Participatory Video

Taking a *No Editing Required* Approach

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International Institute for Qualitative Methodology (IIQM) Master Class

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McGill

Participatory Cultures Lab

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Outline of Presentation

- Participatory video: An Introduction
- What's technology got to do with it?
- Participatory video in action: A case study
- Using a No-Editing-Required (NER) approach; 9 steps
- Variations on N-E-R
- Genres, audiences and aesthetics
- Visual ethics
- Working with the data
- Resources

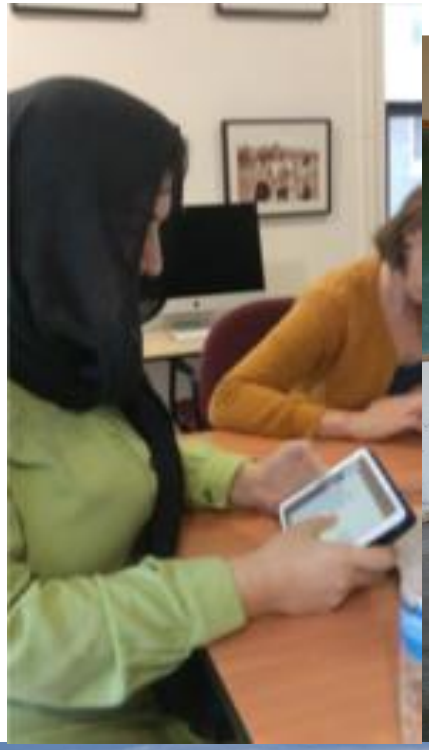
What is participatory video?

- Participatory video (PV) is a participatory visual methodology in which a group or community creates their own film or video in order to voice their concerns or explore a particular issue
- Like photovoice or digital storytelling, Participatory Video is typically associated with the use of digital media as a tool for social change

The Children of Fogo Island

- The Fogo Island Project, dating back to the late 1960s, was part of a participatory video project created by the National Film Board of Canada headed by Colin Low and participatory video visionary Don Snowden
- The project used film and video -- now known as "the Fogo process" -- to shine a light on the social concerns of the Fogo Island people, alerting government leaders and decision makers of these issues

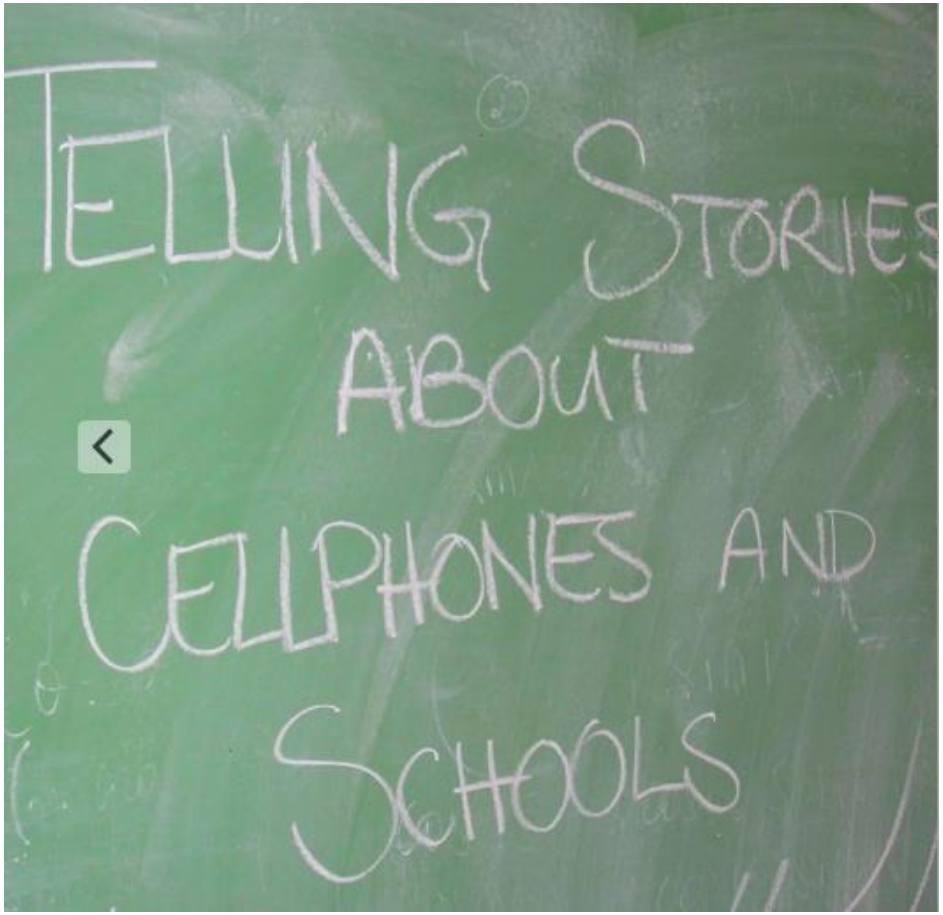
What's technology got to do with it?



LET US UNITE

Using cellphilms to talk about cellphones and gender-based violence in rural South Africa

A case study of No-Editing-Required Participatory Video



A bit about the process

The cellphilm

Youth-led Participatory Video in an Inuit Community: Climate change

"Life in Rigolet"

N-E-R (No Editing Required) Participatory Video Workshop

This is a workshop outline for making a short video in one session of about 3-4 hours

9 steps

- Introduction to film-making
- Visual ethics
- The prompt
- Brainstorming
- Storyboarding
- Stepping back
- The filming
- Screening the videos for the whole group
- Reflecting

Step 1

Introduction to film-making

- 30 minutes
- Talking about the process and the expected results
- Giving an idea of some basic shots
- Introducing the film-making equipment

Step 2

Visual ethics

- 15-30 minutes

Step 3

The prompt

- 8-10 minutes
- What the video is about
- Can range from an open-ended ‘in my life’ topic to specific topic ‘addressing sexual violence

Step 4

Brainstorming

- 20 minutes
- (Small groups brainstorm; access Individual ideas)
- Deciding (voting if possible) on a theme or concept

Step 5

Storyboarding

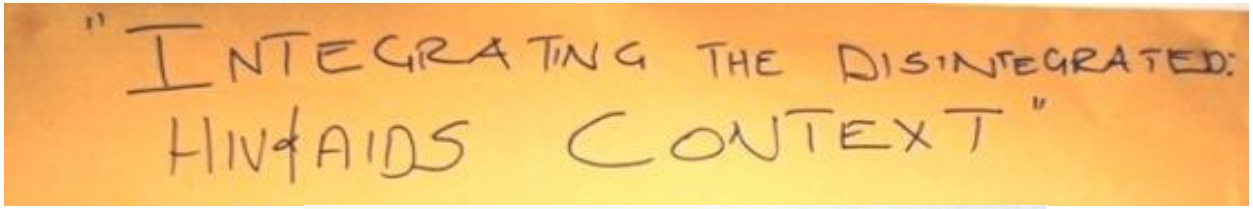
- 55 minutes
- Small groups (4-6) will plan out a short (3-5 minute) video (see storyboarding chart)
- Genre, audience
- Title
- Think of an establishment shot; narrative end shot
- Credits

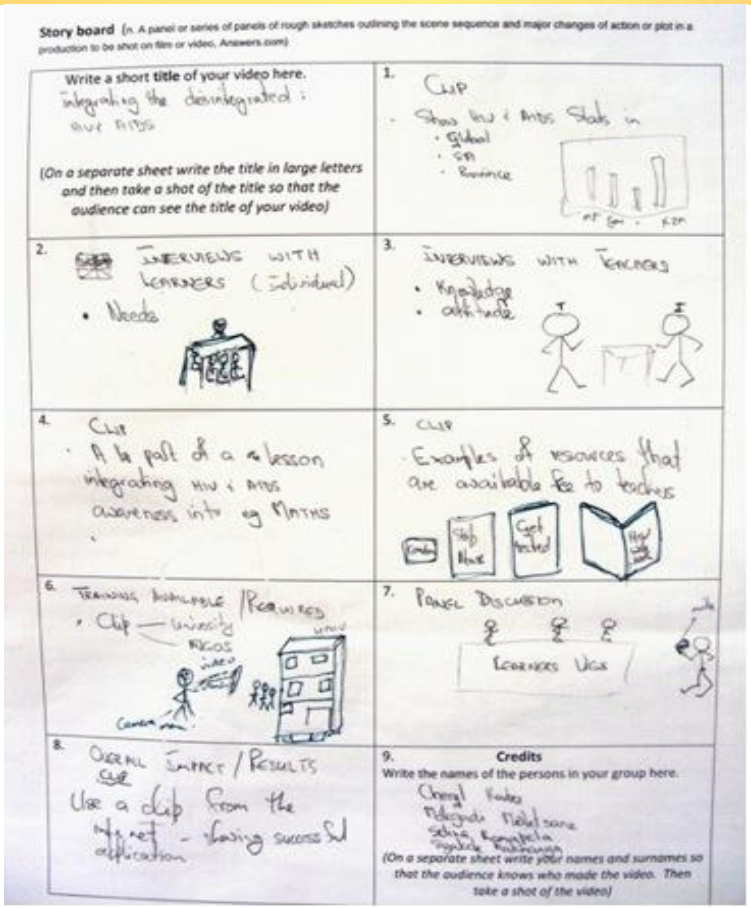
Step 6

Stepping back

- 10 minutes
- Groups return to a plenary session to briefly review the process
- Review any technicalities about the cameras and sound especially

Storyboarding





Step 7	Step 8	Step 9
The filming	*Screening videos for the whole group*	*Reflecting*
45 minutes	30-40 minutes Because each video is very short, typically all of them can be viewed in the same session	30 minutes Small groups to view/reflect on their video

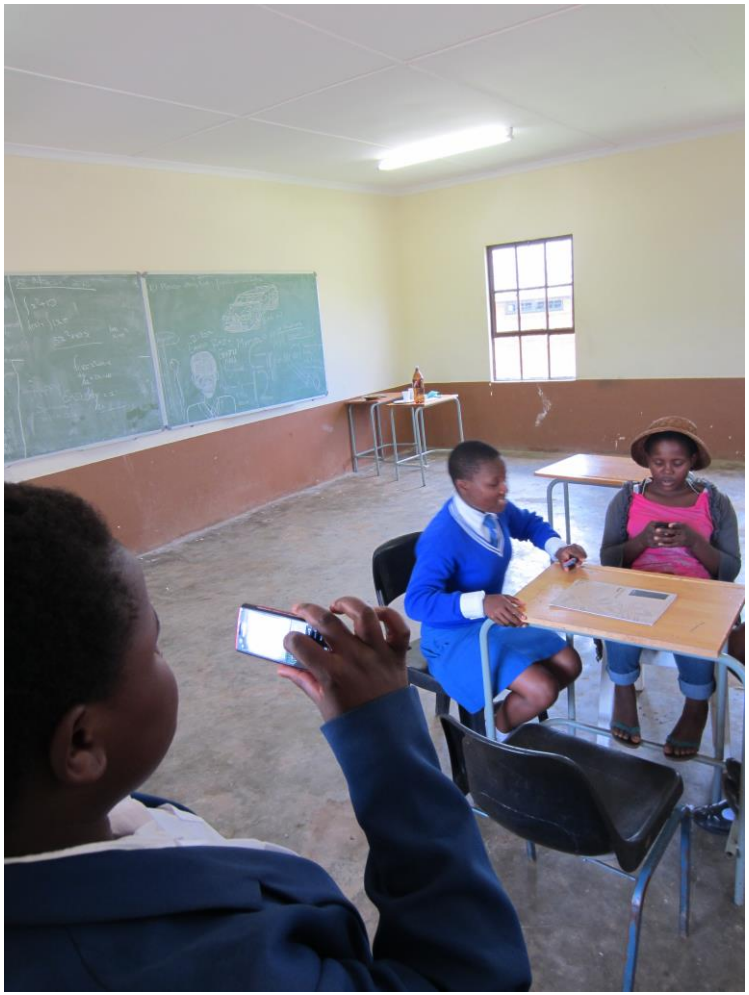
SCREENINGS

Filming: Some variations on N-E-R

- Shoot, pause, shoot, pause, shoot pause (carefully planned out shots)
- One Shot Shoot: Shoot the entire film without pausing (carefully planned out)
- Minor editing through the use of apps (e.g. Cameo, Magisto)

Reflecting: Participants working with their own videos

- What did you like best about your video?
- If you could change something, what would you change?
- Audiences; Who should see your video? Why?
- How do you think this video could help to address the issues addressed in your video about _____ ?



Screenings: Audiences and Participatory Video

Genres, audiences and aesthetics

- Genre shapes the video's message and how an audience understands that message
- Different genres
  - Video diary/Vlogs
  - Ethnographic documentary
  - Journalism/reporting
  - Talk show
  - Dramas
  - Public service announcements (PSA)
- How do participants manipulate genre and reproduce or transgress dominant discourses?
- How do aesthetics effect how the video is perceived by others?

Visual Ethics

Informed Consent

- Need to be on going and often relies on group dynamics
- How are participants working together during the research process so as to ensure that everyone's rights are being respected and listened to?
- Are things being decided democratically?

Third Party Consent

- Participants gaining consent 'in the field'

Trigger Warnings

- Ensuring participant and audience safety

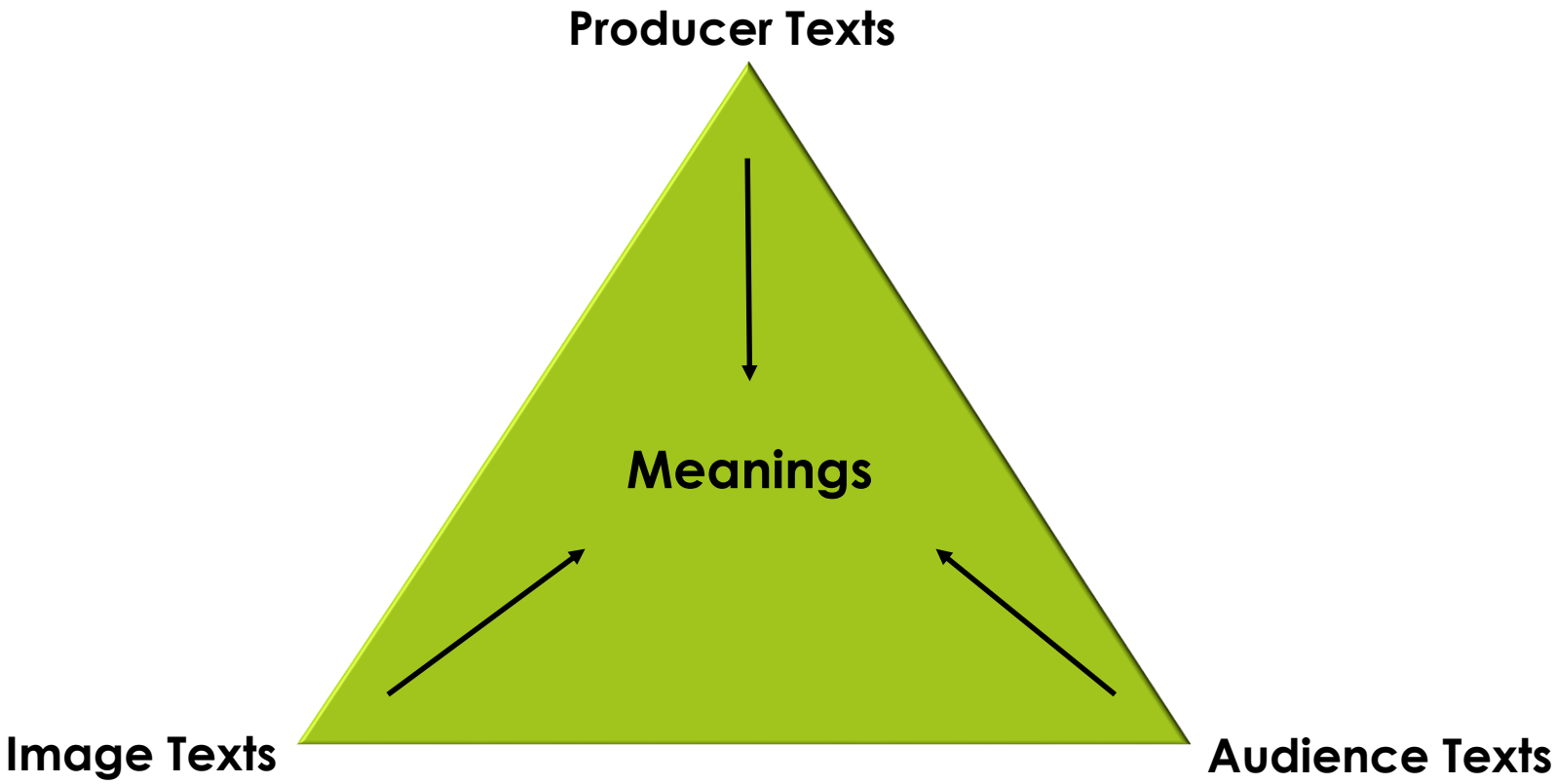
Visual Ethics

Ownership & Dissemination

- Who owns group videos?
- Where will the videos be stored?
- Who will have access to them?
- How will they be used in future?
- Can participants access and remove videos from an archive (e.g. from private YouTube channel) without having to ask researchers?

Anonymity

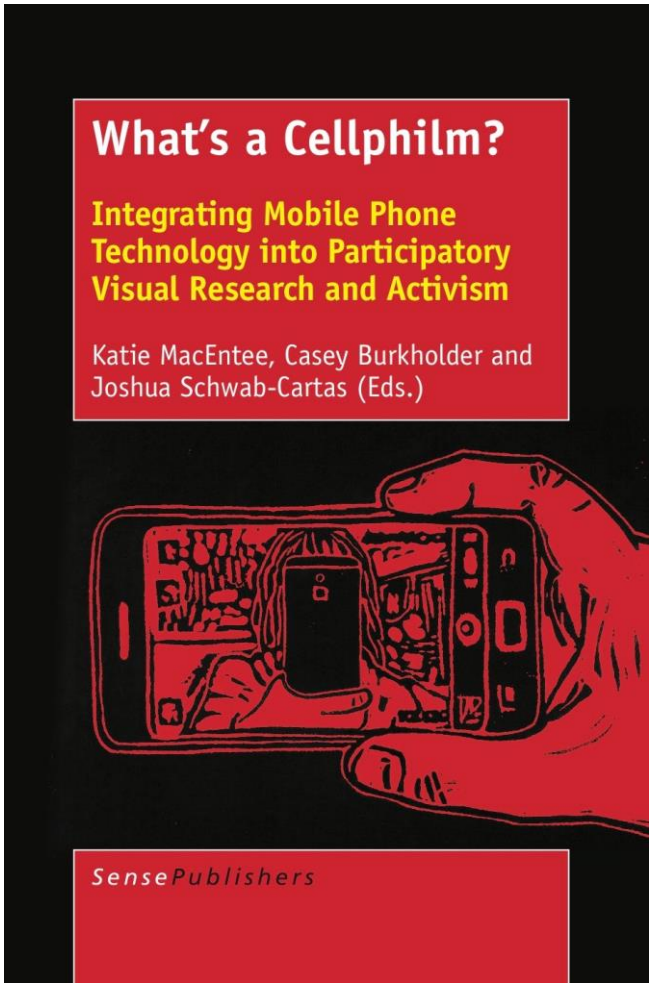
- Participants are often proud of what they create and want acknowledgement for their work
- Other options: No-faces, pseudonyms
- Collaborating means people can still participate without being filmed



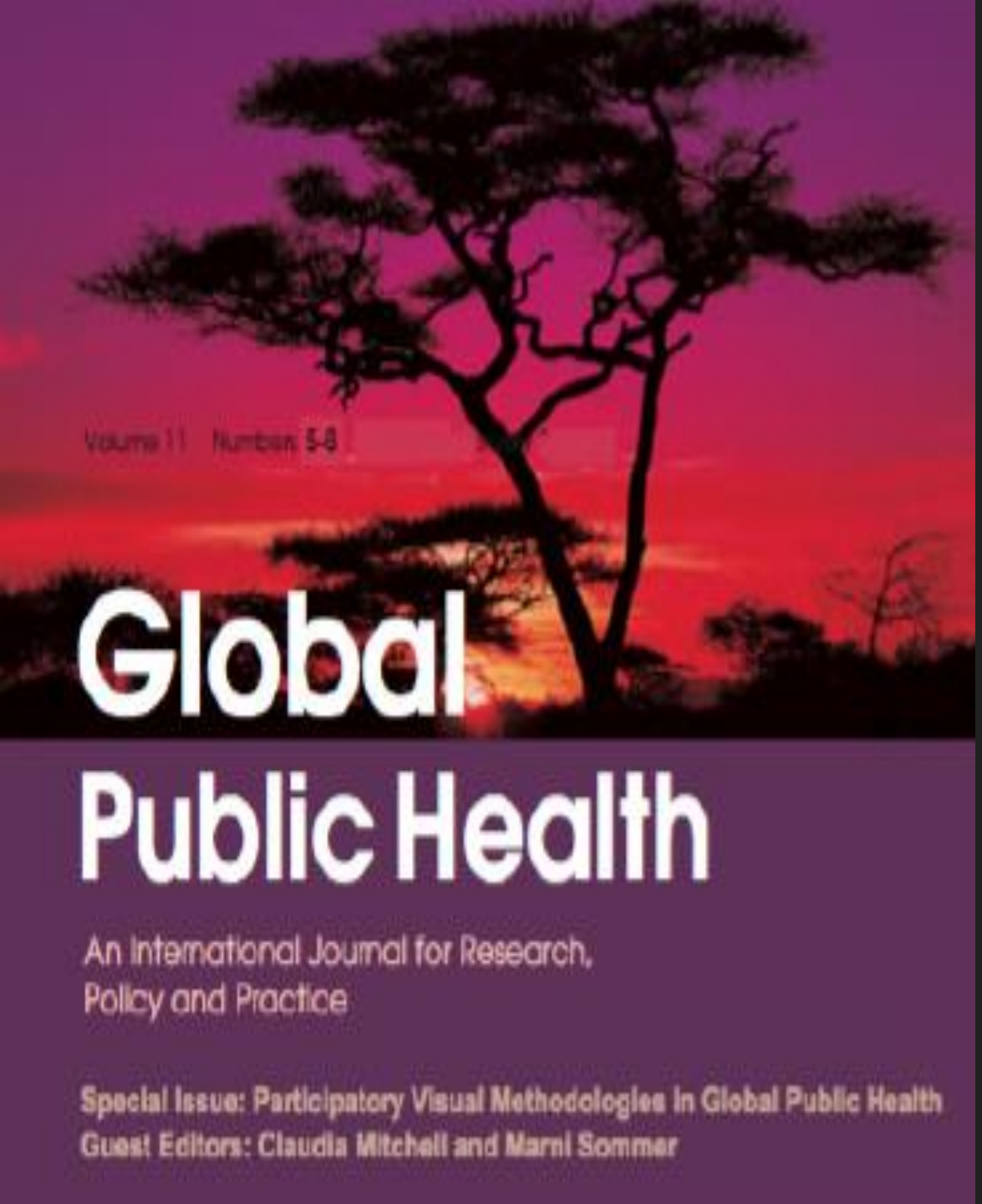
Working with the Data: John Fiske's textual triangle

Diagram adapted from: Fiske, J. (2010). *Introduction to communication studies*. New York: Routledge.

Resources


What's a Cellphilm?
Integrating Mobile Phone Technology into Participatory Visual Research and Activism
Katie MacEntee, Casey Burkholder and Joshua Schwab-Cartas (Eds.)
SensePublishers

HANDBOOK OF PARTICIPATORY VIDEO
EDITED BY E-J MILNE, CLAUDIA MITCHELL, AND NAYDENE DE LANGE



Special Issue: *Global Public Health Participatory Visual methodologies in Global Public Health*

(May 2016)

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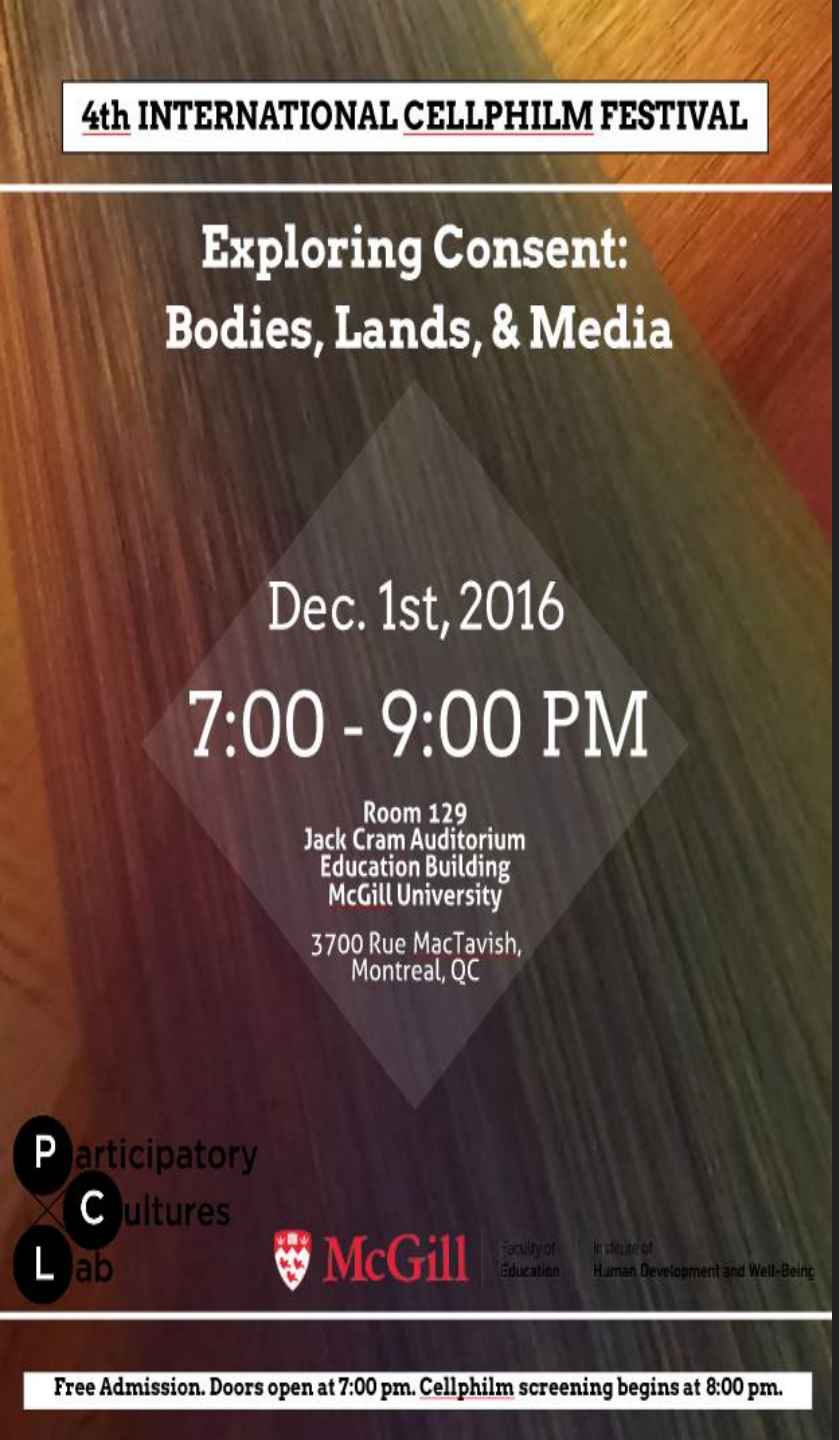

4th International Cellphilm Festival Theme:

Exploring Consent: Bodies, Lands, & Media

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Questions? Comments?

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