effect of PV. It helped people to relax and participate and also to help inform those who listen. Video is a very relaxed way of getting information."

Megan Lokko,
working with people with
learning disabilities in
Oxford, UK

"Insight has proven emphatically the need to directly involve recipients to obtain realistic sustainable results from minimal funding. The results are remarkably evident today and have provided the stimulus for amendments to our future action plans in this sector."

M. Wilson,
TACIS coordinator and EU
Advisor to the Cabinet of
Ministers of Turkmenistan

that is easily understood. This gives PV a decided advantage over the written word in documenting local innovation. GEF SGP (page 117) is interested in using PV to enhance their portfolio of projects working with indigenous and marginalised communities. This includes applying PV techniques to support non-literate or semi-literate communities in creating video proposals, as well as using video to monitor, document and evaluate projects and share learning across the global network.

Documentation

PV is particularly useful in giving marginalised groups within the community - such as women - and marginalised communities - such as pastoralists - a means to "show and tell" their situation, their challenges and their achievements in their own words and images.

WHAT PV CAN OFFER

In summary, we use this technique because:

PV engages: Video is an attractive technological tool, which gives immediate results.

PV empowers: A rigorous but fun participatory process gives participants control over a project.

PV clarifies: Participants find their voices and focus on local issues of concern.

PV amplifies: Participants share their voices with other communities, including decision-makers.

PV catalyses: Participants become a community, which takes further action.

PV is inclusive and flexible: Insight have worked with a wide range of groups in the UK and internationally.

PV is accessible: Findings, concerns and living stories are captured by communities themselves on video; projects can be documented and evaluated; policy information and decisions can also be transferred back to the community level through PV.

PV equips people with skills and positive attitudes: Skills developed include good group-working skills, listening skills, self-esteem building and motivation techniques; PV projects encourage better awareness of community, identity and place; PV develops an active role for participants in improving their quality of life.

PV disseminates good practice: A range of impressive initiatives and suggestions can be documented by those directly involved, cheaply and effectively, and shared across the country and even further abroad;

policymakers can be deeply affected by powerful stories and images captured in this way at, and by, the grassroots.

POSSIBLE BOTTLENECKS WHEN STARTING TO IMPLEMENT PV

We feel it is important to address these potential obstacles as you begin your practice of PV:



1.3 Young Roots project, Oxford, UK, 2005

- The organisation is not convinced of the value of PV.
- There are no motivated staff who believe in the strength of PV or have the desire to become PV facilitators.
- The organisation and/or funder does not seek empowerment and participation of target group.
- The organisation lacks a communications strategy or is unaware of the importance of participatory forms of communication.
- Unsure how to deal with lack of equipment or technical problems.
- Lack of time to edit footage, and lack of skill to implement the pilot project.
- Lack of (facilitation) skills to implement the PV pilot project.
- Getting stuck when the trainer is gone or when the handbook does not answer my question.
- When there is no budget allocated for (hiring) equipment or for spending necessary time on PV.

"Gaining a broader understanding of the issues that face the poor and vulnerable is always helpful to a donor organisation focused on poverty alleviation. Using visual media gives a stronger image of the issues of change facing pastoralists. The approach was beneficial to those involved in the film and the message was stronger because it gave voice to those who are easily sidelined by the community. One of its strengths was that it was able to tie together various different messages that arise in any given community and give a clear message that needed to be heard by the Akimat (regional head)."

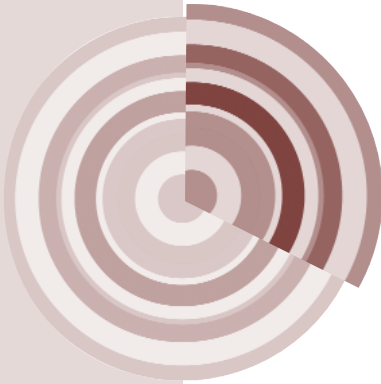
Jeremy Horner, Associate Professional Officer, Department for International Development



PART TWO: THE PV PROCESS



2.1 'Twist in frame game', Insight training in Newcastle, UK, 2005



"The process itself is great because it increases confidence and empowers. PV puts people in their own driving seats and gives different perspectives than the usual ones... [finding] better solutions due to fewer misunderstandings."

Jo Rowlands, Oxfam Poverty Programme, UK

SETTING UP A PV PROJECT

1. Prepare for PV

Assuming there is a desire in your organisation to engage with PV, we suggest you read and discuss this guide with colleagues. View examples of PV - some are available on the CD-ROM that accompanies this handbook, and many of the project examples referred to in this handbook can be viewed on the internet: www.insightshare.org/Video/video.htm. Get the required equipment (see Appendix 5, Equipment Inventory) whether it is hired or bought. Ask yourselves if you are sure PV is the right approach for your project (see Possible Bottlenecks, page 15). If you feel convinced by the methods but still face resistance you may have to just try it and prove to the sceptics that it works! You may reflect on the option to hire professional video makers (as used for wedding films), either to act as technical advisors to the community or to do the actual filming. We don't recommend the latter option for the reasons outlined in Parts One and Three of this handbook. If you are sure about using PV and have understood and addressed the bottlenecks then agree with

colleagues and partners on a workshop or training to introduce PV and explore possible pilot projects.

2. Make an initial visit

An initial site visit to discuss the PV process and logistics with community representatives is helpful where possible. Permission for visiting and working with a community must be granted before any further planning, and this may be done through a trusted intermediary such as a local NGO or representative. We find it vital to partner with local organisations or activists who share our participatory ethos (see Part Three). Questions we ask: What is the best time to visit? Who to meet on arrival, i.e. community leaders and elders, and who to invite to the community meeting? Where can the meeting be conducted? What should we bring (e.g. our own food and tents)? How long should we stay?

3. Do some research

Find out what you can about the local situation, through research on basic ecological, anthropological and geographical data - often available in national and local Biodiversity Action Plans, websites and NGO reports. However, the approach that works best for us is to keep an open mind, use intuition, talk to all sorts of people on the ground, look and listen. Don't expect to know it all when you arrive. The chances are that the information collected officially on a marginal community or place may be false or biased.

4. Set team objectives

Use the key games and approaches described in Part Two with the facilitating team (facilitators, guides, translators, trainees) before arriving in the field. Aim to strengthen the team and to build understanding for the methods and ethos of PV. Discuss the ethics, objectives and intentions of the project specifically, and of the PV process in general. Draw up a group contract together.

5. Obtain equipment

Hiring or borrowing equipment may be possible from local NGOs, universities, colleges or film companies. It is best to budget for buying your own equipment specifically for PV use so that



2.2 PV can act as a wonderful icebreaker.
Trainees in tribal village, Aundora Paradesh, 2005



2.3 PV is fun and gives something back to the community, Eastern Tibet, China, 2004

there are no fears about handing it over to communities (Appendix 5, Equipment Inventory).

6. Check the equipment

Check equipment is working and that you have enough back-up batteries and a clear way or ways of charging them.

7. Arrival on site

Arrange a meeting with a small group of local community

organisers and elders to create a good rapport, to show respect and to build trust. Explain your role; give a step-by-step explanation of the process and the intention of the visit; explain the theme or focus if there is one - be transparent about agendas! Discuss ownership issues and agree on procedures for usage of all documentation taken; obtain prior and informed consent. Often the response is more positive after people have handled the camera themselves. Facilitate some of the key PV games described in this handbook.

8. Be sensitive

Take the time necessary to adjust to the local culture and pace of life. Assess the current mood pervasive in the community; find out about any recent or long-term events that have led to the current mood. On the second day, or as agreed with the community leaders, lead first workshops using PV games (described in Part Two). Make sure you work with diverse members of the community: men, women, elders and children. Emphasise that these exercises are just games for learning. Transfer skills and build trust and confidence at all levels to ensure that the range of the community's concerns, interests and commitments will be heard and included in the filmmaking process.

9. Be flexible

Adjust the speed of work according to the circumstances. People may be very busy; some groups will want to spend more time than others. Be flexible and try to work at the participants' pace.

10. Screen the day's footage

Do this the very same day. Screen first to the participants and then to the community at large. Watching images of oneself can be an empowering experience (see page 46). Although informal and often filled with

laughter, the discussions stimulated by the screenings can benefit the PV process. They often raise sensitive issues, which might influence the effectiveness of proposed activities. Hold mini-screenings in people's homes and actively include those on the margins as well as leaders and those who are already vocal. It is a fluid process that requires a few extra days and can be aided by the availability of two cameras and two local trainee facilitators (a man and a woman).

TRAINEES' VIEWS

SETTING UP A PROJECT

- Plan your objectives carefully and write them down.
- Know the cultural norms.
- Prepare the translator.
- Fit in with the reality.
- If you face a refusal, give another chance by leaving the door open.
- Be friendly, smile, be yourself, be open.
- Explain your objectives simply (in this case, to have fun, create a historical document, share their experiences and knowledge).

Key points made by Insight trainees in Hungary

PV OBJECTIVES

- To enable a community to show their achievements.
- To show villagers that we need to learn from them.
- To help people express what they feel and the knowledge they have.
- To increase awareness that individuals are in control of their own destinies.
- To empower.

*Insight's training in Ghana
with PROLINNOVA and Compas, 2004*

GETTING STARTED: THE KEY PV GAMES USED BY INSIGHT

"The instant playback offers instant feedback, which strengthens the reflective process among children and adults."

Gillian Chowns, Palliative Care worker, coordinating Cancer Relief project, 2003

The games described in this section use the video camera to develop skills in how to work constructively as a group, how to listen to others and how to communicate one's experience clearly.

The instructions have been adapted from trainees' notes on how to set up and lead the games. Here is a summary of tips and lessons learned, collected over the course of several PV trainings run by Insight in the UK, Asia and Africa. Fine-tuning these methods for use in empowering individuals, groups and communities has taken nearly twenty years of combined experience. Though they appear simple, there are a number of subtle elements that ensure these games inspire confidence rather than put people off.

Remember: enjoy yourselves, don't be afraid of handing over control and be flexible and creative! We all make mistakes - that's how we learn.



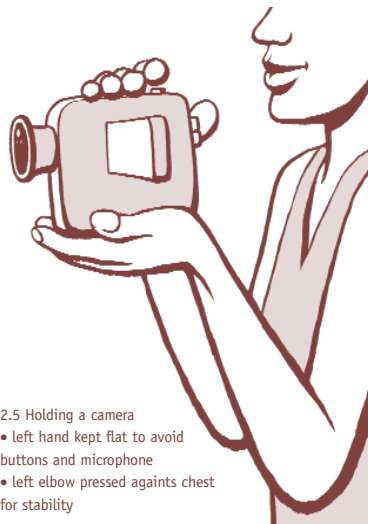
2.4 Name Game with Nomads,
Tibet, China, 2004

We would like to acknowledge Clive Robertson and Jackie Shaw as the source of some of the games here, and many other practical ideas, in their book 'Participatory Video' (see Appendix 7, References).

(1) NAME GAME

STAGES

1. Everyone sits in a circle; all present should take part in the exercise. The facilitator also takes part.
2. Hand over camera in its bag and let the group unpack it. Facilitator must not take camera back until it comes around for their turn to film.
3. Instruct Person A (whoever is sitting next to you) how to: hold the camera; switch camera on/off; where the record/pause button is. It is important they do this themselves. Keep looking around the group to make sure everyone is attentive.
4. Explain to the group that sound is captured as well as the picture. Ask Person B to plug in microphone (mic) and demonstrate how to hold it level with the stomach and pointing to mouth.
5. Ask Person A to open the screen at the side and to take off the lens cap. Show (mime) how to hold the camera with the left hand flat under the camera body and the left elbow tucked into the chest for stability (see picture 2.5 below). Let the first participant demonstrate it with the camera. Even if the participants are shy, they will pick up on your enthusiasm and belief in them that they can do it.
6. Tell the group that the most delicate parts of a camera are the lens and the screen - explain that they are like the human eye and can be damaged by fingers and dirt. So the lens cap must be put back on and screen closed when the camera is not in use. Please note that this instruction is the only "don't" instruction you should give. At this early stage the facilitator must show complete trust in the group. Let them handle the camera without hovering nervously around them (see picture 2.12)!
7. Ask Person A to try zooming in and out - ask them to frame just the head and shoulders of the person sitting opposite them. Then, making eye contact, they should ask the person opposite if



2.5 Holding a camera

- left hand kept flat to avoid buttons and microphone
- left elbow pressed against chest for stability

OBJECTIVES: ice-breaker; introduce equipment; experiential learning; handing over control; equaliser; overcoming fear of using camera.

NUMBERS: 3+

DURATION: 20-30 mins

MATERIALS: video camera, microphone, TV monitor, speakers, audio visual (AV) lead to connect camera to TV.

they are ready. Note that giving instructions should not take long - get quickly to the filming part, the action!

8. Person A films the person opposite. They hold the mic, say their name and a sentence or two about themselves, e.g. something they are passionate about, or something humorous or banal like what she ate for breakfast...

9. After filming, Person A hands the camera to the person sitting next to her or him (e.g. in a clockwise direction) and the person talking also hands the mic to the person next to her - the process is repeated until everyone in the circle has had a chance to both film and talk, including the facilitator.

10. When handing over the camera the participant (rather than the facilitator) explains how to use it.

11. When everyone has filmed (including the facilitator) ask Participant C to rewind the tape and to plug wires into the monitor and then play back footage immediately to the group. Now the learning begins!



see CD-ROM
"Training film"

IMPORTANT POINTS TO REMEMBER

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



2.6 Student becomes teacher,
Tibet, China, 2004



2.7 Playback - facilitators learn from experience

WHAT IS LEARNED?

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

"People don't necessarily feel comfortable about being filmed and seeing themselves on the screen during playback. This is fine but needs to be acknowledged and talked about in the group."

Trainees at Insight's training in Newcastle UK, April 2005, organised with PEANuT, Northumbria University

(2) DISAPPEARING GAME

OBJECTIVES: have fun; group building; learn how to record and pause.

NUMBERS: 3+

DURATION: 10-20 mins

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

STAGES

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

IMPORTANT POINTS TO REMEMBER

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

WHAT IS LEARNED?

“The advantages of the disappearing game: it's good fun, it teaches record and pause, it ensures everyone is able to perform this fundamental skill. It shows the magic of video and its ability to manipulate time and play with reality.”

Quoted from trainees on Insight's PV training in Ghana, organised with Compas and Prolinnova, December 2004



see CD-ROM
“Training film”



2.8 Ghana training, 2004

(3) TWIST IN FRAME

STAGES

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

IMPORTANT POINTS TO REMEMBER

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

WHAT IS LEARNED?

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

OBJECTIVES:

energiser; fun;
understand framing;
practise directing.

NUMBERS: 4+

DURATION: 20-30 mins

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

(4) STORYBOARD TECHNIQUE

OBJECTIVES: develop participants' confidence and control over the process; build group-working skills; share roles; learn to tell a story with images.

NUMBERS: 3+

DURATION: 1-3 hours

MATERIALS: something to draw on, video camera, tripod, microphone, TV, AV lead.

STAGES

1. Talk to participants - find out what story they would like to tell. You can use creative activities to stimulate ideas if necessary/if time allows (see page 38). Ask them "What would you like to make a short film about?" Build their confidence, encourage and praise their ideas.
2. Draw 4-6 boxes.
3. Ask "how would you introduce your story?" Draw a sketch in the first box. Draw a simple image (stick figures, quick sketch, no detail needed).
4. Continue quite rapidly with outline story; try to get participants to draw in the boxes themselves. Make sure everyone is involved (see picture 2.9).
5. At the end go back and get details (per box):
"Who is talking here?"
"Who is filming this shot?"
"Where will you film it?"
6. Congratulate them.
7. The group now goes to film the shots in the order laid out in the storyboard. Explain that every shot counts so the person operating the camera only starts recording when everyone is ready.

IMPORTANT POINTS TO REMEMBER:

PLANNING THE STORYBOARD

- Give lots of encouragement.
- Listen more, talk less.
- Stress that everyone has a story to tell and a right to be listened to.
- Agree on main theme /story before starting the storyboard.



2.9 Drawing a storyboard, Ladakh, India, 2004

- The facilitator may draw the storyboard if participants are not confident, but ensure that participants lead this activity.

- Be inclusive and sensitive so that everyone has chance to get involved.

- Avoid technical jargon.



- Let them keep the storyboard while filming as a point of reference. It's also very useful to go back to when the process is interrupted. Be careful that they don't use the storyboard as a script, looking at it constantly when filming. Encourage them to be flexible!

- Get on with the filming and the action quickly. They can always redo some bits after the first screening.

- Keep the exercise simple.

- Let the group own the story; don't instruct or suggest. Encourage participants to think about what exactly they want to communicate in each scene and encourage them to be concise.

- It works well to get them to explain their storyboard to others and get their reactions or get them involved.

"Sometimes I find it is best not to talk about making a film straight away but to chat generally and allow stories to emerge. I try to draw more people into the task of making a storyboard- people who are linked to the story, or people who are nearby. For example, I ask other people close by: What is your role in this...the women, and the children, other relatives...and the neighbours. Are there any other important characters involved? I try to bring them into the planning process or get them included as an interview in one of the boxes. This method can work well with just a single person or with a very large group. With more than eight people it may be preferable to let people divide themselves into groups to work on separate topics or stories."

Chris Lunch, on using the Storyboard method in the field

IMPORTANT POINTS TO REMEMBER: FILMING THE STORYBOARD

- Remind the group that everyone must have a go filming a shot and to take turns and share roles.
- The person filming the shot is in charge, and called the Director of that shot. She or he is responsible for capturing the essence or meaning of the box in the storyboard assigned to this particular Director. Watch out for over-enthusiastic dominators who may want to take over the process of filming the whole storyboard (see page XX).
- It may be worth the facilitator giving a limit to the length of each shot or total length of film (e.g. 1 minute per box in the storyboard)
- See Part Four, Technical Tips, for further guidance, e.g. cut-aways.

WHAT IS LEARNED?

- Helps you bring together different ideas, viewpoints, methods, experiences in one story around a common theme. Can help to build consensus.
- Helps people communicate ideas and feelings in a visually interesting way, with different locations and presenters.
- Helps to understand how to tell a story as a visual piece (with a beginning, middle and end).
- Helps you think about including everyone.

"Facilitator must be careful not to manipulate the story, not to allow their culture-specific way of telling to come through. Some people may feel that drawing pictures is childish - explain that the drawings are for your benefit, to help you to understand the situation and remember all the good ideas. Holding a pen may not be right for some people so the facilitator can draw the pictures for them. Some participants may need more time to understand why telling a story, which is very obvious to them, could be of any benefit to others. Sometimes participants do the whole film all in one go, not realising to stop in between boxes/scenes. It may take a long time to plan and film. Try to keep things moving to maintain interest, do some of the actual filming on a different day if necessary. The story could get very long. It is best to cut up into manageable chunks."

Dangers/Pitfalls - quoted from trainees' evaluation in Ghana 2004.



2.11 An example of a storyboard



2.12 Facilitator: let go of control!

FIELDWORK: DEVELOPING THE TECHNIQUES

"Apart from the obvious benefits of learning about the realities of filming outside, with strangers around, needing to ask permission, etc, it's simply good sense to get outside for some fresh air!"

Trainees evaluations of storyboard technique at Insight's Oxford UK training, November 2005

Below we list several ways to adapt the storyboard technique and how to use other techniques to deepen analysis and learning. So much can be learned by just getting out there with the camera. Participants need to start to think about creating a story using video. These activities provide structured time to explore using the equipment on their own, outside of workshop space. They have been designed to build trust, confidence and group skills alongside technical skills - because the essence of PV is a social process not a technical process. The wider community will be impressed to see local people in control of professional equipment walking around the community. It encourages interest and wider participation in your project. Demonstrating your trust by handing over control to the group is often reciprocated by the community trusting you.

Each of the activities below will take an hour or more to carry out and require a group of three or more participants. The optimum number per group is about eight.

SHOT TYPE CHALLENGE

Teach five different shot types from Extreme Close Ups to Extreme Long Shot (see picture 2.15). Challenge the group to use all five shot types at least once in their storyboard. Include camera angles here. Looking up at someone tends to increase their power or dominance, looking down has the opposite effect. For a neutral effect hold the camera horizontal, at eye-level with the subject.



2.13 Himalaya Interview, Pakistan, 2004

VIDEO COMIC STRIP

Draw as a storyboard but film without sound or movement in the shots. Each shot to last three seconds only. Each participant draws, directs and films one shot. For example, give the group a banana skin and ask them to create a comedy sketch of someone slipping on the discarded skin. The shot-type challenge works well with this activity.



SHOW & TELL EXERCISE

Ask the group to choose a significant object (e.g. something of value to them to present in a 2 minute film). The aim is to put them straight in at the deep end. Do not give any further instructions or guidance. They will probably zoom too much (rather than move themselves closer), pan too much, walk with the camera while filming, and forget to push the

"There is potential for conflict between participants wanting to take charge. The facilitator may need to mediate some groups!"

Trainees at Insight's training in Newcastle, UK

Extreme close-up



Close-up



Mid shot



Long shot



Extreme long shot



Camera angles



2.15 Shot types



see CD-ROM
"Training Film"



2.16 Mapping and filming, Andra Pradesh, India, 2005

pause button. When you watch the footage together, mistakes will usually be self-evident, so ask them what they think and what can be improved before you mention any technical points that you notice. Remember to be generous with praise and encouragement, don't make them feel bad and stay away from "school-teacher-type" teaching! Let them try again (with someone else filming) and watch again: the

improvements are sometimes startling and progress is made remarkably quickly.

CHATTING

This means two or more people discussing an issue or event in front of the camera. It should be very informal, helping people to be very relaxed, with issues arising as the chat goes on. This puts participants in control.

INTERVIEW OR "JOURNALIST" METHOD

Participants ask questions among community members on topical issues. What? How? What are the local ideas, perceptions and solutions? You can try to work with representatives of the different target groups; this is useful for including harder-to-reach or socially marginalised groups. No need for too much instruction at first, let them go out into the community without a facilitator and conduct a trial interview. This gives the facilitator time to plan the next phase, or to work with another group, or simply to take a short break! Then watch the footage together and discuss the results. Were the questions open questions? Did the interviewer maintain eye contact with the interviewee (see Interview Tips on page 36)? Was the framing well done? Was the sound okay? Was the light in front of the subject? Let them analyse the footage first and if necessary give some tips.

COMMUNITY MAPPING

Working with the group to draw a map of the community before the group members go filming. Use large sheets of paper (back of unused wallpaper or flip chart stuck together) or draw on the earth and use local objects to

"It is helpful to get participants to note down or prepare three questions and then check they are open, and in line with the chosen topic of enquiry."

Chris Lunch,
Insight Director



2.17 PV is learning through doing

represent places. This exercise is a brilliant way to get ideas flowing between people before you get the camera out. Sometimes this process is filmed too as it can be useful to capture the conversations. It is also useful to ask some people in the group to present the map to camera when the map is drawn. It can be marked with "a place I love and a place I want to change," and specific people in the community can be marked for interviews. With several routes drawn across the map, different teams can go out to film. A slight feeling of competition between groups can add to the excitement! Sometimes drawing the map can take all day and involve painting and collage - it may even be kept as a souvenir for many years. Note: the map does not show the actual layout of a village or town, but is a representation of how the participants see their immediate environment. Do not allow anyone to dominate or criticise the accuracy of the map. Try to involve such a person in the group activity by all benefiting from their knowledge, but explain that there is no need to make a precise map at this stage. PV can also be used with 3-D models. PRA techniques such as Social Mapping can be used too, and then use PV to create a video map (see NORMA case study, page 87).

These are exercises and just part of the training process. It's worth listing some possible limitations:

1. There will be a language barrier if interviewer and subjects don't speak the same language.
2. Classified information may not be revealed. Trust takes time to build

"PV leaves people with a greater sense of who they are and how they can interact with the rest of the world. It is a very powerful medium because getting people to tell their own stories is more powerful than having others telling them on their behalf."

Jo Rowlands,
Poverty Programme,
Oxfam, UK

up. However people tend to be much more relaxed and open when they are interviewed by someone they know.

3. It is quite common for any new process to receive a poor reception, especially when working in a community which has already "participated" in workshops or consultations (or as one experienced practitioner has put it, "been PRA'd"). Usually the fact that cameras are handed over makes quite an impact but it may take time to build up trust with the community. Key factors are: who brings you there; who you have chosen to work with; and your own attitude and behaviour (see page 59).

4. In these exercises only a section of the population is represented, usually friends and relatives of the interviewers. But the trick is to invite a wide range of people to become participants. Or work with several different groups. Try to become aware of the social geography in the community. Make sure you work in all the different areas, with people of different wealth, vocation, gender and age groups.

INTERVIEWING TIPS

Adapted from 'Giving Voice Panos Oral Testimony Programme'

- Ask participants: do you feel prepared?
- Is special permission required?
- Are you working in the appropriate language?
- Are you all comfortable and sitting at the same level?
- Are you showing respect?
- Are you asking clear, short questions?
- Are you asking leading questions - does your question suggest an answer?
- Are you asking closed questions - are your questions getting "yes, no, I don't know" answers?
- Are you asking good follow-up, probing questions? Are you managing to be spontaneous?
- Are you allowing enough time for the person to answer?

- Is the interview flowing well, or does it jump confusingly from one subject to another?
- How does it sound? It may be worth doing a sound check before recording too much. Playback the tape and listen with headphones. Is the mic close enough or too close? Is there wind noise? Is there static from fiddling with the cable or mic?
- Is the mic pointing to you when asking the questions?
- Do you look as if you are interested in what the person is saying?
- Does everyone look as if they are enjoying the interview?
- Do you look relaxed and are you keeping eye contact? Check your body language.

REMEMBER

- Open questions starting with "what, when, where, who, how, please tell me..." tend to result in interesting answers.
- Don't make a noise! It is tempting to make encouraging noises when listening to an answer. Remember this will be picked up on the microphone too!



2.18 Young Roots project,
Oxford, UK, 2005

REFLECTION AND ANALYSIS: CREATIVE AND THERAPEUTIC ACTIVITIES WITH PV

"The process was therapeutically very positive for the children, especially in terms of confidence, self-esteem and capacity-building. They learned to be self-critical. They were extremely proud of their achievement, even though they were very embarrassed at the beginning. The video also increased trust and was a good medium of communication."

Gillian Chowns, Palliative Care worker, coordinating Cancer Relief project, 2003

In this section we explain how to conduct exercises that encourage reflective responses and deeper levels of sharing among participants of our projects. We use these in conjunction with the Key Games described previously to develop the participants' control over the projects.

If you want to emphasise the therapeutic benefits of using PV through its ability to develop confidence and self-esteem, then take your time. Much

of our groundwork as PV facilitators has involved people suffering from mental health problems and disenfranchised young people living on neglected housing estates. Such work is most effective where resources allow for a project's life to extend beyond a minimum period of a few days or weeks, and where the funders or commissioners of the work have no agenda attached, but show a firm commitment to



2.19 Close up of body maps, mental health project, Oxford, UK, 2003

support change. Without the pressure of producing predefined outcomes, the facilitator of a creative project can open up to the unexpected. Of course the best results occur when we focus on the process, not the product. PV enables people to become creators and as such is a great catalyst for empowerment and change. The video becomes a tool to both reflect the participants' reality and highlight their potential to change this reality. Through the lens they have the opportunity to choose what to focus on, to reveal their environment and to reach out to an outside audience.



2.20 Planning a drama on alcohol abuse, Andhra Pradesh, India, 2005

We have seen that this process can become a catalyst for taking action locally as people, groups and communities begin to transform. Having said that, we wouldn't use many of these activities with certain groups of participants especially if limited by time. For example in a setting where the facilitator is from a different culture and doesn't have time to build trust and understanding it may be inappropriate to use Body Maps or Visioning. Gauge the situation yourself and where necessary please adapt the activities.

SIGNIFICANT DATES

This is a fun way to practice open questions and get to know each other better. We haven't used this game with non-literate groups yet, but feel sure it can be adapted to meet all needs. Try using symbols instead of written dates to represent key life events and determine a chronology or order of events through group discussion and laying down the symbols in the preferred order.

1. Give out three bits of paper to each person and ask all to write a significant date from their life on each piece. Own birthdays are excluded.
2. Ask someone from the group to draw a snake (or river) on a large sheet.
3. Ask participants to show their dates and to organise them in chronological order along the body of the snake - most distant date first. Stick them down (or use post-its).

4. Give out counters and use dice to move along the dates. When someone lands on their own date throw the dice again.
5. The person who wrote the date that is landed on must answer three questions from the other players. The players are challenged to ask open questions so that they can extract the most information possible.

IMPORTANT POINTS TO REMEMBER

- Ask group members what they have learned from this activity.
- This game is not about winning or losing. Remind the group that they work as a team to get as much information as possible from the three questions.

LESSONS LEARNED

- The quality and amount of information obtained from an interview depends upon the way a question is phrased.

THINK AND LISTEN

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

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

IMPORTANT POINT TO REMEMBER

- In every group there are people who feel shy. This doesn't mean they have nothing of value to offer the group, but it does mean the facilitator must provide the safe environment for them to share their feelings and ideas.

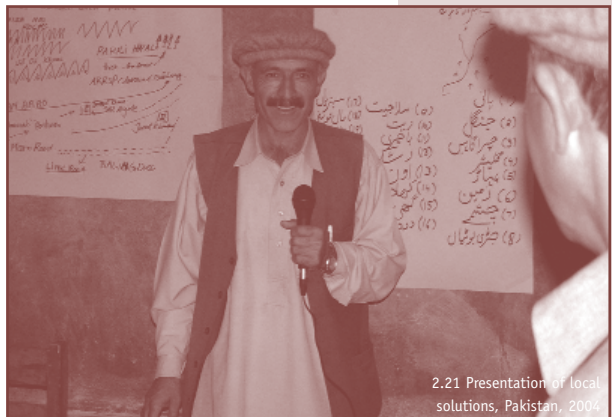
LESSONS LEARNED

- In many societies people tend not to listen mindfully with full concentration. Interrupting is very common. This activity shows through experience how pleasant it is to listen and to feel heard.
- Active listening means focusing on what someone is saying without trying to think of how to respond.
- Everyone in the group has something unique and of value to offer.

MARGOLIS WHEEL

We learned this activity from a permaculture practitioner, and enjoy the fluidity and movement it supplies to a brainstorming session.

1. Arrange an inner and outer circle of face-to-face seats, each circle equal in numbers, with the inner circle tight and facing outwards.
2. The facilitator asks a series of questions (minimum of three) that aim to help the individuals in the group to form opinions on a theme or direction for the filming.
3. People discuss a question for a given time in pairs (1-2 minutes) and then the person sitting in the outer circle moves clockwise to the next seat to discuss the next question. Those sitting in the inner circle don't change seats so that each question is discussed with a new partner.



2.21 Presentation of local solutions, Pakistan, 2004

"A tremendous growth in self-esteem and self-growth. The PV project dramatically opened one of the participant's horizons. As a result of increased confidence, she decided to take some courses and gain some skills and today she works! She is now a self-sufficient single mother who put her life back together all by herself."

Conroy Harris,
mental health worker,
Oxford, UK

IMPORTANT POINT TO REMEMBER

- The facilitator sets up the seating arrangement before giving instructions.

LESSONS LEARNED

- Getting up and moving around can help inject fresh energy to a discussion.

BODY MAPS

These are used to develop the theme of identity. It is a useful alternative to community mapping if the participants come from different places. It has been used successfully by the authors in the UK with vulnerable adults and in West Africa with street children.

1. In pairs each person draws a line carefully around their partner's body to create a silhouette of their partner lying down. Use long sheets of wallpaper or newspaper (see picture 2.22).
2. As a group decide how to divide up the body: e.g. the feet are our roots, legs the places we have travelled, the stomach holds our fears, the arms our skills, the heart is for what we love the most, the head contains our dreams...
3. Alone, the participants use paints and collage (cut out old magazines) to represent themselves, i.e. decorate their own body maps.
4. In pairs do a Think And Listen to describe the Body Map to your partner.
5. Join another pair and describe your partner's body map. As a four, try to find common themes to explore further. Use these ideas to develop a storyboard and then make a short film to show to the rest of the group.

OR

6. Back in the group describe your partner's Body Map. Or film your partner describing his or her own Body Map.

IMPORTANT POINTS TO REMEMBER

- Provide plenty of old colourful magazines and/or paints, glue, old materials (textiles) and paintbrushes.

- Allow enough time (more than an hour) for people to decorate their body maps because they tend to get really into the activity.

- This type of activity tends to bring about huge shifts in the participants, often emotional. It encourages people to connect with each other more intimately. This will affect the quality of the filmmaking.

- A simpler version of the body map is a body autograph. Ask participants to lie on paper making a shape of their choice by positioning their body. The drawn outline becomes their "mark" or autograph and can be filmed and also cut out and hung up on the wall as a group. Instead of body maps, we have also used the "rivers of life" exercise. Participants represent their lives and significant events as a river drawn on paper.

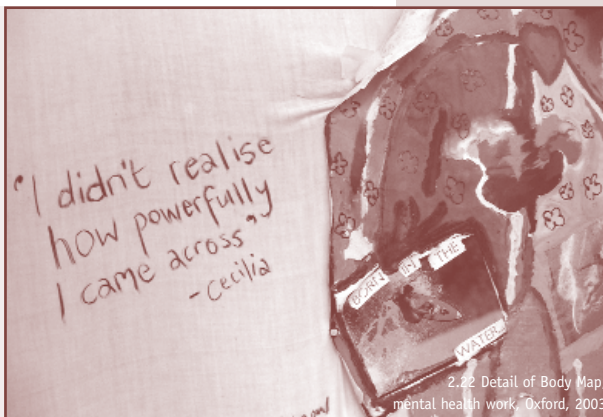
LESSONS LEARNED

- Deep self-reflective work can develop self-esteem and confidence, particularly when sharing with others who are attentive and show interest.

- Builds trust and respect among the group. Helps create a "sacred space" where all people know they can be themselves and be respected.

- Develops understanding for individuals' life journeys and experiences, and encourages respect for differences as well as highlighting common themes within the group.

- Developing empathy - the ability to identify with and understand another person's feelings or difficulties.



2.22 Detail of Body Map, mental health work, Oxford, 2003

"A tremendous growth in self-esteem and self-growth. The PV project dramatically opened one of the participant's horizons. As a result of increased confidence, she decided to take some courses and gain some skills and today she works! She is now a self-sufficient single mother who put her life back together all by herself."

Conroy Harris,
Mental Health worker

VISIONING

Enabling people to creatively imagine what their idea of a perfect future would look like. Explain that the place they are travelling to in their imaginations is a perfect world without the problems they ordinarily face. This activity works well with big groups too. It was used successfully by the authors with street children in West Africa, as part of a school link between children in Zimbabwe and the UK, in Kazakstan and with community workers in the UK.

1. Ask everyone to take off their shoes and lie down in a quiet place and shut their eyes. Explain that when the facilitator (who counts aloud from 1 to 10) reaches 10 they should imagine themselves waking up five years in the future.

2. The facilitator offers a commentary aloud in a steady, gentle voice, taking the 'time travellers' on a journey through a typical day in a perfect future time. Beginning with "you have woken up and you are lying in bed looking around your room. What do you see?" Don't speak continuously. Allow time in between sentences for people to imagine fully their surroundings. Ask leading questions to guide them through a typical day, from waking up to going to bed at the end of the day (takes about 25 minutes). Ask often how they are feeling? What are they seeing? Who are they with? What are they doing? Try to include all aspects of life: family, home, work, friends and neighbours, wider community, environment, culture. It is important that nobody else speaks and there is no interruption until the facilitator has broken the "spell" by counting back from 10 to 1 - which is done once the imaginary day has come to an end. Then everyone opens his or her eyes.

3. Welcome the 'time travellers' who have returned to the present day and ask them to sit up and spend a few minutes alone to contemplate their journey to the future. If appropriate hand out sheets of paper and pens for recording impressions - as either words or drawings.

4. Use the Think and Listen activity and then share reflections in bigger groups. Encourage groups to present their visions to the bigger group and ask for reactions. Begin as a group to list and prioritise (see Appendix 7, References) common visions for a better world.

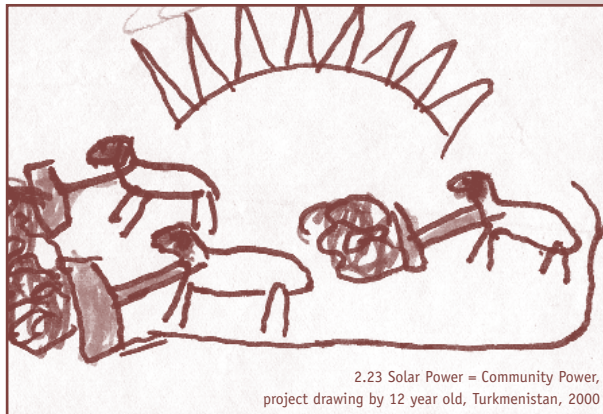
5. Facilitate a discussion on possible ways to achieve these. Concentrate on small achievable steps. This could evolve into a community or group action plan (see 'Chambers', Appendix 7, References).

IMPORTANT POINTS TO REMEMBER

- Only use this activity when you are satisfied there is a strong sense of trust in the group and participants feel comfortable with each other and with you as facilitator.
- Make sure you will not be interrupted or disturbed during the activity. Find a safe space, under a big tree or in a quiet room.

LESSONS LEARNED

- Seeing the world through fresh eyes, developing empathy - the ability to identify with and understand another person's feelings or difficulties.
- Positive thinking, imagination, personal reflection.
- Forming a collective vision for the community, building consensus, uniting to overcome obstacles, planning for local action.



2.23 Solar Power = Community Power,
project drawing by 12 year old, Turkmenistan, 2000

ORGANISING REGULAR SCREENINGS OF FOOTAGE

Discuss with the participants and community leaders when and where to hold the community screenings. Be aware that someone's home may be out of bounds for certain people. Do several mini-screenings if necessary so that you are offering a safe space for all. Make sure those who shot the footage and spoke on camera have seen and checked it first and that they are willing for others to see it. If you playback footage to participants straight after filming then this is made easier (do this on the pop-out screen if no TV is at hand).

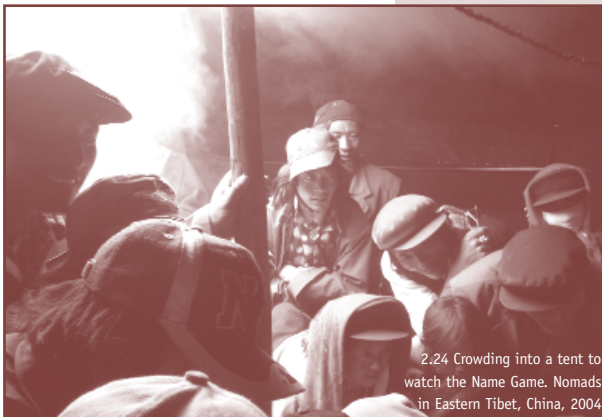
Community screenings achieve a number of objectives:

- Nurturing the sense of ownership.
- Promoting interest in the work among the wider community.
- Raising awareness of topics that are being focussed on through the process, and the overall project objectives.
- Beginning an analysis of material filmed.
- Giving an opportunity to get rough translation of footage for facilitators (when work is carried out in another language).
- It's fun for the participants and develops pride in their achievements.
- It demonstrates project transparency.
- It's an opportunity to get participants thinking about to whom the material could be shown and develops presentation and advocacy skills.
- It's crucial in understanding what material is deemed sensitive or inappropriate so this is not included in any final edited film.

- Experiential learning happens when showing the film back.

If the film is edited outside the community, copies must be shown to the community for comments and to gain permission to show further afield. This return phase is a powerful time to:

- Gain broader community opinions and reactions.
- Build local consensus on key topics.
- Help villagers think about how they could use their film as a tool for advocacy and lobbying.
- Focus on what they think is missing or could be improved.
- Collect participants' evaluation of the PV process and the usefulness of the project.



2.24 Crowding into a tent to watch the Name Game. Nomads in Eastern Tibet, China, 2004



see CD-ROM
"Training film"

"Nick shows some of the day's footage on the tiny monitor, which gets everyone smiling and talking. A feedback loop is created which invites further participation and reflection. I begin to realise how integrally bound are the means and ends of the PV approach - and even if all the footage was somehow lost and a final film never created, a home-brew of democratic excitement and co-operative analysis has already begun its own fermentation process"

Stephen Hancock, writer, accompanying the first author on a project with nomads in Ladakh

PLAYBACK - LEARNING FROM MISTAKES

Participants improve filming and interviewing techniques rapidly through regularly playing back the footage they film. This reflective, self-appraisal method is at the heart of PV (see Playback -The Feedback Loop, page 56). It can build confidence and self-esteem and enable the group to develop control over the project.

The facilitator must use this opportunity to bring out lessons of key elements of film making, such as the choice of location; how the picture looks (e.g. in terms of movement, lighting, different shot types, use of zoom, see picture 2.15). If necessary, point out that it's best to get as close

as possible to the subject rather than zooming in. Ask the participants: How is the sound quality? Is there much background noise? Is that crackling noise caused by someone moving or fiddling with the cable?

LEAVING THE FOOTAGE BEHIND WITH THE COMMUNITY

Using the storyboard technique will ensure much of the footage filmed is already succinct and of good quality. It is recommended that all good quality footage is copied onto the appropriate VHS tape/DVD format and left with the community when the facilitating team leaves. This may be several hours of footage. Do this even if the community has no electric power or TV/video equipment as people often have ties with family or friends living in urban areas. It is worth leaving several copies and spread them across the community to improve everyone's chance of access (e.g. at the school, the library, with the "headman", the nurse, etc).

If footage is being taken away to be edited by the facilitator then it is important to arrange for a follow-up visit to show this version to everyone who was involved to obtain feedback and agreement on how it should be used and who should watch it. Experience has taught us that it can be a great challenge to maintain the ethos of participation at this stage of the process when resources, including time and funds, are running low or already depleted. It is best if the facilitator can return with the tapes (and again leave copies) but if this is impossible then it is crucial to arrange for someone trusted to fulfil this obligation to the community. It may be the local trainees who can return. Ask them to record the feedback and pass it on to the facilitators or coordinators of the project.

"Four years later (after the project) I returned to Garregul (Turkmenistan) and asked: do you still have the video copies I gave you? They shook their heads, and I felt my heart sink... no, they don't... translated Jabbar... but they say the tape is currently in a village 100km from here and it has been passed around their relatives and friends from one village to the next over the last six months..!"

Chris Lunch, Insight Director

EDITING FOOTAGE

3 DIFFERENT LEVELS OF SKILL

The way PV exercises and games are structured encourages "in-camera editing", i.e. preparing between shots rather than freestyle recording which can result in hours and hours of unnecessary footage. This approach encourages participants to work together to plan and think about what they want to film before they film it. The methods outlined in this handbook should enable facilitators to get participants confidently using the camera, conducting interviews and making short films about local issues. The unedited footage should be perfectly good enough for others to watch, particularly for other locals or neighbouring communities and NGO workers who understand the context. These types of audience are less concerned with quality and more interested in content. The novelty factor, the excitement of seeing something new on the screen that reflects local reality, make it engaging viewing. Even if this is your target audience it is still worth using microphones and tripods as they do not detract from the immediacy of the process and add greater value to the participants' work. In fact, having a microphone means there is something for another participant to do, so it draws more people into the process and keeps those filming and presenting more focused. It also makes the finished product much more watchable and potentially useable for more discerning target groups - mentioned below.

Showing rough footage - which the participants and facilitation team have selected from a number of different tapes - will require rewinding and forward winding to locate particular scenes. This takes time and requires an engaged and patient audience! If this kind of screening is likely to be repeated with a number of different groups it may be preferable to opt for a slightly more advanced option.

It is relatively easy to learn how to edit films using two video cameras (good quality and pretty precise), or from video camera to an ordinary VHS video player/recorder (less precise and rougher quality, but okay). This



2.25 Screening from Ghana, 2004

technique is simple and allows you to cut out bits of the film that are useless or less relevant. You can develop a basic narrative structure by selecting the best interviews or the most significant storyboards and order them in a way that makes sense and helps audiences focus on what is considered to be most relevant. This method does not require great technical skill or too much time and makes for a much more palatable, direct and shorter film screening.

If it is felt there is value in showing the filmed material to other kinds of audiences, such as policymakers or other NGOs, you could choose to get a local professional onboard to edit. Choosing a local editor who is sensitive to the process and aims of PV is essential. Ensure they understand and respect the ethics of PV (see Part Three).

Insight facilitator trainings (see Appendix 1) teach trainee PV facilitators how to carry out the above basic editing and also how to produce short films relatively quickly and simply using computer editing. These days editing is no longer the domain of professionals, most modern computers can immediately become editing studios and the right editing software is relatively easy to use (no more difficult than learning how to use PowerPoint). See page 51 for an introduction to using Pinnacle Studio 8 software for editing on a computer.

Organisations trained in using PV to enhance their existing work with local communities, support villagers in carrying out their own filming, etc., but will also need to develop a deeper understanding of how to structure a film. This is something that can be shown by a trainer relatively easily and must then be put into practice by individuals who will improve with every project they undertake. Even the smallest

manipulation of filmed material, such as putting titles at the start and end and adding some local music into the background in some of the shots can make for a very professional looking product. The ability to edit films means that short, snappy participatory videos can be produced by villagers which are easily accessible and therefore have a much wider "spread" potential, disseminating project work to



2.21 PV resource centre,
Turkmenistan 2004

other villages and groups as well as to policymakers, international donors, scientists, students, the general public and other NGOs (see Part Five, Communication for Development). A higher level of this stage would involve learning to audio dub films to translate them into different languages, or even use subtitles (not covered in this guide - use the Help function in the editing software for advice).

An example of what kind of films can be achieved by trainees during a 12-day training in PV can be seen on the accompanying CD-ROM. The Ghana films were entirely facilitated and edited by trainees with support from the Insight trainer.

As work progresses organisations who want to build on and consolidate their PV work should aim to:

- Widen distribution networks for PV films both locally and beyond, strengthening the sharing and learning potential of produced films.
- Develop the ability to target policymakers successfully.
- Integrate PV into project work more fully from conception and implementation to participant evaluation and dissemination.

See Part Five (page 76) for more ideas and suggestions.

When developing capacity building programmes for partners, Insight try to nurture an organic progression between the different levels described above, since it is important that strong foundations are laid before building of more elaborate or ambitious structures. In the long term we envisage that PV capacity building will lead to the establishment of Community-Managed Media Centres.

EDITING ON A COMPUTER USING “PINNACLE STUDIO 8”

Editing is usually done on a computer these days and there is a huge selection of software available to the amateur. Here we recommend Pinnacle Studio 8 to personal computer (PC) users, because it is relatively easy to use and has a good introductory film to get you started. But you can't learn how to edit from a manual like this. It is best to get hands-on instruction and then practise. The following guide should get you started.



see CD-ROM
“IK and
innovation Ghana”

Organising material filmed

Make lists dividing your footage into the following categories, only selecting footage that is good enough to be included in a final film:

1. Main themes or storyboards filmed - these form the framework of your film.
2. Key events: interviews, mapping exercises, etc.
3. Any nice shots, or music or general scenes and possible cut-aways (e.g. goat walking past, children playing, etc.).
4. Any shots of people filming or using a camera. If there is no second video camera then perhaps you could take photos and scan them into the computer for including in editing. A digital camera will make this even easier.

Prioritise major themes and story boards

1. What kind of film are you making?
2. Who are the different audiences? There may be multiple audiences served by the same film.
3. What are you trying to say?
4. What are your aims?

Capture

This is the first stage. Before starting go to "capture settings" and choose "capture source". Under scene detection options select either:

- a) Automatic scene detection based on video content

Use when you need to capture a fairly long piece of more than a minute or so, or for capturing an entire storyboard. It helps you by dividing the content into scenes.

- b) No automatic scene detection

Use when you only have one small specific scene you wish to capture on that particular part of the tape.

Capture directory

Make sure you know where the capture video files are stored. The usual place is in 'My Documents > Pinnacle Studio > Captured Material'. In some cases you may wish to capture material onto an external or secondary hard drive (recommended). In this case go to the toolbar and select

Capture, then click Choose Directory and decide where you want material to be stored.

We cannot write detailed instructions for editing here. Watch the Tutorial in the Help option. Key points to remember are:

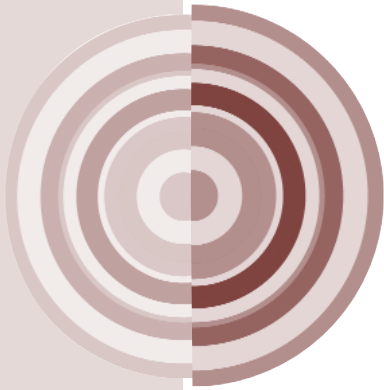
- Locking audio or video in the timeline when you want to change one without affecting the other.
- Splitting scenes with the razor blade symbol, located next to the rubbish bin on the top of the timeline.
- When you want to adjust a clip in the timeline view, select it first by clicking it (it will go blue), then by moving the mouse to the edge you will get an arrow symbol which, if you click, hold and drag, will allow you to adjust the length of the clip.
- If you click in the middle of the clip you can hold and move the clip to a new position in the timeline (the hand symbol may appear).
- For manipulating audio volume, click on the selected audio clip, move the mouse to the volume line until a speaker symbol is visible, click and drag up or down to change volume, fade it out, etc. For more detail go to Help and search the topics!



PART THREE: TIPS FOR FACILITATORS - PROCESS AND ETHICS



3.1 Transferring oral history to the young,
Turkmenistan, 1999



THE PROCESS

PLAYBACK - THE FEEDBACK LOOP

The ability of the video format to replay footage instantaneously using the playback function creates a lively feedback loop and serves to reflect back "our reality". Watching footage is an intimate group experience. PV brings everyone to the same level. Hierarchies that exist outside the workshop space tend to disintegrate. The participants are constantly changing roles, from camera operator to subject, from director to actor, and the dynamics of power are constantly shifting. The footage captured is truly a joint endeavour and as such demands the development of joint ownership and joint responsibility.

Once one experiences feeling vulnerable when being filmed, one develops a heightened sensitivity when using the camera to film others. As both personal confidence and trust in the group grow, perceptions can alter drastically. The impossible becomes possible. A new experience of feeling powerful, of "empowerment", can lead to the group making local interventions, for example to improve the quality of life in the neighbourhood. This is why PV seems to act as a catalyst for action, for change (see Part Five, Case Studies).

"The best thing? Jumping in at the deep end, learning both as the teacher and learner."

Participant evaluating
Insight training,
Oxford UK, 2005

CREATING OPPORTUNITIES, BEING INCLUSIVE

We encourage you to use the opportunistic style: along with organising structured workshops, it is important to spend time wandering around

the community, being open and friendly and chatting with people you meet. They may invite you in and this may then become an opportunity to run a mini-workshop as they draw in their family, relatives, friends and neighbours. Often people who would never come to a workshop are more than happy to work with you in their own homes. The video medium allows for this.

“This is important work – creating a feedback loop so that the system can self-regulate for its health.”

Joanna Macy,
writer and
environmentalist, USA

PRIOR PREPARATION PREVENTS POOR PERFORMANCE!

Before starting work in the community, facilitators should work out their team objectives. Everyone should be very clear so they can explain to the participants. It is very important to explain your objectives to each new participant. Also take time to prepare with the participants. This is the key to successful filming and minimum wastage of tape and time.

WORKING WITH TRANSLATORS IN THE FIELD

We usually train our translators to be PV facilitators. That way they can get on with the job with minimum input from us (being strangers/foreigners). Ideally they facilitate and we supervise. Let them get on with the work without constant interruption. We look for certain important characteristics when choosing our team: ideally they should be local, of the same kin, tribe or ethnicity, or at least have strong ties to the community we want to work with. They are trustworthy and humble - they genuinely feel they have something to learn from this work with communities. This is particularly important when working in a rural setting, as it may only be possible to find an urbanised person who can speak English well enough. Young, bright urbanites may have developed a distorted view of rural people as culturally inferior. Most educated people need to unlearn some of their learning!

We try to select a woman trainee first and then a man as a second translator - particularly if the primary facilitator is male, and because women tend to face greater marginalisation. Always make that extra special effort to bring people in from the margins. Working with two translators/trainees and two cameras is advantageous. Don't disturb while facilitating, get them to give general translation once participants are filming (very quietly!). More detailed translations can occur when they watch back the footage, if you sit next to the trainee/translator. Also remember to get translations of participants' comments as they watch material, so as to get a sense of their reactions. Working in a language you don't understand is bound to be difficult and frustrating, so take your time and try to relax. Much can be communicated without words.

DEALING WITH DECISION-MAKERS

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

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

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

THE ETHICS

ATTITUDES AND BEHAVIOUR

Appropriate behaviour and good attitudes are what make or break a PV project. This can't be "taught" in a handbook! For some people the skills required come easily but for others their education, training or background get in the way. The most important thing to remember is to be humble and respectful. Being friendly is important, but it is not enough. As facilitators we consider ourselves lucky to be invited into people's lives, to become a part of their struggle, and we learn a lot from the experience. Therefore it is important to show gratitude, to be an active listener, to learn to unlearn, to learn not to criticise, and to take your time. Rushing to meet targets and deadlines will not create the kind of relaxed atmosphere required for a successful participatory process. Please read up further on this essential topic (see Appendix 7, References).

HAND OVER CONTROL

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

BE AWARE OF POWER

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



see CD-ROM
"Training film"

influential people on board and to let them have their say.

Be aware that power is usually tipped in favour of the interviewer! PV is about shifting attitudes and, where possible, shifting power relations. Those who are powerful, "the uppers", tend to find it difficult to learn from those who have no influence. Seeing "the lowers" involved in making a film may help "uppers" to overcome their prejudice. As a facilitator you must use subtle techniques to actively include those left on the margins of a community in the PV process. By doing so, by enabling them to appear on film and share their perspectives to the wider community, you may be able to help those with power to hear and learn from rich sources previously ignored.

OWNERSHIP

Where are the tapes going to be stored? Who is responsible for them? Do you have permission to use the footage filmed for all sorts of uses (including ones that you haven't thought of yet like promoting your own PV practice)? See account of Macmillan Cancer Relief project on training film, CD-ROM.

HONOUR COMMITMENTS

Don't promise more than you can fulfil. Working in the field on a powerful project, it may be tempting to promise all kinds of help and to build up the possibility of the finished video to bring about huge change. Don't forget how difficult it can be to get the film shown to the relevant people who have the power to make life-changing decisions, no matter how powerful the film.

"We found it was useful to note what tangible outcomes we can and can't deliver, and communicate these along with our objectives."

Trainees on Ghana field trip

SMALL STEPS TOWARDS CHANGE

Instead of building up expectations, work with the community to identify local solutions. PV is a catalyst for locally-led change. People explore their problems collectively, share ideas and begin to believe in themselves and in their ability to make change. This will shift perspectives on what is possible at a local level. See the Solar Power = Community Power case study on page 83.

ETHICS OF EDITING

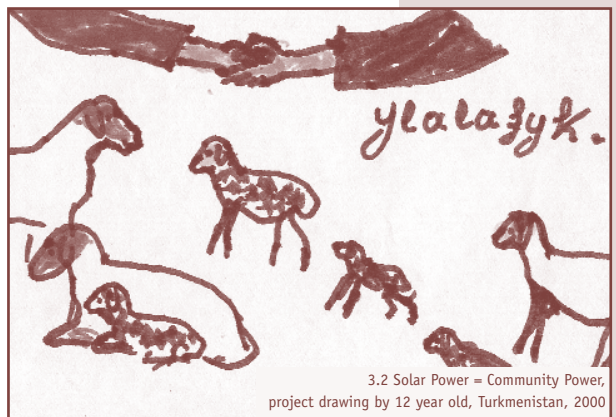
PV is far from perfect in communicating "reality". Images are still being selected for filming by participants, who choose what and who to show. After a thoroughly participatory filmmaking process, all power can easily be swept away by the facilitators or funders at this final stage. Editing is a conscious manipulation of sound and images to influence an audience. But even writing a report is a process of interpreting and manipulating a set of observations and statements.

Where the video editing process occurs away from the participants there is a danger that the final video message becomes twisted into a totally different expression or used for something unintended by the filmmakers. This is also a danger when bringing in professional editors or filmmakers, who often can't help imposing their sense of aesthetics and their professional training onto the work of "amateurs".

PV is at its best as a collective exercise, so that through an ongoing cycle of filming and reviewing as a group, the participants make all decisions together about what is included and what is left out. Through forming consensus a truer, more balanced picture emerges. Unlike the written report, which many are unable to read, local people can verify or alter their video messages. We have learned that where possible it is best to edit the film (draft version) with the community on location using a laptop. Try to ensure some participants get hands-on experience of capturing shots onto the computer, cutting them and building a film on the timeline (see Editing Footage, page 49). It can be easy to edit a simple sequence from the Name Game or other early activity in this way, working in pairs. The aim is to demystify the process as much as possible. Then draw storyboards together to help the wider community manipulate the images into a storyline that suits them. It's not possible to get everyone involved in editing and many people won't be interested or have time anyway, but having a small group of advisors really helps to take some of the power away from the editor.

"PV catches so much, [it has] a broader, fuller and more objective gaze."

Gillian Chowns,
palliative care worker,
coordinating Cancer
Relief project, 2003



3.2 Solar Power = Community Power,
project drawing by 12 year old, Turkmenistan, 2000

Finally, always show the draft version to the community or group who worked with you for approval. This is an important time to review agreements made at the start of the project around ownership and who gets to see the final product. It may only be at this point that some participants realise the true power of what they have created and it is useful to discuss with them again who they think should see the final product.

ARE YOU AN AGENT FOR CHANGE?

Just like taking control of making a video film, we tend to actively encourage groups and communities we work with to develop a fuller control of their own lives and of their local environment. We try to work as agents of change. People will react differently when given the opportunity to have a voice. Sometimes people will complain, or simply give a list of problems. We believe that the facilitator's role is to shift the way a situation is regarded as a problem, by introducing tools that develop both self-esteem and the combined power of the group whilst providing fresh perspectives. Through a new way of seeing, local solutions are found. Simple, no-cost/low-cost initiatives are usually available to communities to improve the quality of life. Many of the ideas and much of the needed know-how lies within the community rather than outside. PV is one way to bring these ideas out into the open.

We believe that PV has much to contribute towards efforts at fostering an authentic participatory democracy and towards building a sustainable and socially just world. Experience shows that PV processes can lead to impressive transformations at a community level, inspiring positive social action and unity where previously there had been a sense of marginalisation and hopelessness (see Case Studies, page 83).

“Learning video skills made women more confident and gave them a chance to an equal voice in the community.”

Jemal Orazvalieva,
Insight trainee,
Turkmenistan

We have learned that communication and understanding are the very foundations of successful development. We believe that each of us has a stake in the planet's future. By nurturing the influence of grassroots power and decision-making, and by promoting alternative models of development, our agenda is to promote sustainability, equal opportunity and peace.

3.3 Taking control in Ravnina, Turkmenistan, 2000

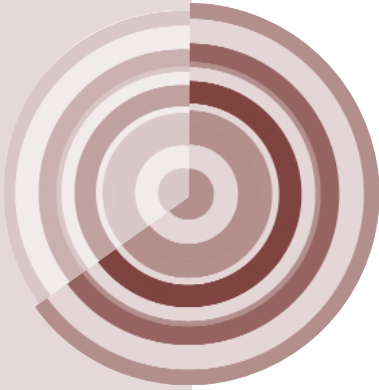




PART FOUR: TECHNICAL TIPS



4.1 Local trainees, Ladakh, 2004



THINGS TO REMEMBER

- Battery and tape should be inserted by the facilitator before the start of the first session. Make sure it is ready for the first game. We usually don't show the tape or discuss anything technical until asked and never before doing the first hands-on games.
- When opening the camera to put in the tape it is at its most vulnerable (dust, water, sand, etc., can ruin it), so do it indoors, carefully.
- If possible, record over a blank tape in a quiet room (lens cap on) to give it a continuous time code (check your video camera manual). This takes one hour. Rewind tape to the start before the workshop.
- Take time to get to know your video camera and the basic functions. Read the instruction manual. Use it as much as possible, even for personal use, so you get used to it.
- To keep it simple, keep the video camera set on 'Automatic' mode for the activities, don't use the manual settings. It may become necessary to use the preset white balance settings to adjust colour, or the manual focus or aperture settings to adjust light. Do this with discretion, do not confuse participants!
- When you rewind a tape to show footage to participants, after showing the relevant footage **BE SURE TO TAKE IT BACK TO THE END** to avoid filming over previous footage. This means playing the footage on 'VCR/Player' mode until the end of the last shot,

then pushing 'Stop' and turning the switch back on to 'Camera' mode for recording. Show how to do this, as it is quite difficult to do initially.

- When starting a PV project, put a piece of tape on the microphone on/off switch. This avoids it being turned off during filming!
- Some microphones have batteries in them; they last a long time but should be replaced twice a year. Always test your mics before using them (by playing back the footage). Show participants how to do this.
- Keep the microphone close to the subject but if using the zoom microphone take care that it is out of the picture.
- If there is wind, try to protect the microphone otherwise the sound will distort. Sometimes a sock can be used to provide extra protection!
- Tell participants never to film a scene or subject for less than ten seconds, as it will be too short to use at the editing stage.
- The first thing a newcomer to video will do is zoom and pan all over the place. Playing the games creates a disciplined structure. If necessary allow participants to make the mistake once then view the result: they will realise for themselves how shaky the footage is. From that point you could try to agree on a rule of NO ZOOMING OR PANNING. It needs to be very clearly stated. Teach people to stop recording, find their new scene, then start recording again.
- If there is a very bright background (like the sky through a window), even when the subject is lit up they may appear very dark (under-exposed). The cameraperson is responsible for the shot and must move or ask the subject to move so that the light is shining on their face rather than from behind them. It is also possible to use the "backlight function" (see your camera manual) to compensate.
- When someone points to something or talks about something (object or place) during the interview, the cameraperson should wait until the end and then film it. Don't follow the direction of the pointing initially.
- Make sure you (or the participants) film some general shots of the village to illustrate or provide context, also some more light-



4.2 Video can be used in dusty, smoky environments and even in extreme outdoor conditions. Filming with Ladakh Nomads, 2004

hearted scenes or cultural activities (e.g. local musicians, songs, dance, daily activity). This helps to lighten the tone and maintain viewer interest. From a process point of view it also enables you to involve more people and build local pride, as the community members are able to showcase their cultural riches.

- **Tips on tape care:** keep tapes dry, out of direct sunlight and away from extreme heat and cold. Tapes need special protection in tropical, humid conditions.
- **Cut-aways:** these are general context shots, often neglected during the more topic-focussed community filming process. It is crucial for the editor to be given cut-aways to use to visually illustrate any interview topic and they add interest and variation to a film. Example: a discussion that referred to the versatile use of by-products of the yak in Ladakh required a shot of a yak. At the time of filming the yaks were all to be found grazing the higher pastures so a local shepherd took the stills camera and photographed them. The editor inserted the photos to the film later, over the voices discussing the yak. Some of the by-products mentioned in the discussion were also filmed later and inserted.
- **Translation in multi-lingual settings:** it may be necessary to have the assistance of translators, not only during filming in the villages but also later for the editing process. This will have to be taken into account when planning.

ORGANISING FOOTAGE

- **Logging tapes** (see diagram 4.3) is important to keep track of what you have filmed on every tape. Include the 'R' time (Remaining tape time, e.g. R0:34 means 34 mins remaining on tape) for each new section. The time code (e.g. 01m20s15f) resets itself each time the camera is switched off (or switched to playback mode when footage is shown). This can be avoided by recording

blank over each tape before you use it (see page 68). Once there is a timecode on the tape the camera will stick to that even if switched off and on.

- Organising the tapes: we recommend noting down the rough contents in the order of filming on the tape box itself. Always label the tape immediately! Write the same title on the sticker (on the tape spine) as on the spine of tape box. e.g. TAPE 1 (month and year plus name of village).
- When the tape is finished, slide the protection tab on the spine of the tape to the 'Save' position to prevent recording over material by mistake.
- Mini DV tapes can be re-recorded 2-3 times although if possible it is best to keep all footage as an archive, as this may be a useful resource in the future. Archiving on VHS tape is no substitute in terms of picture and sound quality.

Time	Description	Quality/ Remarks
00:00 - 02:00	Name Game	
00:00 - 06:00	Presenting Each Other	Jon and Ayla, Joy and Phoebe (dark), Nelly and Saleh, Phoebe (again)
00:00 - 00:50 - 01:20 - 02:40	Interview Exercise 1st Shot Rana 2nd Shot Falguni 3rd Shot Chris	No sound Ok, but background noise Very quiet

4.3 Example of tape logging

RECORDING SOUND

Sound is more important to get right than the visual element. Even a sympathetic audience will quickly lose interest if sound quality is poor. To ensure sound is well recorded use good-quality microphones (e.g. Sennheiser) and invest in several types (see Appendix 5, Equipment Inventory). A handheld mic is useful for interviews and journalistic approaches. A small lapel mic (clips to a person's shirt) may be useful for interviews or presentations where the mic should be hidden from view. A "gun" or zoom mic is useful for capturing group discussions from a short distance. Use a mini tripod to enable it to stand on the ground so that it

can be pointed at the source of sound but remain out of the frame (meaning you can't see the mic on camera). A wind sock can be useful to cover the mic and protect from wind distorting the recording.

As with cut-aways, it is useful to capture ambient sounds (also known as wild tracks) for editing. This enables the editor to fill gaps in sound, for example edited conversations, with natural ambient sound that fits in with the background noises of interviews. When you remember, just record a minute or two using the mic outside and inside in various locations that correspond to the places important interviews, etc., have been filmed. Clarify in your logging notes that it is wild track.

ELECTRIC POWER OPTIONS

Electricity is an important consideration when conducting PV projects in remote areas. Here we will try to explore a number of different options to fit different budgets and different situations.

We prefer to live, work, eat and sleep with the communities with whom we are working and therefore make logistical provisions for this. However, if you will be travelling to work in the village and returning to a base with electricity every night then there will be no problem charging camera batteries ready for the next day's filming.

Playing back material through TV

This requires preparation and proper equipment (see Appendix 5, Equipment Inventory, for a rough guide to prices of key items):

1. Generator: expensive, noisy and smelly but a reliable option if you have the resources. You need a long power cable to be able to place the TV far enough away from the noisy engine.
2. Solar panel. Insight have conducted many projects using a small 20 watt solar panel to charge a car battery which in turn is used to power either a 12 volt TV or an inverter (this changes 12V to 220V) which a small 220V TV plugs into. The camera batteries can also be charged directly from the car battery. Try to get a 12V battery charger, as this will use less power than charging through an inverter.
3. Car battery charger (must have a quick charge option): can be used in the place of a solar panel to charge the car battery every night when/if

"To really benefit from watching back footage with the participants it is worth having a proper TV sized screen. To see and learn from mistakes, participants need to be able to see footage more clearly."

Chris Lunch,
Insight Director

you return to a source of electricity.

4. Running a vehicle and plugging the inverter into the cigarette lighter socket then into a small 220V TV or plugging a 12V TV straight into the cigarette lighter. You need a long power cable to be able to place the TV far enough away from the noisy engine.

Note: The bigger the TV the more power it consumes; black and white TVs require much less power and may be a good solution in the field but this definitely reduces the impact of the screenings. Tiny screens of 15cm are sufficient if the sound is loud enough. In fact we have found that so long as people can hear what is being said and can glimpse the images, their footage will still hold their interest during community screenings. Therefore we recommend the use of small active speakers (rather like desktop speakers but with small batteries to power an in-built amplifier).

Low-tech solution

Simply plug in small active speakers to the video camera through the headphones socket. Speakers must have their own power source; therefore batteries are needed (those without batteries do not actually amplify the sound and will not be loud enough). The camera flip-out screen can be used to show the footage to groups of up to ten people (sometimes many more gather round!). This set up is okay for showing back footage immediately to the group who have just shot it, but is not usually sufficient for larger community screenings.

Note: When selecting a video camera, choose a model with a big flip-out screen.



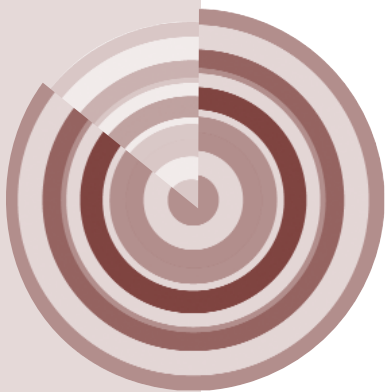
4.4 Insight uses solar power in the field to power PV evening screening with Ladakh Nomads, 2004



PART FIVE: PV IN ACTION



5.1 Filming the harvest, Ladakh, 2004



INSIGHT'S VISION ON COMMUNICATION FOR DEVELOPMENT

"Communication really is the pulse of development."

Panos London Online

We believe that communication is key to developing successful participant-led projects, with sustainable and far-reaching impacts. Communication should not happen at the end of a project, it should be integral to every stage: from project conception through to implementation, monitoring and evaluation. Our work as participatory communication specialists in projects throughout the world has taught us that the most effective communication strategy is one that comes directly from the project recipients and from the work itself. The message we repeat to NGOs, charity groups, research institutes and extension services who consult us is "let the work communicate itself!"

Some great participatory work is being carried out with community groups all over the world. The problem that many field workers face is how to accurately communicate the energy and vitality generated during project work without marginalising the very groups they seek to empower? Reports and documents as dry as the paper they are written on, do little

justice to the dynamic processes on the ground. Too often, the project initiators end up speaking on behalf of the populations concerned, using written media which is often unintelligible to them.

RECIPIENT-LED COMMUNICATION

When PV is applied to different stages of a project a number of objectives are achieved at once. Not only can it enhance work with the communities, break down barriers between facilitators and local populations, but it also automatically provides a record of the work as it progresses. Such an approach, when skilfully applied, can foster a continual process of dissemination and feedback and a live record of the participatory process in action.

If this material is edited into completed films they can become a powerful resource which, with the consent and involvement of those who created them, can be used long after the completion of the programme. For example, they can be shown during workshops or conferences with:

- Local and national policymakers to inform them about the work and to increase their understanding of the dynamics and obstacles affecting marginalised groups and what they can do to support them.
- National and international donor organisations to inform them about your organisation's activities, and above all, about innovative work at community level, thereby encouraging the donors to support the continuation of the approach.
- Local NGOs, extension services, development projects, universities and training institutions, as a training and information document and an example of participatory methods in action.
- A global audience, by showing the films at international conferences, film festivals, local cinemas, on national TV and on the internet (all dependent on obtaining permission from the participants who were involved in making the films).



5.2 Village elder discusses the effects of climate change, Ladakh, 2004

"PV strikes me as especially well suited to enabling rural people, after only a little training and at moderate cost, to create vivid accounts of their own experience. Very suitable for sharing with their counterparts elsewhere in the country or even abroad."

Claire Milne,

ICT Telecoms Consultant

COMBINING DIFFERENT ICT4D TOOLS (Information and Communication Technologies for Development)

Excellent results can be achieved by combining PV with community radio projects or internet and computer technology. For example, PV can interface seamlessly with radio by adapting the ideas, messages and voices filmed by villagers into radio broadcasts. In this way, ICT4D projects can get the best of radio and internet's ability to diffuse content widely, as well as PV's greater accessibility and its ability to engage broader participation. We have found it to be a perfect first introduction to ICT, less intimidating than computers and more akin to traditional forms of communication and storytelling.

APPLICATIONS

The application of PV methods within any project or programme will depend upon the interests and needs of the various organisations, their creativity and how far they wish to go with it. Here are some ideas of how PV can be used to add value to a programme and increase its effectiveness at working with target communities and reaching specific audiences.

1. WORKING WITH MARGINALISED GROUPS

Research institution to stakeholders / community groups: e.g. make a PV with local stakeholders documenting local priorities, fears and expectations at the early stage of the planning, before implementation.

Consultation type exercise gauging local views and build consensus
(see Appendix 3, 10 Steps to Using PV).

Marginalised social group to wider community: showing a PV film made by one group and using as a tool to stimulate discussion and participation among other groups in society. Participants may want to conduct filmed interviews to gauge reactions among the audience and record feedback. Facilitators can use such screenings to identify and congregate new groups to work with using the same PV methods.

Community to community: produced films shown to other communities and used as a tool to inspire and initiate same process of analysis and local action in the second community. Spreading impacts of the work and

awareness raising, but also a chance to bring in new groups, highlight differences as well as similarities.

Community to community PV exchange visits: introducing PV into this process as a tool for wider sharing, equitable exchange and team building (i.e. focusing on a shared task and having fun together!). Exchange visits can be costly and usually only benefit a handful of community members, with PV the learning and exchange can be documented enabling the wider community and other communities to benefit from the exchange.

Communities to research institution/policy at the local and regional scale: using produced films to inspire and influence other researchers, decision-makers, etc. Building bridges between different worlds that rarely hear each other (with the participation and/or permission of groups that created the films).

2. IDEAS FOR ENGAGING POLICY/DECISION-MAKERS

Video responses to community video messages from researchers and policy/decision-makers:

Policy to community PV visits: as with the community to community PV exchange visits above, but getting policymakers to the field. This can be difficult to arrange and maybe only one or two individuals can be prized out of their offices! A policymaker sharing a PV documentation task with the community members can be a good way to equalise relationships. They will have fun together and create something which the policymaker can show to his/her network of colleagues and superiors.

Facilitating multi-stakeholder workshops using PV: A means of getting different groups together on a more equal footing, empowering populations who feel uncomfortable in a workshop setting, or are illiterate. Community members present their films and these become the starting point for discussion and group work which is all documented using PV tools rather than written notes. This also allows the workshop outcomes to be shared widely



see CD-ROM
"NORMA Himalayan
excerpts"



5.3 Land-use experts and scientists watch PV messages in Scotland, with representative farmers and nomads of Ladakh, 2005

"The participatory video we made was the single most important campaign tool used to save the boatyard. It makes people sit up and listen. It brings the boatyard into the offices where they make the decisions."

Adrian Arbib,
environmental
campaigner, Oxford, UK

among communities, personal and professional networks of the workshop participants and the general public (if relevant). To see how Insight facilitated such a workshop see NORMA case study, page 87.

3. CAMPAIGNS

PV has tremendous potential to bring out personal stories to support campaigns and build understanding and consensus in potentially fraught situations. Decision-makers may respond better to the voices of people on the ground than to organisations, academics or activists campaigning on their behalf. Participatory videos are raw, direct and show a fuller picture of what is at stake.

4. PARTICIPATORY RESEARCH

Generate knowledge, initiate local action, raise awareness, monitor and spread widely. For an in-depth discussion of this application see Appendix 4, Insight on Participatory Research.

5. COMMUNITY-LED RESEARCH

Assist groups in the target communities to carry out their own research using the video as a tool for them to document local knowledge and ideas, as well as generate new knowledge and fresh solutions. Local people's findings can be included in multimedia reports and publications, bringing their authorship into the process and developing a synthesis of local and scientific knowledge. See 'Cowley Road Matters' case study on page 92.

6. PARTICIPATORY MONITORING AND EVALUATION (PME)

Using video rather than an attitudes survey to look at progress during the research can put the community in control. It is visual and accessible to all. It allows the community to highlight issues and areas of interest that we could not necessarily conceive of as outsiders. Things emerge from the films they produce that open up new lines of enquiry and can also help shape the kinds of quantifiable questions partners focus on. For an example of PV being used for M&E see "Solar Power" case study, page 83. The "Most Significant Change" evaluation technique (see Appendix 7, References) has recently been adapted and combined with PV techniques by Insight to help recipients document and share their stories of "significant change". The PV M&E footage can be used in the preparation of final reports and project evaluation and shared along with more traditional written reports.

"A very good tool for challenging the stigma surrounding mental health."

Alison Leverett-Morris,
Director of arts and
health charity, UK

7. SHARING INNOVATION AND BEST PRACTICE

"The groups involved can document and communicate their achievements in their own words. The use of PV to collect and share the best practices and lessons learned. Often while collecting the lessons learned staff and experts obtain the information from

the project implementing parties and having analysed such information they may then prepare the manuals and adjust the vision expressed by the local communities while looking at such data from their own professional perspective. When receiving the project outcomes and developments, NGOs and local communities may have difficulty to fully understand the essence of the project outcomes. The use of PV can enable people to have a virtual interaction with their colleagues from other villages. While watching video material they obtain the information directly without the "university" filter of the professionals."

Stanislav Kim, UNDP SGP National Coordinator, Kazakhstan



5.4 Stanislav Kim, UNDP SGP National Coordinator, Kazakhstan, facilitating PV during Insight training with PRAXIS India, 2005

8. VIDEO PROPOSALS

UNDP SGP is exploring this application further. PV could enable a largely illiterate community to present a visual documentary attachment to the project proposal (specifically as the initial application, not as the replacement of the project proposal). Often the decision with regard to the grant proposal is made on the basis of the project proposal, expert opinions and only in some cases do National Steering Council (NSC) members have the opportunity to visit the site of the proposed project. In such cases NSC is represented by 1 or 2 members only. Therefore the submitted 10-15 minute video proposal may bring to life the desire and vision of the community whilst increasing the chances of success for proposals coming from indigenous and marginalised communities.

9. NEW WAYS OF CONDUCTING RESEARCH FOR STUDENTS

PV can be a powerful action research tool and a great way for students to learn from the target communities themselves. Institute of Development Studies DRC partners could explore with Insight ways of introducing PV participatory research and extension approaches into a higher education institution.

10. CONFLICT RESOLUTION WORK

Insight have carried out exploratory work combining PV with non-violent communication (NVC) methodologies to help build bridges between groups that are in conflict. This can be delicate work and pilot projects would be carried out by partners together with Insight.

INSIGHT CASE STUDIES

Further information on all these projects can be found on our website www.insightshare.org. There you can view these and other films as well as download more detailed reports and articles.

(1) SOLAR POWER = COMMUNITY POWER

CONTEXT/BACKGROUND:

This community action programme developed out of a PV project carried out by the authors in Turkmenistan's desert regions in 1999. Major political and economic changes had taken their toll on the lives of shepherds. Villagers felt that electricity would improve their lifestyle and encourage people to stay in the desert rather than move to the southern irrigated regions.

"Many people have already left this village, they go south because they think life is better there. Each time one family leaves the desert and gives up his animals, it is one more flock that the nation has lost."

Village elder

Our PV work had indicated how important it was that these communities themselves filled the void left after the collapse of the paternalistic Soviet system. This required better cooperation within villages and a greater capacity for community action; only then could villagers address the issues which threatened to squeeze out more families. The 'Solar Power = Community Power'

WHEN:

2001 - Present day

WHERE:

Turkmenistan's Karra Kum desert

KEYWORDS:

Renewable energy, community action, PV for monitoring and evaluation, awareness raising among donor agencies.



5.5 Assembling the solar panels, Turkmenistan, 2003

"We used to knit socks by the light of smoky kerosene lamps. Now we can work better and we don't choke on the fumes."

Woman from Garregul village

"Electricity is helpful. It is good to watch the news; good for education, good for your life. If you don't have a radio or TV you don't know what's going on."

Local young man

programme aimed to unite these different elements. The PV film made by the shepherding community helped us to raise support and awareness among the international donor community based in Ashgabat.

WHAT WAS DONE/THE STORY

The installation of solar power was combined with the creation of a communally-owned flock of sheep. Each family exchanged one ewe and one female lamb for their solar panel. These animals became the collective property of the village and were used as a community action fund. As this flock increased in size so too did the villagers' resource base for carrying out their own community action.

Villagers elected a person to look after the community flock and another to represent the interests of the village and to check on the growth and condition of the flock. The shepherd must achieve an 88% birthing rate and is entitled to keep half the lambs as his payment. Everyone was satisfied that this arrangement would avoid misunderstandings or mistrust.

HOW IT WAS DONE/PROCESS

The work was community-led, with all decisions made at community meetings in order to maintain transparency and local ownership. The structure of the programme itself was very much dictated by the local culture and traditions. Insight facilitators helped each village develop a community action plan outlining the improvements they wished to carry out over the next three years with the help of this newly created community flock.

The members of each household were fully involved in the installation process. In this way they learnt how their system worked and how to carry out routine maintenance. Each time we started work in a new community, a shepherd from the last village accompanied us to pass on his acquired technical knowledge and to share his community's experiences.

When the programme was in its infancy we used PV as a tool for documenting the challenges and decision-making processes involved from the recipients' perspectives. With any community action it is important to get the whole village onboard; this means, men, women, the elderly and children. PV played an important role in getting these groups involved in the planning and implementation stages. For example, women in this part of Turkmenistan do not usually attend community meetings. House-to-house visits by the PV facilitator ensured all views were heard. Sometimes

video was used to document important community meetings and enable women to feedback their own ideas and suggestions. All footage including the womens' evaluations and feedback were played to the whole community at evening screenings to make sure their ideas and opinions were heard.

Nowadays PV is used periodically for monitoring & evaluation (M&E) purposes and for sharing ideas and actions horizontally (between the different villages) and vertically (with local administration and donors). Part of this M&E consists of villagers interviewing one another about their feelings on how things are progressing. We have found that people, especially the women, are more likely to speak their mind to one another than to an outsider.

WHO WAS INVOLVED

Facilitated by Chris Lunch and Jabbar Abdul, Insight associate, Turkmenistan. We also worked closely with local Akimats (district administration).

WHAT WAS ACHIEVED/ OUTCOMES

The programme has been running since 2001, providing more than 450 individuals with electricity in six different shepherding villages in the heart of Turkmenistan's Karra Kum desert. In each village, dependency on external solutions and support has been reduced and collective community action and decision-making has been encouraged. An additional shepherding job is also created.

A short film about the programme was made. A Turkmen version was shown to local Akims (district mayors) to help communicate the work and get their support. It was also shown to new villages joining the programme. An English version was shown to international donors and can be seen on our website.

WHAT DIFFERENCE DID IT MAKE/IMPACT

This is an example of how PV can lead to community action. Our work has reinforced the message that communities have the power to improve their own situation, eroding mentalities of hopelessness and dependency. There have been many positive impacts of the work, both in terms of providing solar power and developing community power.

"Last year we were able to hire a tractor to dig our Oy (rainwater catchment). This should be done every three years, yet for fifteen years we have been unable to join together as a community and do it. Now with this communal flock there are no more arguments about who should pay what."

Head of family,
Garregul village

"If there is a well which is not working properly or there is one which collapses or we need to dig a new one, that is the time we will use this flock."
Village Elder

"Insight's bottom-up approach has yielded very real successes in Turkmenistan. The success of the solar project has opened doors, not just for Insight's projects but for development here in general."

MA Development Studies student, Dublin University

WHAT WERE THE THINGS THAT WORKED/SUCCESS FACTORS

- Working sensitively with the community, letting them lead us and developing the project together every step of the way.
- Regularly visiting every household and talking with the occupants.
- Screening films and inviting donor representatives to the villages has exposed these individuals to the realities of desert life and to Turkmenistan's cultural roots. It has also helped to raise the profile of these "forgotten" desert communities and to gain support for our work as well as for locally-led development in general.
- The system of swapping sheep for solar panels worked very well, not only because it enabled the creation of the community flocks, but also because villagers were proud to own their solar panels. This ensured they were well looked after.

CHALLENGES AND BARRIERS

Funding has been a challenge, as often it is provided for a limited period (two years maximum). In reality this kind of community work takes much longer. It is only through our personal commitment to this cause that we have been able to make this programme work - through patching funds from one donor together with the next and maintaining contact with communities after funds have dried up. In this way we have been able to slowly creep towards our original 2002 aim of providing solar lighting for 100 households (we are currently at 69).

KEY LEARNING POINTS

- Let the community lead you.
- Always strive for inclusion and local ownership.
- Show respect to local authorities by keeping them involved, regularly updating them and renewing links.
- Linking renewable energy developments with community development work is very effective.

HOW IT WAS FUNDED

Small grants from: British Embassy, German Embassy (Ashgabat), New Zealand Embassy (Moscow), Dutch Embassy (Islamabad).

(2) NORMA - NATURAL RESOURCE MANAGEMENT IN THE MOUNTAIN REGIONS OF ASIA

Community-Led Research Requirements

CONTEXT/BACKGROUND

This European-Commission-funded project aimed to identify the key research requirements for natural resource management to support existing policies for sustainable integrated mountain development in the Karakoram-Hindu Kush-Himalayan (KHKH) region. Insight used PV techniques to enable the local communities, NGO's and grassroots organisations to communicate their views and ideas themselves, directly to scientists, senior policy-makers and donors.

WHAT WAS DONE/THE STORY

There were two stages to this project: during the first phase, community groups and local NGOs in three countries (India, Pakistan and China) took part in PV workshops. Insight worked with nomads in Eastern Tibet and Ladakh and farmers in Pakistan and Ladakh, choosing relatively isolated communities living at high altitudes.

The second phase consisted of a multi-stakeholder workshop held in Scotland attended by representatives of national research organisations and universities, government departments, development organisations, NGOs and local representatives from the communities we had worked with. Edited versions of the community-made videos were presented at the workshop by these local representatives.

Usually government organisations and research establishments prioritise and determine which areas of natural resource management in these countries require attention. At this workshop we turned this way of working on its head.

WHEN:
2004 - 2005

WHERE: India, China, Pakistan and UK

KEYWORDS: Natural resource management, synthesis of local knowledge and scientific knowledge, participatory research, PV for multi-stakeholder workshops, cross-regional exchange and learning.



see CD-ROM
"NORMA Himalayan excerpts"



5.6 Participant in NORMA project, Qinghai Province, China, 2004

"This area is rich in many things but there is a need to reveal them."

From the Gahkuch video,
Pakistan

HOW IT WAS DONE/PROCESS

In each country we sought to work with local NGOs who shared our grassroots and participatory ethos and who had strong links with communities and local government. Selecting local partners began with recommendations and research on the internet, followed by email communication over several months. From these organisations we trained two local facilitators in each country, a man and a woman. These trainees doubled up as translators. We used the games and methods detailed in this handbook to work with a cross-section of participants within each community from different gender, age and status groups. Between 4 and 10 days were spent in each community involving as many people in the process of filming, planning or being filmed as possible. Afterwards footage was translated then edited by Insight back in the UK. Draft versions of the films were sent back to local partners for them to show to, and gain feedback from, the communities concerned.

At the workshop in Scotland local representatives showed their communities' videos. We then worked in mixed, small groups using participatory methods to enable an equitable exchange of views between all the key stakeholders, irrespective of their level of formal education. The aims were to identify the major research needs, strategise how they could be achieved and then predict the likelihood of success. The workshop was documented on film. Videos of the event (including PV messages from scientists) were translated into local languages and were sent back to the communities concerned, along with translated versions of some of the participatory videos produced.

"The films show all the different families and how they live here. It shows reality, life as it really is."

From the Muqu video,
China

WHO WAS INVOLVED

This project was carried out by Insight in partnership with Macaulay Institute, Aberdeen & ICIMOD, Nepal. Our local partners were: in China, the Upper Yangtze Organization and Plateau Perspectives (Zhiduo, Qinghai); in India, Women's Alliance and ISEC (Ladakh); in Pakistan, Aga Khan Foundation (Gahkuch). Insight facilitators: Nick Lunch, Emilie Flower, Jabbar Abdul, Chris Lunch & Dominic Elliot.

WHAT WAS ACHIEVED/OUTCOMES

- More than 40 participants, including villagers, community workers, scientists, NGO and government representatives from the mountainous KHKH region, as well as from Norway, Switzerland and the UK, attended the

workshop. Four PV films were made and one film documenting the workshop. A 40 minute synthesis film was also produced.

- The communities sent positive feedback and felt their knowledge and opinions were being listened to and were having an impact.

- The produced videos have already been shown widely to a range of audiences, most recently to researchers attending the Global Climate Change in Mountainous regions (GLOCHAMORE) conference in Perth.



5.7 Participant in NORMA project, Qinghai Province, China, 2004

WHAT DIFFERENCE DID IT MAKE/IMPACT

- Showing a video rather than giving a speech put local community representatives on a more equal footing with scientists, NGO participants and so on, who may have more experience of conferences and public speaking. They were also of great value in helping external agencies to appreciate not only the problems, but also the solutions local communities see for the management of their natural resources.

- The videos shown at the workshop in Scotland changed partners' and scientific participants' thinking on participatory research. They realised the need to deliver projects that involved local knowledge and made a difference to local communities.

- Translating the produced films into local languages has maximised the cross-border sharing and learning potential of these videos in the KHKH region.

- The filming of the Scotland workshop enabled villagers to see what impact their film made on the attending participants. It was important to complete this feedback loop and was empowering for those communities who took part.

- Further impact of this work will come with wider dissemination of the films among local and regional NGOs and Government institutions, as well as among research and development organisations with an interest in the region/topics.

"People's ideas and ways of thinking have shifted as the workshop progressed. In some cases dramatically."

From the workshop written evaluations

We see this project as a first step which has yet to achieve its full impact. We will now build on what we have achieved so far and the links we have developed with local communities and NGO/research partners. Our aim is to develop a longer term research project with PV as a community-led action research tool enabling communities, researchers and policymakers to document and share local knowledge, visions and innovation within and beyond national borders.

WHAT WERE THE THINGS THAT WORKED/SUCCESS FACTORS

- Communities appreciated our PV approach as they felt their knowledge and ideas were being valued.
- We managed to get broad support and participation in each community in a very short space of time. Many of the communities we worked with had some previous contact with researchers and generally had negative impressions, saying that they never saw the results of the work and that it had no impact on their lives. After working with us they became supporters of participatory research. In North Pakistan our local partner recorded villagers' comments after they had seen the draft version of their film: "They were urging me that I should invite these researchers again. They said that they are Barakaat (blessings) for us" (Ataullah Baig, Aga Khan Foundation, local partner in Pakistan).

The following comments were made about the Scotland workshop:

"The workshop was successful in including the views of all participants, many of whom came from remote areas of the Karakorum Hindu-Kush Himalayan region. I would like to thank the Macaulay Institute and Chris and Nick Lunch from Insight for the professional facilitation, which made the workshop a satisfying, indeed an inspiring experience."

Astrid Björnsen Gurung

"The dynamic structure of this workshop really got things going and people involved"

From the workshop written evaluations

CHALLENGES AND BARRIERS

The workshop was scheduled to take place in Nepal but due to political upheavals we had to make a last minute change of venue. Major administrative and climatic difficulties added to logistical challenges in getting local representatives to our Scotland workshop. In Ladakh, nomad representatives were denied the right to even get a passport!

Getting some scientific partners to think about research in new ways takes time and can be frustrating as the old ways can be quite well entrenched. It may be useful to get partners to commit to a particular research approach which is participatory and impact orientated. We feel the 11 key Principles in Appendix 4 outline a best practice for collaborative research.

KEY LEARNING POINTS

- On seeing their edited film, villagers in Pakistan commented: "We don't have systems of keeping records of our culture, practices and history - this will be our history and we convey our heartiest thanks to the researchers for helping us record our history." This was an unintentional outcome but something very tangible and valid which the communities got from working with us.
- We realised how important it is to be involved in every stage of the process from selecting local partners and communities to work with, to training locals as facilitators; from finding a suitable workshop location to arranging suitable food and accommodation. Involving local stakeholders in such workshops requires great sensitivity to their needs to ensure they feel at ease.
- We have come to realise that research projects should be about generating and sharing local knowledge as much as they are about generating scientific knowledge. This work has shown us how PV can help us move towards multimedia research outputs that represent an authentic synthesis of local and scientific knowledge.

HOW IT WAS FUNDED

By the European Commission (Research DG) INCO under the sixth framework programme.

PRESS RELEASE

www.macaulay.ac.uk/news/newsdetails.php?13092005

"I was impressed by the ease and clarity with which illiterate nomads and farmers expressed their concerns related to environmental change. Such videos carry messages that go far beyond language."

Astrid Björnsen Gurung,
Scientific Project
Manager, Mountain
Resource Institute (MRI)

WHEN:
2003-2005

WHERE: Oxford, UK

KEYWORDS: Community consultation, working with "hard to reach" groups, 3D modelling, training local facilitators.

(3) COWLEY ROAD MATTERS

CONTEXT/BACKGROUND

£1million awarded by UK Department of Transport for community design and safety scheme on Cowley Road, Oxford.

WHAT WAS DONE/THE STORY

The project involved some 40 volunteers. Insight worked as part of wider programme team. Our focus was managing the targeting of so-called "hard to reach" groups through PV processes.

HOW IT WAS DONE/PROCESS

There was careful recruitment of a local consultation team from target groups. This was followed by a three month training period, which included accreditation. A subsequent training assignment from the funder, East Oxford Action, helped build trainees' confidence and wider knowledge of the community and gave initial access to some of the target groups before the consultation period began. After this the trainees facilitated the PV consultation of 12 target groups (identified by East Oxford Action regeneration centre) under Insight's guidance. Each group was visited twice within a two month period. The second visit served to enable the groups to check their footage, add additional views and comments and see what other groups were saying.

PV workshops took place in spaces that were frequented by these target groups in order to make them more accessible and make people feel at ease. Some of the work focused around a transportable 3D model of the area under development to help elicit viewpoints and help participants visualise existing problems and propose their ideas for change.

WHO WAS INVOLVED

Carried out by Insight as part of East Oxford Action local urban regeneration project for Oxford County Council/HM Department of Transport. Facilitated by Nick Lunch and five trainees from the community.



5.8 Street interview on the Cowley Road, Oxford, UK, 2003

"It changed the way I listened to people."

Celia Jones,
Planning officer,
Oxfordshire County
Council, UK

WHAT WAS ACHIEVED/OUTCOMES

Twelve so-called "hard to reach" groups were brought on board, otherwise their participation would have been questionable in the community design process. Their voices were made accessible and visual through local video screenings and uploading the video messages onto the web. Free access to video footage was available through local internet hubs. Five local adults representing some of the groups targeted (mental health service user, wheelchair user, ethnic minorities, single parents, homeless person) were trained and accredited in PV facilitation.

WHAT DIFFERENCE DID IT MAKE/IMPACT

We think it made a big difference, widening involvement and ensuring the voices of marginalised sections of the community were heard. For example, at the Community Design Day no minority groups were present, no elderly people and no youth! It was only through their video screenings that such people were made "visible".

Consensus-building was achieved through the group screenings which helped people understand each other's views. An iterative process of sharing footage and feeding back reactions meant that the project and resulting footage evolved over time.

WHAT WERE THE THINGS THAT WORKED/SUCCESS FACTORS

- Going to where people feel most comfortable, not expecting them to come to us.
- No questionnaires - important when working with people from diverse backgrounds and cultures who are in some cases non-literate.
- The power of visual communication - seeing faces and emotion behind the views made them more accessible and immediate.
- Fun - people loved to use the cameras and the 3-D map helped remind people of the issues.
- Screenings were also fun and raised self-esteem.
- Translation (and subtitles) meant everyone could take part and express their views in their mother tongue.
- Editing as a team reduced the risk of manipulating footage.

CHALLENGES AND BARRIERS

Co-ordination of the various programme activities was poor which meant that we were unclear how our work fitted in to the bigger picture. We sometimes felt that other project managers lacked sensitivity to the

realities of marginalisation and didn't understand our efforts or the skills involved to actively reach out to less privileged groups.

KEY LEARNING POINTS

- Expect long delays in starting the project followed by sudden tight deadlines and unreasonable demands!
- Clarify roles and get involved at every level, attending all decision-making meetings.
- Continually express the participatory agenda and the need to actively reach out to all sectors of the community.
- In the future we should aim to organise more regular screenings of the draft footage and push even harder to get filmed feedback from decision-makers.
- We now realise the necessity of ensuring decision-makers and all stakeholders commit to the PV process at the start of a programme and have a clear idea of what this means.

HOW IT WAS FUNDED

HM Department of Transport, initial training phase was funded by East Oxford Action (Urban Regeneration Fund).

(4) SUPPORTING VOLUNTARY FARMERS' ASSOCIATIONS

CONTEXT/BACKGROUND

Between 2001-2003 five Voluntary Farmers Associations (VFAs) were set up in Turkmenistan, with extensive support from the EU (European Union) TACIS programme. Turkmenistan's move away from collective farming towards private, market-orientated farming had left a void in the agricultural sector. The VFAs were created to encourage private farmers to cooperate and provide each other with mutual support and knowledge-sharing. Insight was invited to carry out a PV project aimed at strengthening and supporting the VFA structure.

WHAT WAS DONE/THE STORY

The approach was to use PV to enable members from two of the VFAs to communicate what was involved in setting up such an association and what they regarded as the challenges and benefits. By explaining the aims and objectives of the farmers' associations in a clear way to local and national policymakers, researchers and international donors, the idea of farmer-led innovation was promoted and support for the Voluntary Farmer Association concept was gained. This process also helped villagers to identify challenges and opportunities for development and to explore ideas for the future.

HOW IT WAS DONE/PROCESS

PV was combined with Participatory Rural Appraisal (PRA) exercises (see 'Chambers', Appendix 7, References) such as community mapping and Action Search to enable members to find local solutions to problems, to help develop consensus amongst members and to create joint visions for the future. Over 40 people had the opportunity to use the camera and be directly involved in the process. Field work lasted a total of ten days, five days in each community.

WHEN:
2003-2004

WHERE: Turkmenistan

KEYWORDS: sharing innovation and knowledge, farmer to farmer.



5.9 VFA film,
Turkmenistan, 2003

Three trainees who had taken part in one of our PV training workshops in the city joined our team in order to get some experience of facilitating PV in a community setting.

The film was edited in the UK. We returned within a month and showed it to the communities concerned first to find out what changes they wanted made. It was then used in workshops in other villages. Copies of the video were left with key people in the villages and with local video-lending shops. In Ashgabat, the capital of Turkmenistan, we arranged a screening of the completed film to 30 guests at the British Ambassador's residence. These guests included high-level representatives from a number of international donor agencies, embassies and local organisations active in the agricultural sector.

WHO WAS INVOLVED

Insight carried out this project within a continuing TACIS programme. Facilitated by Chris Lunch and Jabbar Abdul (Insight associate - Turkmenistan), with three female Turkmen PV trainees working in the NGO sector in Ashgabat.

WHAT WAS ACHIEVED/OUTCOMES

The final edited film was used as a workshop tool in a number of different villages enabling a farmer-to-farmer exchange of innovations and knowledge and helping to spread the concept of Voluntary Farmers Associations. In addition it was shown to international donor organisations and top-level government policymakers, thereby attracting support to continue the spread of VFAs among other villages.

At the screening in the capital the reaction was unanimously positive, a lively discussion followed and several donor agencies pledged to continue supporting the development of Farmers Associations throughout Turkmenistan.

WHAT DIFFERENCE DID IT MAKE/IMPACT

The day after the film screening at the British Ambassador's residence, the Organisation for Security and Cooperation in Europe (OSCE) invited Insight to take part in a discussion group where plans were made to develop a microfinance scheme in these and other farming communities. This was largely motivated by a short film made by one of the young men in the village about greenhouses, and the benefits and difficulties of raising the capital to build one when you are a young farmer.

WHAT WERE THE THINGS THAT WORKED/SUCCESS FACTORS

In addition to the above, the film also proved successful as a workshop tool, provoking self-evaluation and situation-analysis when shown in other villages. The villagers could identify with the video messages made by people in a similar situation to themselves

The film was also shown to two senior officials in the Turkmenistan Ministry of Agriculture. They were very interested in the achievements of the TACIS programme and expressed their support for the continued spread of the Voluntary Farmers Associations model.

The main highlight of this work from our perspective was an unexpected one. When we worked together with villagers it became clear that one of their key problems was the lack of knowledge among farmers who previously worked for state farms and now found themselves responsible for making their own farming decisions. They emphasised the need to learn from more experienced local farmers. The members of the Voluntary Farmer Associations were quick to appreciate the potential for video to record and disseminate the various kinds of knowledge more widely and to give less experienced farmers the chance to learn from the village "experts", innovators and keepers of traditional knowledge. Within a very short time, they were already planning and shooting their own short training films, showing tools they had developed, explaining how they were made, giving tips and advice on how to care for particular plants, and so on. They clearly demonstrated the simplicity and effectiveness of video used in this way and showed us a new potential application for PV that we hadn't thought of previously.

CHALLENGES AND BARRIERS

Joining an existing programme has advantages and disadvantages. Previous work carried out by TACIS consultants in these communities had not always been participatory. There were political divides within the VFAs and complex relations between recipients and donors. In many ways we inherited some of these problems and navigating our way through them created its own particular set of challenges.

KEY LEARNING POINTS

The project commissioners had a very clear output requirement: a film that could be shown to other villages and politicians to promote and spread the VFA concept. These objectives represented their priorities rather than those of the individual VFAs. This created a pressure to edit

a particular type of film. The VFA members themselves were more interested in having films which shared farming knowledge and best practice rather than promoted the VFA model. Therefore we edited one main VFA film and a number of extra short "training" films which they had developed.

HOW IT WAS FUNDED

The British Embassy, Ashgabat.

Ref: "Participatory Video: Rural people document their own knowledge and innovations," Chris Lunch, August 2004. World Bank IK notes No.71.



PART SIX: APPENDICES



6.1 Insight associate Emily Flower with villagers of Gahkuch, Pakistan, 2004

1. Insight's training activities

The following training options have been elaborated by Insight and can be modified to fit the particular needs and context of different organisations, programmes or projects. Option A is centred around group learning workshops with up to 12 participants. Option B places a greater emphasis on Insight to conduct the PV work and deliver results whilst still providing on-the-job training in PV facilitation to 2-3 local trainees.

METHODOLOGY

Our trainings are designed around principles of experiential learning: employing a wide range of techniques that enhance creativity, sharing, reflection and learning. These include games and group exercises as well as hands-on facilitation experience. We recommend that initial trainings are followed by post-training assignments with backstopping and support from Insight.

OUTPUTS

Both options below introduce the PV process into one or two communities and will result in the creation and editing of a number of short locally-made video messages. The aim is to empower those communities we work with and to build institutional capacity so that local organisations can continue using the PV methods in their wider work after completion of the programme. The participatory videos that are created during the training can be used as tools for community awareness raising and spreading the impact of the work to other communities, researchers, NGOs, donors and policymakers.

A list of the kind of PV projects that could be undertaken as part of a training (and post-training assignments) can be seen in Part Five, Applications (page 78). Obviously option B projects will go much deeper and can be more ambitious.

OPTION A: THE 3-STAGE PV TRAINING PROGRAMME

The activities are divided into 3 phases, with 1-8 months between each phase:

Stage 1 Training in PV facilitation

- An initial 12 day training workshop is held in the partner country for 12 trainees. Trainees can be drawn from local community groups, research institutes, Government agencies or NGOs. At the end of the initial training each trainee draws up a post-training PV assignment with the Insight trainer. They will aim to carry out this assignment in the months following the training with support from Insight.
- The training will involve hands-on experiential learning with 5 days field work which will aim to empower those communities we work with and lead towards locally-led change.

Stage 2 Focus on post-training assignments - learning in action with backstopping

- Post training assignment facilitating PV in communities selected by the local trainee organisations. Facilitators will gain more skills in the field.
- Insight provide backstopping support via email or phone/fax while trainees carry out their post-training assignment.
- Optional: Insight trainer may revisit those organisations who wish to move more quickly towards using PV skillfully and more broadly in their wider communication/development/research strategy. 7-14 days are required to help the partner implement a second phase of PV work, for example, together with Insight, facilitate a multi-stakeholder workshop or arrange a community-to-community PV exchange, etc. The partner will acquire the skills to replicate these PV encounters themselves at different stages of their research programme. This will also provide the opportunity to help each partner integrate PV into their work, assist with post-training assignments and provide further training wherever needed (such as editing).

Stage 3 (optional) Exchange, consolidation, sharing and dissemination

- Trainees come together for 3-5 days to peer review each other's PV films resulting from their post-training assignments. As a group we discuss obstacles encountered, achievements and lessons learnt. This is also an opportunity for further editing training, working on each other's PV films as well as refining communication and dissemination strategies. This mutual learning could be linked to a wider workshop or could develop into a mini PV film festival for local partners, policymakers, donors and the wider public.

OPTION B: ONE-TO-ONE INSTITUTIONAL CAPACITY BUILDING

This is an option for those partners who would like to work more closely with Insight. It then becomes possible for Insight to guarantee the final product will be of the highest quality, both in terms of impact on the ground and final produced videos. Insight and partners will plan and implement a whole PV programme, editing will be coordinated by Insight and 2-3 individuals will be trained in all aspects of PV facilitation.

Stage 1 Working together in the field

- Team preparation - 2 days preparing training team members in basic PV.
- Approx. 10 days in the field working with chosen community group.
- Logging footage, carrying out rough edits, team reflection and evaluation.
- Whilst final editing takes place trainees will carry out post-training assignment with backstopping/support from Insight.

Stage 2 Return visit, dissemination, action and planning next phase

- The finished film will be reviewed by those involved in the PV process. Communities and local partners will decide on how to best use this film. This may include using the film as an elicitation/workshop tool in neighbouring communities, etc., and possibly arranging viewings with policymakers and other high level decision-makers.
- A second phase of the PV work could be undertaken in this visit.
- Editing workshop using material from the post training assignments.
- Planning of further PV work to be undertaken by trainees and development of a dissemination and communication strategy.

Stage 3 (optional) Consolidation and final dissemination of results

- Production by Insight and local partner of 2-3 finished films compiling all the material produced by Insight and the trainees. Aimed at various target groups identified together.
- Final national and regional dissemination carried out by country partners.

INSIGHT'S REGULAR TRAINING PROGRAMMES

In addition to carrying out in-country trainings and PV projects, Insight holds regular trainings in Oxford, UK. We occasionally also run PV trainings in France and Spain (for French and Spanish speakers). We have a 5 day introductory training or a more in-depth 10 day course.



see CD-ROM
"NORMA Himalayan
excerpts"

2. Personal accounts of using PV in the field

Emily Flower, Insight associate, writing on her experience facilitating Gahkuch Participatory Video project in June 2004

I helped make a participatory video in Gahkuch, Northern Pakistan, in June 2004. The project I carried out was a classic video hybrid, perched between fully responsive participatory video and strictly bounded consultation.

The film was a tiny part of a large natural resource research programme on pastoralism in the Karakoram and Himalayan mountain range. With the aim in mind of producing research results that were relevant to people on the ground, the video teams were sent out to make films showing what natural resource research could be useful to people in the region. You can interpret this in many ways, this was however not my job, but that of the villagers in Gahkuch.

So, equipped with a few ideas, methods, a camera, translators and the Agha Khan Rural Support Programme co-ordinator for the area, we set off for Gahkuch. Luckily the villagers knew exactly what they were doing and after a brief description of our service they began to list issues to cover, structure the film and suggest representatives. Within a few hours we were in a field down the lane chatting, while the 'film crew' organised their interview to complement the fertiliser spreading they had been filming. Roles changed, camera men and women became bystanders, who became interviewers, who became interviewees. An hour later we were all sat in someone's front room watching the finished rushes. They looked pleased and were full of suggestions for what else was needed. And so the work went on.

The challenges I had been preparing for of reaching different parts of the community, working with the women, dominant characters and lack of willing participation evaporated. We moved from group to group carrying out workshops and building up a picture of the villages' resource use and needs. We were able to give cameras to villagers and join them to watch later. Some female trainees took the camera off to make a film about the local textile industry. A group of young men filmed one of their fathers setting off on the annual summer migration. A rich businesswoman directed a short film about her honey production and beneficiaries. The women's group described their role in the acceptance of outside help in

the village. There were films cropping up everywhere, interviews, new methods, new approaches. Screenings were followed by discussions of important issues such as research use and village access to outside pools of information. Participation was happening. I left behind copies of everything we had filmed together and the knowledge that everyone had enjoyed the experience.

It was during the editing that the hybrid nature of the film became more noticeable. The remit that had been smouldering away in the back of my head during the filming had to be drawn out of this enormous library of footage. The hours of rushes had to be cut down to a manageable 30 minute film in the conference. The parts favoured in the village would be included but what relevance to natural resource research have multiple shots of people bursting into laughter during interviews, someone dancing with a rose in her mouth imitating Bollywood while all the women watch in hysterics, the local folk star singing with his band with the lush Gahkuch valley backdrop, the 'BBC' style interview about ice plantation mythology, vox pops and shots of friends, relations and passers-by all with something to contribute to the village film. Ultimately it didn't matter, as the process was the film. We sent a copy to Gahkuch. I was apprehensive. How could I do their hard work justice? I vowed to carry out more editing in situ next time. They loved it. We sent a copy to the conference. The films provided a fantastic catalyst for discussion and as hoped brought the issues to life.

Dominic Elliot, Insight associate, writing on his experience using PV in Malawi in December 2005

I worked with an HIV positive community group in M'beka, a place about an hour's drive outside Blantyre. I organised it with GOAL, an Irish NGO who have been setting up these groups as a way of helping HIV+ people to support one another and change attitudes in the community to knowing your status. This particular group had been in existence for about six months and had even had some kind of PRA based activities to help them set themselves up. On the first day, after inviting them to take part in the project, we did the name game and the disappearing game to give people a chance to see if they might be interested in taking it further. Of course, they were all up for it and we organised to come back a few days later when they were all free.

After some more preliminary PV games and exercises we did a six section story board with two people in charge of each shot (we were twelve on that particular day). They did a little drama about going to visit a sick neighbour who prefers to visit the witchdoctor than go the hospital to

get herself tested. The visitors persuade her to go the hospital, and then did some household chores to help her out! Anyway, this was lots of fun and concluded our second session.

The third and final session, just towards the end of my trip, was amazingly productive. When I arrived they had already been discussing stuff that they wanted to film, but we did a proper planning session nonetheless. They sang a song, said a prayer, introduced the group, told a few personal stories (those who wanted to) and then filmed their various activities that they do as a group: composting, growing vegetables which they share to keep themselves healthy, selling blue gum trees and keeping the money in a common account to help one another out in times of need, visiting the sick and helping them out with chores, hiring a maize field and tending to it communally in order to look after each other's health, teaching each other skills like literacy, and generally supporting each other, uplifting each other's spirits, creating a non-discriminating environment, and changing attitudes in the community.

They filmed all these things in a very lively way so that one person would talk about the activity whilst the others would DO it in the background - e.g. composting, tending to the maize field, teaching, doing chores for the sick.

We even went to a sick person's house, someone who is part of their group, and they organised to film themselves recreating one of their visits - although it was also a real visit! I screened the material back to them at the end and got some filmed feedback.

It was such a joy seeing how much they enjoyed themselves. Here are some of the feedback highlights. Check it out:

"We, people of the Chikondi AIDS support group are very grateful for your visit here, we never dreamt, we never even knew that one day we would learn to use, let alone touch, a camera. This is why we are so happy today and we ask you to pass on our gratitude back home. Tell them that we have learnt quite a lot, things we never expected. We actually are lacking words on how we can genuinely express our gratitude."

"I would like to add on what she has said - all this time we were in the darkness and now we've been enlightened, because we are so grateful for GOAL Malawi for sending us this man to teach us the camera. Right now, those people who hide their status are envious of us because we've had a really good time."

"I am very happy because all along I've been seeing people on TV but it never occurred to me how they find themselves there and that one day I could also see my face on a screen. I am so happy that even when I die, now I will die a happy person!!"

"On behalf of the whole group I want to thank you for coming and as you know, the purpose of this group is that we should cheer each other up and eliminate discrimination. And you guys, even though we don't know what your status is, the way you interacted with us is one way of dealing with discrimination. Again, you have cheered us up. You know, in as much as we try to stick together to overcome our fears, there are times that these fears just pop up and sometimes we even have squabbles among ourselves, but your presence among us these last few days has been really wonderful."

Hugh Purcell, writer & documentary maker, gives feedback on an Insight training in Hungary, 2005.

Despite my initial suspicions as a traditional documentary filmmaker, I am now convinced that the subjects of our films, 'ordinary people', can be taught to use a film camera with wholly positive results. The new technology of camcorder equipment has helped, but the Insight technique of teaching 'participatory video' obviously works. What are its benefits?

Obviously, learning how to use a camera and then operating it within a group is excellent for those who do it. It helps community relations. But what of those who watch the film? I am convinced by Insight's films that in some circumstances people will speak more freely and truthfully if they are filmed in this way. I recall a film made by children in Oxford whose parents were ill with cancer, talking about family life and how their parents' illnesses affected them. It was a really illuminating film that taught me a lot, and probably was only so helpful because it was filmed by the children themselves. The same could be said, for example, about PVs on birth control made by women's groups in India, or participatory videos on sustainable development made by farmers in Turkmenistan.

Having seen Chris Lunch at work, he obviously has a successful methodology of teaching PV. The results are a really important contribution to community development and addressing the problems of the developing world. This is 'bottom up' filming. It is using the camera as a means of helping people help themselves; not as an end, as in an art movie. It is a hugely important innovation and Insight is in the vanguard.



An excerpt from Nick Lunch's journal on the PRAXIS International PRA Training, India, September 2005.

My filmmaking task had begun in earnest and with it my fears of being used as a "film-crew" were being realised. Earlier I had worked with a small group of eager development workers from Afghanistan who had arrived on campus early. I introduced Participatory Video through a couple of simple games and played some clips of previous work. It was a start, but having not had the opportunity to properly train up anyone to assist me, I had to just get on with documenting the opening ceremony and initial activities myself. I felt worried that this was giving the wrong impression to the trainees. Too often I have seen that PV is misunderstood. Some people think it is about a professional filmmaker documenting a participatory activity. In fact this misunderstanding could have accounted for the lack of people signing up for the PV module and the eventual decision to cancel it. Now that I was here and had a chance to develop awareness of, and enthusiasm for PV, the last thing I wanted was to perpetuate that misconception through bad example!

Participatory Video Sessions:

I made the most of any free time (limited to a couple of hours in the evenings, if lucky) to offer people a taste of Participatory Video. I selected 20 participants from an initial list of 49. I was really struck by the surge of interest in PV, and interpreted that as a sign that the PV module could and should have gone ahead.

In the PV evening sessions we covered the basic games Insight uses to pass on camera skills and engage people in group work and in having a voice. The most fun was the Video Comic Strip game where I introduce shot types and storyboarding (planning on paper with pictures). But the sessions were so few and time was so short, I did find it frustrating that we were not getting very far. Filming during the other modules was fine, if a bit tokenistic. There wasn't much room for participants' creativity and ideas to emerge - I didn't feel comfortable distracting the trainers and other participants, and above all there was hardly any room for developing the participants' control over the process. As a facilitator of PV that is always my main aim.

In the modules, participants used the video camera to capture role plays and discussion. We filmed quite a lot of Robert's (Chambers) ABC (Attitudes, Behaviour and Change) class and this features in the final edited film. We used video to enable trainees to reflect on behaviours and body language in an exercise called Dominator. This class was clearly a vital part of the learning for everyone, I gained a lot from it myself.

Field Trips:

I had a very informative and exciting time in the field. With one group of PRA Basics trainees I introduced PV as an icebreaker, facilitating the Name Game with a group of women while we waited for other families to join us (see front cover photograph). The results were fantastic! I felt the energy changing from a tense feeling of uncertainty and embarrassment (a large bunch of strangers turn up in a jeep) to a dynamic feeling that was both light and playful. As the women used the camera, the air was filled with laughter and clapping and anticipation. As soon as we had played back the footage, the whole mass of people that had gathered around the camera just lifted and swelled out onto some open ground in the middle of the village, taking us all with them. The women trainees were taken by the hand into the forming circle, where women's voices and harmonies were sounding in hypnotic loops. A young man ran into the middle of the circle with the video camera whilst older men danced and twirled around him. The singing was beautiful and accompanied by graceful cycles of movement of arms, hands and feet. I felt very excited that PV had shown its "magic" and brought us together. It had broken down barriers by giving back something (even so small) to the community.

The PRA exercises I witnessed at both field placements and those experiences I heard about from some trainees strengthened my belief in the benefits of combining PRA with PV. I saw how PRA is extractive and manipulative if handled unskillfully. I don't intend to offend anyone, because I understand it was a training exercise. As guinea pigs, villagers were sometimes mystified, sometimes bored, even angry, at being "PRA'd". What I'm grateful for with PV is that one can offer something immediate in return for people's time and the sharing of knowledge. It is fun, it is usually new and unusual to handle a camera, everyone can do it and have a go, and the result is immediate and amusing. It can be summed up in what an old lady said to us on camera before we left: "we enjoyed ourselves with you, you had fun and we had fun. We felt happy and relaxed."

The second field experience really was a powerful experience for me. It was the final morning and the trainees were reporting back the results of two days of PRA work with a group of villagers. These people were tribals who mostly worked on land owned by others. One of the trainees had told me that some villagers had complained that they were wasting time and losing a day's wages by taking part. I'm not sure who had "told" them they had to be there. I certainly felt something was different here, I perceived it as a sense of frustration and anger. Of course I saw only a

surface view: the women weren't wearing the decorative tribal clothing and jewellery I had seen in the first tribal village, the atmosphere felt heavier, and I saw a number of adults arguing loudly. There seemed an aggressive undercurrent to these exchanges.

The group looked bored as the trainees rushed through the charts and maps produced by the villagers. It is hard on the trainees to expect them to come up with something tangible and "useful" from this 2-3 day exercise. With just over an hour to go, I was offered a chance to demonstrate PV and perhaps lighten the mood so that we could leave on a more positive note. We played the Name Game so that everyone who wished to could use the camera and appear on the footage. Then we got on with a task; a quick conversation to decide on an issue to make a short film about, seemingly loud consensus to tackle alcohol abuse through a simple drama, and we were away! I took very little part in the proceedings once I had described how to storyboard the ideas in "cartoon boxes" on paper (there was no time to facilitate through a translator) and it all happened like a dream.

This group of people knew exactly what they wanted to say and how to act out a drama representing their everyday lives. It was uncanny to watch because it seemed that they had done it all before. Some of the scenes were violent and I had to gently step in once to bring a long, violent scene to a close before the old lady injured herself. Seeing her shaking with rage gave me the impression that she was expressing years of real pain as she acted this scene. Later as I sat with a translator I was even more stunned by the whole experience: here was a man, addicted to homebrewed alcohol, playing himself and filmed by his wife whom he beats up every night. 20 year old Saidama then took the microphone herself and, looking up at the villagers grouped around her, and being filmed by her husband, said: "My husband drinks. Everyday he beats me and abuses me. It's very difficult to run our family. We have two sons. The total responsibility is on my shoulders." The drama ends with a plea from the husband: "I'm telling you people: don't drink. If I stop I can support my family better. Together we can improve our situation for our family."

(The short drama described above appears on the enclosed CD-ROM and will be used by a local NGO to promote open discussion on alcoholism)

3. Insight's 10 steps to using PV in community consultation

1. Train a local team in video and facilitation skills, thus spreading skills in the community and building capacity.

2. Trust. The team has connections with the so-called "hard-to-reach" groups identified. They take the consultation process to where people feel most comfortable: community centre or meeting place, drop-ins, cafes, sheltered housing, the well, the clothes washing place, etc.

3. The team trains and supports groups to use the video to capture their views. Those who commission the consultation can decide on using standard questions for video interviews which match those written in questionnaires. Alternatively these can be left open for the groups to create themselves as they prepare to film.

4. Draft edits of the video are produced at several stages and screened to the groups so that the facilitators get feedback to help them create a true picture of the diverse opinions in the final video.

5. Re-visiting the groups several times develops trust and confidence and enables people to learn about the statutory process, understand how and why decisions are made, and to keep abreast of the project as it evolves.

6. The final video reflects the rich diversity of a community, giving a voice to those who rarely get heard.

7. One meets local people face-to-face as the footage captures the feelings and rich personality of the community. Questionnaires and statistics alone do not give us that human connection to understanding what people actually want.

8. All footage is also transcribed, typed and added to the data collected from the wider consultation process so that the views captured on film are heard equally with views collected in questionnaires, door-to-door consultation, as well as other methods.

9. The video can be shown to council officers, engineers, and to community representatives to affect decision-making directly.

10. By playing back footage, people are able to add to their ideas and share one another's concerns. As a consensus-building process this develops understanding of other stakeholder perspectives.

4. Insight on participatory research

We find the 11 principles developed by KFPE (1998) useful in guiding our collaborative research projects, particularly when working with partners at the design phase and in ensuring that everyone involved shares the same basic ethos. Below we list the 11 principles and explain how PV can help to enhance the effectiveness of communication and implementation at all levels. Greater involvement of local groups in knowledge generation increases the quality and validity of the resulting research and helps to stimulate and support locally-led change.

1. Decide on the objectives together

PV can gauge the views and opinions of an entire stakeholder group (vs individuals). PVs produced by local stakeholders can, for instance, serve as a basis for setting user-driven research priorities.

2. Developing mutual trust

PV provides a reflection of people's reality that goes far beyond language. The methods themselves foster mutual understanding and trust between PV-makers, researchers / facilitators and other groups involved.

3. Share information, develop networks

PV is a low-cost means to benefit from local expertise and to share information over large distances (distribute DVDs and CD-Roms, download from web). Information can be exchanged horizontally; between stakeholder groups and between research partners, and vertically; with funding agencies and policymakers.

4. Share responsibility

Communities and peer groups control communication instead of individuals. This stimulates interest in the research project, catalyses action, spreads awareness, builds consensus and encourages more active involvement in the process.

5. Create transparency

PV can render the partnership between researchers and stakeholders more transparent. As the footage is shown to the stakeholders involved in the filming, a dynamic sharing process is set in motion.

6. Monitor and evaluate the collaboration

PV is an excellent monitoring and evaluation tool which can be placed directly in the hands of the project recipients and stakeholder groups themselves. Edited material can be translated into a number of different languages and made available on the web, and included as support media material for scientific publications and books, bringing in the voices of less formally educated, yet very informed, populations.

7. Disseminate the results

Disseminating results with PV has a great learning potential and spread effect. Video used in this way not only documents the results of the research project but it also shows live examples of participatory processes in action.

8. Apply the results

Results are applied if local stakeholders have an interest in the research conducted, i.e. if they had been involved in the priority setting at the early stage of the project. PV carries the messages of those who do not normally have a voice, i.e. those who would not normally participate in workshops and who in many cases may be unable to read or write. They are none the less local experts, with knowledge and perspectives that can shine fresh light on old problems.

9. Share profits equitably

Using PV in each step of the project phase gives more people access to new knowledge and information.

10. Increase research capacity

Our PV work always involves local training and capacity building. The context will determine whether it is researchers, NGO staff, Government agencies or community members who are trained to become PV facilitators.

11. Build on the achievements

In the long term, it is envisaged that the capacity building in PV will lead to the establishment of media centres that are supported by research institutions or NGO partner organisations. The local people will control the media through which they communicate with others within and beyond their communities.

**Developed with Astrid Bjørnsen Gurung, Scientific Project Manager,
Mountain Resource Institute (MRI)**

5. Equipment inventory for PV

Technology development is a highly competitive, rapidly changing world with manufacturers constantly launching new models and functions. Generally these benefit the PV practitioner as video technologies become cheaper, smaller and more easy to use. Whilst we are aware that the prices we have included will probably be out of date within a few months, we have included them here as a guide for working out budgets, etc.

Mini DV video camera

Digital with DV in/out, microphone input, also check it has a large flip out screen. Panasonic and Sony are best. Low range (\$500-600) still okay if decent make and has the above features. Middle range (\$700-800). High quality 3CCD Camera (\$1000 and above). We recently bought the Panasonic NV-GS400 and are very pleased. Insight's choice: better to buy two middle range cameras rather than one top of the range (see below).

(optional) A second video camera or a digital stills camera (\$200)

This provides a means of documenting the process, e.g. capturing who is doing the filming (community members). Ideally, done discreetly by one of the facilitators using a second video camera (just 10 to 20 seconds of footage is needed, it shouldn't disturb the participants or the process). Also useful to allow you to work with two groups simultaneously. Taking photos is also good for documenting process; digital is easiest as these can be easily captured for editing (see Editing with Pinnacle, page 51).

Speakers to plug into video camera (\$30-\$50)

Speakers must have their own power source, therefore batteries are needed (those without batteries do not actually amplify the sound and will not be loud enough).

Spare video batteries

Include this extra cost in your budget; they are costly but essential for remote rural work. Get one specific to your camera make and model, and the biggest available, e.g. with a 5 hour battery life (\$100-\$180).

Decent microphones

Sound quality can make or break a film (see page 71). Two different types are needed: a decent hand-held microphone is good and cheap (around \$30-50). Also get a good zoom microphone with a long lead and mini tripod to set it up on the ground. The camera's in-built microphones are

no good. Zoom microphones are costly: Hama or Sennheiser are the best makes (\$150-\$250+).

Camera tripod

Get one sturdy enough to support video cameras, and one that's not easily knocked over. It must have a bubble to show if it is level. Manfrotto is the top make (\$250), but there are other good makes in the \$100 and upwards price range.

TV

For showing footage to community (a projector is great if budget allows! \$1500!). If no generator is available then TV must be a small one - either 12 volt type or 220 volt (\$120). The smaller the screen the lower the energy consumption (something important to consider if using solar energy - see below).

VCR video recorder (\$100)

Required for basic editing and making copies. VCDs & DVDs are rapidly replacing VHS tapes, however at the time of writing VHS is still the dominant medium in many of the rural contexts in which we work. Having a recorder is required for basic editing and making copies of rough footage for participants as well as final films for wider distribution.

Source of power

For work in the villages a generator is best, but expensive, option; cheaper options include using a car battery (\$15-\$40), which is charged using a car battery charger (\$50) or a small 20 watt solar panel (\$100-\$150). Either solution can be used to power a 12V TV, or with the addition of an inverter (\$50-\$80) to convert 12V to 220V, a small 220V TV (see page 72).

Consumables

Blank MiniDV cassettes for the video camera (\$6-8 each), approx 4-6 for a 3 day PV project; blank VHS tapes to make copies for the villagers and more if needed for film dissemination; CD-ROMs for disseminating copies of films; batteries for the microphones/speakers etc.

COMPUTER REQUIREMENTS FOR EDITING

Approximately \$1000 will buy a great PC computer for editing on (\$1800 for a laptop). Otherwise it is possible to upgrade an existing modern computer relatively cheaply (sometimes only a case of getting a firewire card and some extra hard drive storage).

Required specification

- Pentium 4 processor.
- Windows XP operating system.
- Min 1.2Ghz processing speed (preferably more).
- 512Mb RAM (more is even better!).
- Hard drive of at least 40 gigabytes (Gb). You will need to install a second hard drive of at least 80Gb (\$100), or an external firewire hard drive (80Gb for \$180, easy to install).
- A firewire (IEEE 1394) card will need to be installed - this enables capture of video footage onto your computer (\$50 or less).
- 2x 14 pin to 6 pin Firewire cables and 1x 6pin to 6pin firewire cable (\$14 each).
- 64Mb or 128Mb video card (computer may already have one installed).

Note: Editing works best if your captured files are stored on a separate drive (not on your C drive), so an external hard drive with firewire or USB2 (high speed connection, check that your computer also has a USB2 port) is necessary.

Editing is time-consuming, especially for beginners, so it is worthwhile for an organisation to invest in a separate computer dedicated to this use. Laptops are great as they allow the editor to take the work home with them and continue overnight when necessary. Laptops can also be taken to the field and allow participants to get involved in editing or altering their own films.

6. Brief descriptions of partners

UNDP GLOBAL ENVIRONMENT FACILITY SMALL GRANTS PROJECTS (GEF SGP)

Since 1992, the GEF SGP has promoted grassroots action to address global environmental concerns. SGP allocates grants of up to \$50,000 - with an average grant size of between US\$10-20,000 - directly to non-governmental, community-based organisations (CBOs) and indigenous people's organisations to support their efforts to protect the environment while generating sustainable livelihoods. The programme currently operates through a decentralised management system in 95 developing countries in Africa, Arab States, Asia and the Pacific, Europe and the CIS, Latin America and the Caribbean. Specific criteria established by a global strategic framework guide the approval of grants at the national level enabling GEF SGP to be demand- rather than supply-driven.

Country-level activities are guided by National Steering Committees (NSCs) made up of a non-governmental majority of representatives from national NGOs, academia, co-funding donors, UN agencies, the private sector, as well as indigenous peoples' representatives. In order to facilitate the process of grant applications for local NGOs, CBOs and indigenous peoples, country programmes often organise workshops and "write-shops" to help communities draft grant proposals to address their needs whilst meeting GEF SGP criteria. For final project approval, NSCs consider whether proposals received are feasible, meet GEF SGP criteria, and identify areas of additional support for potential grantees. Since 2003, GEF SGP has been innovating with participatory video in a number of its country programmes. The present publication represents an important guide to national country programmes on key steps to be followed for grantees to present video proposals for GEF SGP funding.

HURIST (A JOINT PROGRAMME OF UNDP AND OHCHR)

Supports the implementation of UNDP's policy on human rights. Its primary purposes are to test guidelines and methodologies and to identify best practices and learning opportunities in the development of national capacity for the promotion and protection of human rights and in the application of a human rights approach to development programming.



SGP The GEF
Small Grants
Programme

THE CIVIL SOCIETY ORGANISATIONS (CSO) DIVISION

Housed in the Bureau for Resources and Strategic Partnerships (BRSP), it leads UNDP efforts to put into practice its commitment to partnerships with CSOs. The division is responsible for strengthening UNDP policies and procedural methods to collaborate more effectively and systematically with CSOs. It provides programme support and guidance to country offices to strengthen their capacity to work with CSOs. In close collaboration with other UNDP bureaux, the division also supports strategic processes of civic engagement at local, regional and global levels.



COMPAS

Compas (COMPARing and Supporting endogenous development) strives for further understanding of practical ways to address poverty in a culturally sensitive way. A group of 20 NGOs and five universities spread over Asia, Latin America, sub-Saharan Africa and Europe work together to develop methods for supporting endogenous development. The programme has four regional coordination offices and one international coordination unit.

Endogenous means 'growing from within'. Endogenous development is development based on people's own resources, strategies and values. Solutions developed at the grassroots include material, socio-cultural as well as spiritual dimensions, and are based on monetary as well as non-monetary market systems.

Supporting endogenous development implies strengthening the resource base of the local population and enhancing their ability to integrate selected external elements into local practices. The aim is development based on local needs and capacities, in order to broaden the options available to the people, without romanticising their local views and practices. The objectives of endogenous development include the strengthening of local market systems, of local organisations and knowledge.

Activities:

- Supporting local communities in their activities to reduce material, social and spiritual poverty.
- Developing methods for supporting endogenous development initiatives.
- Exchange and joint learning about the process and methodologies for supporting endogenous development.
- Training of field staff in operational methods.

- Documentation and systematisation of the experiences of the network partners.
- Publication of the 6-monthly Compas Magazine, as well as regional and local publications.
- Enhancing collaboration between field-based institutes and universities (through the University Consortium).
- Research on themes related to cultural diversity and endogenous development.
- Teaching and curriculum development for university students.
- Enhancing theories related to endogenous development, co-evolution of sciences and intercultural dialogue.

www.compasnet.org

THE INSTITUTE OF DEVELOPMENT STUDIES (IDS)

Participation, Power and Social Change Team, UK



The Participation, Power and Social Change Team is a diverse team of researchers and practitioners who work with a wide network of partners around the world to advance concepts and practices of social inclusion, citizenship, participatory governance and basic human rights. Our primary aim is to better understand, critique and advance participatory innovations and methods that place the voices and concerns of marginalised people at the centre of decision-making.

Our programmes and partnerships are mostly longer-term initiatives for mutual learning and knowledge creation, framed around a common set of strategic themes. Currently these themes revolve around the challenges of strengthening citizenship and rights, approaches to participation in governance and policy processes, and methods for facilitating learning with both individuals and institutions. These themes are pursued through complementary activities that bridge conceptual and theoretical research with practical case studies, methods, and policy needs. Activities include research, advisory work, thematic workshops, teaching and learning activities, networking, resource sharing and communication.

The Participation, Power and Social Change Team is one of six thematic research teams at the Institute of Development Studies, University of Sussex, in the UK.

www.ids.ac.uk/ids/particip

PROLINNOVA

PROLINNOVA is an international programme spearheaded by NGOs to promote local innovation and participatory processes of innovation development. The focus is on recognising the dynamics of indigenous knowledge and learning how to strengthen local resource users' capacities to adjust to changing conditions: to develop and adapt their own site-appropriate systems and institutions of resource management to gain food security, sustain their livelihoods and safeguard the environment.

PROLINNOVA is now operating in nine countries: Cambodia, Ethiopia, Ghana, Nepal, Niger, South Africa, Sudan and Tanzania.

PROLINNOVA builds on and scales up good practices - many pioneered by NGOs - in participatory research and development (R&D) focused on promoting local innovation:

- Discovering how farmers conduct their own informal experiments and how they develop and test new ideas to make better use of natural resources.
- Supporting these initiatives through joint experimentation with farmers in a process of participatory innovation development, integrating local and outside knowledge.
- Increasing farmers' influence on R&D by putting them in the centre of planning, implementation and governance.

www.prolinnova.net

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8. Further reading

Books which inspire us

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Further reading on PV

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Useful websites to see PV in action worldwide

Access dozens of excellent articles and watch PV films on the following websites:

Deccan Development Society (Community Media Trust) www.ddsindia.com
(Founded by PV Sateesh, PV pioneer).

Insight www.insightshare.org The authors' website

Maneno Mengi www.zanzibar.org/maneno PV pioneers in Tanzania, (see Lars Johansson).

One World TV <http://tv.oneworld.net/>

Positive Futures, UK

www.londonmultimedia.org/positive_futures.htm (see Gonzalo Olmos)

Real Time: www.real-time.org.uk

Right Angle Productions (RAP): www.rapaction.org.uk UK and global youth projects, (founded in 1997 by Nick Lunch).

Video in the Villages www.videonasaldeias.org.br PV pioneers in Brazil, working with indigenous communities (see Vincent Carelli).



"I remember walking through the nomads' valley, watching Sonam and Nick ahead, carrying the cameras and tripod, and it struck me then, and now, that they are the nonviolent equivalent of gun-runners: arming a guerrilla encampment and gently helping to tip the balance - in favour of human community, economic justice and ecological sustainability."

Stephen Hancock



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insight

This handbook is a practical guide to setting up and running Participatory Video (PV) projects anywhere in the world. PV is a tool for positive social change; it empowers the marginalized; and it encourages individuals and communities to take control of their destinies.

Here you will find the nuts and bolts of PV: from how to set up a new project, to the key games and activities to use. Helpful tips for the facilitator clarify how to use video to encourage a lively, democratic process and not just a means to an end. The authors draw on nearly two decades of experience of facilitating PV projects in the field, and share case studies and useful anecdotes, as well as responses to their work from diverse sources. The key messages are further highlighted by illustrations, cartoons and photographs. A selection of participatory videos and a training film are included on the accompanying CD-ROM.

www.insightshare.org



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