



METHODOLOGY

REVIEW



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VIDEO

IN EDUCATION PROCESS

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Video in Education Process

The following articles look at various aspects in the use of video processes in education. They provide insights into the innovative and novel ways video is used in non formal education settings. The benefits and challenges of video engagement with marginalised groups and people with additional needs are described. Video methodologies, approaches and processes are explored with real world examples. They explore the potential for developing solutions using video to support informal educational activities.

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Irene De Laurentiis, CIAPE – Centro Italiano per l'Apprendimento Permanente

Across the literature on educational videos, the conclusions are that they can enhance intrinsic motivation, stimulate excellence in learning outcomes, and promote industry/research applications. In addition to education in general, video can have an important impact on the reduction of inequalities and communication barriers. They can improve social inclusion and career management skills, equipping the individual with transversal (key) competences to better manage and develop his/her potential in education, work and life in complex situations.

The use of video in employability is explored with particular reference to the video CV. Video techniques and how to exploit its versatility in various teaching environments are described with particular reference to the individual benefits for participants.

Video As a Resource Triggering Education Process.....page: 23

Łukasz Szewczyk, Stowarzyszenie Pracownia Filmowa Cotopaxi

Regardless of whether a video is created with participants or is from a pre-existing source, it can have a substantial influence on the education process. The use of Visual resources, followed by video recordings, have for a long time been the subject of academic analysis, both for natural science and social studies.

How empathetic engagement with video can be used as a triggering mechanism is explored with reference to specific project examples.

Video can be a crucial resource for any activities based on learning through experience, such as Experience Based Learning System (EBLS) or problem-based learning (PBL).

The process of seeing oneself and the emotions engendered are explored.

The essence of this model, and by extension of each key experience, is 'the trigger' for our emotions and thoughts, which steers us toward widely understood change, the cornerstone of learning. What exactly is that trigger? It may vary, depending on the subject of learning, starting from personal recollection to well-prepared video scene.

Participatory Video and Digital Storytelling.....page: 42

Clive Robertson, Real Time Video

This article explores the development of two innovative uses of video in non-formal educational settings for adults. It compares Participatory Video as a process for group development work with Digital Storytelling which has a more individual, autobiographic process. It presents Participatory Video as an approach to engage with groups in non-formal learning situations.

Participatory Video - a methodology predominately used to encourage individual and group development. Using video as a process to promote positive change at an individual and group level.

Digital Storytelling - the practice whereby participants use digital tools (smartphones, tablets, digital cameras, editing software) to tell their 'story' from their own perspective.

This article specifically explores how video and associated digital technologies can be used with marginalized or disadvantaged groups and individuals. It focuses on adult education, especially for groups of people with limited abilities or qualifications.

Analysis of using AV techniques in educational activities.....page: 72

Yasmina del Campo, Magenta Consultoria

Video can be used in a variety of ways to encourage individual and group development and can be used by many different groups, people with common interests who want to express their views, show a specific situation or who want to develop a set of skills

Various approaches to using video are presented and how they are used in different settings with different groups comparing examples of the proposed methods, especially in the context of adult education practice. It explores how video production is used in international development work and also considers how Covid-19 has further raised the use of video as an issue with marginalised and disadvantaged sectors in society



Irene De Laurentiis
CIAPE

What is the value of using video in education?

Content of the document:

- Introduction: Why it is worth to introduce video elements to education?
- CV Video
- Video as a trigger in group processes
- Video as content showcase for standardized and non-formal educational process

Why it is worth to introduce video elements to education?

The Covid-19 emergency the whole world is experiencing confirms the importance and pervasive presence videos and digital tools in general have in our everyday lives. During lockdown days, virtual video tours allowed people to escape the domestic reality and experience immersive journeys in art, by visiting the most important museums in the world sitting on one's sofa, or strolling through the squares and streets on the other side of the world. They made it possible to continue physical activity, meditation sessions, to heal personal relationships, to work from home and even to carry out school training plans via video-lessons animated through digital learning contents conceived in multiple, blended ways in order not to stop formal, non-formal and informal learning.

Consistently, and beyond the particular historical contingency, video is increasingly important to learners and people, including the most vulnerable ones, also as preparation for the modern workplace and the future skills trends (see e.g. the last Future of Jobs report¹, the Skills Panorama² or the DigComp 2.1³, just to cite few). Indeed, in a more and more interconnected and interdependent world (the new era we are living in is also called “Fourth Industrial Revolution⁴”), a variety of actors – namely policy makers, institutions, teachers and career experts, employers, but also families, individuals and the civil society as a whole – must be aware that changes to the education system often occur at a slower pace than those on the labour market, and that the education system needs to communicate better with the labour market to avoid generating skills gaps which contribute to increasing unemployment rates. On the other hand, a pre-requisite for rethinking the world of work is the awareness around the complexity and speed of technological and digital advancements.

Innovating didactics means also to constantly review and update knowledge and tools in order to deliver education and learning which are appropriate for the reality of the contemporary labour market. The scope of support material and resources may stay the same, but they need to be digitalised and constantly reviewed, in order to make sure they remain impactful for younger and adult generations.

Across the literature on educational videos, the conclusions are that these can enhance intrinsic motivation, stimulate excellence in learning outcomes, and promote industry/research application. In addition to education in general, videos can have an important impact on the reduction of inequalities and communication barriers, improving social inclusion potential and career management skills, equipping the individual with transversal (key) competences to better manage and develop his/her potential in education, work and life in complex situations.

3.0 didactics, based on the use of new technologies, responds to multiple needs in the light of inclusive learning: it combines knowledge with experience, merging theoretical aspects with practical actions, informal and formal learning moments; also, it encourages the interaction of different groups of learners, potentially allowing everyone to take on the role he/she prefers in the group/class-based process.

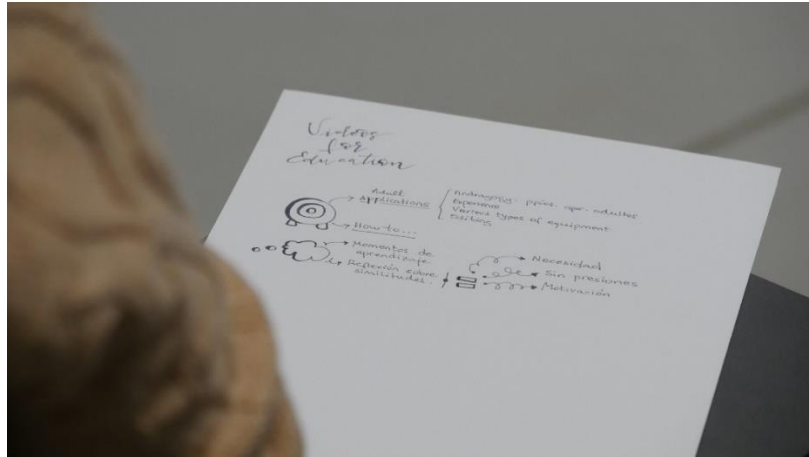
¹ World Economic Forum, *The Future of Jobs Report*, 2020. Available at: www3.weforum.org/docs/WEF_Future_of_Jobs_2020.pdf Last access: Dec. 12th 2020

² Skills intelligence provided by Cedefop, available here: skillspanorama.cedefop.europa.eu/en

³ The DigComp is the EU Digital Competence Framework for Citizens with eight proficiency levels and examples of use. Further info available here: [publications.jrc.ec.europa.eu/repository/bitstream/JRC106281/web-digcomp2.1pdf_\(online\).pdf](http://publications.jrc.ec.europa.eu/repository/bitstream/JRC106281/web-digcomp2.1pdf_(online).pdf) Last access: Dec. 12th 2020

⁴ K. Schwab, *The Fourth Industrial Revolution*, Portfolio Penguin, 2017 and K. Schwab, *The Fourth Industrial Revolution: what it means, how to respond*, in weforum.org, 2016 available at: www.weforum.org/agenda/2016/01/the-fourth-industrial-revolution-what-it-means-and-how-to-respond/ Date of access: December 3rd 2020

When asked what role educators should play in introducing video elements to education, one could say that they would firstly need to provide the opportunities and tools for learners to gain and practice their video skills. This could be done by requiring learners to directly use videos as part of their work, such as incorporating videos into discussions or through video assignments.



From a more holistic perspective, and taking into consideration the Covid-related trends in formal and non-formal learning environments⁵, as well as within workplaces all over the world, it seems worth outlining some key skills⁶ to focus on developing so to leverage on videos as key tools for lifelong learning.

Basic Skills:

- Remote learning
- Participating in virtual sessions
- Recording a video with reasonable audio and video quality
- How to speak well in front of a camera
- Basic shot composition – ensuring subject is in the frame
- How to use effective visuals (whether slides, demonstrations, graphics, etc.)
- Basic editing (trimming, chopping, splicing)
- Using meeting solutions
- Sharing video securely
- Self-feedback and reflection on presentation skills
- Planning and executing an effective video for the desired purpose
- How to use different tools to deliver a message (email, video, presentations, face-to-face, etc.)

⁵ Unesco, *How cities are utilizing the power of non-formal and informal learning to respond to the COVID-19 crisis*, 2020. Available at: unesdoc.unesco.org/ark:/48223/pf0000374148 Date of access: September 30th 2020 and Unesco, *Adult learning and education and COVID-19*, 2020. Available at: unesdoc.unesco.org/ark:/48223/pf0000374636?posInSet=1&queryId=563c0fe5-b190-4bd9-ad75-3b2e27a0177d Date of access: September 30th 2020

⁶ Kaltura, *State of video in education. Insights and trends*, Sixth Annual, 2019. Available at: corp.kaltura.com/wp-content/uploads/2019/07/The_State_of_Video_in_Education_2019.pdf Date of access: August 13th, 2020

Advanced Skills:

- Capturing meeting solutions
- Intermediate editing (adding overlays, background music, basic effects)
- Combining multiple shots/takes for an effective narrative
- Creating interactive videos
- Using XR/360 technologies for simulations, design, etc.
- Leading live online events
- Recognizing how editing techniques can alter perceptions of events.

Practically, one of the easiest ways to get people to learn video skills and familiarise with this tool is to ask them to use video as part of the group-processes and/or classwork they are already doing. This is true for any user profile, regardless age, socio-economic barriers, linguistic obstacles etc. For example, asking learners to create videos in place of or as a supplement to a few of their presentations, papers, or workshop reports to push them into practicing their skills and enhance their self-confidence.

Note that the choice of the means to be used in an educational process is a crucial phase of didactic planning: the most suitable means will not only depend on the resources (tools, money, premises, time etc.) available and the message to be conveyed, but also on the basis of the users' profile (age, cultural and academic background, motivation, vulnerabilities etc.). The achievement of the desired training results will depend on the correct evaluation of all these aspects.⁷

In any case, is also important to recall on the fact that videos are rarely used alone, dissociated from other communication codes. The most frequent association is with audio, so that one normally talks about the use of audio-visual media. The dynamic nature of video makes it particularly suitable for describing processes that evolve over time: e.g. when one wants to recreate a slice of real life, especially when it is difficult for the audience to reach it; when intrinsically dynamic phenomena (like sports) or mechanisms must be illustrated; when, to describe a phenomenon or a process, it is useful to alter its real speed (for example the metamorphosis of a caterpillar) or its real size; when one wants to represent or simulate emotionally complex situations (for example in the representation of personal traumas) etc.

Finally, when considering the target population, it must be said that video is even easier to enjoy than audio: it does not require a particular effort of concentration and, on the contrary, tends to motivate and involve the viewer in a creative process encompassing any communication barrier. For these reasons, videos can be used with and by a large population, including the most vulnerable and those having low or no digital

⁷ D. Persico, *Scegliere i media per la didattica. Le variabili in gioco e i criteri di scelta*, TD n. 20 numero 2 - 2000

skills. However, its use requires an adequate fruition environment, specially structured with some fundamental tools. The equipment could thus represent a barrier to large-scale video fruition. On the other hand, many of the methods and techniques analysed within this document will require basic instruments (for example smartphones, camcorders etc.), generally widespread and well-known among the common population.

CV video

While they're not suitable for every type of job, video CVs are increasing in popularity. A video CV is a short visual recording used by a candidate to apply for a job. Instead of replacing traditional CVs, a video CV is used to supplement a written application. They can either be uploaded to a video hosting site on the internet, or sent as a video file directly to employers. The purpose of a CV in this format is to highlight a candidate's skills and experience while giving employers an insight into their personality.

The tool can be given a participatory fashion, training end users of the video CV so that they are also producers and editors, protagonists rather than mere actors, without the need for previous technological and digital skills, or the use of complex and expensive tools. This aspect confers flexibility, accessibility and transferability to the tool, and is particularly important in the sector of non-formal and informal education, where material resources are scarce and users' needs do not always reflect the standard ones, often dealing with vulnerable or disadvantaged groups of people.



Seminar about future skills and jobs' forecast, organised and delivered by CIAPE during the LTTA organized in Italy in the frame of the Video in Education Process project (Rome, May 2019).

A number of safeguarding concerns should be taken into account by facilitators/trainers when organising such kind of dynamics; these include:

- Do potential facilitators have a checklist to identify vulnerabilities of participants in place?
- How private and secure is the eventual video channel for distribution will be, can it be viewed by the public?
- Is the video only distributed locally or globally? This can be a concern for participants who are fleeing persecution.
- Who owns the rights of the uploaded video, does it belong to the channel or the author? Facilitators must check the online channel's rules and policies
- How long the video would be online and available to potential employers?
- Facilitators should only record video footage for the video CV. They should not record behind the scenes or 'fun candid' footage with the participants for other purposes, such as for promotional or publicity use.
- Facilitators should store all offline video footage of the participants on secure hard drives and be kept in compliance with GDPR guidelines.

In general, here is a list of advantages of this method:

- + Video CVs can help stand out from the crowd: while video CVs are on the rise they are by no means common;
- + Video CVs allow to showcase creativity;
- + They could display users' personality and make a memorable impact;
- + Finally, they could help demonstrate particular skills (public speaking, communication and IT/digital ability).

However, Video CVs also have some disadvantages. They could:

- Make it difficult to include all the information you might wish to, due to time constraints to be considered;
- Video CVs are time consuming to film and edit;
- Irritate employers: they spend as little as eight seconds looking at each paper CV so the hassle of having to spend one to two minutes watching a video could lead applications straight to the no pile.

Considering all this, here is a route plan addressed to non-formal organizations - but not only - that wish to deal with directing users towards this type of tool, e.g. organising workshops and training sessions addressed to trainers or end-users (esteemed duration: > 25 hours):

- dedicate the first session/meeting to support adults' skills enhancement, based on official future jobs and skills forecasts, with a particular focus on digital skills⁸;
- teach how to select information within traditional Europass CVs in order to develop and produce impactful and effective Video CVs;
- convey techniques for setting up the shooting set, effective self-presentation and acting in front of the camera, voice modulation, on-point image, sound and video recording;
- add tips and tricks concerning the personal branding, together with links to the most common online platforms used to disseminate CV videos
- provide fundamentals on how end-users' can self-create and edit their Video CVs, including specific provisions for beneficiaries having limited skills/qualifications (e.g. third-country nationals, long-term unemployed, NEETs).



This process can be understood as a separate service or integrated as part of a broader path of orientation and relocation into the labor market, in a lifelong learning perspective. The latter is the approach adopted in Italy by the Rome-based “The Apartment – Coworking & Cobaby”, a collaborative work space dedicated to the enhancement of the social competences of young people and adults, with a view to continuous learning in line with the most recent standards adopted by the European Commission. Among the services available (20 coworking stations, a meeting room, a relaxation area, open kitchen...), also the possibility of carrying out a guided skills' assessment, with subsequent enhancement of talents and vocations of youth and adults, and final elaboration of a CV video.

⁸ A list of useful resources: future-time-traveller.eu/resources/ Date of access: September 28th, 2020

The key pros and cons of using CV videos for adults' employability enhancement are:

PROS	CONS
Helps users to stand out from the crowd	Time consuming tool
Allows to showcase creativity	Formal requirements (e.g. time) may limit the content that can be conveyed
Helps demonstrating particular skills (e.g. digital or transversal ones)	The length could irritate employers



"Creating CV videos for the enhancement of adults' qualifications and skills", LTTA organized in Italy by CIAPE in the frame of the Video in Education Process project (Rome, May 2019).

Video as a trigger in group processes

We are used to think about traditional education as a relationship including at least two protagonists, having different knowledge, intentionality or social role, so that the "teacher" can transmit something to his "pupil". This condition can be temporary and the teacher, outside of a specific context, can lose his/her role as an educator and also become a student. Not only: there may be non-formalized educational relationships, in which the teacher finds himself doing it involuntarily and without his function being

institutionalized, as happens in the imitative dynamics between peers, classmates or friends. Furthermore, each training process is always mediated by the places, tools and times that make it up.⁹

When wondering if new technologies change something of the traditional educational relationship, it is worth underlying that the features of videos make them an effective education tool as they enable engagement with learners via more comprehensive, immersive and participatory learning activities, in which images play different functions, both the communicative function - connected to the need to convey information, and the psychological one - attentive to the way images interact with the human cognitive system.

This is even more interesting when it comes to structured group dynamics - thus to those processes occurring between members of a group which is well defined in its resources, structure, processes and tasks - and is of utmost importance when it comes to design learning dynamics involving vulnerable groups of people, experiencing e.g. learning disabilities or impairments, socio-economic, cultural and even physical barriers, like those of people kept in prison or in custody. In these cases, the use of video goes far beyond its "superficial" characteristics. The latter, in fact, only concern the external appearance of an image and the way in which it was created and, while influencing the choice of tools, have a marginal influence on educational effectiveness.



- *As an example, the prisoners of the Women's Prison in Pozzuoli (IT) are living in a situation of isolation, exacerbated by the Covid-19 emergency and the recent lockdown. Being aware that fewer human contacts may contribute to increase psychological distress and depression, the management of the Institute, in collaboration with the management of the CPIA Naples Prov.1 (public school for adults), launched "La Piazza" project ("piazza" is the Italian for square) aimed at animating distance learning lessons hinged around a number of resources and tools offered by the digital world, including videos.*
- *The process adopted focuses on the experience of square as a space for public use, a center of convergence of an urban territory, a place of aggregation, of gathering, of confrontation, a venue for historical events, but also a capable geometric place with its form of influencing the social and historical imaginary. Virtually crossing them via immersive journeys and 3D images, means discovering one of the focal elements of the*

⁹ A. Potestio, *La relazione educativa tra tradizione e nuove tecnologie*, Rivista Formazione Lavoro Persona, Anno III Numero 8, p. 2

history of the settlements as a whole and consolidating basic skills of citizenship, participation, geo-history, mathematics and technology in an interdisciplinary work

- *The traditional school courses were reconverted from bringing the world "inside" the prison to make free people understand the profound sense of separation and invisibility that women prisoners felt, to bring women inmates "out" into the world, towards an immersive experience, consolidating curricular skills and reshaping training objectives based on new needs and techniques.*

- *The enthusiastic reactions of the women, expressed asking for more information and suggesting the squares of their cities of origin as those they would like to visit during the sessions, contributed to enrich and make the learning path even more varied and personalized, thus contributing to outline a proper co-constructed and participatory learning process.*

This experience confirms that the applicability of video techniques within group processes involving people having limited abilities and/or qualifications should rather focus on their function as:

- support and stimulus for attention;
- activation and construction of knowledge together with the minimization of cognitive loads and barriers;
- support for the transfer of learning and contrast to inhibition;
- support for motivation, creativity and personal development;

than to criteria more referred to its communicative function (decorative, representative, interpretative, transformative etc.).

Also, group dynamics' facilitators should ensure basic principles towards an effective and inclusive learning experience. This can be pursued devoting some initial time at enhancing the sense of belongingness, self and group perception and goal orientation among the participants, e.g. through the realisation of specific ice-breaking, energizing and team building activities.

The key pros and cons of using videos as a trigger in group processes:

PROS	CONS
Particularly useful for working with groups of people with fewer opportunities	An adequate process planning can be time-consuming
Video transmits a wider scope of information than other means of communication	Even the best and most adequate material may not produce the desired experience if it is too long
Impactful tool, likely to easily induce a particular experience or feeling	

Video as content showcase for standardized and non-formal educational process

Voluntary, accessible to everyone, organised and having educational objectives, participatory, learner-centred, about learning life skills and preparing for active citizenship, based on involving both individual and group learners with a collective approach, holistic and process-oriented, based on experience and action, organised on the basis of the needs of the participants... unsurprisingly, these features connote both the process (non-formal education) and the tool investigated (video) within this document.

Person-centred learning experiences – learner-driven classrooms, where everyone has choices in the pace, tools and learning objectives based on their interests and specific needs – are an increasing trend in education and training. This can play out in many ways. Co-designed learning curriculums, predictive analytics that alter student trajectories to increase success and learning achievements, learning materials and formats that adjust themselves based on student interactions – these and more are being contemplated as ways to make learning more relevant and effective for each individual taking part in non-formal educational processes.



The role of video as content showcase for non-formal learning processes could be implemented through the use of existing resources to be found e.g. on the web, or rather focused on the importance and effectiveness of a personalised learning experiences, such as learners designing and turning their own video materials starting from the definition of a relevant theme, or receiving their own personalised videos as starting point for researches and group discussions, or even being equipped with interactive video contents, changing based on learners' choices and considerations within the specific group dynamic.

The first case is the most cost-efficient one, the second is characterised by a highly participatory feature. The latter also presents some potential risks and pitfalls: some aspects still make (participatory) video use difficult during non-formal educational processes, starting from simple inertia (people – both trainers/facilitators and beneficiaries/learners not wanting to change the way they've always done things) up to the lack of preliminary training. It is important to underline, however, that the latter, together with the availability of sufficient video recording facilities and adequate equipment, can be considered as major problems in those cases where the focus of the educational sessions is more communication-oriented than hinged around the psychological considerations and functions of the technique (see "Video as a trigger in group processes" paragraph).

In general, before starting with the preparation of the learning session, facilitators should:

- ask themselves why to use video within the NFE session and what is the topic or message to be treated;
- identify existing tools and materials which are consistent with the sessions' topic and analyse them to get inspiration and reflect on how to innovate them or make them more relevant to the group of learners;
- reflect about the NFE target group, its needs, interests and role within the session.

Then, the sessions' structure will be defined together with their storytelling. The target group will thus be ideally involved in the definition of a storyboard around a common theme, or will work into multiple sub-groups, and define an introduction, a content, an ending, and possibly opening to action at its end. Everyone should be boosted to play an active role in this as well as during the following script's formulation, the setting preparation, the shoot list etc. Sharing the single results and exchanging about them during group sessions will contribute to enhance the educational and empowering potential of the dynamics.

The communication with the participants is key during participatory processes and the atmosphere should be comfortable. Learners should provide consent to be filmed, if the case, and be prepared for it: are there any specific needs for the setting? What patterns or colours should be avoided to wear? They should also be reassured that they can choose the role they prefer within the process and have the final say around images of them they are not so convinced about.

Some examples:

- For ideas on methods and techniques around the animation of Non Formal Education sessions, we invite you to discover more about the "YouTrain videoproject" (www.youtube.com/watch?v=s30NJPw-BD0), a European initiative funded under the Erasmus+ Programme of the EU. It aims to promote NFE and raise the quality and impact in didactics by providing free access to visual learning tools, namely video tutorials, showing methods and exercises likely to enrich the everyday activity of social and youth workers, educators, coaches and other interested people. The toolkit - made up of about 23 videos around teambuilding, energizers for training activities, group discussion facilitation, reflection and evaluation methods for individual and group learning etc. - is available and accessible for free via the YouTube project channel, and can be used to design and facilitate group activities for young and adult learners. The materials have been developed using the Design Thinking, Dragon Dreaming and Non-Formal Education techniques. The repository has recently been open to public consultation around more possible themes to be treated via new and innovative videos to be developed.
- For the Rome-based youth centre MaTeMù (<https://www.cies.it/matemu/>), launched and managed since 2010 by the NGO CIES Onlus, video techniques are part of a wider path of social inclusion, autonomy and integration. It is a place where young adults, girls and boys of all cultures and backgrounds, can express their creativity, experience their free time in a different way, find listening and support. Among the courses and activities offered, there is the possibility to reserve a room for watching films with friends, or to take part in more interactive sessions on audio-visual

techniques. These are normally made up of two phases: young adults are involved in walks and excursions in Rome and its province, so they can freely film what they observe, what strikes and excites them. Later on, they are involved in post-production activities, aimed at creating and fine-tuning a well-structured and personalised audio-visual product. The approach concretely contributes to the social and professional inclusion of those young women and men, empowering them and transferring key skills for the future, namely the digital and transversal ones.

During the lockdown, digital technology made it possible to preserve the training offer of the centre, including the video techniques' course, engaging the various trainers in the development of video lessons likely of keeping the beneficiaries' attention high around the multiple subjects proposed (sports, art, hip-hop, wellbeing etc.) while treating at the same time the human dimension and therefore the discomfort experienced in those weeks, allowing them to temporarily "escape" from a forced home life.

The key pros and cons of using videos as content showcase in standardised and non formal education processes:

PROS	CONS
Learner-centred even when involving groups	A lot of responsibility and mindfulness is requested from the person managing the process
Process oriented thus empowering for individuals and groups	Participants can experience fear about revealing the hard truth about their condition through their video productions
Enhancing self-awareness and non-judgemental behaviours	Heterogeneous groups may need different approaches thus eventually different/multiple facilitators
	Technical and digital barriers could create frustration among participants

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Video As a Resource Triggering Education Process

Background

Regardless of whether a video is created with participants or is from a pre-existing source, it can have a substantial influence on the education process. The use of Visual resources, followed by video recordings, have for a long time been the subject of academic analysis, both for natural science and social studies. Marcus Banks (Banks 2009) shows how visuality can span out of strictly formal and aesthetic consideration, becoming a valid primary source for anthropology, psychology and sociology. Moreover, if a video contains educational information it may very well be used in standard educational activities. Video can be a crucial resource for any activities based on learning through experience, such as Experience Based Learning System (EBLS) or problem-based learning (PBL).



Scheme 1, The Kolb's Experiential Learning Cycle,
source: learningfromexperience.com/themes/experiential-learning-theory-videos/, access: 7.04.2020

Scheme 1 presents the Kolb's cycle, a theory of adult-learning within the learning-through-experience model. Based on the latest discoveries in the field of andragogy, David Kolb (Kolb 1984) outlined the sequence of elements crucial for effective adult learning. The sequence is composed of stages that form a certain cycle: experience (of something) (1) stimulates reflection and finding patterns (2), which in turn become broader theories, often with the help of an educator or a facilitator (3), that can be used in practice (4).

If this process is applied for example to a photography workshop for senior participants. Instead of introducing theoretical information on the construction and usage of the equipment, you can ask them to switch on and explore various functions of a camera on their own. Potential failure and success (i.e. individual experience) will lead to further conclusions, often accompanied by strong emotions, such as fear of damaging the equipment or pride of personally pushing the shutter button. This is a good time for the instructor to introduce theoretical tips, e.g. describe lens functions or explain how to save the battery by switching the camera off. Equipped with experience, their own individual conclusions and basic theoretical knowledge acquired from the instructor, the participants may now proceed to the next stage and produce their own material, such as portrait images. This last step will naturally become the first step in a new Kolb cycle: a portrait may have technical flaws, but it may also be beautiful, and this is yet another experience to be processed.

Needless to say, this is a simplification of the actual process, as its stages may take different lengths of time in each case or they may switch order: particularly when we take into consideration varied learning styles (e.g. time spent on analysis, experience, implementation, practice).

The essence of this model, and by extension of each key experience, is 'the trigger' for our emotions and thoughts, which steers us toward widely understood change, the cornerstone of learning. What exactly is that trigger? It may vary, depending on the subject of learning, starting from personal recollection (e.g. what did I think when I couldn't get my business done in the town hall?) through tasks (e.g. switching the camera on, shopping with your eyes closed to get the experience of being visually impaired) to critical case studies. Here we can also use video resources.

Kaye Haw and Mark Hadfield (Kaye and Hadfield 2011) introduced the category of 'trigger tape' for social research in this way: *This was an edited video designed to act as a prompt, or trigger, to support participants in reflecting upon specific issues and actions* (Haw and Hadfield 2011:59). They used trigger tapes in two contexts: encouraging detailed analysis of a given field of research and provoking discussion by presenting varied, often polarized opinions. The more extreme and contrastive the trigger content is (e.g. opinions, behaviors, or taboo-breaching footages), the higher the chance the participants will interpret

and openly comment on it. That moment, albeit conflict-producing, may certainly become the conveyor belt of knowledge acquisition for both groups and individuals.

The Film/Empathy Project



The aim of the project was to prepare a short series of films that would then be used during workshops about empathy. The beneficiaries of Cotopaxi's activities were invited as consultants during the script writing stage. To depict the ideas behind those scripts as accurately as possible, the films were produced by professional crew and actors. Although the scripts reflected everyday situations and emotions, they were fictitious and did not present actual experience of any real person. The recorded "études" concerned included the categories of Process-Oriented Psychology (POP) ranks (Mindell 1994) ("The Delegation") and interpretations of R. Rosenthal's (Rosenthal 1979) experiment on non-verbal communication cues ("Feelings"). These films were introduced as a part of the education process during the workshops addressed to three age groups: seniors, secondary school students and adults. The workshop for teenagers featured the film ("The Delegation") focusing on the act of symbolic violence towards a young girl, a waitress, by two mature men, her clients. The education process based on the Kolb's cycle contained the following stages:

- experience (watching the film)
- reflection and generalization, supported by questions such as: *How do you feel about this situation? What do you think about the behavior of each character?*
- theory: introduction of the POP ranks
- practical application: making the participants pay attention to inequalities in their immediate environment, provoking and facilitating the discussion about the presented situation.

The discussion often turned out to be very open and emotional, as the participants were basing on their personal ideals and norms concerning such issues as gender equality.

Following the theory of the trigger tape, the films depict subtle, often ignored acts of everyday abuse, which provoke focus and further reflection. Nevertheless, simply watching the films themselves would not achieve the desired goal; in order to accomplish it, they have to be interwoven into the four-step education process. In that particular context, a video/film cannot function separately, it is mostly an educational aid for the trainer/facilitator.

Field research on renewable sources of energy project

The goal of the project was to investigate the opinions and narratives surrounding the planned construction of a wind farm, a part of sustainable energy investment program. The scripts for individual interviews were prepared basing on the research problems diagnosed beforehand, and they concerned such issues as attitudes toward the construction, pro and against voices, strategies and local decision-making actors.

During the first stage, local community members were interviewed. It revealed that opinions on the issue were polarized and there was a high level of mobilization among both those in favor and against the investment. All interviews were recorded and the material containing the most prevalent opinions about renewable energy was selected to be used during the second stage, Focus Group Interviews (FGI). The interviews were addressed to local community members and the intention was to achieve a common strategy for the upcoming sustainable energy project during moderated and facilitated debates. As the issue was a source of major conflicts within the community, public presentation of the recorded interviews proved to be impossible. The participants refused to publicize their opinions, and hence it was decided to use recordings that would feature actors to ensure anonymity, while maintaining the impact induced by video material. In the end, the second stage (FGI) could not be conducted, yet the project revealed multiple ethical and methodological issues that have to be addressed in order to use video in the process of facilitating change on the local level.

Goals

To be a trigger, a video has to induce a particular type of experience, which will serve as the basis for learning in the next stages.

The possible goals are:

- provoking emotions and states that would reveal our conscious and subconscious attitudes, which is the first step to change them (e.g. anger triggered by sympathizing with a victim of discrimination)
- focusing on the topics which tend to be ignored or are difficult to showcase via other means (e.g. gender equality issues in patriarchal communities or groups)
- supporting the process of learning group roles and being a part of a team (e.g. during team-building training sessions, when the tasks recorded on a video are discussed)
- encouraging critical analysis of individual behaviors within a group, as in the example described above

Results

Due to its immediate connection with reality, video has a substantial impact power, which helps to induce a particular experience. It is easier for learners to observe, feel and understand the reality depicted in a recording than in any other source material. Researchers compared the preferences of lecturers and students at medical schools, which base mainly on problem-based learning (PBL) (Chan et al. 2010). The idea of PBL is to acquire new skills by solving problems individually, and the role of the trainer/educator is to facilitate that process, i.e. smoothing the path to go from a problem via a hypothesis to possible solutions. The educator simply presents an issue, usually in the form of a case study, which becomes the starting point for acquiring knowledge, skills and correct approach to solve it. The comparison of preferences regarding the provision of case study in the form of traditional printed material and video recording proved that most of the learners (92%) and all teachers (100%) choose the audiovisual form. What are the reasons for such strong preferences? A video transmits a wide scope of information, including the non-verbal cues, such as facial expression, tone of voice and gestures of recorded speakers. We can observe the space, objects and hear both words and surrounding sounds. It is a vast source of information that may be difficult to obtain in other ways. The audiovisual has become such a widely available and recognizable source of information that we do no longer have to worry

about any film material being mistaken for reality, an issue that was debated decades ago (Banks, 2009:123).¹⁰

Another benefit of using video as a trigger in education process is how easily it affects our emotions and feelings. Controversial content will easily provoke opposition, anger and aggression that are sure to initiate a moral debate, catalyze a group process or induce internal change of attitudes.

A trigger video may be particularly useful for working with groups of people with fewer opportunities. Its message can be clearer than a written description of any kind; it is a part of everyday life more than reading nowadays. Even watching basic TV programs have made us apt at subconscious interpretation of visual narratives. Regardless of whether we can or cannot recite Aristotle's rules for dramatic composition, we do look for emotive experience, a certain truth and references to our own reality in the audiovisual media. Films can engage us, we are also quite used to discussing, commenting and criticizing their content: on the very basic level, we determine whether we liked something and how we feel about the characters (still, we rarely identify our experience in terms of emotions). These aspects should be considered when we prepare or chose the video material to work with.

Video vs direct forms of experience

There are coaching techniques that offer a very specific kind of experience, which allow the participants not only to relive their own experiences from the past, but sympathize with the experience of another person, walk a mile in their shoes, so to speak. These techniques include drama enactments, simulations and experiments. Their value is indisputable and the experiences they induce are extremely intense.¹¹ While video may not be as affective as a trigger, it may be safer to analyze and easier to comment about, share and generalize. In other words, it may be a good way to make the first step, which is crucial for those groups and individuals that do not have sufficient experience and are not ready for intense emotions, or have problems with communication with their own psyche. This also pertains to the people with low competences, as they may not be equipped to self-analyze: they have not had access to self-development activities such as training sessions, therapy, support groups, coaching sessions, etc. In their case, video techniques can be particularly useful. They are also helpful for less obvious groups. When I conducted and participated in workshops addressed to trainers/coaches, I noticed that giving and receiving feedback might be a major source of problems, especially when it comes to coaching styles.

¹⁰ Early researchers from the time when moving pictures were not widely available often encountered problems with classification and understanding of their content; it was simply difficult for the research subjects to believe in the recorded truth.

¹¹ Depending on the applied technique, the participants receive scripts and their task is to adapt a given role not in order to enact it, but to feel the emotions and thoughts of their assigned character.

Naturally, coaching tools and styles are a very individual issue, yet certain styles, situations and behaviors are repetitive. Giving feedback, or even analyzing those styles, often results in emotional response in defense of the integrity of a person's ego; it triggers opposition and anger. A solution for this might be to show the participants a video depicting various coaching styles, difficult situations, repetitive mistakes. The participants would be focused on analyzing the video and thus the sensitive ego would be safely separated from the presented issue.

Tips on how to use video as a trigger in processes basing on experience:

- ⇒ Plan your process well. What do you want to trigger in the viewers through your video? How are you going to use their emotions and responses in the education process? Have you chosen a video that will stimulate the desired experience (adequacy issue)?
- ⇒ Prepare questions that will help you direct and encourage the participants to share their thoughts.
- ⇒ Do not show you are nervous or impatient, do not pressure or criticize if the participants interpret the video differently and reach different conclusions than you intended. Follow their experience and ask additional questions to extrapolate from them.
- ⇒ Select the material taking into account its intensity factor and duration. The YouTube era has drastically cut the time during which we stay focused and engaged in a video. Even the best and most adequate material may not produce the desired experience if it is too long.
- ⇒ Remember that experiencing a given state or emotion does not end the learning process. If you are using the Kolb' cycle, there are still three more steps ahead of you, each equally important. From my own experience: a few minutes of video material can support the next steps of the process for more than an hour.

Therapeutic perspective on video

Background

Video materials and films were used in therapy for the first time after the World War 2 and they played a supportive role in the treatment of soldiers suffering from depression and PTSD.¹² Nevertheless, there have always been different approaches towards the application of video forms for therapeutic processes and support of patients in crisis.

During Videotherapy, stemming from art therapy and psychoanalysis, patients/clients make various video forms to actively and creatively express themselves. The techniques that have been already explained in article *Participatory Video and Digital Storytelling* (pages: 42), help patients to show their individual or group stories, describe their experience and narrate their condition on their own terms.

Cinematherapy is focused on watching the films selected by the therapist to enable in-depth self-analysis, identification and polarization of the states and emotions of the characters, which then becomes the point of therapeutic discussion. Patients do not create external images, the therapeutic activity is connected with identification and catharsis experienced together with the character on the one hand, and reflective analysis of the events depicted in the film together with the therapist on the other.

Another approach, known as Teletherapy, is in its essence a traditional meeting of a therapist and a patient, but conducted via contemporary means of communication, including video conference and video calls¹³. In the times of global village, when direct human contact is limited (as during the coronavirus pandemic of 2020) this form might prove to be an effective alternative to traditional therapeutic sessions with its own distinct benefits. However, in this case video is simply a means of communication, not a conduit for therapeutic change.

It seems that the most widespread and rapidly developing form is Videotherapy, which focuses on creative expression. Its development will potentially also benefit from the emergence of virtual reality (VR) and augmented reality (AR). The tools such as PV and DST in their turn promote cooperation, empowerment and communication and they are now finding practical applications for working with groups and individuals, and as such have become the subject of academic research.

Further analysis is going to be focused on the experience of Videotherapy with the use of PV and DST methods. Both techniques, including their goals and processes, are described in detail on pages 42-71.

¹² filmoterapia.pl/czym-jest-filmoterapia/ and filmandvideobasedtherapy.com (the website was created by the authors on the basis of the work of (Cohen et al 2015).

¹³ Cf. positivepsychology.com/video-therapy/, access: 23.03.2020

House From the Inside Project



The project has a cyclical structure. It was developed for people with psychological disorders and experiencing a crisis. At the present, around one hundred people have taken part in it. Its goal is to support, enable exchange of experience and augment communication of its beneficiaries and although it is not defined as a therapeutic program, it has been perceived as such on many occasions. The activities are based mainly on the PV method and have the structure described on page 52: initial meetings focus on integration and exercises introducing the technical issues (at this stage we also define our goal, often indirectly), then the participants decide on the topics and record videos, which are later edited and screened.

Depending on the available time, the projects last for three to six months. It is partially co-organized by Community Self-Help Houses (local daytime care houses). The groups consist of long-term participants and new members. An important, but at times ambiguous, part of the program are public screenings of the produced films in art-house film theaters in Warsaw. The topics and forms of those videos are varied, from surrealist video-arts with metaphysical message to docudramas depicting the life with disorders.

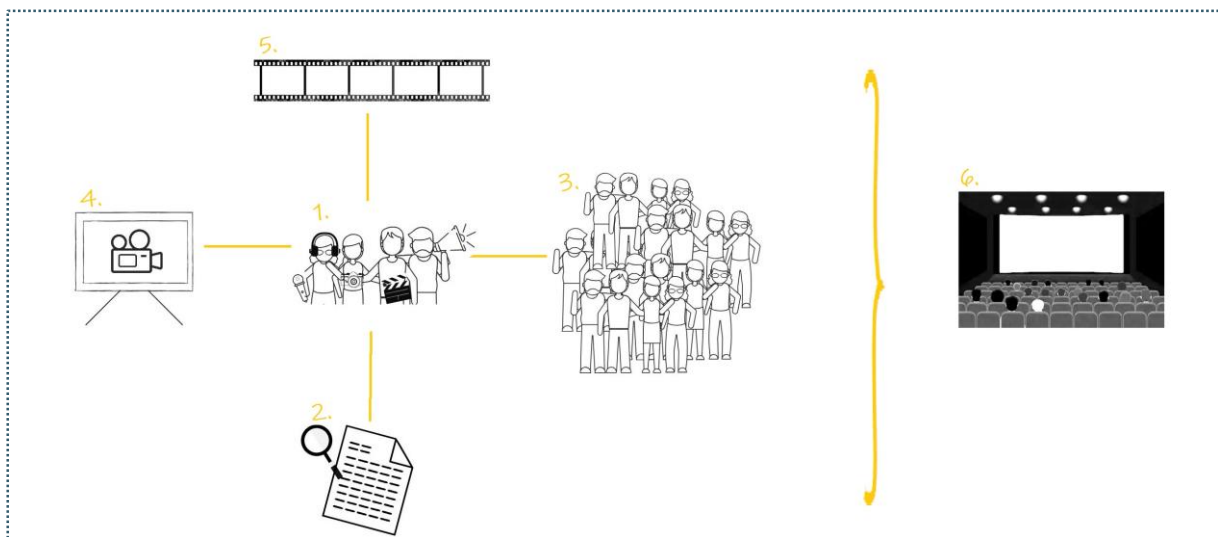
More about this project can be found at: dom.pracowniacotopaxi.pl (only in Polish).

Aims and results

Depending on the approach, the goals may vary. In Cinematherapy it is accessing one's own emotions, raising self-awareness, sympathizing and identifying with protagonists that will lead to later discussion. In the clinical approach, watching films plays a supportive role to the therapeutic process. In Teletherapy, video serves mainly to enable contact between a patient and a therapist if the physical distance between

them is too large, but it can also help to overcome barriers such as fear of visiting the therapy room, or social stigma. Additionally, it helps to reduce transport costs inevitable for traditional sessions, what may popularize Teletherapy not only among people with fewer opportunities. In the context of actively inclusive methods such as PV or DST, the goals depend on the priorities or assumptions made beforehand, or modified in the course of the program. In spite of the complexity of this issue and possible difficulties along the way, the goal should always be discussed with the participants.

Scheme 2 describes the possibilities to shape the processes depending on the desired goals and focus on each effect/result/message. It is based on a cyclical PV project methodology, addressed to people with psychological disorders and those in crisis, called House From the Inside (see the description in the box page: 31).



Scheme 2, Goals of using video in active approaches, own elaboration on: Szewczyk 2011

In situation 1, we focus on the group of direct participants, this situation is the most similar to the traditional therapeutic model. The goals in this case may include: individual empowerment, validation of personal experience, communication and sense of belonging to a group, sharing similar problems and experiencing similar states. Those aims could differ depending on the group and work method, however the benefits resemble those outlined for PV and DST. What is crucial, is to treat film as a tool, not as a final goal. Apart from obvious benefits, such as its informative value, it is just a pretext, a trigger for group processes and development of social competences. An accurate metaphor for placing the process over results was offered by one of the participants : *The story is what happens between the facts.* The most interesting part is what happens inside a group and within its members, not what is finally presented.

Situation 2 focuses on providing information crucial from the point of view of research or therapy. That information can be extrapolated by independent observers, but also by facilitators or educators

working directly with the participants. In this case, all conclusions, new facts, analyses, narrative modes and other data are important. They may not be of any direct use to the participants, but they can help to validate or change therapeutic processes, create new systemic solutions, invent new forms of assistance, etc.

The focus is on a wider group of potential beneficiaries, but not wide enough to be called an independent audience, depicted in situation 3. In such a case, a video prepared by members from a particular environment is used to point out certain problematic issues, promote integration or provoke discussion, etc. in the context of the entire community (e.g. a self-help group, whose selected members prepare a video that becomes a supportive element of the group process, as in the case of material triggering an education process).

In some cases the commonly established goal is to learn how to use the equipment and understand technical aspects of audiovisual production. This happens when a group decides to ignore further benefits of self-expression and reduces the process to a course on video production (situation 4). The goal here is to obtain new competences and skills, and possibly apply them for professional work.

Emphasis on the produced video/film as the most important aim of the activity (situation 5) therapy into art-making and artistic expression. Although it may potentially have its own goals (e.g. depicting a valid issue, sharing an experience), it should be interpreted mainly in aesthetic categories. What counts is the final product, the work is detached from social, therapeutic or personal context. It is no longer important who made it and why, and as with any form of artistic expression, it begins its autonomous existence as a piece of art.

In situation 6, the aim is identified with a larger auditorium, the viewers and the influence that the video and the process in itself may have on them. This is usually the focus of any advocacy activities for people with psychological disorders, but it may also be connected with educational and informative value of a video. The activities motivated in this way can support education system for medical workers, or change common perception of people suffering from those disorders and promote empathy.

All the above dimensions may coexist. Nevertheless, the focus may develop with the group, its needs and experience with video making. Sometimes, that leads to bitter-sweet conclusions, such as the one expressed by one of our most experienced participants:



I thought Cotopaxi was sent here by somebody to check if any of us can make it in the film industry, but still there is no talk about selection for culture . Cotopaxi 2019

Preserving the "I": challenge and liberation

Using video for therapy involves many methodological, structural and ethical factors. They have been illustrated in the table on page 67 (Summary of Situated Ethical Issues When Using Participatory Visual and Digital Methods).

There is no space to discuss the more complex challenges here, but there are basic issues that anyone deciding to design a video activity with a therapeutic goal in mind should consider.

Recording and watching one's own image, filming, analyzing and showing the "I" is a major challenge, but it also potentially offers great benefits. Watching yourself is a very expository experience. The first reaction is usually denial: that is not me, that is not my voice, I do not look like that. In groups with a therapeutic goal it may involve a strong wave of self-criticism. One of our participants describes it in this way:



It was hard for me to look and listen to myself. When you finally showed our film. As if it wasn't me. I felt embarrassed that I exposed myself like that. I felt it was unnecessary and improper.

This kind of situation requires a lot of empathy, understanding and attentiveness from the person in charge of the activities. They need to provide support and sense of safety, but they should also encourage self-reflection, possibly suggest to perceive oneself as an external being, a film character who is determined by certain choices, situations and predispositions to act in a certain way. This perspective can provide people with a sense of detachment from self-assessment allowing analysis usually reserved for film protagonists instead. The relation between "me" and "not me" can create a completely new perspective: we can zoom in, change pace (by literally slowing down the speed of the video or re-watching the material a few times¹⁴) and see something that we would not have had access to during a drama enactment, therapy, or by using any other methods/techniques. (Haw and Hadfield 2011:49-57)

Another aspect connected with self-image is publication and screening of the produced video. The participants have to be aware and agree on the terms of how the workshop material will be shared. This is an extremely complex matter, as it is theoretically possible to want to see your face in the cinema, on TV or online, but at the same time not be aware of the cost of your public appearance. This issue requires

¹⁴ To learn more about the potential of video forms to extract detail (in the context of extracting information for social research), see Haw and Hadfield 2011:23-31

a lot of responsibility and mindfulness from the person managing the process. Making anything available to the public is a de facto permission given to others to judge us, and that judgement may be based on different categories than those important for the project and may not correspond to the expectations of the participants. Public screening does not only offer a chance to present and watch yourself, it also involves hopes about the work (how will it be perceived? What benefits can it bring?) and fears about revealing the hard truth about their condition. Consequently, any public display has to be thought through and balance goals and expectations, as it is an emotionally demanding situation.

The ethical and formal issues mentioned above are only a few of the aspects of recording, watching and sharing one's own image. Another participant summarized it best when they said:



I think that working on a film is important, but the finished project can also be therapeutic. It does not have to be shown anywhere. When you watch it with your workshop group, you can see how you function in this group, what you bring in, what hurts you, how close you can get and if people can understand you. You can watch your own body move and see things you have never paid attention to. You may see that you are not an alien, that sometimes others perceive the world as you do.

Tips for a good start (actually, not only a good one and not only a start):

- ⇒ Take responsibility for the process and the participants. The activities are not a therapy, but they support empowerment and self-awareness. This also concerns the approach and treatment of the participants. In case of more demanding groups, it is worth considering engaging a larger group of specialists.
- ⇒ Consider the potential psychophysical difficulties of the participants (e.g. boredom, distraction, excitement, drowsiness). Adapt your actions accordingly.
- ⇒ Sometimes goals are modified during the process, however you need to establish at the start what your project is and what it is not, what you and your participants can offer to one another. Making a contract is a very important, however it may still not alleviate hidden motivations and hopes (as in the case of the aforementioned "selection for culture").
- ⇒ As highlighted before, the issue of self-image is crucial. If you want to make participants feel at ease with recording, watching and "preserving" themselves in this way, begin with yourself: make yourself into the subject, record yourself, etc. This will give courage to the group, and it will also show that you can approach yourself in a natural and relaxed way. Remember to express sympathetic attitude towards the self-image (do not unnecessarily criticize

and point out imperfections), as it will show the participants what kind of standards we adopt for the process. This involves modeling, i.e. transmitting certain norms in a subconscious way, with a hidden educational purpose: teaching not only via the formal course of the process, but also through our attitude.

⇒ Provide positive reinforcement, focus on what they have, not what they lack. Stress all positives, accompany the participants and be genuinely happy when they overcome their difficulties, e.g. in accepting their self-image. Avoid criticism and most importantly do not judge, even in a positive way. Your task is to follow the participants throughout the process, not take your part in it as a parent figure or any other authority, as they face them every day anyway.

Selected examples of Videotherapy activities:

- www.real-time.org.uk/open-mind
- www.storycenter.org/case-studies/sunny-hills
- www.radarmentalhealth.com/home
- www.dom.pracowniacotopaxi.pl

Video as content imaging

Background

During the ATD (Association of talent development) International Conference & Exposition 2017 (Atlanta, 2017), one of the biggest events devoted to teaching of adults, the lecturers pointed out two techniques that can effectively support learning process: imaging (including the use of video forms) and storytelling, i.e. presenting the intended content in the form of engaging stories. Video is no longer only a source of entertainment, it has become a tool for everyday work, as was proved by countless video conferences during the coronavirus pandemic. Video forms may be particularly useful to show processes and phenomena that are unclear, difficult to grasp, or surrounded by taboo. Video allows to put them in the context that is clear for a given group and that corresponds with their experience or interests. During the workshop on gender equality, a video notorious at that time was screened showing the reaction of Ada Hegerberg, the first female football player awarded the Golden Ball, to a sexist question from the host of the event (www.youtube.com/watch?v=Wb_hP4ssPSc). This piece was an excellent illustration

of all of the problems surrounding gender equality: sport dominated by men, disregarding achievements of women, viewing women as sexual objects. The video was particularly appealing to men, as it presented the behaviors that usually come unnoticed or are perceived as a compliment (sic!). Another benefit of using videos is their potential to show emotions. It may seem easy to define happiness or fear, but words are not how they are expressed. A video/film may be an only form to show their entire spectrum, complexity and coexistence.

Forms and applications

Video can be widely applied in the context of non-formal education. It will be particularly useful for distance learning, increasingly popular nowadays, especially considering the recent fear of dangerous infections and preference for social distancing. Regarding the techniques such as flipped classroom or blended learning, when a learner has to get acquainted with source material first in order to discuss it during the meeting, that material can be provided in a short, quintessential video. Nowadays, public speaking events, such as those organized by TED and TEDx, are used to promote certain ideas among wider online audience. YouTubers turned the initially verbose and non-appealing instruction videos into fascinating practical tutorials, spanning all fields of interest. Multiple Do-It-Yourself videos offer advice on how to change a bulb in a car, or even bake a bread without yeast, which was sold out in Europe at that time. It is difficult to imagine a more effective means for non-

formal education than such tutorials: they are universally available, usually free-of-charge and teach practical skills. The separation of sound and image, oral teaching and presentation of its practical applications, are combined in a video.

The future of instruction videos may belong to virtual (VR) and augmented reality (AR). The 360° vision sets are already used in formal and vocational education (e.g. for tasks requiring the precision of movement, such as surgeries or construction works), but they will surely also support non-formal education soon.¹⁵

Imaging in education is indirectly connected also with evaluation and feedback, starting from the viral short animated sequences (GIFs) that express boredom, surprise, etc., through short response videos recorded on smartphones, to complex assessment of support programs in developing countries that use methods such as PV. Using audiovisual means for such purposes allows to include a lot of information (including

¹⁵ VR films by UNICEF are a good example here: they stress the role of parental care and parents' proximity in the life of an infant, www.unicef.org/innovation/XR, access: 18.04.2020

non-verbal cues) in a short form, direct attention to individual perspective or check how large-scale actions contribute to real change in the life of final beneficiaries.¹⁶

Imaging: benefits for participants, especially those with fewer opportunities

- ⇒ Universal aspect of the image language and its semantic feasibility: the language of video is essentially universal and easy to understand, owing to its popularization by TV networks. Moreover, it allows to construct a message using only pictures with no sound, hence without using a de facto language at all, which makes it possible to use in work with groups that do not know a particular language.
- ⇒ Possibility to stop, reverse and replay: educators and participants have full control over both material and time. Replaying a video offers a chance for in-depth analysis and noticing hidden details. It may be crucial for individuals who need to rewatch the material a few times, require more time or have concentration problems.
- ⇒ Easy access: it is usually enough to have a smartphone with Internet access. Once uploaded online, a video is no longer constrained by a physical carrier, which makes it available anywhere. It does no longer require a person to be in a given place at a given time, hence the education process can be personalized. Naturally, availability, price and ability to use the equipment is still a challenge, but smartphones have been increasingly defined as everyday use objects¹⁷.
- ⇒ Imitation of life: disregarding the theoretical speculations for now, video can be seen as a representation of real life. It has an immense power of suggestion and "making reality real." It is vivid, suggestive, convincing and true. Owing to that, it can be used to communicate with groups that do not use writing systems.
- ⇒ Concrete and precise form: video is not, or rather it should not be, verbose. Off-topics and speculations are dropped in favor of the message, which helps to maximize the level of paid attention. Reading a few pages about a case study might be difficult and distracting for those with low competences; focusing on a few-minute film is much easier.
- ⇒ Easy to share: uploading a video online makes it possible to reuse, copy and share it with others. This helps to reach more people, if it is important for your goal, and the beneficiaries know best who to distribute it to (e.g. a video on filling in official documents will circulate in closed groups of immigrants).

¹⁶Cf. www.betterevaluation.org/en/evaluation-options/video, access: 22.04.2020

¹⁷ Behrouz Bouchani, an immigrant living in an Australian facility for refugees, wrote an award-winning book about his experience using only a smartphone with WhatsApp communication application installed. Cf. www.bbc.com/news/world-australia-47072023, access: 22.04.2020

- ⇒ Easy to react, respond to and provide feedback (by a mobile phone with in-built camera, etc.): traditional feedback is usually written, hence not available to certain recipients. A comment, opinion or a question may be recorded and sent by means of video instead.¹⁸
- ⇒ Possibility to add subtitles in a foreign language: adding subtitles to a recording is increasingly easier; it is possible that video applications will automatically include that option, further breaching language barriers.

Importance of Project Context

Remember that a video should be an element of a planned, well-designed education strategy, with clearly stated goals and desired results, where it would be implemented as a substantial and effective part of the process, not just an attractive filler. If it is used in face-to-face education, its educational effect should be processed, either through discussion, questions, opinion-sharing or even rejection and disagreement. For example, if we wish to convince the participants to adopt a certain mode of behavior, such as dropping meat from their everyday menu, and in order to achieve it we show them a film about animal cruelty, we always have to ask about their impressions and provide time and space for sharing opinions. This can be a starting point for change (see page 23: video as a trigger).

Tips

Creating a video on your own:

- ⇒ Make it short: try not to prepare video materials lasting longer than a few minutes.
- ⇒ Make it visual (avoid talking heads): try to add insert shots, animations, photos, diagrams, etc. They will make your video more appealing, at the same time amplifying its educational value.
- ⇒ Sound is a key element: take care to ensure its quality; external microphones generally give better sound and are easy to buy and inexpensive.
- ⇒ Give it Structure: If a video is to reflect a certain concept it should be clear and legible. Separate sections e.g. graphic summaries of key points (using boards with formulated theses and key expressions underlined)

¹⁸ There are educational applications, such as Flipgrid, that allow to send a task for a selected group of users and receive their answers in the form of video recordings.

- ⇒ Importance of image and metaphor: images can often transmit more meaning than words. If possible, try to replace speech with relevant sequences of images. Look for adequate metaphors and illustrations to achieve the goal of your video.

Using a pre-existing video:

- ⇒ Respect copyright: check if you can use the material and on what conditions. It is advisable to use the content with open-source license (such as Creative Commons), or check local copyright law. In most European countries you can use audiovisual forms for educational purposes for free.
- ⇒ Make it short: as in the case of creating your own material, remember that less is more and be mindful of the concentration span of your participants.

Links:

- [videos.kultura.com](https://www.videos.kultura.com) – a lot of tips on both how to make a video and use the new media
- www.witness.org/resources/ – tips on creating and publicizing a video, mainly in the context of civic participation and engagement

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Clive Robertson
Real Time Video

Participatory Video and Digital Storytelling

Innovative uses of video processes in non-formal educational settings with vulnerable adults.

Introduction

This article looks at the development of innovative uses of video in non-formal educational settings for adults. It compares Participatory Video as a process for group development work with Digital Storytelling which has a more individual, autobiographic process. It presents Participatory Video as an approach to engage with groups in non-formal learning situations.

Participatory Video - a methodology predominately used to encourage individual and group development. Using video as a process to promote positive change at an individual and group level.

Digital Storytelling - the practice whereby participants use digital tools (smartphones, tablets, digital cameras, editing software) to tell their 'story' from their own perspective.

This article specifically explores how video and associated digital technologies can be used with marginalized or disadvantaged groups and individuals. It focuses on adult education, especially for groups of people with limited abilities or qualifications.

The European Union describes non-formal learning as:



Learning which is embedded in planned activities not always explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain an important learning element. Non-formal learning is intentional from the learner's point of view.

History

Both Participatory Video (PV) and Digital Storytelling (DST) combine visual images with audio. As film and video technology became more widely available, educators, social activists and community art workers began developing new ways to utilise these new technologies in non-formal educational settings.

In 1967, *Challenge for Change*, a community filmmaking project based on Fogo Island in Newfoundland Canada, aimed to pass control of the filmmaking process from professional filmmakers to community members, so that ordinary Canadians in underrepresented communities could tell their own stories on screen. This became known as the *Fogo Process* and informed many later generations of community filmmakers. Tony Downmunt observed in 1987 how the development of technology was being utilised in educational settings:



As the technology became more available practitioners were identifying the potential of video to work with distinct groups. Downmunt T (1987)



Early video Portapak launched 1965

Magic lanterns, in the 1600s were the first ways of combining images with a spoken presentation. With the advent of photography and sound recording technology, slide-tape presentations became a staple in educational settings. A slide-tape work consisted of a series of photos or images shown using a slide projector machine, with synchronised accompanying audio recorded traditionally on audiotape.

This originated with and was particularly associated with a particular technological era, namely the mid-to-late 20th century, where magnetic tape and slide projectors were common. During this period, they were also widely used by artists. The technology has moved on but the principle of combining still images and voiceover forms the key technical form for Digital Storytelling. The explosion in the availability and use of mobile phones, tablets and other affordable recording and playback devices with video capability, means that video is now ubiquitous in its use across all forms of education, including non-formal settings.

The expansion of video in teaching

The influence of digital videos on our everyday culture is undeniable. Online video sharing sites such as YouTube and Vimeo boast monthly audience numbers in the hundreds of millions. With digital videos continuing to gain popularity, it seems only natural that this familiar and widespread medium has extended into non-formal education settings.



When asked how they'd most like to learn about a product or service, two-thirds of people (66%) said they'd prefer to watch a short video. This compares to 18% who'd rather read a text-based article, website or post, 4% who'd like to view an infographic, 3% who'd rather download an eBook or manual, 3% who'd rather attend a webinar or pitch, and 2% who'd like a sales call or demo.

www.wyzowl.com/video-marketing-statistics-2020/

Students today are utilizing educational videos as a tool for learning everything from changing a tyre to the latest dance craze. Remarkably, Millennials currently make up 92% of the digital video viewing audience. Abstract topics that once seemed difficult to teach and learn are now more accessible and understandable thanks to the availability of information or educational videos.

Teachers can use videos to deliver course information that can be extremely helpful in opening up class time. Lectures and other introductory information can be viewed before class, which allows for more practice and skill-related class activities. These videos are accessible at the student's convenience and can be watched numerous times to assist with coursework and skill mastery.

The use of videos in teaching and learning serves to not only benefit students but also teachers and their affiliated institutions.



Multimedia tools, such as videos, that are utilized in classroom environments positively affect student achievement and motivation. It is reported that TVs and videos used in the class highly contribute to learning and increase student motivation to 70%.

Cruse, E (2006).

They can also be delivered online, meaning students can work remotely without having to travel to attend lectures. Studies have shown that the use of short video clips allows for more efficient processing and memory recall. The visual and auditory nature of video appeals to a wide audience and allows each user to process information in a way that's natural to them.

The Covid-19 pandemic has had a massive impact in terms of the use of video in all aspects of life, particularly education. Remote teaching and blended course structures have become the norm and are likely to continue to be important mechanisms for teaching whatever happens in the future. This of course has also created major problems. Not everyone has access to equipment or the confidence or skills to use it. Inequality has increased with a new digital divide separating those with online access and those who struggle with it.

Different uses of video with marginalised groups

The uses of video in non-formal education settings are extensive. *Shaw J and Robertson C (1997)* defined six distinct uses of video as a tool for education and community action in creating opportunities for underrepresented groups to express themselves and have their voice heard:

Production for/with the community

- This model aims to provide a vehicle for underrepresented communities to have their stories told. It operates within a more traditional production methodology where professionals often continue to undertake the creative and technical roles engaging with local people in content creation.

Provision of training and facilities

- This aims to increase the access and use of video by providing training and affordable access to equipment. This has lessened in importance over the years as the costs of video equipment have fallen, meaning that many people now have access to smartphones and the internet. Many training courses are now available online.

Exhibition and distribution

- The promoting of work made by underrepresented groups or the specific setting up of screening opportunities to watch work made by community projects. Eg., screening films about health issues made by local people or communities.

Media education

- This activity uses video to teach about film, TV and the wider media. Often through deconstruction, this is achieved by breaking the programmes down into component images and sounds to analyse how it is put together. This aims to increase participants' understanding of the media in order to gain experience to construct their own programmes.

Video feedback

- This can be seen as a significant strength to video, over previous audio-visual formats. The immediate playback allows an activity, event or interaction to be recorded and then be immediately viewed back so those watching can reflect, critique and learn from it. It is used extensively within educational settings but is also used widely for training, for example, to improve sports techniques, presentation skills or evaluate performances such as drama or music rehearsals.

Participatory Video

- Participatory Video utilises video as a social and community-based tool for individual and group development, used in this way, video can be a powerful aid in the cultivation and realisation of people's abilities and potential. Participatory Video is traditionally used with those disadvantaged by physical, attitudinal, educational, social or economic reasons, who would not usually express themselves through video or attend formal education courses or training.

All these different approaches can be used to exploit video as a social and educational tool. Whilst there is a clear overlap, the approaches can be delineated by their intrinsically different objectives, which ultimately affect the emphasis of the approach, the goals set, the outcomes, the potential, and also the content output.

Participatory Video

Participatory Video is an approach predominately used to encourage individual and group development. While technical, organisational and creative skills are learnt, and video content created, the positive change that participants go through as part of the process is seen as the most important outcome.

PV grew out of the community arts movements of the 70s and 80s and was heavily influenced by the work of Paulo Freire.



Teachers and students (leadership and people), co-intent on reality, are both Subjects, not only in the task of unveiling that reality, and thereby coming to know it critically, but in the task of re-creating that knowledge. As they attain this knowledge of reality through common reflection and action, they discover themselves as its permanent re-creators.

Freire, P (1972).

Participatory Video is often used to engage with the most marginalized groups in society, to build social cohesion, develop networks and support creative solutions to complex problems. This is done using videoing and playback exercises, as well as other creative storytelling methods to stimulate deeper

exploration of reality. This opens space for learning and sharing, discussing the issues together means new stories can emerge that can offer solutions. In authoring their own pathways forward, people are more likely to act to bring about change. The complex messages that emerge from projects can be effectively communicated.



Video can be a powerful tool for stimulating self-expression and interaction in group development work. Used in a participatory way, video encourages people to examine the world around them, raise awareness of their situation and help them to become more actively involved in the decisions that affect their lives. Shaw J and Robertson C (1997).



'Cameras in Hand' - a countrywide youth video initiative funded by the United Nations Peace Building Fund. Real Time PV workshop for trainers in Kyrgyzstan.

The PV process

Participants develop not only the technical skills required for video making but also a wide range of communication, organisational and social skills. They learn more about themselves and each other. Through group activity, video can help build confidence and self-esteem. PV projects are practically based using games and exercises. There is a great emphasis placed on co-operative working and the sessions are planned to be as enjoyable as possible. Co-operation is encouraged as is positive feedback rather than criticism.

Initially, games and exercises are used to engage people in the process using the equipment and appearing on camera. Generally, this takes place in group workshops. Technical skills are introduced in an accessible way, everyone takes turns doing all the roles and everything is watched back immediately. No one is allowed to take part unless they also agree to appear in front of the camera, but all the recorded material is confidential until such time as the group is ready and has agreed to start recording and sharing video with other people. These exercises are designed to teach different aspects of video production and to initiate content. Participants undertake interviews and learn how to construct stories to share with others. Through group exercises, they critically investigate what the challenges facing communities are and how to become involved in resolving them.

The PV process can provide participants with the opportunity to work experimentally and creatively together, placing them in positions of responsibility and control. Video is a powerful tool and used correctly can be an excellent motivator for group work. It can encourage the development of a community, as well as raising issues and developing in participants the courage to put their ideas forward. Participatory Video aims to develop people's ability and confidence to express their ideas and communicate them to others. It promotes interaction and cooperation.

The video workshop

Teaching basic video operation, including camerawork, interview techniques, sound, lighting and other programme production skills provides participants with hands-on experience of using video, and develops their awareness of the ways video can be used. This provides a focus for people to develop and discuss issues by recording material and reviewing it.



Facilitators support participants in planning, identifying themes, subjects, and goals to be achieved and in recording material. The facilitator also manages the expectations of the group, the ground rules

to be aware of and additional support issues required by the group members. The facilitator should also ensure that everyone in the group gains a basic understanding of the camera and audio equipment to be used.

It is vital that the participants use the equipment themselves and make creative decisions.

The facilitator should also make sure that production roles are rotated throughout the group, ensuring that everyone has an equal chance to develop skills and confidence in front of and behind the camera.

Key elements of a participatory approach

- Participants always operate the equipment
- Everyone attending must agree to appear on video
- Participants take turns at every role
- Play back everything recorded in its entirety
- Never video other people without permission
- Video material recorded in initial workshops is confidential

Generally, Participatory Video projects adapt to the needs of participants and contexts, rather than using a formulaic series of activities. Technical skills are developed alongside the creation of content. Participatory Video is a methodology predominately used to encourage individual and group development. While technical, organisational and creative skills are learnt and video content created, the positive change that participants go through as part of the process is seen as the most important outcome.

Contexts for Participatory Video

As video became increasingly available, many practitioners tested the social and research possibilities. Thus, Participatory Video has diverse roots including the participatory epistemologies and transformative pedagogies (e.g., Freire 1972) underlying bottom-up development communications in the Global South and the community arts movement in the Global North, where community video tackled disadvantaged group's concerns.

PV is used in a wide variety of settings with many different groups, in each context the aims may differ. The following provides some examples of how it can be used:

- **Community empowerment:** Participatory Video aims to get in touch with a community that lives in conditions of marginality and give it the opportunity to appropriate an expressive language and to represent itself, with the ultimate aim of building an empowerment path and claim.
- **Advocacy:** Participatory Video is used by a group of subjects who intend to report a problem and make claims through it to mobilize public opinion.
- **Therapeutic:** Participatory Video is used by a set of subjects who, in following this path, want to bring about a change in their personal discomfort in a collective way.
- **Research:** Participatory Video, in some cases, is used as an anthropological/social/ethnographic investigation tool within a specific area of study, an alternative tool to get in touch with the other and give space for free expression.

These diverse origins mean there is considerable debate on what constitutes Participatory Video and a methodological pluralism reflecting practitioners' different motivations and positions (e.g., Roberts, T and Munoz, S, 2020).

The original intention of the methodology, to use video as a process in personal and group development has been blurred. Often PV is used inaccurately to describe what are essentially traditional video production training courses. It may be useful therefore to consider PV as an approach rather than a predetermined methodology or set of exercises. Much of the literature about the use of Participatory Video is from the international development sector where it is often used as a tool in action research. This has skewed the debate about its use to more international contexts, often where there is substantial funding for its use, and away from more grassroots localized activities.

Structure of Participatory Video projects

Projects with the most marginalized groups aim to support them to safely express themselves and by sharing their stories build participation within the community and enable people to come together to discuss and promote a shared vision of a more inclusive society.

Projects often aim to address the need for more inclusive, mainstream participation which focuses the power to create positive change in the hands of communities and participants. Projects seek to tackle

divides within and between communities from different social, ethnic and cultural backgrounds and the feelings of alienation from politics and society. By providing positive role models both from within their communities and from people who share their challenges, projects can assist in the building of social capital within communities.

The videos produced and their exhibition, enhance community cohesion and projects address the need to promote common values. Participants share, learn from and celebrate each other's experiences and cultures in order to create a more inclusive and integrated society based on mutual respect, by working together to create new narratives and positive experiences. They explore how they see themselves and how they will face the challenges ahead.

A typical project structure for a PV project with both production and process outcomes might look like this:

1. Initial engagement

PV games and exercises to get the group working together, technical skills developed alongside looking at issues. Everyone swaps roles, no one becomes identified as a camera operator, director etc. Generally, none of this is shared outside the workshop setting.

2. Developing ideas

Storyboarding techniques and other exercises such as video chat shows, storytelling exercises on a particular issue to develop and expand content ideas. Participants work on visual sequences and interview questions.

3. Recording content

The sessions can be used for recording material by the participants themselves, reviewing content, working on visual sequences to support narratives.

4. Editing

As editing progresses, this is generally undertaken by facilitators who then share draft edits with the group online and in sessions for the group to make revisions. Further production can take place as required.

5. Sharing

The final content to be shared may not be a single traditional video programme. It could be clips on a website or social media posts. The project provides for participants to tell their own stories in their own words and control the process of how they are disseminated. They should be fully involved in discussions about how this takes place.

6. Evaluation, follow up and developing continued support for participants

Case Study - Open Mind, UK

Open Mind is a creative advocacy project for people recovering from mental ill-health based in Reading, UK.

The project originally ran a series of Participatory Video workshops for local people who had mental health issues. These individuals are often isolated and heavily dependent on one or two people who may also themselves be under considerable stress. The project offered a creative environment where people were able to explore issues, meet other people and gain new skills.

After the initial workshops, it was clear that there was a need for a longer project and funding was found for the group to work on videos about their experiences of mental ill-health.



It has developed new ways to support people and build new relationships and community-based networks.

The project, now in its 5th year, runs weekly open-access practical video workshops where participants supported by workers and volunteers plan, record, edit and distribute videos to increase awareness about mental health issues locally.

This initiative demonstrated the viability and the potential benefits of the approach. Participants in the project said of the work:



- It's the first time I've worked creatively like this with other people, it's awesome to collaborate.

- The people, the ideas, it gives me confidence, I feel less alienated.

The project has supported people recovering from mental ill-health to make positive, dynamic and inspiring contributions to the creative life of their community.

www.real-time.org.uk/open-mind

Participatory Video and social action

Often there is considerable pressure on PV projects to deliver 'product' which is too often narrowly defined as the video over the longer term and more difficult to achieve societal goals. This pressure is not only external, facilitators themselves may see making the video as the main outcome and participants may have been offered the chance to become 'filmmakers' raising unrealistic expectations. Shorter projects can also lead to more extractive practices, where under time pressure facilitators and participants are required to produce content related to external research or communication needs.

For Participatory Video to have a meaningful impact on social issues it needs to move beyond short term production-led projects. Increasingly, the importance is seen of ensuring that participants voices are heard and more importantly listened to and acted upon.

Projects that provide the framework for longer-lasting engagement with ongoing horizontal (peer-to-peer) and vertical communication (to decision-makers and influencers of policy) provide a way for people to share and learn, reflecting on what has gone before and building on it.

This way of working can be described as an extended PV approach which was developed to better mitigate the associated risks and is more effective due to the iterative spirals of videoing, reflecting

and taking new actions over time.

This definition of Participatory Video is taken from the *Participate* project, convened by Real Time with IDS, the Institute for Development Studies, University of Brighton, UK. There are many understandings and approaches to PV. This approach was selected as it links best to PV for citizen engagement and mobilisation.

Participatory Video (PV)

Participatory Video (PV) is one of the key visual methods used by Participate partners to structure their participatory research processes with people living in poverty. PV involves a range of video production and screening activities, which drive an iteratively evolving process of exploration and dialogue on shared issues. It can be empowering because it provides an accessible way for a group to take action on their own concerns, through deepening their understanding, engaging and motivating their wider community, and also shaping and creating their own films, in order to communicate their messages and perspectives to decision-makers and the public.

How is PV different to conventional filmmaking?

Participatory Video is an interactive group process, generally facilitated by a practitioner, which aims to build participant's social influence. Group members record themselves and the world around them and communicate their own stories creatively, but it involves more than collaborative filmmaking.

Practitioners use videoing and playback activities to mediate group discussion inclusively, establish collaborative relationships and catalyse group action. Video production provides a powerful way for participants to explore their situation, and reflect on experiences together, in order to deepen understanding about reality and forge ways forward based on the knowledge that emerges.

Extended PV projects

Projects aim to build a supportive and creative space for people to share their stories and experiences, gain new skills and confidence, whilst establishing and building support networks. Through working together and making decisions democratically, participants acquire skills in advocacy and intercultural communications, but also become more aware of 'the other.'



Participatory Video (PV) is an interactive group process, mediated by video recording and playback activities, the early stages involve participants in videoing themselves and the world around them, watching these recordings together (playback), and then reflecting on what was said or shown. Later, group members create their own ‘films’ (e.g., video stories, messages or vignettes) for different audiences depending on the context and specific project purpose. Shaw, J. (2021).

Table 1 Framing the relational conditions for accountability through video processes

Basic PV process	Enabling spaces	Bonding and bridging communication	Power-shifting processes
Group-forming and building	Opening and enabling safe space to rehearse expression backstage	Progressive cycles of short video recording and playback exercises with turn-taking	Power within – building self-esteem, self-confidence and sense of ‘can do’ (self-efficacy)
Group exploration and reflection toward collective agency	Stepping in / out between the safe space and familiar local environment to develop agendas and performance capacities	Exploring experiences, ideas, issues, opinions and solutions through in-camera edited exercises and discussion on playback	Power to and power with – building group agency and group consciousness, understanding and meanings
Action through collaborative production	Pursuing agendas by story-telling and articulating messages in created space	Making short video stories, messages and clips for particular audiences	Power to – increasing as people move to action Power with – developing through collective awareness, identities and purpose and the energy of collective action
Performing influence through video-mediated exchange	Performing influence frontstage in public space (claimed or invited) within community or between social interests and levels	Directing videos or showing videos to different audiences (peers, wider community, leaders)	Power to and power with – to challenge power over and foster potential allies

Shaw, J. (2017a)

PV is now used in a variety of settings with a wide range of groups and individuals. It is used as an action research tool for international development projects, in work with people with physical and learning disabilities, with women’s groups, minority communities such as the homeless, refugees and many others.

To navigate the ethical risk of inappropriate exposure, the first two stages clearly separate videoing in safe

spaces, to establish inclusive dynamics and generate internally focused research discussion, from video's later uses to mediate external communication. Shaw, J (2020).

Case Study – Participate

The *Participate* network was created to bring lived experiences of poverty into UN deliberations during the creation of the Sustainable Development Goal (SDGs). As part of the project young people from the Spatial Collective used Participatory Video to explore local issues and communicate effectively with decision-makers.



The PV process starts by opening up spaces for the group to engage in a 'safe' environment, followed by group building exercises and video work to establish a shared purpose and collaboration amongst the group. This internal process provides time for group exploration and reflection on the issues in confidence, before communicating to external audiences. Next, groups produce video material to stimulate dialogue with peers, outside of the immediate group. When there is sufficient time, participatory video processes can unfold through further cycles of production and playback action in a variety of social and political forums. Shaw, J. (2017).

Initially, five 2 hour workshops took place, these involved short video recording and playback exercises to explore issues. Videoing activities mediated the exchange of experiences and ideas. Structured progressively, the emphasis shifted from '*I am*' to '*who are you?*' to '*we are*' to '*what are our interests?*'. The group used the statement-in-a-round format to share positive and negative experiences and to later complete the statement '*I feel strongly about because.....*', which elicited diverse viewpoints. The group then recorded shot by shot documentary exercises.



At this community-level stage, they scaled horizontally by screening their videos to mediate wider dialogue at community events. On slum sanitation, this increased the range of perspectives with community elders and women joining young people to identify solutions, such as working together to build closed sewage culverts.

On reflection, the youth group considered that showing videos drew in more people than usual and involved them in sense-making processes.

The young people were supported in developing compelling policy messages and worked alongside experienced video-producers using parallel production processes to co-construct output videos suitable for global policy space.

The Mathare young people created a video, *Working together for change*, which illustrated systemic barriers and what local security action can achieve. The Kenyan videos alongside visual outputs from the other 30 *Participate* countries formed physical and online exhibitions leading up to the UN SDG summit and influenced development of the SDG 'leave no-one behind' narrative.

www.real-time.org.uk/knowledge-from-the-margins

Project example description from Shaw, J. (2021).



We are trying our best to bring about change, but we cannot tackle wider social problems alone, so we want you to work with us. In tackling security, we have had success and setbacks, we have learnt what we can do together and where we need your help. Spatial Collective participant.

www.real-time.org.uk/working-together-for-change

A participatory video approach:

- Provides tools for development work
- Is active rather than passive
- Promotes group-based co-operative working
- Is grounded in participants' experience and revolves around their needs and ideas
- Stimulates creative expression
- Develops confidence and self-esteem

- Generates interaction and discussion
- Builds group identity and cohesion
- Increases awareness and critical enquiry
- Provides a means to communicate with others
- Cultivates participants' capabilities and potential
- Develops planning and decision-making skills
- Transfers control and responsibility to participants
- Encourages self-determination of goals
- Facilitates empowerment

Digital Storytelling

Digital Storytelling (DST) is a learning/creating experience supported by technology, allowing participants to create their own short films containing voice, imagery, and music. The aim generally is to complete a digital story that is 2-3 minutes in length and made up of about 20-25 images and has a script length of about one page, double-spaced.





People make sense of their lives by creating life stories. People use narratives to try to derive some measure of unity and purpose out of what may otherwise seem to be an incomprehensible array of life events and experiences. McAdams, D.P. (1985).

Background/development

Digital Storytelling is a methodology that was developed in the mid-90s at the Centre for Digital Storytelling in San Francisco. It has been widely used since then by activists, researchers and artists. The process involves intensive workshops during which participants develop a personal narrative, usually around three minutes long. They then record and illustrate this narrative with still images or photographs. The final product is a short film, which has been produced and edited by the narrator. A first-person voice is used in the narration.

Some tools can be used in feminist ways, to protect and promote women's human rights. Digital Storytelling lends itself extremely well to feminist projects. The process of women creating their own digital story is designed to transform their 'inner' embodied worlds, as well as have an impact on 'outer' material or structural conditions. In articulating their stories, the women are developing both technical and creative skills and confidence.

Digital Storytelling differs most obviously from Participatory Video, in that is a personalised process usually undertaken from an individual perspective, even if this may often take place in group environments. In that sense, it can be described as a form of autobiographical narrative. These can be described as the stories people remember (and often tell) about events in their lives. Some autobiographical stories refer to memories of important personal events, like 'the day my father died. Others may seem more trivial.

People often share their stories of important personal events with friends and acquaintances. Personal storytelling, therefore, often promotes interpersonal intimacy. Parents often tell their children stories from their own past, teachers often employ autobiographical narratives to promote learning in the classroom, and many adults see personal narratives as effective vehicles for socialization and imparting moral lessons for young people. The stories people tell about their own lives, furthermore, reflect the values and norms of their culture.

Many storytelling projects take their lead from Freire's process of building critical consciousness and also have strong collaborative and participatory elements. The benefits are therefore not solely focused on the individual. Workshop participants are given the space to reflect on the world they live

in and on their position within that world. They are encouraged to imagine and be part of a shifted power arrangement that increases personal and social agency.

In the early 1990s, the non-profit Centre for Digital Storytelling codified a process to create compelling 3-5 minute short films that synthesize still images, video, voice recordings, music or sound, and text. This provided an instrumental model for production but there is now some confusion when the term DST is used about whether it is this US model, or a wider more generalized methodology being described.

If a wider definition of the process is applied then it can be said that stories can be used to: empower participants through personal reflection, growth, and the development of new literacies; educate and raise awareness among viewing audiences about issues presented in the stories; inform public policy, advocacy, and movement building; and provide visual, narrative, and multisensory data to support public health research and evaluation efforts.

Technological advances and reduced costs have meant a spread of availability of resources to allow people without a technical background to produce works that tell a story using 'moving' images and sound. The lower processing and memory requirements for using stills as compared with video, and the ease with which the so-called 'Ken Burns' pan effect, can be produced with online or regular video editing software, have made it easy to create aesthetic but short films. The criticism of this approach is that the films all have the same look. This approach appeals to researchers, as many short pieces of individualised qualitative research can be generated.

DST has been widely used in therapeutic, health education settings and as a process to contribute to making change.

Joanna Wheeler sets out the case for transformative storywork as an approach that can contribute to social change. Transformative storywork is a complex and multimodal process, which operates on an emotional, creative level. It uses storytelling as a form of inquiry, including the exploration of the self and of daily experiences in connection with life history and social context. Through personal and collective creative expression, transformative storywork builds opportunities to challenge unequal relations of power in our own lives and the lives of others.

Wheeler J., Shahrokh T., Derakhshani N. (2020).

Participatory storytelling methodologies

This approach often uses the 'story circle' as described in *Circle of the 9 Muses*. Hutchins D (1967).

Tessa Lewin's Digital Storytelling Handbook describes a typical DST methodology:

1. Planning and writing with scripting/story circles

Digital Storytelling first begins with constructing a story – it is very important that the story is a first-person narrative. This stage is very important. Stories should be structured around a theme. Stories are prepared using a mixture of group work and individual work – where participants brainstorm ideas together and share potential stories and give each other feedback in 'story circles'. The end result of this process is a refined script. This step should not be rushed.

Participants should start by planning and get feedback at this stage from other participants before they then work on refining it.

2. Audio recording

Once someone has finished their script, they are ready to record the audio narrative. Often one workshop facilitator will be assigned to support this process – when a participant is ready they will find the facilitator, record their story (ideally in a single take) and then the facilitator will give them a digital file (WAV/MP3) with their audio narrative on.

Because people are often nervous recording the voiceover it is best to record it in 2-3 sentence 'chunks' so if people make a mistake, you can re-record just a small section, not the whole thing.

3. Storyboarding

The next stage is thinking through how to match images with text. Participants may have brought photographs, drawing or images with them, or they may want to act out/illustrate their stories in the workshop or find images online to illustrate their ideas. It is sometimes a good idea to get participants storyboarding prior to locating any multimedia as it forces them to think through exactly what images they want before looking for them. Images that participants have brought with them can be scanned in/photographed at this stage. As a rule of thumb, digital stories tend to work best with about 20-25 still images.

4. Editing/creating the story

This stage of the process is done on computers using basic editing software (there are lots of free apps such as iMovie or Lightworks, for more advanced features - DaVinci Resolve). It is a good idea to start with a basic demonstration of the software, and back this up with simple handouts that describe the process. Participants place their audio recording on a timeline and then use their storyboard as a map to construct the edit. Another ambient/music track can be added if desired. The final projects are then 'rendered' to give a self-contained movie file.

5. Sharing the stories

This is perhaps the most moving stage in the process. Participants see their own completed stories for the first time and those of their colleagues. Screenings often give participants unexpected insights into their colleagues.

Benefits of storytelling



We know that good communication is a two-way process. To engage the public and have an impact on the people who shape policy we need real stories, told by people in their own words, on their own terms. But there is an inherent tension between making a communication product that speaks for itself—which is powerful enough to elicit a strong emotional response from an audience or change their views—and one where the emphasis is on the integrity of the process. A process that is concerned with engagement and voice has participation at its core. A process overly concerned with the quality of the final product will privilege this end at the expense of the means by which it is arrived. Lewin T (2011).

A wide range of claims are made for the benefits of storytelling, for example, increased confidence, better socialisation, increased communication, motivation and ICT skills levels.

These can be loosely grouped into the following categories:

- Those that benefit the person directly through the process of storytelling (me)
- Those that benefit the person by the participation in a creative process with other people (me and others)
- Those that benefit their immediate communities in which they live (me and the world)

- Those that have a wider benefit for society (the world)

Psychologists have studied the extent to which memories of personal events are accurate and question whether the stories are true or a distortion of what really happened. Studies have also looked at what autobiographical narratives say about a person's self-understanding or about social life and social relationships more generally.

There has been an increase in interest among theorists and researchers in autobiographical recollections, life stories, and narrative approaches, to understanding human behaviour and experience. D. P. McAdams's *life story model of identity* asserts that people living in modern societies provide their lives with unity and purpose by constructing internalized and evolving narratives of the self. The idea that identity is a life story resonates with a number of important themes in developmental, cognitive, personality, and cultural psychology. Life stories are as manifested in investigations of self-understanding, autobiographical memory, personality structure and change, and the complex relations between individual lives and cultural modernity.

Sherrey Hamby writing in Psychology Today states:



Almost all of us will experience some kind of adversity... Emotional, autobiographical storytelling can be a path to truly owning your story.

She outlines four benefits:

1. Realizing that sharing your story can help others

Stories can be very healing and many people benefit from getting the opportunity to pass on their wisdom to others. This can be especially powerful for people who do not always feel that they have the chance to help others. Resilience is strengthened by recognizing that we are all experts in our own lives and we all have something to share with others. Another piece of this is starting to understand that words can have power—positive power—on others... this is an under-appreciated benefit of narrative and storytelling.

2. Finding your voice

Another well-known benefit of storytelling is finding your own voice. What does it mean to 'find your voice'? It means learning how to express yourself and learning how to think about what has happened in your life

in a way that makes sense. Developing and organizing your story often means imposing a traditional story structure on the events of your life. Sure, in some sense it may be true that many of the events of our lives are random and unconnected. From a psychological point of view, however, it does not help to think about them that way. It helps to think about your life as a story with a beginning, a middle, and an end. It helps to think about how the various events—even the bad ones—have been part of a journey toward the person you want to become. Writing it down or telling it to someone else can help you impose that organization on it, help you identify key events, and even help you just rehearse and remember the details in a way that helps you become the author of your own life.

3. Re-affirming your values

Sometimes you learn things about yourself from the act of writing or storytelling. It can be a way to clarify what is important. Many of the people we have spoken to have mentioned that pausing to tell your story can be a good reminder of your priorities. It is so easy to get swept up in the day-to-day hustle and bustle. Taking some time to focus on values can be beneficial.

4. Finding peace, finding hope

People who have found their voice, shared their story, and reaffirmed their values often find a sense of peace and a hopefulness that they did not have before.

DST case study - Egypt

The Coptic Culture Conservation Collective initiative was a 3-year project to create a narrative and visual archive of contemporary Coptic intangible cultural heritage (ICH).

The project coordinated by the Institute for Development Studies in the UK used DST as one of the approaches to identify, capture and document Coptic ICH. It aimed to build local communities' repertoires, and capacity for long term heritage preservation.

A number of training workshops were held for participants from a number of different Coptic communities to learn how to use DST to record their intangible cultural heritage.

Real Time supported the delivery of the DST training. The feedback from the training highlighted some of the issues and benefits of DST.

The project was for young adults to share what it has meant for them personally to identify, capture and document their own community's heritage through digital stories.

The DST project intended to support them in the creation, development, planning and production of a digital story. It proposed to them a number of questions to help them decide on their Digital Story these included:

- What did they think heritage was at the beginning?
- Of all the stories, incidents, situations that they 'captured' what spoke to them most powerfully and why?
- What do they believe they are offering to their communities now through this work?

Due to the political situation in Egypt where photography in public is banned, this meant it was very difficult for participants to create visuals by taking photographs or video. By building the project around the individual's community, heritage gave a focus and avoided some of the personal exposure that the DST approach can cause. For many of the participants, this was still an unusual activity, and most hadn't had much previous experience of using technology or creating content. DST is very reliant on the use of technology and many projects are beset by technical issues.

There were variations in literacy levels and education within the group, which posed a challenge as DST is very reliant on people's ability to write. A lack of confidence in participants meant there was a tendency for people to want to rush the process. Some struggled with being able to adapt their stories and make them more interesting to the audience. Often DST uses stock footage downloaded from the internet but there was a general lack of understanding on the use of copyrighted materials, which as a result posed another problem, as these DSTs would be seen widely and therefore unauthorised images or music could not be used. Introducing drawing, such as the use of storyboards and drawing software on iPad helped produce additional images for use in the films and help make up for a shortage of appropriate visuals.

All the participants successfully completed their stories, and everyone participated in the activities. There was a genuine sense of teamwork, collaboration and support developed over the few days people worked together.

Having a theme beforehand helped participants be prepared and preselect stories. Participants proposed 3 stories, and with the support of others in the group and workshop leaders, they were able to select one. This helped provide better stories and ultimately helped to prevent people from replicating stories.

Using smaller groups for the story circles saved time, was less intimidating and more supportive. Not providing the digital recording and editing equipment (iPads in this case) from the start meant they were not distracted by the technology too early and were able to concentrate on their stories. Seeing all the films at the end was a very good way of celebrating the work and offering a sense of achievement.

The benefits of DST need to be balanced with the risks, an extensive examination in the field of public health highlighted some of the issues. These are well summarized by Table 1, *Gubrium A, Hill A, Sarah Flicker S (2014)*.

Summary of Situated Ethical Issues When Using Participatory Visual and Digital Methods

Challenges	Situation	Issues	Considerations for Ethical Digital Storytelling Practice
Fuzzy boundaries	DST falls at the nexus of public health practice, research, and advocacy.	Confusion between where priorities lie (research vs practice) can lead to very different implementation approaches.	All partners should be in agreement about specific goals, objectives, policies, and procedures.
Recruitment and consent to participate	Sponsors want to recruit diverse participants to share their stories.	There is a fine balance between protecting individuals who are in the midst of trauma from further harm and patronizing potential participants through exclusion.	Critically engage with potential participants about the realistic benefits and potential risks of participation. Provide cultural safety and supports (e.g., counsellors or elders).
	Consent to participate is sometimes indirect: a story may feature people (voice, images, names) other than its author.	Those featured in the digital story may be unaware of or upset about their inclusion.	Optimally, oral or written consent is received from all of those featured in a story.
Power of shaping	Storytellers are encouraged to tell their own personal stories; however sometimes tensions arise between emphasizing processes versus products.	Facilitators may help “shape” the narrative to produce stories that will resonate with audiences, inadvertently imposing their own agendas. Sharing power often means losing control over messaging.	Reflexive attention to issues of power and a sense of cultural humility are key to excellent facilitation. Storyteller’s well-being and autonomy of voice should be at the centre of a project.
Representation and harm	Participants sometimes tell stories that make us uncomfortable or expose themselves to harm through the process.	Digital stories can misrepresent communities or reify stereotypes. Exposing illegal or illicit activity might endanger storytellers or participants.	Storytellers’ well-being should be at the centre of a project. Supports should be in place. Guidelines should be established and implemented for risk management and harm reduction. Facilitators can engage in critical dialogue with storytellers or audiences to challenge messages.
Confidentiality	Confidentiality may not always be possible or appropriate.	Stories are sometimes so distinct that it is impossible to guarantee confidentiality. Often participants want to be credited by name for their contributions.	Wherever possible, storytellers should be credited for their work by name (or chosen pseudonym) and maintain ownership over their stories.
Release of materials	Consent to participate in a digital storytelling workshop is not the same thing as release of materials: giving permission for your story to be shared in a variety of manners.	Release of materials needs to be negotiated on an ongoing basis. Some stories reveal very personal issues (e.g., HIV status, a history of violence) that can make participants vulnerable to stigma and discrimination. Storytellers might want to change their stories or to change their minds about dissemination over time.	Workshops should include a session on the ethics of videography, which considers the power of images and the spoken voice. Where, why, how and by whom stories are released needs to be negotiated. Options range from publicly posting stories online, to sharing media files only for the purposes of education, research, and advocacy in closed workshop forums, to a decision not to share them at all. All options need to be discussed and agreed upon on a case-by-case basis. Release of materials ought to be an iterative and ongoing process.

Note. DST = Digital Storytelling.

Conclusion



Video can be a particularly good method for reaching out to marginalised groups and individuals. Specifically, it can be used as a way for people to explore their lives and find explanations and possible ways forward for issues that have proved hard to address in other ways. Video can also be used to improve individuals' skills through peer support and used as a method to successfully address and develop employability skills.

Using video and digital media to work with the most marginalized and disadvantaged adults can help build social cohesion, develop networks and support creative solutions to complex problems. Using videoing and playback methods can stimulate deeper understanding which opens space for learning and sharing, discussing the issues together means new stories can emerge that can offer solutions. In authoring their own pathways forward, people are more likely to act to bring about change.

Whether it's DST or PV, a degree of caution is needed in presenting the benefits of using video. The approaches aren't necessarily appropriate in all situations, as some methodologies such as PV are more useful working with groups while others are more focused on individual development, DST and CV Video.

When we consider the benefits of particular video methodologies, we need to consider a wider range of criteria than the methodologies alone to evaluate their effectiveness. The context in which the activities take place, who with, the participants' situations and skills, literacy and language levels, the experience of the facilitator and many other factors all impact on the possible benefits to participants.

When discussing a particular methodology, it is worth remembering that it is not only what is done but how it is done that brings benefits. The methodology cannot be examined in isolation.



Video offers many benefits... it must be noted that using the medium does not automatically guarantee success. Video is only a tool, not a process in itself. It cannot do development work or magically deliver a desired result. To be of value it must be employed by a group worker in an appropriate way. Some video work with groups is participatory and some is not. In fact, precisely because video is such a powerful medium, it is open to abuse, and it can be used very badly. Often this is for the simple reason that workers are unaware the effect that video has on people and of the possible pitfalls. Shaw J and C Robertson (1997).

Participatory Video, Digital Storytelling and CV Video (employability) all offer innovative ways to engage with adults in non-formal educational settings. They all have benefits and risks but provide a wide range of approaches to working with those people who often have few educational opportunities.

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Analysis of using AV techniques in educational activities

In this document we will review examples of use of the following techniques:

- Participatory Video
- Collaborative production
- Animation
- Digital Storytelling
- Video as a tool for reflexion in therapy work

Video Approaches

Video can be used in a variety of ways to encourage individual and group development and can be used by many different groups, people with common interests who want to express their views, show a specific situation or who want to develop a set of skills. Participatory Video is regularly used by collectives and organisations who work with people at risk of social exclusion. Participatory Video allows recipients and beneficiaries develop transferable skills (such as communication, empathy, creative thinking, or problem solving); while also being supported in ways to overcome problematic situations.

In these groups we can often find people who have not completed their basic education, people from conflictive environments, people from low socioeconomic backgrounds, minority groups etc. These video

techniques are used broadly by a wide range of participants, and it is not limited to a specific group of individuals. Since it is not necessary to have previous technical knowledge or experience, participatory video can be used with practically any individual or group, making it useful in supporting participation by anyone regardless of their specific background, skills or literacy level.

Many of the video projects contained in this article, particularly those from the international development sector, use the term participatory video to describe what could be more accurately defined as citizen journalism, conventional production led training projects or collaborative production.

Increasingly the term Participatory Video is being used to describe a wider range of activities including using video as a research or campaign tool. These uses of video are often driven by stakeholders or funders agendas and place a burden on participants to create specific video products. The Video in Education project uses a more nuanced definition of participatory video emphasising it as a process for personal and group development.

Using Video in substance abuse situations.

Video has been used in many projects and studies as a tool to prevent substance abuse, for social change regarding substance abuse and for health issues. It has also been used to counter stigmas surrounding street-based substance (Ritterbusch, 2016) and substance-abuse prevention (Ager, Parquet, & Kreutzinger, 2018). This tool is considered to be a rehabilitating tool, as *“it provides participants with opportunities to document and reflect on their community and individual needs, converse about important topics”*.

Some of the projects where this technique has been applied are:

- The project carried out by UNICEF Peacebuilding, Education and Advocacy (PBEA) Programme is implemented in 28 districts in Uganda by Uganda Scouts Association, BRAC Uganda, Forum for Education Non-Governmental Organizations Uganda (FENU) and Straight Talk Foundation, Uganda¹⁹ – In this project, children and adolescents from violent households and their families took part in participatory video workshops and created small clips sharing their stories of change. Many of these stories involved the consumption of substances as a trigger for violence.

¹⁹ You can read more about it here: inee.org/system/files/resources/PBEA_Uganda_-_Participatory_Video_and_Evaluation.pdf

In these situations, participants learned new TIC techniques and video was used as a self-reflection, therapy and rehabilitation tool. In addition, working together with other people creates bonds, which can also develop into a support net that can help them at other levels.

Video has been proved to be therapeutically very positive for participants especially in terms of self-esteem, confidence and capacity building. Video can be a very helpful tool for people who feel excluded. During the sessions, participants carried out different video activities that helped them develop different set of skills, both technical and personal. They learned to be self-critical and it also increased their trust.

It can also be used with people undergoing substance consumption treatment and detox processes, as well as a prevention tool for both adults and teens. In the detox centres and rehab programs, it has been used to raise participants awareness of the situation they are living in and the process they are undergoing through the narration of their experience.

Video use with different collectives

Women who are victims of gender-based violence, harassment and gender-based discrimination. Video has been used in this situation as a tool for social denouncement of a reality that many women suffer. There is a need to show the reality these women live in to raise awareness in order to stop society from being

an accomplice and to force governments to take effective measures. It is also used to empower other women to denounce and not be silent because of fear or embarrassment. Some examples of this are the projects *Youth envisioning safe schools: A participatory video approach*²⁰, *Storytelling Domestic Violence: Feminist Politics of Participatory Video in Cambodia*²¹, *Through our eyes: Participatory video in West Africa*²² and *Making Silent Voices Heard: Using Participatory Video to Address Sexual Violence*.²³

Operating audio visual equipment is something that arouses interest and is appealing, as well as an effective pedagogical tool to work with people with functional and cognitive diversity. Video can be used to promote the social integration of people with disabilities through the production of videos which can denounce, for instance, the stigma and stereotypes about people with disabilities existing in our society,

²⁰ de Lange, Naydene & Geldenhuys, Mart-Mari. *Youth envisioning safe schools: A participatory video approach*. South African Journal of Education. 2011. p. 494-511. 10.15700/saje.v32n4a734.

²¹ Brickell, K; Garrett, B. *Storytelling Domestic Violence: Feminist Politics of Participatory Video in Cambodia*. ACME: An International E-Journal for Critical Geographies n°14, 2015, p. 928-953.

²² Molony T.; Konie Z; Goodsmith L. *Through our eyes: Participatory video in West Africa*. 2007 [online] Available at: www.fmreview.org/sites/fmr/files/FMRdownloads/en/sexualviolence/molony-konie-goodsmith.pdf

²³ Rekha Mahadev. *Making silent voices heard: Using participatory video to address sexual violence*, Agenda, 29:3, 2015, p. 13-21, DOI: 10.1080/10130950.2015.1050818

or the physical barriers that today still exist in our cities. It can be interesting to create videos that favour inclusion and the participation of mainstream society.



Picture 1. Magenta's VEP piloting sessions

In the paper *A participatory filmmaking process with children with disabilities in rural India: Working towards inclusive research*²⁴ explores the utility of video as a research methodology which supports the inclusion of children with disabilities as co-researchers and action processes. Another example of the use of video to promote the integration of people with disabilities into the mainstream society can be found in ILO's *SAME Spaces, Opportunities and Treatment for Persons with Disabilities* campaign²⁵, which are aimed to portray the everyday life of people with disabilities as well as their rights to access employment and public facilities and the problems and challenges they have to face in terms of accessibility and access to information for decent work. The paper *Participatory video analysis in disability research*²⁶ analyses a case study in which adults with developmental disabilities explored the dimensions of sexual health using video.

Video can be used to help people experiencing homelessness, an often ignored group, to socially integrate and break down stereotypes. There are many misconceptions about homeless people in which they are portrayed as all being drug addicts or compulsive gamblers. Video can be used to challenge these stereotypes by sharing their stories, daily lives and the events that led them to their current situation.

²⁴ Benjamin-Thomas T., Rutdman, D.L., Gunaseelan J., Abraham V.J., Cameron D., McGrath C., Kumar S.P.V. *A Participatory Filmmaking Process with Children with Disabilities in Rural India: Working Towards Inclusive Research*. 2019 DOI: 10.1177/2059799119890795

²⁵ Available on www.ilo.org/jakarta/whatwedo/eventsandmeetings/WCMS_230106/lang--en/index.htm, last accessed on 28/08/2020

²⁶ Kathleen C. Sitter. *Participatory video analysis in disability research*. *Disability & Society*, 2015, p. 910-923, DOI: [10.1080/09687599.2015.1057319](https://doi.org/10.1080/09687599.2015.1057319)

This is intended as a social denouncement of their situation, but also as a way to raise awareness about the fact that it could happen to anyone and, as a society, we should prevent it from happening and force the government to take action and help those in need.

TIC workshops aimed at long-term unemployed people help them to improve their skills and training through learning the use of new technologies and how to operate a camera and edit a video; they can add the training and new knowledge into their CVs, becoming more employable. These kinds of workshops have been developed by the VISTA project²⁷, in Spain in 2013 and proved themselves to be useful in the development of digital skills in the participants, however, there is no evidence available of whether these skills allowed them to easier access to employment.

People coming from other countries may have a hard time integrating due to language, customs, society and lack of support networks. Using video could be an excellent tool to help social inclusion while also learning aspects of the host country's language, culture, gastronomy... The videos could also raise awareness of their situation if they shared their experience and situation in these videos. The IOM's Global Migration Film Festival Participatory Video Project²⁸ aims to amplify voices, empower and foster social cohesion in migrant's affected communities. It operates in 7 countries (Afghanistan, Madagascar, Brazil, Venezuela, South Sudan, Jordan and Switzerland) and has fostered the production of 6 videos in these communities, thus giving voice to the participants. In 2019's summer and autumn, different London charities (Black Heroes Foundation, ParaPride, Community Action for Refugees and Asylum Seekers and Student Action for Refugees) also delivered these kinds of workshops with the aim of tackling discrimination²⁹.

In the projects aforementioned, video is mainly used with one or more of these purposes: social denouncement, rights vindications and showing a determined culture. In social denouncement, people speak out about the situation of discrimination they suffer because of belonging to a certain group. Cases of racism or xenophobia, for instance, are denounced, and video is used as a way to erase those stereotypes and prejudice as well as dismantle false misconceptions about people for belonging to a particular community.

By creating videos vindicating rights and equality of opportunity, the goal is to raise awareness in the mainstream society about the social inequity some people suffer just because of belonging to a certain group. The most common situations denounced are discrimination in access to employment, housing and differentiation in treatment in general.

²⁷ portalcomarcal.es/alzira-el-pater-inicia-un-taller-de-video-participativo-con-desempleados-de-larga-duracion/ last checked on 28/08/2020

²⁸ www.iom.int/gmff/festival-home/participatory-video last checked on 28/08/2020

²⁹ www.youngfoundation.org/research/hear-our-stories/ last checked on 28/08/2020

Related to the previous goals mentioned, this technique is also used to show a determined culture and break with stereotypes and false myths that had created around it and its people, trying to achieve a more inclusive and understanding society.

Video is also very well suited to be used as a knowledge and tool for expression as well as to denounce a specific situation. An example of this can be found in the paper *Empowering Young People and Strengthening Resilience: Youth-Centered Participatory Video as a Tool for Climate Change Adaptation and Disaster Risk Reduction*³⁰, which explores the effectiveness of video techniques for empowering young people to raise issues with decision-makers and advocate change on behalf of their communities.

Different Video production techniques

There are different video techniques that can be used according to a group's needs. Some common approaches use documentary, stop motion (animation) and storytelling.

When working with adults, documentary production can be an effective technique ([Participatory Video Giving Voice to Pacific People](#), by ClimateAndCommunity) this technique requires participants to get



Picture 2. Magenta's VEP piloting sessions

together, think and agree what they want to say, look for information, decide the locations in which they want to film and organize themselves to do so. This encourages not only teamwork, but also information analysis and synthesis. Interviews are commonly used in which participants have the opportunity to develop their body language skills, assertiveness, intonation... through dealing with topics interesting to them.

The stop motion technique (exemplified here by [ED 677 Participatory Stop Motion Video](#), by Allison Bartlett) allows participants to present an idea with a creative use of materials and spaces surrounding them, which makes

³⁰ Katharine Haynes & Thomas M. Tanner *Empowering young people and strengthening resilience: youth-centred participatory video as a tool for climate change adaptation and disaster risk reduction*, Children's Geographies, 2015, p. 357-371, DOI: [10.1080/14733285.2013.848599](https://doi.org/10.1080/14733285.2013.848599)

them develop skills such as problem solving and creative thinking.

Through the storytelling technique ([Participatory Video for Health Communication](#), by Mass Communication and Journalism TU), participants can express their opinions, points of view and worries. The use of this technique not only requires the teamwork, but also some degree of acting skill, which helps participants improve their body language, intonation, pronunciation and diction, which makes this technique a very useful when working with people who need to develop language or communication skills.

Pros and cons of Video in its use in social intervention

In addition to providing a way to denounce, raise awareness and being actions to help prevention and rehabilitation, video workshops have both benefits and challenges any of which are common to other group activities.

Benefits and Challenges of Participatory Video:

BENEFITS	CHALLENGES
Can promote the motivation and self-esteem of participants	Costs can be high: equipment, rent of space, organisation, facilitators...
Boosts autonomy and participants gain in self-confidence	Technical difficulties, in experienced workers can slow the process and can discourage participants.
Reinforces empowerment through being in control of the audio visual representation and the ability to create and manage it	Participants who leave can be a big challenge in terms of motivation and group balance
Improves skills in the use of new technologies through producing, filming and editing	Participants may not want to share their experiences or feelings
Develops a feeling of belonging to a group	Disagreements between participants may slow the process or even prevent it from continuing
Promotes teamwork	Groups with different needs may need more facilitators
Improves oral expression as well as verbal and non-verbal communication	
Promotes the identification of relevant topics	

Improves the skills of active listening and debating	
Provides training, making participants more employable	
Promotes critical thinking	
Is accessible to anyone	
Foster change and even affect institutions at a national level	

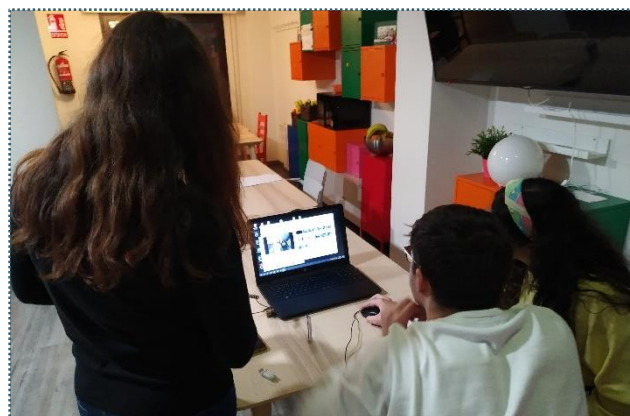
Digital Storytelling

Digital Storytelling is usually regarded as an individual, first-person narrative approach where a story is edited with visual elements (such as photos, footage, etc) which can include audio elements (music, voice recordings, sound effects, etc.), such as the video [Why I went to Prison](#), by Jessica Kent. In educational contexts, we can also distinguish, at least, two types of digital storytelling which can be developed:

- Historical events analysis. These narrate and examine history landmarks, such as [The History of the EU with David Mitchell](#), by OpenLearn from The Open University.
- Informative and instructive stories. These present and explore different topics, contents and processes, for example, the video [What is Global Warming?](#) by MonkeySee.

Without considering the content, these stories have to be appealing to the target audience and concise, and they should include three fundamental narrative elements (beginning, development and ending) as well as integrate different digital resources (video, image, music, sound effects...).

Digital storytelling is widely used today, especially among the youth, but it is also very effective in providing non-formal education to adults belonging to groups at risk of social exclusion such as ethnic minorities, migrants, refugees, people with disabilities, women who are victims of gender-based violence, people who are addicted to substances in the rehabilitation process and any other person in a situation of social vulnerability.



Picture 3. Magenta's VEP piloting sessions

All these collectives show some similarities: they are looking for ways to improve their employability, they usually have low self-esteem, they are demotivated and distrusting, they lack support networks and they may have disruptive social skills.

The technique of digital storytelling uses different digital elements, such as image, video, etc. This makes it easy to use it as a conductive element when working with groups. In the beginning, participants can be asked to prepare a mini video introducing themselves with some pictures and a voice-over after explaining the basic elements of the production process (how to import files, how to place and move them around, etc.), such as the video [This Is Me - Short Introduction About Myself](#) by Kathleen Rose.

Digital storytelling is also used as social marketing to denounce certain situations or to ask for collaboration for a social cause. An example of this is the campaign *4 Year Old Bucket List - The Water is Life*. This video won the Cannes Lions International Festival of Creativity award in June 2014. The campaign tries to raise awareness of the accessibility to drinking water problem through the story of a 4-year old Masai children, Nkaitole.



Picture 4. Magenta's VEP piloting sessions

Digital storytelling can also be used with the goal of promoting harmful behaviour prevention. For instance, in the animation [Nine Lives](#) we find a strong drug consumption prevention message within the story. The animation was created by Brizzle, from Fairfield Highschool, Bristol. In this example, in addition to the theme dealt with and the message sent, it can be seen the work behind a production like this: writing the script, organizing how

it will develop and making use of various digital tools, in this case, animation.

This example shows a video that required great expertise and skills in order to create the animation and graphics. However, it is not a requisite to be proficient in graphic design to create a digital story. We saw in other examples that recordings can be used, and the video [Women Rights/PowToon](#) video is an example of the fact that people less experienced in digital tools can also create animations. Apps such as Powtoon provide users with templates that are easy to manipulate and change. The table below summarises the benefits and challenges of Digital Storytelling.

Benefits and Challenges of Digital Storytelling:

BENEFITS	CHALLENGES
Fosters creativity	Some people may be demotivated because they believe they need advanced video skills
Provides a channel to voice opinions, views...	Some equipment may be expensive
People uncomfortable with appearing in a video might find digital storytelling approach more flexible	Participants might have problems finding a topic to develop their stories
There are many free software for people with low digital skills	The resulting work is subject to the audience's interpretation, which may not correspond with the author's original intention
New apps allow creating digital stories in smartphones and tablets for free	Suitable audio/visual material may be difficult to find, especially if it has to be copyright-free
Promotes empowerment and self-expression	The emphasis on the production of an end product that might be off putting for people lacking confidence
Can convey messages in an entertaining and attractive way	
Allows individual creation in a group	
Can be created by teachers/trainers/facilitators to engage students or by students, in order to consolidate acquired knowledge	

Video as a reflection tool in therapy work

Video can also be used as a tool of self-reflection in social intervention processes of non-formal education. It can be used for instance with people in the process of substance abuse detoxification or rehabilitation³¹; people with social phobia; and people with disruptive behaviour. It is also used in couple and family therapy,

³¹ Gitimu S.M. *Participatory Film As A Tool For Social Change Among Drugs And Substance Users In Kiambu County, Kenya* Kenyatta University, 2019. [online] Available at pdfs.semanticscholar.org/4f7e/2da18777e40470b64620558057b3d2f5640a.pdf

especially in the cases in which a behavioural modification is needed, particularly with minors and youth. In all these cases, video is used mainly as a self-observation tool.

When working on treating social phobia, patients are normally asked to record themselves delivering a speech. From that, the patient and the professional analyse the video and work on the patient's fears, worries, strong and weak points while the patient works on recognising themselves as the person on the screen. For obvious reasons, there are no examples of patients delivering these videos online, but any video of a person talking to a camera can be taken as an example, such as this video by Jammie Dodger, [Deciding to Live Out and Proud as Trans](#).

On some occasions, there are behavioural problems in children and young people which require the intervention of a professional in order to overcome the disruptive behaviour. The intervention varies according to different ages, but they have some elements in common, having as ultimate goal correcting the disruptive behaviour in question.

In child intervention: it is common to videotape parent-child daily interaction (with parental permission). A video with the most relevant interactions is shown to the parents/tutors in order to analyse mistakes together and reflect on what they have seen and what should change, providing them with guidelines to do so. In this case, the guidelines are focused on adults and the intervention is aimed at changing the pattern in how they educate the children. This type of intervention usually follows a behavioural approach, with positive reinforcement. An example of this type of intervention can be found in the TV program "SuperNanny" an example of an episode [here](#).

Intervention with older children: In this case the family is again filmed, but the images are also shown to the youngsters, as they already have reasoning ability and they can analyse their own behaviour. When youngsters see themselves acting violently for instance, they may realise that their behaviour is not adequate and that they need to change. This technique³² allows them to self-reflect and create a critical analysis of their behaviour, which induces them to gain emotional consciousness. An example of this type of approach can be found in the Spanish TV program "Hermano Mayor", a program in which a psychologist works with teenagers with disruptive behaviour in order to help them reconcile with their families and resume studies or find a job. One of the final steps of the process involves showing the teenager records of their behaviour, which they usually feel ashamed of and many do not recognise themselves. This can also motivate them to seek change.

³² Its effectivity has been confirmed by studies such as Ray W.A.; Saxon W.W. *Nonconfrontive Use of Video Playback to Promote Change in Brief Family Therapy*. 1992, DOI doi.org/10.1111/j.1752-0606.1992.tb00915.x

Behavioural modification in adults: Video is also used in behavioural therapy in adults to treat deficiencies such as lack of social skills, and studies³³ have shown the benefits of this practice. Social skills comprising of thoughts, feelings, beliefs and values coming from experience and learning allow us to express ourselves and interact with others. The lack of social skills leads to people having inadequate social behaviour, which translates into problems in relationships. When people can see themselves as a spectator does, they are able to recognise the mistakes they make and reflect on them.

Couples therapy: Videotaping couples during their therapy sessions is also useful to show them the dynamics of their relationship and the way in which they communicate with each other. Those who attend couples therapy often have communication at the base of their problems, so being able to identify the mistakes they make in this regard can potentially help to resolve them.

An example of a common dynamic in the use of video as a reflection tool in therapy consists of asking the patients what they think they will find in the video of themselves already recorded. It is important they try to be as precise as possible about the rhythm of their speech, their pronunciation, their body language, whether they will be looking at the camera, etc. After this, the video is shown to them, asking them to try to watch it as if the person on the screen was someone they did not know. Patients generally have a preconceived idea which may not resemble reality. In this way, after the initial impact, patients can realise their mistakes and work on them, gaining skills such as body language and expression, they learn to be objective with themselves and to be critical without being too self critical.

The use of video in its applications on therapy intervention is interesting³⁴. Video is often used in educational settings as support material for dealing with a topic. In the case of video in therapy, it can also be used this way as a reflection tool. In this case, videos are chosen according to the issues being dealt with in therapy for the user to identify in them different complex emotions and start working from them. After watching the video, the professional asks the patient open questions such as “how did this video make you feel?”, “did you feel empathy?” “what do you think could have helped the main character?”. This kind of technique is used when the problem has been already identified, as this allows patients to think more in depth about their situation from an external perspective. For instance, Dan Stevers’ video, [COCOON](#) can be used when working with patients dealing with grief.

³³ Such as Alpert M. C. *Videotaping psychotherapy*. The Journal of psychotherapy practice and research, 1996, p. 93–105.

³⁴ Explored in studies such as Art C Arauzo MD, Maryanne Watson RN, PhD & Joe Hulgus PhD. *The Clinical Uses of Video Therapy in the Treatment of Childhood Sexual Trauma Survivors*, Journal of Child Sexual Abuse, 1995, p. 37–58, DOI: 10.1300/J070v03n04_03

This technique allows reflection without the patient being the focus of everyone's direct attention. This technique is used in interventions with people who have experienced trauma, as victims of terrorist attacks or with women who have been victims of gender-based violence³⁵.

Some of the pros and cons in the use of video as a reflection tool in therapy are summarized in the following table:

BENEFITS	CHALLENGES
Modification and prevention of disruptive behaviour.	It may happen that seeing themselves, patients/users choose not to participate.
It may prevent aggression and promotes self-control.	Access to video equipment.
Improvement of social abilities, which leads to a better and healthier socialisation.	Watching their behaviour may cause rejection and make them abandon treatment.
The innovative aspect of this technique is appealing and motivating for patients and allows professionals a wider range of tools with which to work.	Knowing that there is a camera filming may lead to not behaving naturally, so the material gathered would not be useful.
It can promote active participation in the intervention process.	
It promotes the desire to change through self-observation and reflection.	
Increase of self-esteem and positive, balanced and healthy relationships due to improving the patient's social skills.	

What are the challenges facing the users of audiovisual methods and techniques in adult education following the COVID-19 Pandemic?

COVID-19 has highlighted the importance of video in education processes. The spread of the virus has affected all layers of society, but it has been worse for those who already were in a vulnerable position. Those in need of medical support have found treatments postponed and medical visits cancelled. The rise

³⁵ As Alger, I.; Hogan, P. *The Use of Videotape Recordings in Conjoint Marital Therapy. The American Journal of Psychiatry*, 2006, [online] Available at ajp.psychiatryonline.org/doi/abs/10.1176/ajp.123.11.1425
 Also, in group therapy: Stoller, F. H. *Use of video tape (focused feedback) in group counseling and group therapy. Journal of Research & Development in Education*, 1968, 30-44.

of unemployment rates has made it difficult for everybody to make ends meet, despite the efforts of governments and the European Union. COVID-19 has also greatly affected education: at first, when schools were closed, many parents did not know what to do with small children at home, as they still had to go to work. The return to school also caused anxiety for parents. Adult learners are also reluctant to attend face-to-face training. Some governments are trying to prevent the spread of the virus among the education community by urging the use of remote learning approaches. However, this presents many challenges, both for training providers and for the students.

The first and most obvious challenge is that of the equipment itself. Remote learning usually involves the use of video in various forms: video conferencing, watching pre-made videos, creating videos as assignments, interactive videos as learning tools. While most homes in developed countries own a computer/tablet device, this is not true for families and individuals in disadvantaged situations. Having internet connection and equipment which can connect to the internet to attend virtual classes, reproduce video content or create video content are the basic requirements to be able to engage in virtual/remote video-based training.

Governments, educational communities and other organisations have been making efforts to improve access to equipment. Programs to lend equipment to students who do not have access to a computer or tablet have been started.

Internet connectivity is also key to successfully engage in remote learning. Many students are affected by poor connection, which translates to poor video or audio quality during a video-class, the inability to download class materials or having to stay in a noisy room because the internet connection does not reach other areas of the house. Some students lack home internet access at all. The reality is that access to internet relies greatly on socioeconomic status, thus we find that those



Picture 5. Magenta's VEP piloting sessions

most in need are, again, the ones who find it harder to access training. In response to this, local authorities across Europe sought to share the wi-fi connections of public institutions and private business too have shared their internet connection with students in need. However some of these initiatives cause their own problems such as too many people gathering in one place to access the wifi.

According to the World Bank press release of June 8th 2020³⁶, the global economy will shrink by an estimate of 5.2%. The countries which will be most affected are those who rely heavily on global trade, tourism, commodity exports and external financing. Many Mediterranean countries, such as Spain and Italy already hit hard by the pandemic also face economic hardship. Although the global economy is expected to improve national economies will continue to suffer, which in many countries will mean that budgets in areas such as education may be cut at a time when funds are needed to readapt educative activities towards on-line learning. This re-adaptation includes providing trainers and students with equipment, knowledge on how to operate it, connectivity, online platforms that can host the training activities as well as covering the expenses of the training (salaries, platform maintenance, etc).

Another key factor in adult education is motivation, which already presented serious challenges before the pandemic, lack of motivation ultimately turns into dropping out of courses, workshops and non-formal teaching activities. Online teaching makes issues such as engagement with the facilitator and the rest of the group, ability to attend the training and understanding course content even more of a challenge. Many will still feel that attending face-to-face trainings may be too big risk, even if there are many preventive measures in place.

In 3.0 didactics, the lack of proper equipment and internet connectivity can also trigger demotivation of the learners, particularly adult learners, who (on average) are less acquainted with ICT and get frustrated easier when the equipment does not function well or the internet connection is bad. In general, all learners feel demotivated when they see they are getting behind their peers, especially when they realise it is not their fault, but external causes'. This can lead to abandonment of the activity if people think *"there is no point in trying, there is no way I will catch up"*. It is worth highlighting the fact that, when the physical classroom is transferred to a Zoom or Teams room which often leads to a more traditional teacher/learner style, it makes students feel more disconnected and demotivated than if the learning was changed into an interactive, integrated, student-oriented learning approach.³⁷

As stated by UNESCO Institute for Information Technologies in Education³⁸, the digital age demands an adequate revision of pedagogical approaches. Education systems usually go behind the needs of the labour market, a gap which training providers should aim to bridge for the benefit of students, the economy and society in general. Although in the years after the publication of the report (2013) the trend was to integrate more ICT training into mainstream education, it has proven to be not enough,

³⁶ Available online in www.worldbank.org/en/news/press-release/2020/06/08/covid-19-to-plunge-global-economy-into-worst-recession-since-world-war-ii

³⁷ Abreu, J.L. *Times of Coronavirus: Online Education in Response to the Crisis* [2020] Available online in [www.spentamexico.org/v15-n1/A1.15\(1\)1-15.pdf](http://www.spentamexico.org/v15-n1/A1.15(1)1-15.pdf)

³⁸ Tchoshanov, M. *Engineering of Learning: Conceptualizing e-Didactics* [2013]. Available online in: iite.unesco.org/pics/publications/en/files/3214730.pdf

as many students and teachers continue to have problems switching to remote learning due to lack of ICT skills. In the case of adult learners, the situation is worse, as most did not receive any or much ICT training in their school years and many did not engage in ICT training after leaving mainstream education. Thus, now they face serious difficulties in engaging with online learning. Pre-recorded classes and video-tutorials on how to develop tasks could be of help in these circumstances, and downloading a video is often easier for these students than engaging into a videoconference lesson. Video-tutorials can be effective as they offer the possibility to stop and go back as many times as necessary. In the future, education policies may need to integrate a more holistic approach to ICT-enhanced teaching and learning approaches to meet the needs of students.

Research shows that instructors who can foster a sense of community in an online classroom are essential for student engagement. Students in online courses who feel comfortable and familiar with the instructor and their classmates are more willing to exchange information, ask questions, collaborate with their peers and are less likely to feel isolated.³⁹ This process is very important in an environment in which peers are likely to not see each other face to face. When face-to-face training is delivered, restrictions (such as social distancing and reduced numbers in the classroom) can also translate into psychological distancing. Other health measures, such as wearing a face mask, washing hands constantly and trying not to touch anything that is not yours also creates an atmosphere of discomfort and uncertainty which trainers and facilitators must be ready to overcome to ensure the students receive the best training possible.

Whether the facilitator is working in person or online, many of the same issues should be considered. It is very important that the facilitator knows with whom she or he is going to work and the specific needs the group may have. Generally speaking, groups of adult learners in non-formal training activities will be comprised by people with low self-esteem, qualifications and income, lack of normalised employment and social/familiar networks and who have lived or live in situations of marginalization and social discrimination. Of course, every group has its peculiarities and characteristics, which have to be taken into account by the professional when delivering the course. (This is more difficult to undertake when delivering on-line).

It is important to build confidence, work on creating a safe and relaxed space and positive group atmosphere, where making participants know more about each other and feel part of the same project. Where participation is voluntary it is essential that participants are motivated and really want to take part, therefore it is key that the facilitator empathises with them and is trusted.

³⁹ Dyer, T., Aroz, J., Larson, E. "Proximity in the Online Classroom: Engagement, Relationships, and Personalization," *Journal of Instructional Research* 7, no. 1 [2018]: 108–118.

When training is carried out with a group already formed (i.e. they met each other before attending the training and they had already attended activities/interventions together), it may be thought that these initial steps can be skipped because they already know each other. It is not recommended to skip any icebreaker activities, as they help integrate the facilitator into the group.



Picture 6. Magenta's VEP piloting sessions

Once the obstacle of engagement has been overcome, participants will feel more motivated and engaged in the project and will participate more actively. However, the facilitator must be alert, as the normal discrepancies that arise in groups when trying to agree on something may break the harmony created. This situation creates tension and unrest and may even lead to someone abandoning the project. On the other hand, if the situation is solved, participants will create stronger bonds and feel more engaged and integrated.

Some measures to be taken to avoid discrepancies are:

- Allowing all the members of the group to participate actively, ensuring that everyone can voice their opinions -especially those who are shy. All opinions have to be taken into account.
- Everyone should experience all that the training has to offer.
- Taking into account that all decisions have to be agreed by all the members of the group.
- Giving them space and time, do not force them to do anything. We are all different and each person needs a different amount of time to carry out a task, face a new challenge, etc. It is important that the facilitator has this in mind and allows participants to take their time.
- Learning how to ease frustration. It may happen that participants feel frustrated because they think they are not advancing at the same pace as other members of the group. Facilitators must know how to deal with these situations and make the person feel supported and valued.

In the event that these audio visual techniques are used with just one individual, the professional will also have to face challenges, which do not differ significantly from the ones present in group work.

- A person that sees something they do not like about themselves on the screen may want to leave. Everybody has an image of himself or herself and facing a different reality may be too much of a shock.
- A person that does not recognise his/her behaviour after the visual exposition can become agitated. This is something to take into account by the professional, who has to be prepared to calm that person and redirect that behaviour.
- A person may not trust the professional. Just as in the case of working with a group, a professional has to earn the trust of the person with whom they are working. Only if the person trusts the professional will the intervention be useful.

Something a professional has to do, both in individual and group interventions, is to be empathetic to the people with whom these audio visual techniques are being used. However, the professional must not lose objectivity nor turn to paternalism.

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