Participatory Video: Facilitator’s Manual

I. Introduction

What is Participatory Video?

Participatory Video is a participatory tool that involves a group in using video technology to create their own video message while considering their desire for social change. It is an ideal method for sharing ideas and learning, encouraging groups that are often marginalized to identify their own needs and implement their own forms of sustainable development.

How does Participatory Video work?

During the Participatory Video experience, participants learn through fun games and exercises how to handle video equipment and how to structure their message. For people who have never used video technology, this methodology presents video production as a simple process, building their confidence and ability to try and succeed at new things. Each exercise involved in the process creates innovative ways to work, to build a strong team of people that are confident in themselves and others. It also includes mechanisms for sharing responsibilities and honoring everyone’s contributions.

Why Participatory Video?

Making a video is an easy and accessible way to bring people together to explore issues and voice their concerns, while building creative skills to act for change. Participatory Video functions as a medium to share stories and struggles, strengthening the bonds between people dealing with similar problems and questions to create strong networks of support.

What will Participatory Video give us?

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

II. What do we need to consider during Participatory Video?

The main challenge during Participatory Video is that its success strongly depends on the equal, dynamic participation of local people. The Facilitator needs to make sure that women, men, and youth are given equal chances to
participate. This will help build the team and make sure the final video captures a complete picture of the community.

Another challenge during Participatory Video is that the knowledge and interactions between participants will be very culture-specific, depending on the lifestyle in the region. For this reason, it is important to understand the local customs and make any necessary changes to the exercises before beginning the workshop.

III. Equipment checklist

- Video equipment
- Workshop facilitation equipment
- Number of participants

IV. Exercises

Initial visit to the community and workshop preparations

Before starting, it is very important to meet with community leaders to show respect and build trust. We must explain the theme, the process, and our role within the project. This initial visit also helps to understand the ecological, geographical, and socioeconomic context of the area.

During this first meeting, we share the ethics and intentions of the Participatory Video project with the community, ensuring transparency in every step and seeking to strengthen the team and build understanding of the participatory methods that will be used. Elements to consider during the visit include:
- What is the best time to conduct the workshops?
- Who should we meet when we arrive?
- Who should we invite to the community meeting?
- Where can we conduct the community meeting?

Discuss the specific objectives of the project, agree on the use of all documentation that will be recorded, and obtain prior and informed consent. Draw up a group agreement together.

Workshop Preparations

1) Inspect the space provided for the PV project. Find...
   - Electrical outlets
   - Television with an outlet for the camera, and/or projector
   - Clear wall space to project images

2) Ensure you are familiar with the equipment, to be able to teach participants

3) Ensure there is enough clear wall space to place posters and cards during the workshop
4) Draw up a workshop activity calendar and place on a visible space on the wall. This calendar will be explained briefly at the beginning of the workshop, and will be referred to each morning and afternoon.

5) Ensure other logistics (i.e. lunches, participant compensation, etc.) have been arranged.

6) Devise a lighthearted, creative way to enforce participation time limits and staying on-topic (i.e. squeeze toys or other noisemakers).

**Day 1 - Guidelines, Group Introduction, and Basics of the Camera**

**Exercise 1 - Explaining the Agenda, Recap Game**

Take the first hour of the day to share with participants the general objective of the workshop. Using the workshop calendar drawn on Day 1, explain the process of the workshop.

Each morning will start with a Recap Game.

<table>
<thead>
<tr>
<th>Recap Game</th>
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<tbody>
<tr>
<td><strong>Time:</strong> 20 minutes</td>
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<tr>
<td>- At the start of the PV workshop, each participant will write their name on a post-it and place it on a specific day of the calendar.</td>
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<tr>
<td>- Every morning, the day’s volunteer will have the first 20 minutes of the day to briefly explain the previous day’s activities and lessons learned.</td>
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<td>- Encourage participants to be creative and have fun with their presentations.</td>
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<td>- If volunteers need special materials for their presentation, they should inform the facilitator the day before.</td>
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**Exercise 2 - Draw your group members**

This activity helps everyone to get to know one another. It also trains participants to gather a lot of information in a short amount of time, and to process that information quickly.

<table>
<thead>
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<th>Draw Your Group Members</th>
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<tbody>
<tr>
<td><strong>Time:</strong> 1 hour</td>
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<td><strong>Materials:</strong> A piece of paper for each group member, colored markers/pencils, tape</td>
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<tr>
<td>- Tell each participant to find a partner (if anyone is missing a partner, the facilitator can do the exercise with him/her). Give each person a writing utensil and a sheet of paper.</td>
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<td>- During the first five minutes, one person will talk about themselves (name, age, where they live, activities they enjoy, family life, etc.). The other person will listen.</td>
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<tr>
<td>- After five minutes have passed, participants will switch roles, and will have five more minutes for the other partner to talk about themselves.</td>
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</table>
After each participant has listened to their respective partner, the group will have 10 minutes to draw a visual representation of their partner, based on what that person said about themselves.

Once the 10 minutes assigned for the task have passed, participants will take turns presenting their partners to the rest of the group. The partner will have the chance to correct or add information.

Once all group members have been presented, the drawings will be placed on the wall.

**Exercise 3 - Group Agreement**

This exercise is of extreme importance, because it allows everyone in the group to have a say in the rules that should be followed by all participants in order to create a safe atmosphere where everyone feels respected and at ease. It also holds the group accountable to follow the rules during the entire duration of the workshop.

**Group Agreement**

**Time:** 30 minutes  
**Materials:** Poster paper, colored markers/pencils

- Ask the group to sit in a circle, and place the poster paper in the middle.  
- Go around the circle asking participants to name the rules that they think should guide the PV workshop (i.e. “Listen when others are speaking,” “Be on time every morning,” etc.).  
- When someone suggests a rule, the rest of the group will be asked if they agree.  
- If the majority of the group agrees, the rule will be written down on the poster paper.  
- Continue with this process until the group feels that all important rules have been established.  
- If the group does not suggest the following rules, it is important for the facilitator to include them in a spontaneous way:
  - “There is no such thing as mistakes.” *(This is important to break through any fear or uncertainty participants may feel in regards to trying something new.)*
  - “Mobile phones should be turned OFF at all times.”
  - “No onlookers or part-time participants allowed in the workshop.”

**Exercise 4 - The Question Tree**

This final preparatory step before starting with the Participatory Video gives participants a safe space to express any questions or doubts, while encouraging critical thinking during the entire PV process.
Question Tree  
*Time: 30 minutes*  
*Materials: Poster paper, colored markers/pencils, post-its*

- Draw a basic tree shape on a piece of poster paper.  
- Explain to participants that if any questions arise during the workshop, they are free to write those questions down on a post-it and place it as the “leaves” of the tree.  
- If they feel their question has been answered during the workshop, they can remove it from the tree at any time.  
- On the final day of the workshop, any remaining questions will be addressed by the facilitator.

**Exercise 5 – The Name Game**

This is the first technical exercise of the workshop. It teaches participants the basic points of using a camera (the correct way to hold the camera, turning it on and off, how to frame a shot, recording and pausing, how to record sound, and how to feel confident both in front and behind a camera).

It also introduces participants to the interactions between the interviewer and the interviewee. Since each participant will experience both being behind the camera and in front of it, the entire group will become aware of the special needs that arise in each situation.

This exercise is also an important ice breaker. The group is focused on a shared task and experiences similar emotions as the game progresses, which helps to build strong team dynamics.

It is important to note that the Facilitator should not take too long to give the basic camera handling instructions to the group. Allow participants to get quickly to the interactive part of the exercise. There will be time during the exercise to reinforce the instructions with each participant.
Name Game
Time: 1 hour
Materials: 1 camera and 1 microphone packed in carrying bag, television or other screening mechanism

- The group sits in a circle, with the camera, tripod, and microphone packed up in the carrying bag in the middle.

- Ask the group to unpack the camera and tripod. Try to avoid interfering with the discovery process, unless help is truly needed.

- Instruct Person A (sitting next to the Facilitator) how to hold the camera, how to switch it on and off, and where the record/pause button is. It is important that this is done by the participant themselves.

- Explain to the group that aside from capturing images, the camera will also capture sound. Ask Person B to plug the microphone into the camera, and demonstrate how to hold it at stomach level, pointing towards the mouth (or other sound source).

- Ask Person A to open the screen at the side of the camera and remove the lens cap. Demonstrate (miming) how to hold the camera, with the left hand flat under the camera body and the left elbow tucked into the chest for stability. Allow the first participant to demonstrate this technique with the camera.

- Explain to the group that the most delicate parts of the camera are the lens and the screen. Compare to the human eye to explain how they can be damaged by fingers and dirt. For this reason, the lens should be covered by the lens cap and the screen should be closed when the camera is not in use.

(Please note that this should be the only “don’t” instruction given. At this early stage, the facilitator must show complete trust in the group. Allow them to handle the camera without hovering nervously around them.)

- After Person A is holding the camera correctly, ask them to try zooming in and out. Ask them to frame the head and shoulders of Person B (the person sitting opposite to them in the circle). Then, making eye contact, they should ask Person B if they are ready.

- Explain to Person B that, when Person A asks if he/she is ready and starts to film, they should speak into the microphone, saying their name, what animal they would like to be, and why.
- After filming, Person A will pause the recording and hand the camera to the person sitting next to them (i.e. in a clockwise direction). Person B will hand the microphone to the person next to them. Each participant will explain to the next person how to use the camera and the microphone.

- The process will be repeated until everyone in the circle has had a chance to both film and talk. This includes the facilitator.

- Once the entire group has participated, ask Participant C to rewind the tape, plug the camera into the monitor/projector, and play the footage back to the group immediately.

- Lead the group into a discussion during the screening.

**Important points to remember**

- Keep instructions simple and brief – nothing too technical. Get straight to the action!

- Assess group dynamics and set the pace of the activity according to this. For example, if the group is nervous, move quickly into using the camera to break the ice.

- Keep filmed messages very short.

- Spend time discussing the footage with the group after the first viewing. What are their thoughts on seeing themselves and their group members on the screen? Did they draw any lessons from the activity? Keep in mind that people react differently to seeing themselves on the screen for the first time. It can be strange, embarrassing, funny, and even wonderful for different people.

- As you watch the footage, take a mental note of the technical learning aspects that can be drawn from the experience. Try to draw this learning out from the participants in the discussion.

**Conclusion of Day 1**

*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree.
Give participants a brief overview of the following day’s agenda.
Remind participants who the volunteers are who will present the Recap Game the following morning.

**Day 2 - Camera Techniques and Building Trust in the Group**

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 6 - Show and Tell**

The purpose of this exercise is to immediately immerse participants in the more complex task of creating a short film. This is a quick way to learn through doing, where mistakes and other technical issues (such as forgetting to use the pause button, or using the zoom function too much instead of moving the camera closer to the object being filmed) become evident. After this exercise, participants can overcome these issues quickly and reach a new level of understanding of the technical aspects of working with video.

### Show and Tell

**Time:** 1.5 hours  
**Materials:** 3 video cameras, television/projector for screening, cards, colored markers/pencil, tape

- Divide participants into three groups, and assign a video camera to each group.
- Ask each group to choose a significant object to present in a 2-minute film. Do not give further instructions or guidance.
- When the groups have completed the task, watch the footage together. At this time, lead the group in a discussion about the positive points of their work, as well as areas that need improvement. Why do they think a certain shot could have been executed in a better way? How can this be improved next time?
- Using cards, ask participants to write down technical lessons they should keep in mind in future exercises, and place them on the wall.

*During this exercise, it is very important not to make participants feel bad about any mistakes or technical flaws in their work. Be generous with praise about the positive aspects in their work, and remind them that mistakes are an essential part of the learning process.*

**Exercise 7 - The Disappearing Game**

This exercise allows participants to understand how the arrangement of the objects or persons being filmed, as well as a simple handling of the camera, can create special effects once the clips are played together. It also highlights the way the camera picks up even the slightest change, which can affect the
overall outcome of the shot (for example, if one of the participants moves unexpectedly during the exercise).

The Disappearing Game
Time: 1 hour
Materials: 1 camera, 1 tripod, television/projector for screening

- Ask the group to stand together in front of the camera, as though posing for a photograph. Instruct them to stand like humorous statues and to remain completely still and silent.

- Ensuring the camera’s sound is turned off, the Facilitator will push the Record button and count to three, thus recording for three seconds. After the three seconds have passed, Pause the recording.

- Once the recording has been Paused, ask one of the participants to leave the group (remind the others they must remain still and silent). Instruct the participant to repeat the three-second recording initially done by the Facilitator.

  Explain to the participant that if the camera or tripod is moved even slightly, the effect will be spoiled. Learn to squeeze the Record button gently, rather than pushing it.

- Repeat the exercise until there are no more participants left in the group shot. Finally, film the empty space for 5 seconds.

  As each person leaves the group, they will be instructed by the person working the camera how to carefully record the three-second clip. This way, everyone can have a turn at both practicing and explaining how this is done.

- Connect the camera to a television or projector and watch it immediately with the group. Play it forwards and backwards and make the group laugh – It will look like people are appearing and disappearing as if by magic.

Exercise 8 – Shot Type Challenge

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

Shot Type Challenge
Time: 1.5 hours
Materials: Visual representations of five different shot types and camera angles, 3 cameras, 3 tripods, 3 headsets, television/projector, cards, colored
Using representative images of the five different types of shots (from Extreme Close Up to Extreme Long Shot), explain to participants how each of them serves a different purpose. Use a camera connected to the television or projector to demonstrate how each shot type can be created.

Using representative images of different camera angles, explain to participants how each angle helps to achieve various effects (i.e. looking up at someone increases their perceived power or dominance, while looking down has the opposite effect). Use a camera connected to the television or projector to demonstrate each angle.

Divide the participants into three different groups. Give each of them a camera, a tripod, and a headset.

Challenge the participants to go out with their respective group to film an example of each shot type, including various camera angles. Each shot must be five seconds long.

Once the participants have completed the task, connect the cameras to a television or projector and watch the footage with the participants. Lead the group in a discussion to identify each shot type, praise positive aspects of the group’s work, and things to keep in mind next time.

Using cards, ask participants to write down any technical lessons learned and place them on the wall.

**Conclusion of Day 2**

*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning.

**Day 3 - Camera Techniques, Interview Skills, and Topics of Interest**

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 9 - Questions in a Row**

This is a very simple exercise that helps to develop participants’ confidence to ask and answer questions on specific and potentially sensitive subjects. It also provides an important insight into the wide variety of opinions, perspectives,
and experiences that exist within the group. These insights may spark debate or indicate areas with potential for further exploration.

The exercise also teaches participants the basic skills for recording and conducting interviews, reviewing the process of setting up camera equipment and following the discussion.

**Questions in a Row**  
*Time: 1 hour*  
*Materials: 1 camera, 1 tripod, 1 microphone, television/projector for screening*

- Ask participants to sit in a semi-circle.

- Invite Participant A to set up the camera and tripod in such a way that participants can be filmed two at a time by panning the camera along the semi-circle (without needing to move the tripod).

- Give the participants the themes “childhood memories” and “animals” to consider throughout the exercise. The group will have two minutes to think of a question related to those two themes, which they will ask their neighbor.

- Starting at one end of the semi-circle, Participant A will start recording.

  Participant B will hold the microphone towards their neighbor, Participant C, and ask them the question they have prepared. Participant C will answer the question, and the pair will then look towards the camera.

  Participant A will Pause the recording and sit at the end of the semi-circle.

  Participant B will take the place behind the camera, ensure the next pair of participants is properly framed in the shot, and start recording.

  Participant C will now hold the microphone towards their neighbor, Participant D, and ask them the question they have prepared, repeating the process until all participants have had a chance to ask a question, answer a question, and record.

- Review the footage with participants, and lead them in a discussion of the dynamics of an interview. How did it feel to be in the shoes of interviewer/interviewee? Did they like how their partner interviewed them? How did they feel when they asked someone else a question? What elements did they consider while filming the questions? What did they think of the group’s questions and answers? Did they expect such diversity of opinions from their teammates?

  *This is a good moment to mention tips to making sure an interviewee feels comfortable and at ease while answering questions.*
- Using cards, ask participants to write down lessons learned and important elements to keep in mind. Put the cards up on the wall.

**Important Points to Remember:**

As with most participatory exercises, it is important for the Facilitator to participate fully in the process. The Facilitator should sit within the semi-circle, preferably in the middle, and should answer and ask a question following the flow of the exercise.

Being positioned within the group gives the Facilitator the opportunity to redirect the flow of questions towards the specified theme or focus, particularly if at any moment a question or comment influences the following participants, with potentially problematic outcomes.

**Exercise 10 - Visioning**

This exercise enables participants to creatively imagine their idea of a perfect future, encouraging them to think critically and analytically about the factors that influence their current life situation and which of these factors rest in their hands to change.

**Visioning**  
*Time: 1 hour*  
*Materials: Quiet room without disturbances/interruptions, letter-sized paper, colored markers/pencils*

- Before starting the exercise, hand out a sheet of paper and a writing utensil to each participant. Ask them to set it aside for later.

- Tell all the participants to lie down in a quiet place and shut their eyes. It is very important that nobody speaks during this exercise, to create a silent, calm atmosphere. Explain that the Facilitator will count to 10, at which point they should all imagine themselves waking up five years into the future.

- The Facilitator will guide the visioning exercise in a steady, gentle voice, guiding the “time travelers” on a journey through a typical day in a perfect future. The Facilitator should speak slowly and allow time between sentences for the group to fully develop their image of the future. Speak slowly and use leading questions to probe for further details.
### Elements to consider when leading the visioning exercise:

- Begin with, “You have just woken up and you are lying in bed, looking around you. What do you see?”
- Ask often, “How are you feeling?” “What are you seeing?” “Who are you with?” “What are you doing?”
- Consider all aspects of life: family, home, work, friends and neighbors, community, environment, culture.
- Once the Facilitator has led the participants to the end of their perfect day, bring the group back to the present by counting down from 10 to 1. Ask the participants to open their eyes and welcome them back from their journey.
- Instruct the participants to spend a few minutes contemplating their journey into the perfect future. Ask them to record what they saw on their sheet of paper, either with words or drawings.
- Once the participants have recorded their experience of the perfect future, lead them in a discussion of what they saw. Help them identify the main themes in their perfect future. What are some problems they face in order to achieve this utopia? What could be some ways to overcome these obstacles? Concentrate on small, achievable steps, which could later grow into a group or community action plan.
- At the end of the discussion, ask the participants to place their written/drawn representations of their perfect future on the wall.

### Exercise 11 – Video Comic Strip

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

**Time:** 1 hour  
**Materials:** 3 cameras, 3 tripods, 3 pieces of paper, writing utensils, 3 objects taken from the surroundings, television/projector for screening

- Divide participants into three different groups, and give each group a camera, a tripod, a piece of paper, and an object from their surroundings (i.e. a broom, a book, a chair).

- For the first part of the exercise, each group will divide the piece of paper into six parts. Each part represents a shot of the Comic Strip, which should tell the story in six total parts.

- Ask the groups to create a story using the object they selected. Keeping in mind that the story needs to be told through six consecutive still images, how should each shot of the Comic Strip be constructed?

- Have the participants draw each detailed shot, stating the type of shot used for each part.

- The second part of the exercise involves each group filming their Comic Strip, recording each image for three seconds following the planned storyboard. Participants should try different roles (i.e. filming, arranging the set, acting) during each shot filmed.

- Once each group has filmed their complete storyboard, play the footage back and lead the group in a discussion. What inspired them to create their story with their particular object? What was their favorite part of the exercise? What was the biggest challenge?

### Elements to consider:

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

### Exercise 12 – Devil’s Advocate

This exercise allows participants to test their own viewpoints, while gaining insight into the perspectives of others – even if they think differently. At the same time, it teaches participants the importance of respectful discussion despite possible disagreements in opinions. Furthermore, it gives all of the participants another opportunity to practice making and recording statements for the camera, providing the chance to rehearse and improve upon basic camera skills.

### Devil’s Advocate

**Time:** 1 hour
Materials: 3 cameras, 3 headsets, 3 microphones, 3 tripods, television/projector for screening, speakers

- With help from the group, choose a theme statement for the exercise (i.e. “Climate change affects women more than men.”).

- Divide the group into pairs, and ask each pair to assign themselves either the letter A or B.

- Once each pair has clearly defined who is Participant A and who is Participant B, ask them to find a space where they can sit and discuss the issue posed at the beginning of the exercise, without being disturbed by others.

- Those labelled Participant A will make a statement of opinion associated with the theme (i.e. “Women don’t usually own land, so they are more vulnerable.”) directly to their partner, Participant B.

- In response, Participant B must assume the opposite viewpoint and argue against Participant A’s statement (i.e. “Men are the ones working most on the land and have to feed their family, so they suffer more.”).

Remind the group that the purpose of the exercise is to think logically about their own opinions and the various opinions of others. Advise participants to be respectful of differing opinions at all times, explaining the importance of understanding an opposite viewpoint, whether or not they agree with it. In particular, Participant B should make the effort to make a sound argument against Participant A’s statement, even if they personally agree with it.

- Once all of the participants have had a chance to rehearse their opinions and statements, each pair will film one another’s statements. Continue with the process until everybody has recorded their statements.

- Review the footage with the participants and lead the group in a discussion. How did it feel to express and record opinions they agree with? How did it feel to voice an opinion that was not really their own? Although they may disagree, did voicing a different opinion make them think about new ideas they had not previously considered? Did they feel their opinion was respected by their partners? How do they feel about their camera skills? Do they feel more comfortable handling the equipment? Did they learn anything new regarding technical aspects of filming?

**Important elements to consider:**

- At the beginning of the exercise, make sure the group understands that the exercise is not meant to change their opinions or undermine their convictions in any way. Explain clearly that the purpose of the exercise
is to practice seeing all sides of an issue and pushing beyond the limitations of entrenched positions.

- Groups may include like-minded participants, and their chosen subject may be one they feel passionately about. Adopting and defending a point of view opposed to their own can be a difficult and even upsetting process. Be sensitive and flexible.

- Some participants may have a difficult time seeing the counter-argument to their partner’s statement, and the Facilitator may have to propose some alternative perspectives they could consider. Be subtle and, if possible, try to use leading questions to help participants reach their own conclusions.

- Be very careful with any footage recorded as part of this exercise, where participants may express views that could potentially be used against them. Any such content must be secured and/or destroyed as appropriate, to avoid risk to participants and others involved.

**Conclusion of Day 3**

*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning.

**Day 4 - Interview Skills, Informed Consent, and Discussing Important Topics**

Start the day by dedicating 30 minutes to the **Recap Game**, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 13 – Twist in Frame**

Aside from helping to build trust and intimacy between group members, this exercise helps participants face the challenge of seeing through the eye of the camera and composing images to achieve a specific, desired outcome. Furthermore, it gives participants the experience of directing a large group of people with a specific visual objective in mind.
**Twist in Frame**

*Time: 1 hour*

*Materials: 1 camera, 1 tripod, television/projector for screening, 1 piece of poster paper, colored markers or writing utensils*

**Preparations:**

- Set up a camera on a tripod, and connect it to a television or projector in such a way that the live image can be seen by the participants.

- On a large piece of poster paper, draw three columns and label each one at the top – one of eyes, one for hands, and one for feet. Cover these labels so the participants do not see them. Divide the columns into half as many rows as there are participants (i.e. if the group is made up of 14 participants, the chart should have 7 rows).

- Set a range of numbers between 0 and the number of participants minus 2 (i.e. if the group is made up of 14 participants, the range should be from 0 to 12). Have the participants call out random numbers within the established range, until all the cases of the table on the poster board are filled.

**Exercise:**

- Uncover the “eyes”, “hands”, and “feet” labels on the poster board. Explain to the participants that each row of numbers represents how many eyes, hands, and feet should be visible in the image being screened by the camera at one time.

- Select two participants to be the Image Directors. The rest of the participants will collaborate with the Image Directors to create the arrangement in front of the camera, ensuring that the number of eyes, hands, and feet present in the shot are the same as indicated on the poster board.

- Once the Image Directors are satisfied with the image, they will record a 5-second clip of the image.

**Important elements to consider:**

- Keep in mind that this game may not be appropriate for some social or cultural settings, as it may involve a lot of physical contact between participants. Consider this when deciding whether or not to include this exercise in the methodology.

**Exercise 14 - Informed Consent**

*Time: 1.5 hours*
Informed consent is one of the most important elements of the Participatory Video methodology. By obtaining each participant’s informed consent we are ensuring our subjects’ safety, while creating an honest relationship between the interviewer and interviewees.

**About informed consent**

The four main elements of informed consent are:

1) **Disclosure**: Fully explain the reason for the project you are conducting, and the purpose for the information you are asking from the participants.

2) **Voluntariness**: The participant must voluntarily express their approval of the interview material to be used, and specify if they are willing to be identified by name.

   *When obtaining a participant’s consent, it is very important to ensure that they are in a situation where they are able to give their consent of their own free will. It is the interviewer’s responsibility to make sure there are no external influences that could potentially make the participant feel forced to respond positively or negatively to the request for consent.*

3) **Comprehension**: The participant must understand the implications of the project/interview, as well as the extent to which their material will be broadcasted.

   *Comprehension can be complicated to achieve, especially if the subject does not have a full grasp of the extent of the material’s distribution (i.e. the internet). The interviewer must find a balance, explaining the reach of distribution in terms the participant can understand, without being condescending.*

4) **Competence**: The participant must understand the reasons behind their participation.

   *The element of competence is particularly important with special populations (i.e. children, people with mental disabilities, people who have suffered significant trauma).*

**Getting consent before filming**

When you approach a person for an interview, make sure you are clear about the following elements:

- Where you are from (especially if you are representing an institution)
- What topics you are going to ask them about
- What topic you intend to report on
- How the information provided by them will be used
Before any filming begins, take the time to discuss all aspects of filming with the participants, including:

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

**Protecting your interviewee’s safety**

It is of utmost importance to consider your subject’s safety at all times. Protecting your interviewees is not only a matter of journalism integrity, but a human rights issue as well.

If there is any possibility they may be threatened or subjected to violence as a result of their participation in the interview, make sure the interview takes place in a safe place and their identities remain anonymous.

Similarly, if there are any risks associated with their participation that they may be unaware of, it is the interviewer’s responsibility to inform them of this directly. Ask how they would prefer to be quoted, and reassure them that measures will be taken to ensure their safety at all times.

Once the participant has been fully informed, and all their questions and doubts have been cleared, consent can be recorded in either written or video form.

**Recording participants’ consent**

Particularly if literacy is a barrier to fully understanding a written consent statement, recording the interviewee’s consent on video is a useful alternative to release forms.

When recording a participant’s video consent, it is important for the contributor to explain the purpose of the film being created, and directly state their willingness to be a part of the project. This provides useful insight into the contributor’s awareness and understanding, and highlight where further explanation may be needed.

**Possible questions for on-camera consent:**

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

**After filming**

Once filming has been concluded (preferably immediately afterwards), it is important to show the participants the recording of their interview. This can be done directly on the camera’s screen using headphones plugged into the camera.

This is a key factor for each contributor to confirm they are still willing to be a part of the final project, and give their consent for the distribution of the material. It is also a good opportunity for the interviewer and the interviewee to detect any technical issues with the recording, or to identify any parts of the footage they may wish to re-record.

**Final screening**

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

**Exercise 15 - Body Mapping**

The Body Mapping exercise draws upon the themes and conclusions reached by the participants during the previous day’s Visioning exercise. It allows the group to further interiorize their ideal view of their community’s future as something that they hold the power to influence.

**Body Mapping**

*Time: 1 hour*

*Materials: 2 large pieces of paper, colored markers and writing utensils*

- Divide the participants into two groups – men and women.

- Have each group select a volunteer to lie down on their back on top of a large piece of paper. The rest of the group members will use a marker to trace the outline of the volunteer’s body onto the piece of paper.

- Once each group has their respective piece of paper with the life-sized outline of a person traced onto it, ask the participants to consider the elements and conclusions they came up with during the Visioning exercise of the previous day. Instruct them to define, according to their
personal experience, what a young farmer needs to be able to achieve their dream world.

- Ask the groups to draw visual representations of these elements into the human outline on the large piece of paper. Remind them to consider the strategic placement of each element within the outline of the body, depending on its nature (i.e. the feet represent our roots, the legs are places we have travelled, the arms and hands hold our skills, the heart holds what we love most, the head contains our dreams, etc.).

- After the groups have completed the task, they will take turns presenting their respective representation of the embodiment of the ideal tools and skills a farmer needs to achieve an ideal life.

- Lead the group in a discussion around this topic, asking them to note differences between the skills highlighted by women and those highlighted by men, why they consider some tools more important than others, why they chose a specific placement for certain skills, etc.

Exercise 16 - Vox Populi

Also known as “Man on the Street Interviews”, this exercise is a quick and fun way for participants to start gathering the thoughts and reactions from a large number of people in their community. It will open their eyes to the broad range of perspectives that can be obtained during the interview process, giving participants ideas for themes that can be explored later on.

It is also a good first step for participants to practice informed consent with their interviewees, as well as becoming immersed in the experience of being in charge of an interview, interacting with their subjects, and making sure the subjects feel at ease while following the interview process.

Vox Populi

Time: 1.5 hours
Materials: paper, writing utensils, 3 cameras, 3 headsets, 3 tripods, 3 microphones

- Divide participants into three different groups.

- Allow 10 minutes for each group to devise simple, straightforward questions within the central topic of the project (i.e. climate change, gender dynamics).

The Facilitator should take a moment to draw attention to the importance of using open-ended questions. Briefly explain to the
participants, using examples if necessary, how the use of yes-or-no questions can quickly stifle an interview, while the use of open-ended questions can fuel the interview and sometimes even help it become a spontaneous conversation.

- Ask each group to list potential subjects they would like to interview (i.e. teachers, young farmers, neighbors), and in which location they are most likely to have access to these interviewees.

It is preferable for the chosen locations to be an open, public space where the groups can interview several people without them feeling intimidated by the process.

- Once each group has recorded their list of open-ended questions, potential interviewees, and locations, they will each take a camera, a tripod, and a headset and move to a chosen location to seek out their interviewees.

- Remind the groups that they need to follow a specific process with each interviewee:

  > Approach the subjects and explain the purpose of their project.
  > Obtain the interviewee’s informed consent.
  > Record the interviewee’s answers to the questions.
  > Have the interviewee view the recorded footage.
  > Obtain the interviewee’s final consent.

- Once the interviews have been completed, watch the footage with the participants and lead the group in a discussion around the technical aspects of the recordings. Provide feedback on interview technique.

**Elements to consider**

- The fast - sometimes frantic - nature of street interviews means participants (and sometimes even facilitators!) can easily get carried away and forget to follow the steps of the interview. If this is happening, stop the interviews and review the importance of each step with the groups.

- Often crowds will gather around the camera, which can be nerve-wracking and even upsetting for the interviewee, as well as affecting their answers. To minimize this, consider discussing and getting consent from the interviewees before setting up the camera and recording.

- The Facilitator should be kind and generous when providing feedback on
interview technique and other elements of filming. Being their first time conducting such an activity, Participants are likely to be nervous about their performance. Be generous with praise and constructive with criticism.

**Some interviewing technique feedback tips**

- Ask participants: Do you feel prepared?
- Is any special permission required?
- Are you using the appropriate language?
- Is everyone involved comfortable?
- Are you showing respect?
- Are you asking clear, short questions?
- Are you asking leading questions (i.e. indirectly influencing your subject’s answer through your question)?
- Are you asking open-ended questions?
- Are you asking good follow-up, probing questions?
- Are you being spontaneous?
- Are you allowing the interviewee enough time to answer the question?
- Is the interview flowing well, or does it jump confusingly from one subject to another?
- Is the sound recording well?
- Is the microphone pointing to you when you ask the questions?
- Are you showing the interviewee that you are interested in what they are saying?
- Does everybody involved look like they are enjoying the interview?
- Do you look relaxed? Are you maintaining eye contact? Check your body language.

**Conclusion of Day 4**

*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning.

**Day 5 – Preparing for the Storyboard**

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 17 – Community Mapping**

The purpose of the community mapping exercise is to help participants think about how the context of their community impacts their current way of life, as
well as how their activities impact their community. It challenges participants to think about what their view of a successful community entails, and the changes that need to be made to reach that goal.

Aside from promoting a view of their community and individual lives as something that can be improved and transformed, it allows participants to identify the key issues influencing their quality of life, the challenges stemming from these issues, and the steps that need to be followed to deal with these issues and challenges.

**Community Mapping**

**Time:** 2 hours  
**Materials:** letter sized paper, 3 pieces of poster paper, colored markers, writing utensils

- Divide the participants into three groups. Give each group a piece of poster paper, colored markers, and letter sized paper and writing utensils to record any separate thoughts they may have during the exercise.

- Instruct the participants to draw a visual representation of their community. Explain that it does not have to be a map or accurate layout of their town, but rather a representation of how the participants view their environment.

- Throughout the exercise, guide the participants with questions such as:
  
  a) Which community elements would you change or improve?  
  b) Which community elements would you keep unchanged?  
  c) What does your community look like?  
  d) Describe your community's environment and available natural resources.  
  e) Where and how do people live?  
  f) Who do you have strong relationships with?  
  g) What buildings/infrastructure does your community have?  
  h) What organizations or institutions exist inside the community?  
  i) What initiatives/services are available to you (health care, education, spiritual guidance, etc.)?  
  j) What values and beliefs guide your community?  
  k) What makes a community leader? Where do you find them?  
  l) What are the livelihoods of people in the community?  
  m) Would your ideal community be very different or rather similar to your current reality?

- Once the participants have finished drawing their communities, the groups will take turns presenting their drawings to the rest of the participants.
After everyone has presented their results, lead the group in a discussion around their visions of an ideal community. What did they change? What would they like to remain the same? What steps need to be taken to achieve their ideal community? Which efforts can be spearheaded by the community itself? Which efforts do they think they would need help with?

Exercise 17 – Audience Pathways

This exercise is a simple tool that teaches participants how to construct an argument and present evidence to prove their case. The groups will plan the journey they want to share with their audience in their final video, and the important messages they will deliver along the way. This helps participants understand the steps involved in communicating a message, and the different points that need to be explained to ensure the audience understands. It also encourages the group to be creative in their storytelling and narrative structures.

Audience Pathways

Time: 1 hour
Materials: Large pieces of poster paper taped together to form a long rectangle, colored markers and writing utensils

- On a large sheet of paper, ask a participant to draw and long, winding path. Mark one end as the START, and the other as the END. Explain that, when watching a video, an audience needs to be taken on a journey with many points of interest along the way.

- For the audience, it is likely that they journey will begin from a position of ignorance (about the place, people, context, situation), and will end with them having learned everything they need to know to understand the group’s message and follow their intentions.

- Begin at the START of the path, and ask participants what the starting point for their intended audience is most likely to be. Use words, drawings, and symbols to represent those elements.

- Jump to the END of the journey, and encourage the group to consider where they want to “take” their audience. What does the group want the audience to understand by the end of the journey? Establishing this end goal will help participants visualize the points they need to include throughout the journey. Use words, drawings, and symbols to represent those elements.
- Ask the participants to write, draw, and place symbols along the path. In this way, the group will define their key messages and plot the sequence in which they would like to bring these elements to the attention of their audience.

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

**Exercise 18 – Role Play**

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

**Role Play**

*Time: 1.5 hours*

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

- Divide participants into three groups. Give each group a specific scenario (i.e. at the doctor’s with an unusual disease; your partner brings home a pet you have never seen before; you meet an alien).

- Ask each group to make a short storyboard telling the story, following the assigned scenario. The movie should be 3 minutes long, and recording cannot be paused or stopped.

- Once the groups have defined their storyboards, divide each group in half. One half should be labeled with numbers (i.e. 1, 2, 3) and the other half should be labeled with letters (i.e. A, B, C).

- Explain the surprising twist of this exercise: while participants 1, 2 and 3 act out the film in front of the camera, they are not allowed to speak. Instead, participants A, B, and C will be positioned behind the camera, recording the voice-over for the actors.

The challenge is for the actors and the speakers to coordinate effectively on the spot. Encourage each side of the group to play with the situation. For example, the actors can do something silly that the speakers will have to justify with words, or the speakers can say something funny that the actors will have to express through their actions.
Once the 3-minute film has been recorded, the group members will exchange roles. Participants A, B, and C will be the silent actors in front of the camera, and participants 1, 2, and 3 will record their respective voice-overs.

Once everyone in the group has had a chance to act and record a voice-over, watch the footage with the participants. Be generous with praise and point out good instances of improvisation. Remind participants to always be prepared to think on their toes when they are recording interviews.

**Conclusion of Day 5**  
*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning.

**Day 6 - Creating the Final Story Board**

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 19 - Storyboard Technique**

This exercise allows participants to practice the basic technique of structuring a storyboard to tell a story, preparing them to undertake the more detailed process of creating the storyboard for the final video.

**Storyboard Technique**  
*Time: 2 hours*  
*Materials: 3 sheets of paper, writing utensils, 3 cameras, 3 tripods, 3 headsets, television/projector for screening*

- Divide participants into three groups. Provide the groups with a general topic (i.e. nature) and ask each group to consider a story they would like to tell, related to the established topic. Allow ten minutes for brainstorming, and try to build their confidence by encouraging and praising their ideas.

- Once each group has agreed upon the story they would like to tell, have them draw 6 boxes on a piece of paper. These will serve as the
Framework to structure each group’s storyboard.

- Instruct the group to draw a simple image in the first box illustrating how they would like to introduce their story. Afterwards, have them illustrate their conclusion in the final box.

- Once each group has defined the starting point of their story and their desired conclusion, ask them to draw in the remaining boxes, reminding them that each box should actively help them reach the conclusion of their story.

- When the groups have finished the basic outline of their storyboard, go back to each individual box and fill in details. Probe them with questions such as:
  
  > Who is speaking here?
  > Who will film this shot?
  > Where will you film this shot?

- Once the basic storyboard is complete with each shot’s details filled in, have each group take a camera, tripod, and headset, and head out to the field to record the 6 images they have in mind. Remind them that every shot counts, so the participant who is operating the camera should only start recording when everybody is ready.

- When the participants return, watch the footage and lead the group in a discussion, encouraging participants to give each other feedback.

**Elements to consider**

- Remind participants that everybody has a story to tell and a right to be listened to.

- If the participants do not feel confident enough to draw the storyboard themselves, the Facilitator can lead the activity, but make sure the ideas reflected in the storyboard are coming directly from the participants.

- Suggest each group take their storyboard with them as a reference during filming, but remind them that it is a flexible guide that can be adjusted if necessary.

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

Exercise 20 – Energy Graphs

This visual exercise will encourage participants to think about the pace and flow of their video as an important aspect to keep their audience engaged in their message.

**Energy Graphs**  
*Time: 1 hour*  
*Materials: poster paper, colored markers/writing utensils*

- On a large piece of poster paper, draw a simple graph and label the Y-axis as “Action” (or “Energy”) and the X-axis as “Time”.

- Draw an example line to demonstrate how films vary their pace (whether through the music or images being shown), with higher and lower points that help to keep the audience interested following moments of quiet thought or learning.

- Ask the participants if they would like to start with a high or low energy shot, and which scenes (either planned or already recorded) would fit their preference.

- Continue along the X-axis, plotting the high and low energy points and specifying the shots that will contribute to the desired pace of the film.

- Once the graph is completed, discuss with the participants and encourage them to think about how the planned video relates to the graph. Make any changes they may deem necessary, and record the graph so it can be referenced during the remainder of the process.

Exercise 21 – Knotty Problem

The purpose of this short exercise is to demonstrate to the participants that they are in the best position and hold the power in regards to tackling their own challenges, rather than relying on an outsider to resolve issues on their behalf.

**Knotty Problem**  
*Time: 30 minutes*  
*Materials: None*

- Ask for one participant to volunteer, and have that person leave the
- Instruct the remaining participants to stand in a circle, holding hands. Ask them to move into a “tangle” or “knot” by weaving over and under each other’s arms, always keeping a firm hold on their partners’ hands.

- Call the volunteer back into the room, and allow him or her three minutes to untangle the group using only verbal instructions. More often than not, the volunteer will not be able to solve the problem.

- Ask the volunteer to join the rest of the group, and repeat the exercise. This time, allow the group to untangle itself. This will usually take no longer than 30 seconds.

- Encourage the participants to relate the game to their own lives, explaining that it is often preferable to work as a group to solve an internal problem, rather than listening to an external person who is merely observing the problem.

Exercise 22 - Final Storyboard

Time: 3 hours

Repeat the Storyboard Technique (exercise 19), this time concerning the final video, which will be filmed on the following day.

First, the group should brainstorm on the message they wish to share with their community. Afterwards, they will define who the best subjects are to interview within their community to support their message.

Finally, participants will plot the storyboard and specify any details that may be relevant to each specific shot or interview. Place the Audience Pathways and the Energy Graphs in a visible place as a reference to complement the exercise.

Remind the participants that the following day will be dedicated to filming the final video according to their final storyboard. Follow the process closely, ensuring the group stays on track and answering any questions or doubts that may arise. The Facilitator should try to provide this guidance without interfering with the participants’ flow of ideas.

Once the final storyboard has been completed, divide the participants into three work groups for the following day, and divide the tasks among the participants. Decide who will be in charge of conducting each interview and filming each shot or image.
When the exercise is completed, the filming process for the final storyboard should be equally distributed among all the participants.

**Conclusion of Day 6**  
*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning. Remind participants to come prepared to begin filming the final video and to start thinking of any special arrangements or logistical issues that need to be resolved for the following day.

**Day 7 – Filming the Final Video**

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 23 – Filming the Final Storyboard**

Allow 30 minutes to revise the final storyboard one last time, answer any questions the participants may have, and give final instructions.

Afterwards, the participants will split up into the groups they were assigned on the previous day.

Each group will take a camera, a tripod, a microphone, and a headset, as well as a piece of paper outlining the interviews and shots they are in charge of.

Participants will have the rest of the day to head out to the field, conduct their assigned interviews, and film their assigned shots.

**Important elements to consider:**

- Remind the group to take turns and share roles so everybody has a chance to practice filming, monitoring audio, approaching the interviewees, and conducting the interviews. Keep an eye out for over-enthusiastic participants who may try to dominate the process.

- Instruct the group to follow the storyboard, but remind them to be flexible according to the situations they may encounter.

- Remind participants of the importance of obtaining the informed consent of every subject they approach.

*It may be useful to distribute a handout sheet where participants can plan the questions they wish to ask each interviewee, as well as a*
reminder of the steps they must follow to obtain each subject’s informed consent for each interview.

It may also be useful to establish a flexible time limit for each shot, to avoid a drawn-out screening afterwards.

- Agree on a place where participants can find the Facilitator in case any issues come up during filming.

- Agree on a time and place where everybody should report at the end of the day for the screening of all the footage recorded during the day.

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

Exercise 24 – Screening

Materials: television/projector

Once filming has concluded for the day, watch and evaluate the day’s footage with the group. Take note of elements that may still be missing, that need special attention, or that need to be recorded at a specific time (i.e. sunrise, sunset).

Define any other elements that need to be completed on the following day, such as interviews that were not completed, background music, etc.

Conclusion of Day 7

Time: 30 minutes

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning.

Day 8 – Paper Edit of the Final Video

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

Exercise 25 – Logging the Footage

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

**Logging the Footage**

*Time: 1.5 hours*

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

- Appoint a volunteer to fill out the logging sheets as each video clip is screened. Encourage the rest of the group to participate by providing comments and descriptions of each clip, as well as deciding which clips should be included in the final edit and which should be cut.

- Screen each video clip, providing guidance on how each part of the logging sheet should be filled for each clip.

  Although filling out a logging sheet is a time-consuming process that can become tedious for the participants, explain that it is an essential part of the editing process and try to move through it as quickly as possible.

**Exercise 26 – Paper Edit**

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

**Paper Edit – Part 1**

*Time:*

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

- Split participants into small groups (4 to 6 members in each group). Provide each group with a set of the filled-out logging sheets, 3 pads of sticky notes in different colors (preferably red/yellow/green), and writing utensils.

- Instruct the participants to record each shot from their assigned logging sheets onto the sticky notes, writing the shot number and a brief description.

  The shots that appear in the logging sheet with a “poor” score should be recorded on a red sticky note; those that appear with a “good” score should be recorded on a yellow sticky note; and those that appear with
an “excellent” score should be recorded on a green sticky note.

- Once all the shots from the logging sheets have been recorded on their respective sticky notes, ask the participants to organize the shots by category. Designate a space on the wall where the sticky notes can be placed according to their respective category.

**Elements to consider when categorizing footage**

It may be useful for the Facilitator to define organizational categories ahead of time, to make the process more straightforward for the participants.

**Suggested categories:**

1. Main themes from the storyboard (which will form the framework of the film)
2. Key events (interviews, mapping exercises, etc.)
3. Shots participants would like to include for their aesthetic or entertainment value (i.e. a goat walking past, a dance performed by community members, etc.)
4. Shots participants would like to exclude (i.e. excessively shaky footage, interview content a subject requested not be used, etc.)

- Once all the footage has been categorized, ask the participants to review the categorizations done by the other groups.

- Using colored markers, ask them to place a green dot on any shots from the “excluded” category which they think should remain in the film. Similarly, ask them to place a red dot on any “included” shots they think should be removed.

- Discuss these contested decisions with all the participants to reach a final decision on which shots should be included and which shots should be excluded. Discard those which will be excluded.

- Repeat this selection process a second time with the remaining shots, in order to reach a refined selection of footage to include in the video.

**Paper Edit – Part 2**

**Time:**

**Materials:**

- Place the final storyboard which served as a guide for the final video
filming in a visible space, to be used as a reference.

- Draw a timeline on a long piece of poster paper. Explain to the group how this timeline resembles that of video editing software, and provides a visual representation of the placement of the recorded footage as it will be seen by the audience in the final video.

- Following the storytelling structure defined on the final storyboard, lead the participants in a discussion and decision-making process to decide where each shot will be placed along the timeline. The goal is to obtain the final film structure using the available footage, which will provide greater ease when the time comes to edit the final video.

Note: Although the participants should have the final say on the outcome of the film, do reference materials such as the final storyboard, the energy graph, and the audience pathway to remind participants of their initial storytelling intention.

The Facilitator should make an effort to keep the process flowing smoothly and keep the participants on track, while keeping them at the forefront of the final outcome.

- Once the main video structure has been established, add a second layer below for audio. Ask participants to think about the kind of background music they would like to include, or if there are any sound effects or other audio elements they would like to include to enhance any specific point in the film.

This is a good moment to briefly talk about music copyright, explaining that one must be careful not to violate copyright laws with the music used in their video. The Facilitator should have a selection of royalty-free music available for participants to choose their film’s soundtrack.

### Leading the discussion during the Paper Edit

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

### Conclusion of Day 8

*Time: 30 minutes*
Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda. Remind participants who the volunteers are who will present the Recap Game the following morning.

Day 9 – Editing the Final Video

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

Exercise 27 – Editing and Rough Screening

The final editing of the video is an exciting process where participants can observe their initial paper edit come to life on the screen. However, since it is an activity that requires knowledge of editing software, it will be done by the Facilitator.

Participants are welcome to observe the process projected on the screen, and provide their inputs along the way. As this can become tedious for some participants, it may be useful to have a reduced group present for this stage, and ask the rest of the participants to arrive at a certain time to view the final product.

Final Video Edit

Time:

Materials: computer with video editing software, projector, paper edit timeline

- Strictly following the paper edit done by the participants on the previous day, the Facilitator will edit the final video using video editing software. Simultaneously, the Facilitator’s work will be projected onto a screen so the group members who are present can observe and comment on the process.

- Sequences of edited footage should be screened at regular intervals for the group to view and provide feedback. This will ensure their sense of ownership over the material is maintained, while helping them understand how each short clip comes together to form the complete film.

- Once the editing process is completed, screen this rough cut back to the whole group of participants. Lead the participants in a discussion where the final video is compared to the structure they created during the paper edit. Encourage participants to provide feedback, and make any changes or adjustments that may be necessary.
Encourage participants to use this opportunity to step back from the production process and view the film as their audience would. Some questions to ask the participants include:

> Have we seen everything we need to see?
> Have we heard everything we need to hear?
> Are the arguments presented by the video convincing?
> Do the arguments sound like complaints? Or do they propose solutions?

**Exercise 28 – Screening for Consent**

Following the rules of informed consent, it is very important that the persons involved in the making of the film view the final product and give their final consent. This must be done before the film is shown to the entire community and distributed elsewhere.

Set a time and place for all the people who were interviewed in the making of the film to meet and watch the video together. Afterwards, record their final consent. If any interviewees are unable to make the appointment, a group of participants can visit them and screen the film for them on a laptop or other portable media device.

**Conclusion of Day 9**

*Time: 30 minutes*

Any questions participants may have can be placed on the Question Tree. Give participants a brief overview of the following day’s agenda, which includes the final screening of the video and celebration with the rest of the community. Make any logistical arrangements that need to be covered for the final screening and celebration. Remind participants who the volunteers are who will present the Recap Game the following morning.

**Day 10 – Community Screening and Celebration**

Start the day by dedicating 30 minutes to the Recap Game, where the day’s volunteers will give a summary of the previous day’s activities and lessons learned. The rest of the group can add to this if they feel the volunteers missed something important.

**Exercise 29 – Finalize Video Editing**

Review the comments and inputs obtained during the screenings conducted on the previous day. Take a moment to review the video with the participants one last time, making sure that all necessary changes and adjustments were made, and all suggestions were taken into consideration.
This is also a good moment to share further steps with the group regarding the video (i.e. how the film will be disseminated, what languages it will be subtitled into).

**Exercise 30 – Community Screening and Celebration**

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

Community screenings achieve important objectives, including:

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

The best way to conduct the final screening is to use a projector, allowing a large group of people to view the film at the same time.

After the community has watched the film, an enjoyable experience for both project participants and community members could be to participate in a final series of interviews, where participants conduct short interviews with community members to ask them about their opinions on the video they just watched.

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