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Participatory Video

Methodological Guide for the Implementation of Innovative Strategies that Promote the Participation of Youth

Portugal – Italy – Spain

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I. Introduction

This document – Participatory Video - Methodological Guide for the Implementation of Innovative Strategies that Promote the Participation of Youth was developed as part of DigitArt Project, co-financed by the Erasmus+ Program KA2 - Cooperation for Innovation and the Exchange of Good Practices - Partnerships for Creativity, coordinated by Contextos - Cooperativa para o Desenvolvimento e Coesão Social CRL (Portugal), in partnership with Lascò Srl (Italy), and FRONTEiRAS Asociación Cultural (Spain).

This document is the second of a total of four publications (Intellectual Outputs) that result from this project:

- IO1 – State of the Art - Creativity and Creative Learning Environments
- IO2 – Participatory Video - Methodological Guide for the Implementation of Innovative Strategies that Promote the Participation of Youth
- IO3 – Training Itinerary to Improve ICT Competences
- IO4 – Methodological Guide for the Development of Collaborative Projects for Youth

The fifth and final output of the project IO5 – Collaborative Documentary, tells the story of the project in a video format.

The present IO2 volume focuses on Participatory Video as a tool for the promotion of youth participation, presenting its definition and contextualization, the advantages and risks that one should be aware of when working with this methodology, as well as its phases, some facilitation tips, and examples of activities that can be used by teachers/trainers/educators and others that wish to use this tool in their work with youth. Finally, and complementarily, other tools for participation are also addressed, namely Digital Storytelling and Citizen Journalism, and National Case Studies, identified by each Partner organization, are presented regarding each of these tools.

II. Participatory Video

This chapter presents Participatory Video and its context, the advantages, and risks of working with this methodology, as well as its phases and some facilitation tips. After this theoretical framework, there are presented examples of practical activities that can be used by teachers/trainers/educators and others that wish to use Participatory Video methodology in their work with youth.

2.1. What is Participatory Video?

Participatory Video consists of a “set of techniques to involve a group or community in shaping and creating their own film”¹ a tool that, according to Jacqueline Shaw, one of its most important theorists, can be defined as “an interactive group process, mediated by videorecording and playback activities, which can be used to drive Participatory Action Research (PAR)”.²

The earliest example of Participatory Video is thought to be the work conducted by the people of Fogo Island – Canada, facilitated by Donald Snowden and Colin Low in 1967. The goal was to show that poverty encompasses not only economic deprivation but also other circumstances.³ The process started with a small fishing community of Fogo Island. Later, by watching each other's films, the different island villagers realized that they shared many of the same problems and that they could work together to solve them. The videos reached policymakers, promoting dialogue, and bringing the desired changes to Fogo Island people. The techniques developed became known as the Fogo process and it has since been applied in different initiatives and locations around the world.⁴

¹ N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, InsightShare, Oxford (UK)

² Shaw J. (2021), Extended participatory video processes, in D. Burns, J. Howard, S. M. Ospina, *The SAGE Handbook of Participatory Research and Inquiry*, London: Sage.

³ Roberts, T. & Lunch, C. (2017), Participatory Video, InsightShare, Oxford (UK)

<https://insightshare.org/wp-content/uploads/2017/06/Participatory-Video-C.LunchT.RobertsInsightShare.pdf>

⁴ N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

Participatory Video as a method of Participatory Action Research

PAR is an enquiry approach, used since the 1940s, in which researchers and participants work together to understand a specific problem and to change it to the better. Many definitions to this approach exist, but all share common elements.⁵

This form of cooperative or collaborative enquiry approach is, first and foremost, a research process conducted on an issue affecting a community, but it has some distinctive characteristics compared to other types of research.

The first one is that PAR conducts research **with people** and **not on them**, which means that it directly involves in the process research the people concerned by the problem itself.

Secondly, PAR aims to **develop knowledge to inform the actions of the participants** and to **solve concrete problems**. This process of knowledge development is a creative process that is tested through reflection and action. This means that it involves some phases of action, in which the gained knowledge is tested, and some phases of critical reflection on the performed action.

Lastly, the aim of PAR is to **bring a positive change to the lives of those involved** by solving a concrete problem of them/their communities.

All these characteristics listed above demonstrate that PAR is not simply a process of gaining knowledge, but rather a transformative process leading to the achievement of concrete results.⁶

Participatory Video, as a method to conduct PAR, sets objectives that are in line with the qualities of this kind of research, namely:

- engenders grassroots knowledge to raise awareness to influence the decision-making process;
- develops local capacity for community members and stakeholders to act on this knowledge;

⁵ Institute of Development Studies, Participatory Methods – Participatory Action Research, 2022 - <https://www.participatorymethods.org/glossary/participatory-action-research>

⁶ Baldwin M. (2012), Participatory Action Research, in M. Gray, J. Midgley, S. Webb (Eds.), *The sage handbook of social work* (pp. 467-481), London: Sage.

- create people-centered advocacy as a pre-condition to drive social transformation.⁷

“PV gives a voice and a face to those who are normally not heard or seen, even in participatory programmes that focus on identifying local innovations and enhancing endogenous development” (N. & C. Lunch)

In fact, Participatory Video achieves PAR objectives by involving the members of the targeted community in recording a video about social issues affecting them. The distinctive feature of Participatory Video is precisely the fact that the control of filmmaking equipment and the editorial process is left in the hands of inexperienced users. A facilitator is usually responsible for structuring and guiding the PV process, in which participants first reflect critically on the social issues that are affecting them, and on the transformation they wish to see, before recording their own video to represent their priority issues from their perspective.⁸

2.2. The advantages of Participatory Video

Scholars have recognized that the implementation of PV processes brings a series of benefits to community members who take part in them. Those are, namely, according to Roberts T. and Munoz S. (2020)⁹:

- **Sense of self-esteem and authority:** Through the participatory video process, participants have the opportunity to interview, give interviews, speak with authority about problems that affect them and review themselves on screen. This gives the individual the perspective of having something important to say and of being heard. In this way the community member increases his confidence in giving his opinion and his sense of power in making his voice heard.

⁷ Plush T. (2012), *Fostering social change through participatory video*. In E-J. Milne, C. Mitchell, N. de Lange (Eds.), *Handbook of participatory video* (pp. 67-84). Maryland (US), Altamira Press.

⁸ Roberts T. and Munoz S. (2020), *Fifty Years of Practice and Innovation Participatory Video*. In: Servaes, J. *Handbook of Communication for Development and Social Change*, London: Sage, 1-17

⁹ Roberts T. and Munoz S. (2020), *Fifty Years of Practice and Innovation Participatory Video*. In: Servaes, J. *Handbook of Communication for Development and Social Change*, London: Sage, 7-10

- **Sense of capability and self-efficiency:** Having the opportunity to learn different videomaking techniques and to develop their skills in the roles of film-producer, videographer, interviewer, presenter, editor and sound engineer empowers individuals, who feel qualified by the possess of new abilities.
- **Development of soft skills:** the development of a PV increases communication, expressive and teamwork capacities of the participants.
- **Development of political consciousness:** the process of group dialogue builds participants critical consciousness about themselves and their social situation, pushing them to act for social change. In this iterative process of moving from “reflection on action” to “action on reflection”, participants have the time and space to develop the political capabilities of collective prioritization and decision-making.
- **Awareness of citizens’ rights:** by delivering their messages to policymakers, participants gain awareness of themselves as citizens with rights who are able to hold power-holders to account.
- **Greater “recallability”:** Since PV is a visual media, it has the power to involve even illiterate or medium literate people in its implementation and use. As a result, it is also a type of media product with a greater chance of being remembered compared to written content.
- **Power of “reflexivity”:** Thanks to its technologies’ functionalities of rewind, replay, and projection on-screen, PV provides participants with the opportunity to reflect on the process of change that they are carrying out and to revise and rehearse their performance in a unexposed “safe space”.

- **Sense of “respect-ability”:** it was observed by the scholars that having a camera on hands gives the people the sense of power and legitimacy to address higher-status people without the fear of being silenced.
- **Potential of “co-produce-ability”:** Participatory video brings together marginalized groups to co-produce knowledge on social issues.
- **Affordance of “send-ability”:** meaning that it can be immediately attached to an email or uploaded to social media in order that participants can inexpensively communicate their words and images directly to a single recipient, or to any number of people or groups, whom they may wish to influence or with whom they may wish to make common cause.

2.3. The risks of Participatory Video

N. & C. Lunch (2006) emphasize their belief that to use Participatory Video methodology the facilitators should be knowledgeable and experienced persons regarding personal and group development. When dealing with circumstances working with vulnerable people, this requirement is even more important and must involve special sensibility to the challenges and issues faced by those community groups. The authors refer namely the lack of transparency, the lack of follow up, unrealistic or unkept promises, as well as the use of PV with the goal of “adding value” to projects by exploiting the participatory approach, as possible risks to be aware of when wanting to work with PV.¹⁰

Additionally, Roberts and Muniz (2020) present the greater risk linked to PV production as the conservation of the relationships of power that act outside of the project context. According to these authors, these power relationships can manifest themselves in different ways, as follows.

¹⁰ N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

First of all, these power relationships can emerge in the dynamics of participatory control over the elements of the PV film production cycle. In a participatory video, external experts should never take control of the filmmaking or of the editing process. The cameras and the editing equipment should be handed over to the community members from the beginning to the end of the activity, so that the sense of agency and ownership of both the process and the product is fully optimized.

One other way that power relations often play out in participatory video initiatives is in the form of multiple and sometimes conflicting objectives. The motivations of the funder, the practitioner, and the participants, for example, may not be the same and may not be mutually compatible. The contradictory nature of these objectives may not be known, or may not be made explicit at the outset, and may only become apparent when conflict arises. For this reason, it would be optimal to co-develop the objectives of a participatory video process jointly with all stakeholders and to agree in advance what happens if participants wish to take the PV process in an unforeseen direction midway through the process¹¹.

Another risk is that of conceptualizing participatory video solely as the means for groups to tell stories and not to bring social change. This happens when the video products are considered as the key outcome. Policy makers can watch participant's videos, tick boxes to say they have consulted, and that becomes the culmination rather than start of ongoing dialogue. The facilitators should keep in mind that the point of implementing a participatory video is not mainly that of representing the reality to decision-makers, but rather that of making something happen as a consequence of that awareness.¹²

The last risk that may occur is that of not dedicating the required amount of time to the PV process. The urgency to release the video may in fact truncate preparatory

¹¹ Roberts T. and Munoz S. (2020), Fifty Years of Practice and Innovation Participatory Video. In: Servaes, J. *Handbook of Communication for Development and Social Change*, London: Sage, 1-17

¹² Shaw J. (2015), Re-grounding participatory video within community emergence towards social accountability. *Community development journal*, (50)4

activities aimed at building the group and creating a sense of collective agency as well as facilitating critical reflection and analysis¹³. The same importance should be given to all the phases of the process without giving the first two for granted.

2.4. Participatory Video phases

“Simply handing over cameras is not participatory video, and doing so without structure may cause great damage” (N. & C. Lunch).¹⁴

To understand how to structure a PV process, we can take as a reference the different phases identified by J. Shaw in its thirty-year research work on the topic¹⁵:

- Group forming and building;
- Group exploration and reflection;
- Collaborative production;
- Performing social influence.

According to the authors, these phases should encompass the following aspects:¹⁶

Group forming and building

This phase is dedicated to the creation of the group and the reinforcement of the relationships among its members.

In this stage, particular attention must be dedicated to social inclusion and the action must be aimed at establishing trust, breaking down inhibitions and building a sense of

¹³ Shaw J. (2015), Re-grounding participatory video within community emergence towards social accountability. *Community development journal*, (50)4

¹⁴ N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

¹⁵ Shaw J. (2015), Re-grounding participatory video within community emergence towards social accountability. *Community development journal*, (50)4, 624-643; Shaw J. (2017), *Pathways to accountability from the margins: Reflections on participatory video practice*. Making all the voices count research report. Brighton IDS; Shaw J. (2020), Navigating the necessary risks and emergent ethics of using visual methods with marginalized people. In S. Dodd (Ed.), *Ethics and Integrity in Visual Research Methods*. Advances in Research Ethics and Integrity, Vol. 5, Bingley: Emerald, pp. 105-130.

¹⁶ Shaw J. (2015), Re-grounding participatory video within community emergence towards social accountability. *Community development journal*, (50)4, 624-643; Shaw J. (2017), *Pathways to accountability from the margins: Reflections on participatory video practice*. Making all the voices count research report. Brighton IDS; Shaw J. (2020), Navigating the necessary risks and emergent ethics of using visual methods with marginalized people. In S. Dodd (Ed.), *Ethics and Integrity in Visual Research Methods*. Advances in Research Ethics and Integrity, Vol. 5, Bingley: Emerald, pp. 105-130.

shared enterprise. Video-making activities can already be proposed during this phase to motivate engagement, increase individual communication confidence and capacities, and establish inclusive dynamics. For this purpose, the facilitator can propose short video recording and playback exercises to build group agency and a sense of *can-do*.

It should be made clear that the outputs of this activity are not going to be disseminated, since the point of the activity is to build confidence and relationship among the participants.

Group exploration and reflection

This phase is aimed at developing shared purpose and group agency among the participants through video exploration and sensemaking.

In this stage, participants are going to start a co-operative inquiry and a dialogue on the issues affecting them. Following from this reflective moment, participants will set shared expectations, design agendas, and collaborate on the creation of a script or visual storyboard.

Afterwards, participants will develop performance capacities playing with the camera and getting acquainted to the video-making and editing process. Once again, all these activities will be performed in a *safe space*, meaning that their implementation and results will take place and be shared only among the participants, to avoid premature and reckless exposure.

Collaborative production

This phase consists of the actual video production and video editing process. In this stage, a wider section of the community can be involved in the reflection over the targeted issue. For example, participants can interview external members of the community to gather wider views on the targeted issue.

It's important to complement video-making activities with playback activities, in order to engender group reflection on the direction that the story is taking and on the message that is being conveyed.

Performing social influence

This phase involves the presentation of the final product to an external audience of policymakers, with the aim of opening a dialogue over the targeted social issue. In this stage community members are positioned more influentially, can provoke or compel response and set the premises to initiate exchange.

2.5. Facilitation tips

The Lunch brothers (2006) refer the importance of the attitude and behavior of facilitators, considering those factors as fundamentals to the PV process. Although handing over control to participants is key, such can be hard in practice.¹⁷

Given the risks that have been listed above, hereafter we present a resource for facilitators wanting to apply participatory video methodologies ethically. This practice model is composed of guidelines outlined by researchers specialized in the use of visual processes to drive and mediate participatory action research (PAR). Considering these guidelines, the facilitators should operate according to the recommendations outlined for every PV aspect¹⁸:

- 1. Risk assessment:** Facilitators who work with disadvantaged groups inevitably operate in tensioned contexts, since the different stakeholders probably hold conflicting motivations and expectations. Being facilitator's purpose that of reversing inequitable power dynamics, he/she must be aware of the impossibility to avoid difficulties. Therefore, it's crucial for facilitators to develop a consciousness of the likely challenges and a strategy to mitigate the risks. This process must be undertaken not only before the start of the activity, but it's also necessary to negotiate the risks in context, by proceeding reflexively as tensions occur.

¹⁷ N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

¹⁸ Shaw, J. (2020), *Ethics and Integrity in Visual Research Methods* in Shaw, J. (2020) *Navigating the Necessary Risks and Emergent Ethics of Using Visual Methods with Marginalised People*, *Advances in Research Ethics and Integrity*, Volume 5, 105–130, Emerald Publishing Ltd.

- 2. Participants' involvement:** The facilitator should pay attention to the balance between maintaining inclusive dynamics and participants' choice of engagement. It is important to think carefully about how to engage less-confident people to avoid perpetuating marginalization but, at the same time, people's choices about whether to participate and at which level they want to be involved must be respected. It must be also considered that participation choices are progressive and that at every stage the participants should be free to choose the degree of involvement and the possibility to withdraw the project. On the other hand, in order to avoid the creation of dynamics of marginalization and to raise the voice of community members, the facilitator should involve the participants in every aspect of the activity. Every participant should be part of the technical crew and appear in the recorded materials, to the extent permitted by consent.
- 3. Maintenance of inclusive dynamics:** As we discussed before, facilitator's goal should be that of generating inclusive group dynamics, which means everyone in the group should have equivalent opportunities to express their ideas, be heard, and use the equipment. However, it often happens within a group dynamic that a couple of people take control of the operation, and the others are left to watch. For this reason, leaving the equipment to the group without the mediation of a facilitator risks to be detrimental in terms of inclusion. The role of the practitioner is therefore to combat marginalization and to ensure that everyone's skills are improved at the same pace, preventing the most confident ones from taking control of the process. *One way to ensure this is to propose an exercise like the "Name Game".* This step is important to increase the confidence of the participants who tend to be shy, also considering that the contents resulting from this activity will not be showed to an external audience.
- 4. Use of contents:** As the participants have the power to decide whether to participate or not and at what degree they want to be involved in the activity, they should also be free to decide what contents they want to show among the

ones that they recorded. Consent to use the results generated during the activity should be re-visited a few times during the process, in step with the gradual gaining of awareness of what is involved and the increasing participants' confidence to refuse. Consent to show video materials should be approached when the externally focused phase is reached and discussions about what to communicate are informed by the experience of video recording and playback in the earlier phases.

- 5. Management of the process:** the facilitator should structure the process in an alternation of reflection and action. This means involving repeated cycles of collaborative video-making action, playback activities and reflective dialogue in progressively diversifying spaces as a project evolves. Concretely, the group should carry out this operation first only among the participants, then with the wider community and finally with external audiences like policymakers. This progression in the transmission of results helps the participants gain confidence and hone their public communication skills with audiences that are gradually wider and likely to be less supportive. This gradual disclosure also minimizes the risks of exposure or backlash. Ideas are also developed through deliberation with different stakeholders, and this deepens and strengthens research insight, as group videos are not the end of an engagement but used as a way of opening various new conversations.
- 6. Gradual step back:** the facilitator, who is initially in control of the operation, should gradually step back to let the group lead the process as it gains more confidence and awareness. Practitioner's presence is very relevant at the beginning to help understand the issue or situation being analyzed, develop an inclusive context, and build group agency. As the participants develop a group agenda and their ideas about video stories or messages to convey, they gradually take control of the process. However, this doesn't mean that the facilitator loses his role during this stage: his figure is still necessary to structure production activities given that the group members are inexperienced video-

makers. This means there is always an element of co-construction to ensure successful video-making, but the balance of practitioner and participant direction is intended to shift as group capacities grow.

- 7. Balance keeping between video and discussion:** The facilitator should understand the importance of the discussion phase alongside the recording phase and grant the right time and space to it. Playback action allows people to stand back from their experiences and deepen research knowledge. Through this activity, in fact, participants are prompted to reconsider their assumptions and social norms, to reflect on why an issue is happening, to realize that they meant something different from what said initially or that they miss some perspectives. It is important to document these discussions because they can provide key research insights.

- 8. Support information about exposure:** it is the task of the facilitator to ensure that there is absolute clarity and total agreement on the public who will watch the materials, on the platforms on which they will be uploaded, on the access to these materials and on the longevity of their exposure. Secondly, there is a need to support participants in making informed decisions on what to disclose, to which audiences and where. Given the limited control of the videos once they are put online, the facilitator must make the group aware of the risks that can arise from widespread media outreach and let them decide to what extent they wish to expose themselves. As always, the facilitator must be careful to keep the balance between respecting the anonymity choices of the participants and the risk of censoring them, compromising the visibility and influence of people who are already “hidden”.

2.6. Participatory Video in Action

The following practical part is based on the guides developed by the Lunch brothers (2006) and G. Benest (2010) on how to carry out a PV process step by step.¹⁹ After the phases' of the PV methodology accordingly to these authors, we present some activities proposed to facilitate the PV process.

1. Facilitators Team Preparation

The preliminary phase to implement a PV involves the organizational team intending to carry out the process. In this phase, the team should firstly conduct some research to gather information on the local situation and on the issues that affect the target group according to official reports and statistics. However, the team should not think that it will gain a deep understanding of the community issues after the research but should rather be open to unexpected implications and new suggestions by the targeted community. At a later time, the team should discuss the ethics of the process and build the understanding for the method and ethos of PV, as well as the objectives and the intentions of the project.

2. Meeting the Community Group

Once this preliminary discussion has taken place, the team can set a first meeting with the targeted community. During the first gathering, the facilitators should explain their role and the concept of PV alongside with a step-by-step description of its process. Moreover, if there's the intention to focus the PV on a particular theme, this should be clarified. The participants and the facilitators should then agree on an agenda and discuss ownership issues. In fact, it is pivotal to agree on procedures for usage of all documentation taken and obtain informed consent for the spread of the outputs.

¹⁹ Benest, G. (2010), *A Rights-Based Approach to Participatory Video: Toolkit*, InsightShare; N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

3. Group Rules and Group Development

After these preparatory procedures, the group can get to the heart of the process. As set out above, the first phase should be dedicated to group development, bonding and sharing. It would be useful to create a “Group Agreement” for participants to agree on a set of ground rules to follow, and the facilitators can organize some games aimed at getting to know one another, *like the “Name Game” or “Listen and Share”*. Moreover, *the facilitator should propose some games that encourage group activities and collective decision making, such as “Telling Tales” and “Storyboard Technique”*.

4. Capacity Building and Skills Development

Following the group building activities, the process implies a phase dedicated to capacity building and skills development. For this purpose, the practitioner can organize some games designed to improve the technical and communication skills of the participants. *Activities of this kind are described at pp. 33-37 of Lunch’s guide (2006)*.

5. Identifying Community Problems

Once the participants have gained some confidence and practical knowledge, the facilitators can shift the focus on the theme of the PV. At this stage, the practitioner should help the participants identify and analyze the problems that affect their community. A good method to achieve this goal is, once again, developing some group activities that help deconstruct an issue and discuss its cause and implications. *Examples of these exercises are the “Problem Tree” and “Telegrams”*.

6. Know the Law and Identify Decision Makers

At this point, the participants will have to reflect on which are their own rights as regards to the issue and the facilitator should help them to match these “home-known” rights with legally enforceable rights. The next step would be that of identifying the duty-bearers and authorities that can guarantee these rights. In this case, the participants can suggest the duty-bearers that they consider to have legal obligations to them.

However, the facilitators should identify the policymakers by themselves and confirm if the participants' suggestions are correct.

7. Community Strategy Definition

Once the receivers have been identified, the group should start thinking about the communication strategy to develop clear and carefully targeted messages. In this regard, there are specific activities that can be put in place to enable the group to address their audience in the most effective way. *For instance, the “Storyboard Technique” and “Audience Pathways” have been specifically developed to enhance collective decision-making and convey the right message to a specific audience.*

8. Video Recording

At this stage of the process, the group can finally record the video that they have planned in the previous phase. The use of the “Storyboard Technique” will guide the participants through the filming process and will prevent the group to lose time recording irrelevant footage. Planning a storyboard is also helpful to equally distribute the roles among the participants and regulate the rotation of the parts. At the same time, the facilitator shouldn't forget to collect informed consent for the footage to be used in order to reconfirm participants' willingness to contribute. Another important step of this phase is the screening of the daily footage. In this way the participants will have the opportunity to reflect upon their mistakes and success and to learn useful lessons for the next recording day.

9. Video Editing

The following phase includes the editing part. Ideally the participants should be the protagonists of this phase and should do the work by themselves, although under the supervision of the facilitator. Otherwise, if the tight time or poor computer literacy don't allow for a long didactic process to take place, the facilitator can edit alongside the group. In this case, the participants can review all the footage together and undertake a “Paper Edit” process to select the scenes that they want to include in the final PV. Afterwards, the facilitator can edit the footage using a projector, so that all the

participants can follow the whole process displayed on the screen. Finally, the sequences of edited footage should be screened back at regular intervals in order to engender a discussion on the decisions taken and implications for the overall message. This process should be repeated until the final version of the PV is reached.

10. Share the Video with a Larger Part of the Community

During this process, the group can decide to show the footage to a larger part of the community, by organizing screenings where also rough/uncut footage is shown. In this way the participants will be able to collect insights and suggestions from their peers whilst raising awareness around the project. The participants should be actively engaged in the organization and facilitation of the screening process and should be encouraged to stimulate the discussion.

11. Video Final Editing

After the screening, the participants can decide to make some modifications to the video according to the feedbacks that they received.

12. Present the Final Video to Policymakers

Once the participants have reached what they consider to be the final version of the video, they can bring it to the attention of the targeted audience. Ideally, the participants should be the presenters of their own video. The aim of the screening should be to engender a discussion between the participants and the targeted policymakers, so that the two can exchange questions and answers on the topics addressed in the video. For this purpose, the participants can decide to organize a targeted screening, involving themselves and the targeted duty-bearers, or a wider screening, involving a larger part of the community. In the event that a meeting with the policymakers in person turned out to be difficult to organize, the facilitator could send the video to the targeted duty-bearers and stimulate an answer from them, for instance in the form of a video response.

Guardianship of the Video and Follow-Up - Finally, the whole material should remain in the possession of the participants, who would take on the role of its guardians. They should be able to decide on which other platforms they want to publish their own PV, regardless of the expectations and requirements of the sponsors and the other stakeholders. At the same time, the facilitator should keep in contact with the group even after the end of the project, sending updates and keeping the participants informed of any impacts or relevant developments.

Participatory Video Activities

The following activities were mainly adapted from InsightShare Gareth Benest’s “*A Rights-Based Approach to Participatory Video: Toolkit*”²⁰, and N. & C. Lunch’s “*Insights into Participatory Video: A Handbook for the Field*”, with the goal of offering an introductory guide on the kind of practical activities that can be used to develop Participatory Video with young groups of participants.²¹

²⁰ Benest, G. (2010), *A Rights-Based Approach to Participatory Video: Toolkit*, InsightShare; N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

²¹ N. & C. Lunch (2006), *Insights into participatory video: A handbook for the field*, Insight, Oxford (UK)

Group Agreement

Participatory activity for establishing ground rules by the group of participants to be respected along the PV process.

Time required

 15'

Outcomes

- ✓ Make the participants aware that their opinions and ideas matter.
- ✓ Promote a supportive environment in the group and a culture of mutual respect.
- ✓ Have an agreed set of ground rules that the participants and organizers can use to guide themselves during the duration of the PV activity.

Materials

- Paper
- Markers/Pens



Group size: 4+

Adapted from Gareth Benest (2010), "A Rights-Based Approach to Participatory Video: Toolkit"

Preparation

Make sure to have a space for this activity, indoor or outdoor, where participants can all be seated in a circle – on chairs or on the floor –, and able to see each other's faces, to promote the communication of the group and the outcomes of this activity.

Instructions

1. Sit yourself on the center of the group with a large piece of paper with you and markers/pens to write with.
2. Invite the group of participants to propose ground rules (ways that they would like to be treated and that they would also commit to treat others, as well as functioning aspects of the day-to-day) for all duration of the PV process.
3. Let participants share their ideas freely and incentive all participants to be active contributors. As ideas for ground rules are proposed individually by each participant, listen carefully and ask the group to decide whether each rule is considered appropriate and if they agree to add it to the Group Agreement.
4. Write each rule agreed by the group on the paper.
5. If not proposed by the participants, you can suggest them to reflect on pertinent ground rules, considering its importance for the success of the process, such as: "punctuality" or "no part-time participants", for example.
6. When all ideas have been registered, and you made sure that no one else has anything more to add, the Group Agreement should be pinned/displayed in a place where everyone can see it and access it as needed. Ideally, the Group Agreement should be placed in a fix location of the PV activity. You can ask the participants to decide the best place to put it and let them do it themselves, promoting the appropriation of those rules and of the activity place. Additionally, try to implement this practice with all the materials produced by the participants during the PV process.

Evaluation & Debriefing

- Does everyone agrees with the final rules? Someone has else anything else to add?
- Where should we pin/display this Group Agreement so that is acessible to everyone at all times?

Note: as well as for other activities, time required will vary based on the size of the group.

Problem Finding

Reflecting about and identifying the problems affecting the group/ community of participants and choosing a specific problem to address during the PV process.

Time required

 30'

Outcomes

- ✓ Sharing experiences and perspectives about problems experienced by the group/community.
- ✓ Identifying common problems and related problems.
- ✓ Agreeing on a problem to work on during the PV process.

Materials

- Posts-its
- Pens
- Board/flipchart or other support if needed



Group size: 4+

Preparation

Appropriate space for participants to work in small groups and to work together presenting and discussing the problems (ideally semi-circle – on chairs or on the floor – so that participants can see each other's faces as well as the showcased problems presented by each group).

Instructions

1. Divide the participants into small groups (max. 5 people each, approximately) and ask them to reflect on problems they identify in their community. Give them around 10-15 minutes to discuss and write the problems they have identified on the post-its. Instruct them to write 1 problem for each post-it.
2. When the time is up, reunite all the participants in a semi-circle and ask each work group to share the problems they have identified.
3. As each group present, collect their post-its and place them on a wall/board/flipchart visible to all participants. When a new group presents, work with participants to recognize similar problems – “Has this problem been referred before?”; “Is this problem similar or related to a problem that was previously presented?” – creating groups of post-its problems that are perceived visually.
4. Once all the groups have presented, ask participants to reflect if there were problems/similar or related problems that were referred more often than others by the group/most felt by the community. From the problems presented, ask participants to choose one specific problem that they would like work with during this specific PV process.
5. Agree with the group on the problem that will be addressed during this specific PV process.

Evaluation & Debriefing

Summarize the process and the result of the activity. Emphasize the validity and importance of all the problems identified, since

they came from the group/community itself, but that for the purpose of the present PV process one problem only could be chosen to work on. Although the activity will continue with the chosen problem, incentive the participants to not forget about the other problems that they have identified and to keep them in mind for actions of their communities/possible use in future PV processes.



Problem Tree

Reflect about the root causes and impacts caused the problem to be addressed during the PV process.

Time required

 30'

Outcomes

- ✓ Understanding better a problem affecting the group/community (causes and impact).
- ✓ Exploring possible solutions to problems (problem-solving).
- ✓ Possible identification of hidden actors and factors affecting them.
- ✓ Reinforced importance of looking at problems holistically and working together on solutions.

Materials

- Posts its
- Paper
- Markers/Pens



Group size: 4+

Adapted from Gareth Benest (2010), "A Rights-Based Approach to Participatory Video: Toolkit"

Preparation

Make also sure to have a space for this activity, indoor or outdoor, where participants can all be seated in a circle or semi-circle – on chairs or on the floor.

Instructions

1. Ask for a participant who would like to draw to volunteer. Ask them to draw a large picture of a tree (either on a large paper, board, or other support) with a thick trunk, many branches, and a big network of roots.
2. Recall with the group the problem that was decided to be worked on during this PV process and ask to the drawing participant to write it on the trunk of the tree.
3. Explain to the group that the tree symbolizes the chosen problem (trunk), its causes (roots) and its impacts (branches), and the importance of this activity to collectively understand the problem better.
4. Start by asking to the participants to discuss what the causes of the problem might be. Avoid proposing causes yourself, encourage participants to find the answers themselves. As causes are presented, you write their ideas on the different root segments. Continue until the group runs out of ideas for possible causes.
5. Next, ask the participants to discuss the effects or impacts of the problem. Avoid proposing impacts yourself, encourage participants to find the answers themselves. As impacts are presented, you write their ideas on the different branches of the tree. Continue until the group runs out of ideas for possible impacts.
6. When the Problem Tree is complete, ask one or two volunteer participants to present the tree back to the group as a way of revising the group results. It is important for the process that this part of the activity is properly documented for later use. You can ask to other participants to film it, or photographs can be taken.

Evaluation & Debriefing

- Presentation of the "Problem Tree" by the participants themselves

Following Activity

- Discuss the group's results and invite participants to propose and explore possible solutions. A second "Solution Tree", with roots as solutions and branches as effects, could be undertaken following the same process of the "Problem Tree".

Telling Tales

Supporting participants in developing and valuing their own unique “voice” and applying their Storytelling approaches.

Time required

 60'

Outcomes

- ✓ Practice Storytelling approaches and innovative ways of applying it.
- ✓ Helping to develop the unique “voice” of the participants and the group.
- ✓ Revise basic camera skills.

Materials

- Newspapers/ Newsletters/others
- Video camera
- Microphone
- Headphones
- Tripod
- TV monitor or projector
- Speakers
- Audio/visual (AV) lead to connect camera to TV/laptop for projection



Group size: 4+

Adapted from Gareth Benest (2010), “A Rights-Based Approach to Participatory Video: Toolkit”

Instructions

1. Divide the participants into small groups of 2-4 people either randomly or using other criteria.
2. Give to each group of participants a set of different local newspapers/newsletters or similar.
3. Give some minutes to the groups so they can briefly read the articles and begin discussing the stories.
4. Each group is asked to select one single story which they would like to retell to the camera. The story chosen will be retold by the participants to the camera as if it had happened to them, i.e. in the first person.
5. Once the groups have decided which story they want to work on they are given space and time to plan how they will tell it and practice its delivery. Although some contextualization about Storytelling/Digital Storytelling may have been given before, encourage the participants in thinking of ways to tell the story in their own way, to be innovative and explore different approaches.
6. When they are ready, each group records their story.
7. After the time defined for recording, all the stories are watched back, reviewed and discussed by the whole group of participants.

Evaluation & Debriefing

- Although there are no criteria for selecting the stories it can be interesting to explore the reasons behind the selections.
- Summarize the process and results of the activity and ask participants to reflect on it. Reflect with the participants: What have they enjoyed the most in the activity? What is something they have learned? Is there something they would consider doing differently?

Audience Pathways

Planning the “journey” that the group intends to take the audience through in their PV and the important messages to be passed along it.

Time required

 60'

Preparation

Space/intended support to draw the path on the floor level.

Instructions

Outcomes

- ✓ Planning the video structure, defining key audience, key goal, and key messages to be transmitted.
- ✓ Construction of an argument and presenting evidence to prove a case.
- ✓ Exploring Storytelling approaches.
- ✓ Establishing shots, cut-away and other descriptive shots

Materials

- Papers
- Markers/Pens
- Objects



Group size: 4+

Adapted from Gareth Benest (2010), “A Rights-Based Approach to Participatory Video: Toolkit”

1. Ask a participant to draw a long and winding path on a large sheet of paper placed on the floor, or to draw it in the ground itself (using chalk for example).
2. Ask a participant to mark one end of the path as the START and the other as the END.
3. Explain that, in any video, the audience needs to be taken on a “journey” with many points of interest along the way. Instruct them about Storytelling/Digital Storytelling as needed, explaining that for the audience the “journey” will often begin from a position of ignorance (about the place, people, context, situation etc.) but that by the end of the video they should, ideally, have learned everything they need to know to be aware/decide/act according to the group’s intentions.
4. AUDIENCE – discuss and define with the participants who their target audience will be (politicians, decisionmakers, others, as relevant to the specific problem they are addressing).
5. START - discuss with the participants what the starting point would most likely be for their intended audience. Write, draw, or place objects to represent those decisions.
6. END – discuss with the participants where they intend to “take” their audience, the destination point of their story. What the group wants the audience to have understood by the time the “journey” of the video is complete? This goal will make the process of planning the route/sequence of the video much easier. Write, draw, or place objects to represent those decisions.
7. POINTS OF INTEREST - Encourage the participants to write, draw, or place objects along the path in the order that they would like to bring the key messages to the attention of their audience. Encourage them to be

creative in their Storytelling approach and narrative structure. It can be useful to have the “Tree of Problems”/ “Tree of Solutions” nearby so that the participants can recall different relevant aspects that they have already reflected about. The definition of the different points of interest continues until all the key messages are plotted out and the “journey” is complete. Along the process, it is natural that some sequences may have to be readjusted accordingly. Support the group in making these decisions by themselves.

8. Ask the participants to present the “journey” outlined. You can give them some minutes to prepare/rehearse making this a fun exercise by presenting the “journey” in vivid detail, encouraging the group to walk around and shout out or theatrically represent the points of interest along the way.
9. Discuss and support any final changes that may be necessary. When complete, make sure the work is stored safely or recorded (written papers, drawings, photographs, videos) so it can be easily referred during the process.

Evaluation & Debriefing

Summarize the process and results of the activity.

Name Game

Activity with the goal of introducing filming equipment to the participants and handing over control.

Time required

 30'

Outcomes

- ✓ Overcoming fear of using camera.
- ✓ Promoting the skills needed to operate the filming equipment.
- ✓ Transmit the message that everyone has a voice, a story to tell and a right to be listened to.

Materials

- Video camera
- Microphone,
- TV monitor or projector
- Speakers,
- Audio visual (AV) lead to connect camera to TV or to laptop to use projector



Group size: 3+

Adapted from N. & C. Lunch's "Insights into Participatory Video: A Handbook for the Field"

Preparation

Make sure to have a space for this activity, indoor or outdoor, where participants can all be seated in a circle – on chairs or on the floor –, and able to see each other's faces, to promote the communication of the group and the outcomes of this activity.

Instructions

1. All participants sited in a circle should take part in this activity as well as the facilitator(s).
2. INTRODUCTION - Hand over the filming camera in its bag to the person sitting next to you (on your left or right side) – Participant A, and let them unpack it. The facilitator(s) must not take the camera back until it comes around for their turn to film.
3. Instruct the Participant A sitting next to you on how to: hold the camera; switch the camera on/off; where the record/pause button is located. Consider that is important that participants do this themselves. Make sure everyone is paying attention to the Participant A doing those.
4. Then, proceed explaining to the group that the sound is captured as well as the picture, and ask to Participant A to plug in the microphone and demonstrate how to hold it (at the stomach level and pointing to the mouth).
5. Next, ask Participant A to open the screen at the side and to take off the lens cap. Show, using gestures/mimicking, how to hold the camera with the left hand flat under the camera body and the left elbow tucked into the chest to guarantee stability. Allow Participant A to demonstrate it with the camera. Share with the group the fact that the most delicate parts of a camera are the lens and the screen, and that they can be affected by fingers on them and dirt. For that reason, the lens cap must be put back on and the screen closed at all times when the camera is not being used. ATTENTION: This is the only "don't" instruction the facilitator(s) should give. The facilitator(s) must show complete trust in the group, assume a calm position, and let participants handle the camera tranquilly, promoting their confidence in themselves.

6. Next, ask Participant A to try zooming in and out, aiming at framing just the head and shoulders of the person sitting opposite to them – Participant B. Then, making eye contact, they should ask Participant B if they are ready.
7. ACTION BEGINS - Participant A films Participant B (person sitting opposite to them). Participant B hold the microphone, say their name and a sentence or two about themselves, e.g. something they enjoy, something humorous, etc. Instruct to keep filmed messages very short.
8. After filming, the Participant A hands the camera to the person sitting next to her or him (left or right as preferred) and the Participant B, that was talking, also hands the microphone to the person sitting next.
9. The process is repeated until everyone in the circle has had a chance to both film and talk, including the facilitator(s). Note that when handing over the camera the participant, rather than the facilitator(s), explains to the next participant how to use it.
10. When everyone has filmed ask a participant to volunteer to: rewind the tape; plug wires into the monitor; play back the footage to the group.

Recommendations

- Keep the instructions brief and simple, not too technical. It's important to get straight to the action.

Evaluation & Debriefing

- Discuss the footage with the group after the viewing it.
- Acknowledge and respect the fact that people react differently to seeing themselves on the screen.
- As you watch the footage pay attention to the technical learning that can be drawn from the experience and during the discussion try to draw out these learnings from the participants.

Storyboard Technique

A method for video planning, ensuring equal participation and fostering the discussion and prioritization of issues.

Time required

 50'

Outcomes

- ✓ Planning videos, structuring sequences, defining key messages and participant roles.
- ✓ Visual planning of the sequences of interrelated topics, people, places, and ideas in the story.
- ✓ Creativity with video creation and notion of importance of varying shot types, angles, content, etc.

Materials

- Paper
- Markers/Pens
- Video camera
- Microphone
- Headphones
- Tripod



Group size: 4+

Adapted from Gareth Benest (2010), "A Rights-Based Approach to Participatory Video: Toolkit"

Instructions

1. Explain the importance of storyboarding to plan a video, structure sequences, defining key messages, and assigning participant roles. Draw 4-6 boxes in a paper and explain that for each box participants should make a sketch of the visuals of their story.
2. Ask the participants: "How would you introduce your story?" and ask them to draw a sketch (stick figures, quick sketch, no detail needed) in the first box. You can recall the "Audience Pathways" activity and use its results as a support.
3. Ask participants to draw in the boxes themselves and make sure everyone is actively involved. Encourage participants to consider what they want to communicate in each scene before drawing: "What is the goal/purpose of this scene?" -> "In order to achieve this goal/purpose we can showcase..."
4. Support the participant in filling in the details that may be missing per box: "Who is talking here?"; "Who is filming this shot?"; "Where will it be filmed?"
5. When participants are ready, the group can go to film the shots in the order defined in the storyboard. Participants should take the storyboards with them when filming the sequences and use them to remind themselves what was planned and who agreed to assume each role. Refer that every shot counts so the person(s) operating the camera only start(s) recording when everyone is ready.

Recommendations

- Encourage participants to use different shot types (wide/mid/close/pan, etc.) to define their sequences at the planning stage, and to detail each box accordingly.
- Support the group at exploring different ways of visualising and planning their story, such as using different shot types (an establishing shot to set the scene/ a close-up to show detail) or interviewing group/community members in their environment relevant to the purpose of the video (e.g. their homes, place of

- work, etc.)
- Give encouragement to the group and remember to listen more and talk less. Let the group own their story, don't instruct or suggest.

The Paper

Edit Process

Involving the group in the decision-making processes of post-production (editing) phase.

Time required

 90'

Outcomes

- ✓ Structuring the video and how to tell the story.
- ✓ The importance of recording supporting material (e.g. cut-aways or establishing shots).
- ✓ Uses for sound and the impact it can have - how it can add feeling and strengthen certain messages intended by the group.

Materials

- Logging sheets
- 3 blocks of sticky notes in different colors (red/yellow/green) per group
- Pens and markers
- Papers
- Dots



Group size: 4+

Adapted from Gareth Benest (2010), "A Rights-Based Approach to

Instructions

1. Divide participants into small groups (max. 5 people in each, approximately) and provide each group with a set of logging sheets, 3 blocks of sticky notes in different colors (red/yellow/green) and writing materials.
2. Explain to the participants the logging sheets procedure:
 - each shot listed in the logging sheets (e.g. interview on the problem affecting the community/close-up) should be noted on a separate sticky note with the information of the shot number and the tape number or date
 - the 3 colors of the sticky notes correspond to the scores of quality given on the logging sheets by the participants:
 - shots scored 1-3 (poor) - red sticky notes
 - shots scored 4-7 (good) - yellow sticky notes
 - shots scored 8-10 (excellent) - green sticky notes.
3. Instruct the participants to create a sticky note for each shot and to organize them, within each group, according to subject, color or another category.
4. Once all the shots have been registered on sticky notes, the next stage is to ask the participants to start deciding which shots to include in their final video and which to exclude.
5. Next, designate with the participants a space on a wall or a sheet of paper to put the sticky notes corresponding to any shots that the groups would like to exclude from the video.
6. Each group is then asked to "peer review" any shots that the other group(s) have selected for exclusion. In case they believe that a selected shot should be included in the video instead of excluded, they are asked to mark it with a dot or similar. Once all the groups have "peer reviewed" the others, contested decisions can be discussed with all the participants to reach a final decision. Ask participants

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to create a note reporting any issues raised and the decisions made.

7. Once the first set of exclusions have been agreed upon, ask the groups to bring all the shots they have chosen to put them together. The process of discussion and exclusion begins again until they reached a refined set of decisions.
8. Next, proceed to create or present to the group a drawing of a timeline (or similar representation) and explain its functioning: there is a START and an END, similarly to the "Audience Pathway", but this one is straight. The shots are placed along the timeline in the order they are meant to be seen by the audience. The correlation between this and the timeline within the editing software to be used can be explained in this moment or later on.
9. Ask then the participants to undertake a process of discussion and decision-making as the group proceeds to decide how their video will be structured and which shots to use, how and in each order. The results of previous exercises, such as "Audience Pathways" and the "Storyboard Technique", can be reintroduced at this stage to remind the group of their previous intentions and decisions.
10. Gradually a structure is built. Once is established, another track can be introduced at this stage for the audio. You can ask participants to start thinking about what sound or music to use under/over/around their image videos.
11. Once finished, and participants are satisfied with the final structure, ask participants to present by telling the defined story, and make them aware of considering this opportunity to revisit it and by critically listen to it consider alternative ways of telling the same story until the best structure is agreed. the utility of making note of the structure created and then ask the group to start again telling the story.
12. The final timeline should be kept and used as a guide for whoever will edit the final video to make sure it corresponds to what was intended. For this purpose, it can be useful for participants to divide the timeline up into chapters (manageable chunks) that can be edited by smaller groups and combined into one sequence at a later stage.

Recommendations

- This activity requires, ideally, that the participants had created a written log of all the footage recorded to date and scored that footage as part of the process.
- Explain to the group, at the beginning and again at the end of the process, that the decisions reached during this activity are fundamental to inform and guide the editing process, but that changes to the agreed structure can happen. No structure on paper will be the same as the edited footage and how some decisions will result in the end will not be known until they are undertaken.
- Colour coding the shots allows to see how much of the footage is considered to be good quality or important to be included into the final video. The analysis may alert the group to the need to re-shoot certain pieces of footage.
- Discussions during the timeline planning will help the group making key decisions that are important for the editing phase. Ask questions to the participants, and encourage them to reflect about aspects during the discussion such as: "How will you keep people watching?"; "What style would you prefer?"; "What feel are you trying to convey with this shot?"; "What other films do you like and why? Are there aspects from those that can be emulated and if so, what effect will it have?"

III. Digital Storytelling

To define digital storytelling we must first define what **storytelling** is. Simply put, storytelling (story + telling) can be defined as the act of telling stories, which are narratives with a beginning, middle and end. An ancient practice that humans likely practice since the development of language (National Geographic Society, 2022), constituting one of humankind's oldest activities (Ohler, J. B., 2013).

The experience of telling stories is universal to all cultures (National Geographic Society, 2022) and scientists believe that storytelling can be traced back to the Pleistocene Age and that it was a critical survival tool (Miller, C.H., 2020). Storytelling could in fact be used to communicate important information about the environment, behaviour of wildlife, and availability of food, (Molles, M. in Miller, C.H., 2020) and gave answer to the basic human need of using narratives to shape and form personal experiences (Schwarz, D. in Miller, C.H. 2020).

We can find some of the earliest evidence of stories in the cave drawings in Lascaux and Chavaux, in France, dating as far back as 30.000 years ago. These famous drawings depict animals, humans, and other elements, constituting visual stories that kept their messages alive until our days. Those could be associated with some kind of oral storytelling, the act of telling stories using voice and gestures, that could happen in the forms of chants, rhymes, songs, poems and others (National Geographic Society, 2022).

Digital storytelling can then be defined as a more modern way of telling stories, using digital media platforms and interactivity for narrative purposes, either for fictional or non-fiction purposes (Miller, C.H., 2020); a kind of storytelling that achieves communication purposes through the use of digital tools, materials and different communication methods, like video, digital imagery, written text, and audio, that can also include social media formats like tweets or Instagram stories (Hilson, S., 2018), as well as other examples like video games and virtual reality (Miller, C.H, 2020).

Why sharing stories

In fact, every day, with virtually no effort, we tell stories to other people. At the water cooler, at the dinner time, etc., during different times of our day, we find ourselves telling different events to others (Lambert, J., 2013). Oral storytelling is part of the daily experience of being human. But nowadays, most of us, also practice, often unconsciously, digital storytelling, using these tools to satisfy our ancient need of giving voice to our narrative (Ohler, J. B., 2013).

We may share stories to make us feel in control, helping us find order in things that have happened to us and to make sense of events. Stories also allow us to perceive how others think and feel, helping us empathizing with other people. And finally, but not least importantly, stories can allow us to share information in a memorable and remarkable way, which might have been fundamental to our ancestors' cooperation and survival (National Geographic Society, 2022).

Besides the use of stories in our personal lives, we can also find stories in all kinds of fields. From education to journalism (Miller, C.H, 2020), to the entertainment industries – editorial, filmmaking, videogames, and others – as well as in Marketing, and others. Stories can also be a tool for participation, helping individuals and communities to raise awareness to societal issues and to have an impact in the world they live in.

How can stories make an impact

Our ordinary stories have today the power to become extraordinary journeys and reaching broader audiences and decisionmakers. Inherent to the individualism of citizen democracy is that every story matters, and in that sense media culture can be seen as the triumph of the ordinary person (Lambert, J., 2013). Before, only the stories of kings, gods, warriors, and others, were told. But History moved through the centuries until the point whereby the 1920s and 1930s stories became increasingly written by working-class men and women, storytellers who experienced racial, class, and gender oppression. Carl Jung, and then later people like Joseph Campbell and others, helped creating a sense that we all had a "personal mythology", a hero's journey myth in all our lives (Lambert, J., 2013). And we can use these tools.

How to Use Digital Storytelling

As Ohler, J. B. (2013) puts it: “Are there rules about digital storytelling? Perhaps one: Story without digital works, but digital without story doesn't.” First comes the story, then the technology to tell it.

Stories can be about diverse topics and come from diverse sources. As Lambert, J. (2013) explains in his book “Digital Storytelling: Capturing Lives, Creating Community”, there are a series of kinds of personal stories in our lives that can be developed into multimedia pieces. Identifying which stories we want to tell is the first step. But how to tell them?

Structures of Storytelling

An infinite number of structures of dramaturgical structures, that may constitute the storytelling base presented everywhere from a text to a videogame, to a film, were developed and hypothesized through the centuries by writers, critics, and academics around the world. Here we present 3 of the most famous ones: The Freytag's Pyramid, the Campbell's Hero Journey and the Vlogger's Hero Journey.

- **Freytag's Pyramid**

The Freytag's Pyramid was developed by Gustav Freytag, German playwright, and novelist, on the 19th century. It is composed of 5 elements, known as the 5 parts of the dramatic arc, that define the plot of a story. These are the following²²:

1. Exposition – also known as introduction or presentation stage, where the character(s), the conflict, and the context are introduced.
2. Rising action – also known as the complication stage, where the complication is further revealed.
3. Climax – where the story reaches its peak, constituting the moment of greatest tension in the story, that will define the turning point regarding the conflict.

²² Kobre, K. (2012) Videojournalism: Multimedia Storytelling, San Francisco State University, Focal Press – Taylor & Francis Group, UK.

4. Falling action – consisting on what happens after the climax, heading the story to its conclusion.
5. Resolution – known traditionally as "dénouement", and also referred as the revelation or closure stage, where the conflict/problem is resolved and the story comes to its end.

Freytag's Pyramid can be applied to most popular books and movies nowadays²³ as well as used in documentary-style visual storytelling, by setting up the story – characters, issues affecting them, context – in a way that viewers can learn more about the situation in question, how the characters are affected by it, how a solution is achieved (or not) and how things go from there.²⁴

- **Campbell's Hero Journey**

The Monomyth of the American mythologist Joseph Campbell presents 17 stages. After studying different cultures and genres, Campbell reached the conclusion that they followed a universal narrative archetype, focused on a hero that is called on an adventure, overcomes challenges and returns as a champion. Campbell model was showcased on his famous book "The Hero with a Thousand Faces" (1949), where there are described the 17 stages of the monomyth, normally organized into three sections: Departure, also known as separation, Initiation, and Return²⁵, as follows²⁶:

²³ Dykes, B. (2020), Effective Data Storytelling: How to Drive Change with Data, Narrative and Visuals, John Wiley & Sons, Inc.

²⁴ Kobre, K. (2012) Videojournalism: Multimedia Storytelling, San Francisco State University, Focal Press – Taylor & Francis Group, UK.

²⁵ Dykes, B. (2020), Effective Data Storytelling: How to Drive Change with Data, Narrative and Visuals, John Wiley & Sons, Inc.

²⁶ Caltabiano, G. (2021), RockContent, Strategic Storytelling: Where Business And Stories Meet — Campbell, Vogler And The Classic Hero Journey - <https://rockcontent.com/blog/strategic-storytelling-the-classic-hero-journey/>

Act	Campbell (1949)
I. Departure	<ol style="list-style-type: none">1. The Call to Adventure2. Refusal of the Call3. Supernatural Aid4. The Crossing of the First Threshold5. Belly of the Whale
II. Initiation	<ol style="list-style-type: none">6. The Road of Trials7. The Meeting with the Goddess8. Woman as the Temptress9. Atonement with the Father10. Apotheosis11. The Ultimate Boon
III. Return	<ol style="list-style-type: none">12. Refusal of the Return13. The Magic Flight14. Rescue from Without15. The Crossing of the Return Threshold16. Master of the Two Worlds17. Freedom to Live

Subsequent authors to Campbell work, have simplified the 17 stages to 8-12 stages, as the example presented next.

- **Vloger’s Hero Journey**

The “Hero with a Thousand Faces” (1949) of Joseph Campbell has influenced writers in all fields, from music to films and videogames.²⁷ The hero journey model of Christopher Vloger, Hollywood development executive, screenwriter, author and educator²⁸, was presented in the late ‘90’s as part of a memo titled “A Practical Guide

²⁷ Caltabiano, G. (2021), RockContent - Strategic Storytelling: Where Business And Stories Meet — Campbell, Vogler And The Classic Hero Journey, <https://rockcontent.com/blog/strategic-storytelling-the-classic-hero-journey/>

²⁸ IMDB (2022), Christopher Vogler, available online at <https://www.imdb.com/name/nm0901038/>

to *The Hero With a Thousand Faces*”, later developed into a screenwriting textbook “*The Writer’s Journey: Mythic Structure For Writers (1992)*” that aimed to support Hollywood writers in better understanding and applying Campbell’s monomyth structure. The 12 stages of Vloger Hero Journey are²⁹:

Act		Vloger (1992)
I.	Ordinary World	1. Ordinary World 2. Call to Adventure 3. Refusal 4. Meeting with the Mentor
II.	Special World	5. Crossing the Threshold 6. Tests, Allies, Enemies 7. Approach to Inmost Cave 8. Ordeal 9. Reward (Seizing the Sword)
III.	Ordinary World	10. The Road Back 11. Resurrection 12. Return with Elixir

These structures of storytelling can support participants in thinking about their stories, and stories of their communities, and how they can tell those using Digital Storytelling.

²⁹ Caltabiano, G. (2021), *RockContent - Strategic Storytelling: Where Business And Stories Meet* — Campbell, Vogler And The Classic Hero Journey, <https://rockcontent.com/blog/strategic-storytelling-the-classic-hero-journey/>

IV. Citizen Journalism

“Civic engagement is instrumental to democracy, and its forms should be adapted to changes in society.”

Checkoway & Aldana, 2013

Civic participation and engagement are a collection of processes that enable people to have their voices heard and have an impact on decisions that affect them. Democracies are built on participation and representation, and as such, they require citizen participation, both through voting and through participation in less formal political frameworks such as grassroots movements and protests.

Civic participation—also known as community integration and civic engagement refers to community acts of awareness, involvement and building (McLeod et al, 1996). Civic participation plays a vital role in maintaining, building, growing and enhancing the health of communities. (Liu, M. 2011).

- **How to define Citizen Journalism?**

Citizen journalism has emerged as a movement in which ordinary citizens express their opinions from their own perspectives (Deuze, 2013) and, aims broadly at enhancing the sensitivity of the mass media to the needs and problems of ordinary citizens (Kern & Nam, 2009). Citizen journalism generally refers to *“contribution to discussion in the public sphere, whether in the form of simple information, synthesis, reporting, or opinion”*. (Nah & Chung, 2016). Citizen journalists can be individuals making a single contribution (a fact, correction, photo, etc.), bloggers, or professionals editing citizen content for “professional-amateur” (pro-am) sites which integrates the works of professional staff and citizen contributors. (Friedland & Kim, 2009, in Nah & Chung, 2016).

The roots of citizen journalism lie in the programme of civic journalism that developed as a reform movement among journalists in the US. Facing the readership crises of the US newspaper industry in the late 1970s, some newspaper executives, journalists

and intellectuals tried to improve the relationship between the press and the public by developing new ways of listening to citizens (Kern & Nam, 2009).

Citizen journalism is a term used to describe the process by which citizens play a dynamic role in the collection and reporting of news. It is distinct from professional journalism and traditional reporting. A citizen simply needs to have a camera or good writing skills, along with access to social media accounts.

Citizen journalism it is not produced by a traditional news organization, it is produced by a group, and it strives to cover marginalized communities through recruitment of members of these communities and coverage of these communities. (Rutigliano, 2008 in Miller, 2019)

Citizen journalists are defined as “...individuals [not considered professional journalists] who produce, disseminate and exchange a wide variety of news and information, ranging from current topics and common interests to individual issues.” (Nah, S., Namkoong, K., Record, R., & Van Stee, S. K., 2017)

Citizen journalists are considered to be citizens who generate content related to civic, health, and other issues relevant to improving communities (Nah, S., Namkoong, K., Record, R., & Van Stee, S. K., 2017). Citizen journalism has been used to share information during risk/crisis events and to increase political involvement. (Thelwall, M., & Stuart, D., 2007).

In recent decades, there has been an increasing awareness of the importance of citizen participation and engagement in democratic systems (de Jong, Neulen, & Jansma, 2019). However, while participation is fundamental to democratic processes, there has been a growing lack of engagement, resulting in declining levels of citizen participation. This is putting at risk the future of democracy (Kitanova, 2019, Motti-Stefanidi & Cicognani, 2018). Participation is fundamental for democracy, the dissatisfaction of citizens with their government and institutions leaves them feeling alienated and leads them to distance themselves from representation processes and not formally participating (Checkoway & Aldana, 2013; Wirtz, Weyerer & Rösch, 2017).

New technologies can help increase citizen participation, promote sharing of information, empower people, and allow for more participation possibilities (Oni et al. 2017).

The use of Information and Communications Technology (ICT) to enhance citizens participation has been identified as a solution to the problems of representative democracy, particularly, the disconnection between representatives and citizens. (Oni et al. 2017).

Online tools (e-Panels, e-Deliberative polling, e-consultation, e-opinion poll, e-referenda, e-petitioning, etc.) have been put in place to foster citizens participation in political issues and most especially in policy-making (Coleman & Gotze, 2001 in Oni et al, 2017).

Examples of Citizen Journalism

“Citizens are at the heart of open government, and their participation represents a fundamental principle of the latter. Despite their essential role and the great potential benefits open government holds for the public, challenges of use among citizens persist.”

Wirtz, Weyerer & Rösch, 2017

Citizen journalism has become easier with high-quality cameras, fast internet facilities and access to mobile phones. In 2000, South Korean entrepreneur Oh Yeon Ho³⁰ started a news website called OhMyNews³¹. This website was initially used by people who wanted to report on events in their communities. Soon after its creation, other users joined in and reported stories on local issues, such as pollution and crime rates. Using micro-blogging sites such as Twitter, we are able to interact with one another in online communities that discuss and analyze news events such as political campaigns, global events, crises, and sources of breaking news. These forums have helped to develop practices of discovering and spreading the news.

³⁰ https://en.wikipedia.org/wiki/Oh_Yeon-ho

³¹ <https://en.wikipedia.org/wiki/OhmyNews>

Audiences can use social media (Facebook, Instagram, Twitter or Tiktok) to participate in news production by supporting or acting against the information put out there by traditional / professional media. They can comment, hashtag on trending topics, or directly reach out to news organizations with a direct message to gain attention. Citizen journalism is a form of civic participation that is bridging the gap between traditional media and citizens in the newsgathering process.

The 2010 Haiti Earthquake, the Arab Spring, the Occupy Wall Street Movement, the 2013 protests in Turkey, the Euromaidan events in Ukraine, the Syrian Civil War, the 2014 Ferguson unrest, the Black Lives Matter movement, and the 2020 recording of the murder of George Floyd are some of the notable examples of citizen journalism reporting from major world events. Some of those are even receiving recognition through different prizes, like the phone recording of the murder of George Floyd by Darnella Frazier who was awarded a Pulitzer Prize in Special Citations and Awards in 2021.³²

³² The Pulitzer Prizes, Darnella Frazier - <https://www.pulitzer.org/winners/darnella-frazier>

IV. Case Studies

This chapter presents case studies regarding each one of the topics addressed in this document: Lascò - Italy presents an Italian case study related to Participatory Video – *Siete Fuori*, Contextos - Portugal a Portuguese case study regarding Digital Storytelling - *História de Fibra* and Fronteiras - Spain a Spanish case study regarding a Citizen Journalism practice – *GranadaIMedia*.

5.1. Italy – Participatory Video: *Siete Fuori*

Title: *Siete Fuori* (You're out)

Authors: *Liberi Svincoli* association and educators of the *Solaris* social cooperative.

Duration: 12'

Description:

Siete Fuori is a short participatory video about inclusion and disability, designed and implemented by the educators of the **Solaris** social cooperative (<http://www.coopsolaris.it/>), in the context of an advanced training course run by the *PV CODE Academy* (<https://www.pvcode.it/pvcodeacademy/>) of the *Liberi Svincoli* (<https://www.liberisvincoli.it>) nonprofit association.

The Plot:

An educator goes to a daycare centre for individuals with disabilities for his first working day. While introducing himself to his new colleagues, he suddenly realises he cannot see the users that others see. Has disability become 'invisible' for him?

The **development process** was structured into 4 main stages.

1. Theoretical training. The participants were trained on the PV CODE (Participatory Video for Community Development) method and its educational potential, storytelling and scriptwriting, direction, techniques and tools for photography, cameras and microphones, editing and acting techniques.

2. Practical training. The participants were engaged in practising the gained techniques, methods and tools to develop a first version of their participatory video. Particularly, divided into small groups, the trainees were invited to implement interviews and shoot their own video, in their own centre.

3. Design. The design phase started with the in-depth analysis of the chosen theme, such as social inclusion and disability, carried out through brainstorming and facilitated discussions. Once analysed the main topic, participants were invited to share their experiences, through autobiographical stories, in order to focus on the specific theme to address and define the video's main characters and scenario.

4. Participatory development. This stage comprises the shooting and editing actions. All the participants took turns in various roles, choosing their roles on the basis of their strengths or in order to enhance their weaknesses. External stakeholders were engaged in this phase:

- people with disabilities from other local centres and from a theatre association were involved in the shooting;
- music therapists from local centres offered their expertise for the music.

Most of the chosen locations were established inside or outside the Solaris cooperative's centres.

References:

Siete Fuori Participatory Video: <https://www.youtube.com/watch?v=BLnQVHHoZbg>

Backstage: <https://www.youtube.com/watch?v=KByk-4XQGdg>

Maurelli C., *Video partecipativo. Fare cinema come strumento educativo: il metodo PVMODE*, Dino Audino Editore, 2019.

5.2. Portugal – Digital Storytelling: *História de Fibra*

Title: *História de Fibra* (Fibre Story)

Author: FCB Lisboa Agency

To: Portuguese Paralympic Committee

Duration: 3.02'

Description:

História de Fibra is a short video that tells the story of Luis Costa, paralympic Portuguese athlete. It was developed by FCB Lisboa Agency (<https://fcb.com/where-we-are/fcb-lisbon>) for the Portuguese Paralympic Committee (<https://paralimpicos.pt/>) and was released 100 days before the beginning of the 2016 Paralympic Games competition in Rio de Janeiro, Brazil, as part of the campaign to support Portuguese paralympic athletes [#SEMPENA2016](#) (#WITHOUTPITY2016).

The Plot:

The video starts by presenting the paracyclist athlete cycling and training in the gym while the text “a high competition athlete” shows up on the screen. A few seconds later we learn that he has an amputated leg and a prosthesis in its place.

Considering the 5 key stages of storytelling (Presentation, Complication, Climax, Falling Action, Resolution) and according to our analysis, the **story is structured** in the following parts:

1. Presentation – The beginning of the story, where Luis Costa is presented. We learn he is a high competition paracyclist representing Portugal, we see him cycling and training in the gym. We learn about his amputated leg and the prosthesis in its place.

2. Complication – After the first 30' seconds of video, the challenge starts to unfold. We see Luis getting up of the sofa and the scene continues in a tattoo place. We can tell it's not his first tattoo, as we can see previous tattoos on his arms and a big smile

on his face. The challenge is then presented: tattooing on his prosthesis a symbol of his life story.

3. Climax – In order to do this tattoo, we learn that a special tattoo machine with a needle made of titanium had to be developed, capable of engraving on carbon fibre, the toughest material in the world. The tattooing session lasted almost 18 hours.

4. Presentation and Complication continues – We learn more about Luis, that he is a former military paratrooper, and that he currently holds the 5th paracyclist position in the World Ranking. Luis proceeds then to tell the story of his accident and the difficulty of dealing with it.

5. Falling action – We are brought again to the present moment. We see the end result, the outcome, Luis new tattoo design with the phrase: “That you never know yourselves as defeated” (“*Que nunca por vencidos se conheçam*”), the motto of the Portuguese Parachute Troop. A message that goes well beyond Luis, and that the video presents as a permanent symbol of overcoming that will give strength to the athletes in the Rio de Janeiro Paralympic Games.

6. Resolution – The video closes with the advice of Luis: “That you never know yourselves as defeated” and a call of the Portuguese Paralympic Committee to support Portuguese paralympic athletes #WithoutPity.

The Title:

The title *História de Fibra* (Fibre Story) reveals a double meaning, both material (referring to the carbon fibre of the prosthetic and the challenge that was to engrave in it) and metaphorical (referring to the resilience of Luis and all the paralympic athletes, that ask for support of the public without any feelings of pity).

References:

História de Fibra (Video) -

https://www.youtube.com/watch?v=FiscoRn0hVo&ab_channel=FCBLisboa

Melhores Campanhas de Storytelling em Marketing Digital -

<https://www.seoportugal.net/blog/storytelling-marketing-digital/>

Uma história de vida. Um símbolo de superação. Um paralímpico português -

<https://ptjornal.com/historia-vida-um-simbolo-superacao-um-paralimpico-portugues-84177>

5.3. Spain – Citizen Journalism: *GranadaiMedia*

Title: *GranadaiMedia*

Author: Giro Comunicación

To: Los barrios de Granada

Duration: Since May, 2011.

Description:

In **GranadaiMedia** (<https://granadaimedia.com/>) the reference is the neighbourhoods of Granada and its neighbours, who can not only comment on the news, but also generate and publish it, always previously edited by a journalist from the newsroom. Hyperlocal journalism and citizen journalism go hand in hand in this project, which began to take shape after the closure of the last medium for which they worked.

The Plot:

The objective of GranadaiMedia is to create community in the neighbourhoods and encourage neighbourhood participation. The residents and businesses of the neighbourhoods are not only the protagonists of the information, they also have the possibility of generating their own news as citizen reporters. GranadaiMedia is a medium open to citizen journalism to generate debates in the city's neighbourhoods that enrich their public life and make it more dynamic.

The **development process** of GranadaiMedia:

1. Send the notice. Each citizen or group of citizens can, through the web, send a piece of news written by them that has to do with some event, problem or occurrence in a Granada neighbourhood. that the newsroom will review and publish in the corresponding section of the website according to the neighbourhood of Granada and the theme to which it belongs.

2. News upload. After being reviewed by the newsroom, the news items are categorised by neighbourhood and theme and placed on the platform to give access to them to all citizens. On the cover of GranadaiMedia, the four colours of the four menu items that distinguish the large areas of the medium stand out: Current news/News, Opinion, Blogs and Agenda. This colour code is still present throughout the website to easily distinguish posts and their origin visually.

3. Financing: To guarantee that GranadaiMedia is sustainable and independent, the activity has been diversified: in addition to having sponsors among neighbourhood businesses, readers can contribute to the support of the medium with small donations through Paypal.

References:

Website <https://granadaimedia.com/>

Promotional video: <https://www.youtube.com/watch?v=oAsaA7HY-j0>

Article about GranadaiMedia: <https://giga4.team/soluciones/medio-comunicacion-wordpress-multisitio/>

V. Conclusion

We hope this guide can be helpful in supporting teachers, educators and others involved with youth to better understand how Participatory Video, Digital Storytelling and Citizen Journalism methodologies can be used as tools for the promotion of participation. This guide serves as contextualization to apply the exercises proposed on the Intellectual Output that follows, IO3 – Training Itinerary to Improve ICT Competences.



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