PARTICIPATORY
VIDEO WORKSHOPS
WITH FOCUS ON
ANTI-DISCRIMINATION

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CONTENT

PREFACE

This tool kit is meant to provide a guideline and an inspiration to those who are interested in working with Participatory Video and/or in the field of anti-discrimination work. It is apt for all levels. Did you already do a Participatory Video programme? Fine! Are you completely new? No problem! Do you work in anti-discrimination work? Perfect! Is this topic new for you? Even better!

We provide practical tips on the outline and implementation of participatory video projects as well as introduce concrete games and exercises. If you are more experienced in the field, you might find new angles to look at your projects. If you are new to the topic, don't be afraid to try out and explore.

In the first chapter of this toolkit, we introduce the practice of participatory video more generally. The second chapter is dedicated to the specificity of participatory video against discrimination. After that, we provide information for the set-up of a participatory video project against discrimination, give examples for workshop outlines and introduce some games and exercises. Some of the games are specifically designed for participatory video workshops, others are adapted from other contexts. All of them are ment as inspiration. For further reading and other toolkits with more exercises, we refer to our references.

More information on the CAaD Project and our other tool kits can be found on our website https://www.caad-project.eu

01
INTRODUCTION TO
PARTICIPATORY VIDEO (PV)

Participatory Video (hereafter PV) is a method of involving groups or communities in realizing their own video projects. It is based on the concept that video production is easy and accessible and that people come together by discussing common issues, expressing doubts, or sharing stories. The aim of many organisations that work with PV is to empower groups to take action, find solutions to their problems, as well as present those to decision makers or other groups in order to share knowledge.

PV is a method to support marginalized groups in accomplishing their own ideas. As such it is used by many NGOs around the world in ambits from environmental action to peacekeeping processes. It is a methodology used for a range of scopes from advocacy or community inquiry, to capacity building, or project evaluation. Different methods are used, depending on the subject matter and the desired outcome.

Many videos that emerge from a PV project are made in the style of documentary films. Interviews and shoots on location are frequently used. However, there is a unique process behind that. PV does not only aim at the production of a video, but it's true focus lies in the process of that production. The outcome of a PV project is not a video about something or someone, but the video emerges from the group and from the community and the setting it is based in. Concrete content of the video, as well as the process from discussing a certain issue until taking decisions on how to represent solutions, are usually more important than the aesthetic output. Outcome trumps output, so to say. The value of a PV project lies both in the dialogue that it creates during its production, as well as in the one that it might create during its dissemination. Sharing ideas, exchanging thoughts and experiences, and having productive discussions are all important parts of a PV project.

The undertaking of the Canadian Don Snowden on Fogo islands in 1967 can be seen as an early example of a PV project. He filmed videos with groups of fishermen and showed those to other fishermen on different islands. Through that dialogue, fishermen from different areas learned that many of their problems were similar and could profit from different sets of solutions. Since then there have been numerous organisations and individuals who do participatory video in one form or another. There is not one way of doing PV, but usually PV practitioners adapt the concept to their needs and situations. [1]

The most important value of PV is the joint process from beginning to the end. Each and every step of the way is done by the whole group of participants, and whenever possible extended to a larger community. However, it is likely that for practical and organizational reasons some projects need to be condensed. In that case, certain steps can be skipped or kept concise. Anyhow, it is essential to stay transparent, make these decisions comprehensible and leave possibilities for change.

For Example: In a comprehensive PV project, the facilitators would lead the process of finding topics. The content of the video is therefore developed entirely from within the group. For the workshop outline in this toolkit, however, we already propose a theme. The topic of "community" serves as an anchor for the PV-against-discrimination-project. Like a headline, it should help par-

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1   See Lunch Nick, and Chris Lunch: Insights into Participatory Video. A handbook for the field, Oxford 2006, p.11.

ticipants to jump right into the discussion. Nevertheless, we take time to discuss this previously made decision within the group and stay open to adapt it according to the group's input.

Likewise, the editing sometimes needs to be done partly by the facilitators, mostly because of time ressources. Editing is crucial to any video production and can greatly change meaning and mood. A sensitive approach is therefore indicated.

Every step that is "skipped" by decision of the facilitator, must be brought to the group as an open suggestion.

The Importance of Technology

The use of smartphones has made photo and video very accessible. The quality of built-in-cameras becomes higher and higher and simple video editing programmes are either pre-installed or available as apps. Especially when working with digital natives, intuitive use of the equipment makes video production easy. Even more so, the use of professional equipment can elevate the process and spark special interest. It gives another level of importance to the PV process. Therefore, this tool kit is initially designed for the use of professional equipment. However, we will also provide valuable hints for facilitation using tablets or smartphones.

1.2 Key concepts

PV projects are a hands-on learning experience. When facilitating a PV project for the first time, make sure to internalize the following key concepts:

Make mistakes: Practical learning is sustainable learning. Rather than explaining, let participants try for themselves and learn through their own mistakes and those of others.

Make mistakes a common learning: Make sure participants understand that every shared mistake is a source of learning for everybody. It doesn't matter who did what wrong, but that we all see the effect it had and understand how we could do it better next time. Never hide a mistake, but add it to a common database for learning. Frequently ask about what participants liked or disliked and how to improve the outcome.

Watch and learn: Showing back all footage right after the shooting increases understanding and connecting "hands and head" – it helps participants to understand the connection between what they did with the camera/microphone/tripod... and what they see on screen. Thus, it is important to watch the material right after it was recorded. No matter if it is footage of playful exercises or an important interview. Reviewing the shots is also useful later during the production. When a group is not sure how to proceed with their film or they are not motivated to film, showing the material they have shot so far could lead to new ideas: they might suggest ways to continue or replace certain elements with new ones. Many times this sparks a fruitful discussion among the participants.

Pass it on: Every participant shows another how to handle the equipment and then teaches the next. Explaining something that you learned helps to remember it later.

Lose control: frequently switch roles between participants in order to keep anyone from being expert in only one aspect of the process. As a facilitator, lose control over small steps and the outcome. Build the frame for working together, but stay open, flexible and creative.

Take ownership seriously: The group decides on the form and function of the final output. Let them decide whether or not the video gets disseminated, put online or not, and how everybody appears (e.g. names in credit), and what to do with all the footage at the end of the project.

Be vulnerable: Build a common ground and atmosphere for everybody to feel comfortable making and "admitting" mistakes. Be vulnerable also as a facilitator (e.g. take part in silly games, don't hide behind your designated position).

Have fun: use playful methods even for serious people. Games bring people to drop their status. Sharing laughter makes it easier to be vulnerable.

Come together: Involve others, widen the circle (e.g. through interviews, storytelling, or just asking opinions). Share outcomes and celebrate.

1.3 Stages of a Participatory Video Project

Even though PV projects vary in their form as well as in their function, certain stages are important for all of them. In the following, we want to pres-

ent each stage shortly and link to examples of exercises and games to illustrate the underlying methodology.

1.3.1 Introducing camera and equipment as well as group formation process

Especially at the beginning, playful exercises and games are used. They have the double function of making participants familiar with the technical equipment and introducing fellow participants, as well as group formation. By combining team building exercises with a first familiarization of the camera, a natural use of the equipment is initiated. It is key for PV projects to introduce the equipment at the very beginning of the process and to incorporate it in every stage of the project. Especially when dealing with highly professional equipment, some participants might have a lot of respect or even fear of doing something wrong. The games help to ease them into the use of the equipment.

See exercise: 5.1.

1.3.2 Content-specific work

The aim of a PV project is to treat a certain issue, topic or concern through a collaborative process. The video methodology is used to channel the discussion, express thoughts and disseminate the ideas created within the group. The topic is always in the center of attention, while the video is the medium to create and debate. This is what differentiates PV projects from other media workshops. Some of the content-specific work will be done directly with the use of the camera, other exercises are meant to prepare a storyline for filming, while others are more generally initiating the exchange of ideas, the expression of concerns and the analysis of problems. This central stage of a PV project therefore concentrates on discussion of topics, visualization of problems, the expression of opinions and the finding of solutions.

See exercise 5.2.

1.3.3 Filming and Editing

The next stage is the actual video shoot. Many PV projects focus on interviews because they allow for more voices and opinions to be included. Thus, the group of participants is broadened and more people are given the chance to tell their stories or express opinions on a certain subject. However, we want to encourage you to include all kinds of creative means of expression and think of creative alternatives for including other voices. Remember to give as much importance to sound as to images!

It is crucial to facilitate this stage in a way that allows participants to frequently change the roles. Everybody should be encouraged to be in front, as well as behind the camera, take sound, make an interview, direct a scene etc.

After gathering the material, the editing process starts. In order to make this a group process as well, the different stages of editing are separated and not everything is done in front of the computer.

See exercise 5.3. and 5.4.

1.3.4 Presentation and Celebration

Screenings and presentations are a crucial part of a successful PV project. Screenings should not only take place in the end as a presentation of the finished product, but in different stages of the project! This is especially important in case of broader community work, where everybody should remain in control throughout the process. Sharing the process rather than the output increases understanding and ownership. Don't be shy in sharing rough footage and get feedback! Inviting "critical friends" to give feedback during the process can help participants to sharpen their message. Also, it gives participants the opportunity to share their video within a small circle and see if everybody is comfortable with the way they appear in the video, as well as the messages it transmits. Doing this at an earlier stage of the project allows for adaptions and even the reshooting of some scenes.

At the very end of each PV project there is a final presentation and the decision on how to disseminate the output. Remember to give plenty of

space for a consent between all participants on where and how the final video can be disseminated. Celebrate this important step by finding the right setting: present the video, share food and drinks, give room for discussion and exchange about the topic.

1.4 Variation and adaptation

Before starting a PV project, always think about the aim and needs of the group and adapt your plan accordingly. Not every group needs the same. Final outputs can be great, but sometimes the sharing of ideas and experiences is more important than the actual video.

Try to think about activities which you have already applied in your work – could you think of a way of including the camera or sound recording in this activity? It might work out! However, remember that not every activity has to involve technical equipment. Feel free to mix it up with other exercises. We find it especially interesting to include other creative techniques and approaches, such as drawing or collages, (visual) storytelling or pho-

to impulses, co-creation of landscapes, sound and music recordings, etc. always if they go in line with the topic of your project. Participants can record their voices telling stories or any text they write. These sound recordings can be a good base for future work by asking participants which images could support their meaning. Improvisations and drawings related to them can also be incorporated, opening to other visual forms than narrative or 'talking head' documentary films. As the emphasis is on the content, it will define the form. The output of these techniques might enrich not only the workshop sessions, but also the video (e.g. make a tracking shot over some drawings or brainstorming keywords, film group discussions, use commonly created music in the video etc). These extra elements will become very useful in the editing process!

02

PARTICIPATORY VIDEO
AGAINST DISCRIMINATION

In this section, we provide general thoughts on discrimination and anti-discrimination work and link them to exercises that can be directly applied in a PV against discrimination workshop.

Participatory Video as a method promotes learning on a formal and informal level and has the power to work with sensitive issues on a personal level while simultaneously fostering group cohesion . This is why we believe that this method can be especially fruitful for anti-discrimination work! PV is not a method that stands on its own, it should be incorporated into a long-term objective. If so, it is a valuable tool for different goals: It might affect dialogue, behavioural change, increase of mutual understanding, etc. It can gauge where a group of people stands, what their beliefs and misconceptions are. It is valuable to start self reflection and dialogue.

2.1. What is discrimination?

Before we discuss practical aspects of PV against discrimination, we will discuss discrimination and hat it means for our work.

Per definition, "discrimination" describes an unequal and/or unjust treatment towards someone because of their affiliation to a specific group. At the base of discrimination lies the construction of groups based on differences in socially relevant categories like gender, sexuality, race/ethnicity, religion, age,etc. Of course differences between people based on religion, ethnicity, age,etc. do exist,but these differences are so loaded with meaning that they construct the way we feel, think, and act towards one another. The groups that are constructed based on these categories are not only thought of as intrinsically different from each other,but oftentimes as incompatible with each other.. The affiliation to groups and the supposed differences between them are used as reasoning and legitimation of unequal treatment.

Hence, even if we think of these social groups as constructed, their importance in and influence on our social lives are very real.

Discrimination is not just, "bad treatment" or unequal treatment,but has very real, intangible and tangible ramifications. Discrimination leads to the exclusion of people from societal resources, opportunities to shape society, voices within political discourse, and of their humanity and reduction of their identity to the supposed social groups.

However, a person does not just belong to one group. We all belong to a multitude of social groups, even more than the aforementioned ones. Thus, one person can be discriminated against in various ways based on different social group affiliations. Think of someone who is a woman, Muslim, and a lesbian.

However, a person can also be discriminated against based on one social group but be part of the privileged group on another aspect of social categorization. This multidimensional experience is known as "intersectionality" meaning that different forms of discrimination do not simply add up to one another but rather merge into their own unique form.

Not all discrimination looks the same. Not all people belonging to the same group experience the same sort of discrimination. Even within groups that are discriminated against, the privileges that are provided by other social categorizations play an important role in the manifestation of discrimination and inequality for different people. This leads to another important reality: as mentioned, discrimination has very real material consequences. But the material reality of one's life is not just based on one social categorization but many (intersectionality). This means that within the same group, some people have better material circumstances than others. In feminism, for example,

white women will always experience another, bigger form of liberation than let us say a Black woman, or a Muslim woman, or a Trans woman, or a woman with disabilities even if they live in the same society. This shows why intersectionality and the examination of one's own privileges is a fundamental step in anti-discrimination work.

The German sociologist, communication scientist, artist, and activist,Natasha Kelly asserts, "there is no neutral outside of racism - every person and institution is affected by it." This also applies to other forms of discrimination. Privileged people are implicated and invited into action as well in order to deconstruct, liberate and terminate discrimination, for good.

2.2.1. Racism as an Example of "Othering"

By working on the example of racism, partly because it is an issue that is prevalent in all societies, and partly because the organisations in this project mostly work on matters of racism, we want to demonstrate a few key concepts.

While there are no human races, there is indeed the process of racialization: the process of constructing different groups, marking them with defined features, and claiming they are adversely different from each other. The assigned features can be visible (skin colour, hair texture, facial features, etc.) or implied (character traits, values, intelligence, etc.). Through racialization, ethnic or cultural groups are constructed.

This process, however, is not exclusive to racialization. It applies to all marginalised groups like people with disabilities or members of the LGBTQ+ community among others. All of this leads to an "us" and "the others'' mentality. Therefore, this process is also referred to as "othering".

The assigned features are not necessarily bad ones. "Positive" othering for example occurs in the concept of the model minority, whose members are marked with positively connoted features. Classic example: East Asian people, who hold the assumption to be intelligent above average, however, the members of those model minorities are still subject to dehumanisation, their effort and hard work is disregarded and, ultimatelytheir success becomes subsumed under biological predetermination.

What follows in all cases, negative and positive, is an exclusion of these groups to the margins of society. Within the privileged group, the othering and marginalisation of the "other" leads to a stronger awareness of their "us", and thus, the privileged group needs the "other" to affirm that they are the norm. It strengthens their own group by fostering polarisation and creates a power imbalance to their advantage.The consequence of othering is discrimination. If othering happens implicitly, then discrimination is its practical counterpart. In other words: the act of discrimination is nothing but othering by nature.

Othering or the process of racialization happens daily, and repeats itself constantly. These processes are embedded into our social lives that we grow accustomed to and start to become "normalised ". Since they are ingrained into our social world we usually accept them and don't think too much about them. This is where the importance of anti-discrimination and anti-racism etc. comes in: to be against discrimination is to look beyond what we consider normal not just in the behaviour of others but our own.

Sometimes we discriminate against other people without being aware of it. Actually, in our daily life, we read information and relate it to other people through our own prejudices, stereotypes, and cognitive biases, and ulimately this psychological effects leads to discriminatory thoughts and actions. Stereotypes lead us to think in a particular way, prejudices lead us to feel in a particular way and both of them can lead us to act discriminatory.

Because we all grow up in a world that normalises the discrimination of some groups of people, we internalise these circumstances and do not see the problem in them right away. In the world of anti-discrimination, it is important to accept that one can act discriminatory without being aware of it. You have probably heard people react with "it wasn't my intention" when they are called out for doing something discriminatory. This is probably true, they might not have had the intention, but intention does not negate outcome of behaviour in circumstances of discrimination. At the start of awareness of discrimination lies in the acceptance of one's own responsibility to unlearn internalised discriminatory views, behaviour etc.

2.2.2. Discriminative Structures

Discrimination exists on a multidimensional structure entity that involves every instant of our lives. It includes our thoughts, behaviour, attitude, interactions as well as our decision-making. Every reason for discrimination, even for those things that pass by unnoticed, all micro- and macroaggressions will be found in these structures.

However, these structures are not steady. They alter and evolve alongside the societies that build them. They differ globally between regions and change over time, but all of them follow a hierarchical order. For example in almost all racial structures, white people find themselves on top and Black people at the bottom. This is why reverse racism is a myth. Not everybody can experience racism and not all unequal treatment is racism. Kicking upwards in this hierarchy is structurally impossible.

It is common to read about reverse discrimination, when the ones being discriminated are the ones belonging to the privileged and dominant group. This is a misconception, because discrimination cannot take place against the direction of the oppressor. Each person has their own biases and acts individually, but they are part of a system and actions have to be looked at within the context of the system. Hate-speech usually uses this narrative, but there is no system legitimatizing this reverse discrimination. This should not be mistaken with positive discrimination, where actions are taken to fix current inequalities.

In order to achieve real, long-term, systemic change we must not leave these structures untouched. In order to do so we have to reflect on them, on our positioning within them and, hence, on our advantages and privileges arising from our positioning within the system. We have to become aware of subconscious actions of "othering". Because even if we do not want to discriminate against someone it can happen to us everyday. Unfortunately no one is free from racism and other forms of "othering".

2.3. The Use of PV in Anti-Discrimination Work

There is value in PV as a tool for anti-discrimination work because, through PV we can raise conscious understanding, self-reflection and discuss stereotypes, prejudices, hate speech and other topics during the workshops.

PV is used to empower and amplify voices, usually those of marginalised people. However, we can utilise the method to also reach people who are in privileged positions in society to get them to reflect on their privileges and make them aware of their internalised discriminatory behaviour.

To realise a PV workshop on discrimination it is important to start from oneself and use exercises that foster multiperspectivity in order to get participants to take the voices of marginalised people into account. How would minority people like to be portrayed? Which strategies of anti-discrimination can we build and which alliances can we generate with people belonging to marginalised groups to use our privileges to fight discrimination rather than carry on with (unreflected) prejudices?

In this toolkit we will talk about the topic and do different activities to learn how to identify discriminatory situations, we will try to sensitise the participants and we will also provide them with some tools so that in the future they will be able to overcome these situations. At the end of the workshop, we will also create our anti-discrimination message and we will treat it in an artistic way in order to capture the attention of the maximum number of people and to be able to raise awareness in our environment.

Hint for Facilitators:
To begin this process of awareness raising, we will start with these exercises that will help us to carry out a self-analysis.

Guideline for facilitators (Exercise 2.3.1.):

I think:	I feel:	I act:
He is a thief He is dirty	Fear Disgust	I don't take a seat close to him I put my bag away

2.3.1. Exercise 1

Aim: To be aware of our own stereotypes and prejudices

Learning: To be self-critical and be able to carry out self-analyses to connect to our own prejudices that lead us to discriminate against other people.

Steps: We propose a situation like that "When I see a migrant person in the train…". The facilitator will ask participants:
- What do you think?
- How do you feel?
- What would you do?

2.3.2. Exercise 2

Aim: To be aware of our own stereotypes and prejudices
Learnings: To be self-critical and be able to carry out self-analyses to connect to our own prejudices that bring us to discriminate against other people.
Steps: Tell the group different group categories and ask them to write down first thing that comes to their mind on a piece of paper (be sincere with yourself).
Some examples: Homosexual, German person, Muslim, adoption by same-sex couples, woman with hijab, Italian, Roma etc.
Guideline for facilitators: The facilitator should make participants reflect on their own stereotypes, underlining the importance of being aware of them, as the first step to overcome them.

2.3.3. Exercise 3

Aim: To be aware of privileges people belonging to some groups have and of multiple identities
Learnings: Multiperspectivity, ability to analyse the reality from the perspective of privileged people and oppressed groups
Steps: Put a line on the floor: one side is the one of people with privileges and the other one of people without privileges. Ask people to think about their own identity and to put themselves on one side or the other of the line, considering if that "face" of their identity is a privileged one or not in the context the person lives in. The person has to move on one side to the other of the line.
For example: as a white skin person I'm a privileged one but as a woman I'm not.
Guidelines for facilitators: make the group reflect about our privileges, often invisible privileges.
For example:
Which actors are the protagonists in the films I watch?
Do they look at me when I enter a shop to see if I'm stealing something?
Am I asked to explain to other people why I wear a cloth or why do I practice my religion?

2.3.4. Exercise 4

Aim: To reflect about discrimination, how does it work and its consequences in society and our role in society
Learnings: Understanding of experiences of discriminated people and reflection on the role we can play to get a liberated society
Steps: Propose a discriminatory situation and guide the debate following some questions, like these:
How should people feel when being discriminated against? (Propose a discriminatory situation)
If it happened to me, how would I feel?
In what kind of society do I want to live?
What do I "earn" as a citizen living in a society that discriminates? What could I "earn" in an intercultural society?
What can I do in my daily life to face discrimination? (daily situations, facing desinformation, etc.)

As an overall purpose during the workshop, invite the participants to reflect on the question "How can I be an ally to marginalised people?."

We can offer a little "cheat-sheet" to help participants act as allies and use their privileges for change:

1. Knowledge of definition of stereotype/prejudice/discrimination is the first step. second: how do we act against discrimination? what can we do (and what not)?

2. Check your privileges: know how you are privileged in certain situations over certain groups of people

3. As a guide for yourself you can use 3-step communication:
   - Name what happens
   - Articulate what it does to you
   - Pronounce a concrete instruction how to act

4. analysing tool for encounters with discrimination:
   - Describe the problem / the situation
   - What would be your ideal result (solution, goal, vision)?
   - Who is part of the problem / the situation?
   - What can only be solved from outside?
   - What can I contribute?
   - My next steps?

03
SET-UP
FOR PARTICIPATORY VIDEO PROJECTS

This chapter aims at giving some guidance - especially to those who have not worked with PV before - in helping to decide how to set up a PV project, what equipment to buy and which other basic requirements to consider. While PV is possible even with the minimum resources, more professional equipment gives special importance and attracts the attention of participants.

3.1 Technical Equipment

Deciding on adequate equipment for your PV project might be the most important question budget wise. Before buying any of the equipment, make sure to check the following questions:

- Is this a one-time project or do I plan on working with PV on a regular basis?
- What is my target audience and which needs do they have? (e.g. easy handling vs. technical affinity, handicaps, other specific needs? E.g. you might not want to buy the heaviest camera when working with seniors)
- Does the equipment go together with my other gear? (e.g. computer system compatibility, …)
- In which environment are we filming? E.g. if you plan on having long shoots outside, you might invest in bigger and additional batteries. If you have more batteries, you need more plugs to keep them charging, etc. If, as another example, you film in very sunny settings, you might think about sun filters while, when you will be filming also at night or in dark rooms, you need a fast lens etc.)
- Do I have enough space for storage for all my equipment in a dry and safe place?

Also, we suggest looking for local organisations where you might borrow equipment for specific projects and only buy additional gear. Like that, you might for example invest in a good microphone, plus deadcat, and even a boom pole instead of a mediocre camera + microphone.

In the following, we present two different equipment scenarios and some possible variations:

3.1.1 Best case

- 2 camera kits, each including:
  - Camera mounted mic
  - Handheld mic
  - Tripod with level (robust enough for your camera and not lightly to be knocked over)
  - Second battery
  - Power charger
  - Camera bag
  - Optional, but recommended: deadcat (for windy environment)
- Projector, TV, monitor, or other adequate tools for screening the videos during sessions
- Speakers for screening the videos during sessions
- Power source – enough plugs to charge
- Computer editing system (finalcut X, adobe premiere elements, imovie, etc.)
- Optional: photo camera to document the process.

3.1.2 minimal

- 2 tablets with quality camera*
- External audio recorder**
- Power source – enough chargers
- Extra SD card, if compatible
- Projector, TV, monitor, or other adequate tools for screening the videos during sessions
- Speakers for screening the videos during ses-

sions
- Computer editing system***
- Personal smart phones to document process

* Take extra care of the type of built-in lens. There are big differences in quality! Apple products have a reputation for using quality lenses, but you might want to check alternatives like Huawei which are usually cheaper and have quality lenses as well.

** Consider that tablets do not have more than one plug for headphones and/or external microphones. Using an external audio recorder might work better than a microphone.

*** Although you might even edit on the tablet, we recommend computer editing, because of bigger screens and better possibilities for groups

Important: PV projects are based on the need to share equipment. So, don't let everyone film with their own camera or smartphone, but have designated gear for filming. Especially consider storage capacity and battery life!

Hint: sound makes a lot of impact on the quality of a video! While even smartphone or tablet cameras are quite good nowadays, sound is usually not good with built-in equipment. So, we advise you to invest in a good microphone/ audio recorder better than in a good camera for low cost PV sessions! Otherwise consider this fact in your planning process: record indoors rather than outside, use fabrics to reduce echoes etc. Or even think about how to (creatively) include background noises!

Hint: A tablet does a lot, but not everything! Zoom, for example, cannot be used in the same way as with camcorders. Digital zoom can reduce image quality so when possible moving the camera itself will result in a more dynamic and aesthetically coherent result. So, advise participants to use the "body zoom", rather than digital zoom: go closer to the object!

Filming with tablets will have different outputs, but this limitation can be used in concept and aesthetics!

3.1.3 optional / variations

- Reflectors: can be very useful to improve lighting without much of an effort, especially important for faces or to spotlight single objects. Also and especially in bigger groups it can help to have a variation of responsibilities in order for everyone to keep busy. You can get a set of foldable reflectors from about 15-20€ up.
- TV camera: even though camcorders work perfectly for PV projects, in our experience borrowing a big TV camera gave extra value to a project. The big camera captures attention and possible interview partners or people on the street will take the filming more seriously. Handling a bigger camera is especially exciting for participants because it is usually new for everyone in the group. Though having more buttons and settings, the basic handling of a TV camera is not more complicated than handling a camcorder. Hence, it works for all ages and previous knowledge. The only downside is the weight. You have to take that in consideration also for choosing an adequate tripod!
- Audio recorder: when using a handheld audio recorder consider that a zoom recorder works best for audio/voice recording (because it is directional), while a four-track audio recorder is better for surround sound (along the lines of a handheld microphone and a camera-held microphone!). **Hint**: make sure to synchronise your recordings (use a flap or clap).

3.1.4. using participant's own equipment / phones only / experimental

- participants' smartphones*
- headphones with built-in microphone**
- selfie-sticks, gorillapods, gimbals etc. ***
- anything you find in your environment****

If there is no budget for buying or lending equipment, facilitators might also come back to the participant's own gear: smartphones. While some of the specifics of a PV project are based on sharing equipment and the attraction of professional equipment, other aims are more general: working on the visual sensibility of the participants, gaining awareness on expressing themselves with images, and the connection between sound and image. The use of common devices can make it

possible for the participants to apply the techniques learned in their daily lives after the training is over. So the alternative can also be very satisfactory.

*Make sure to use the "pro" option that devices usually have: This option allows you to change certain camera nodes such as ISO, lens aperture, lens type, and capture time. Being able to configure all these options helps to give the video a more professional look and elevates the learning experience.

**First step for improving the sound quality when recording voices, sound effects or specific sounds. For other tips concerning sound see 3.1.2.

***Many people have such tools at home. Ask your participants which gimmicks they have and collectively use them for experimentation. Especially for static shots like an interview or a conversation, such devices can make a big difference. For more playful devices like gimbals it might be fun to experiment with shot types such as tracking shots.

****Restriction fosters creativity. Try finding alternatives to improve your shooting, such as: boxes, glasses, pots, hair ribbons, or anything that can be used to support the device on a flat and immobile surface.

3.2 Other resources

3.2.1 Time

The most important processes in a PV project happen in the form of discussion, working together and common reflection. Hence, time is very valuable for a successful PV project! An indepth PV project might take 10-15 whole working days in a row. In many settings, you might not use whole days. In that case, it is best to extend the process over a longer period of time and, for example, meet once a week.

If you are short of time, consider to cut the technical part short and do fewer exercises, and shorter sessions for filming. Prioritize your tasks and exercises, but do not cut the time of watching the footage together after every step and discussing it! You could even give some people brief tasks for homework or have the group do the storyboards, but individuals or pairs do components of it (e.g. interview someone). However, take into consideration that this strongly affects the dynamic, momentum and trust within the group!

In chapter four we'll present a workshop outline of only 20hs of PV against discrimination, although we recommend taking some more time, whenever possible.

3.2.2 Space

You'll need a quiet and safe space for the group to come together. This should be the place where you commonly start your days, where you come together after each exercise or filming day for recap, and where you watch your footage. It might be the same place, where you organise screenings for a bigger audience, but it doesn't have to.

If possible, access to a variety of environments to film will enrich both the process and the outcome!

Hint: If you have a workshop room of your own, use the walls to visualize progress and technical tips that the group collects throughout the project!

3.2.3 Additional material

In your workshop space you'll also need:

- larger flip boards or tables for group generated lists and pictures
- markers or pens for everyone
- Set of cards in different colours to document learning and a way to post it (if possible, leave all of them visible on the walls!)
- **Hint:** It is not necessary to spend a fortune on cards. Use what you have, but think of a concept: e.g. different colours for technical learnings, content, questions.
- sticky-notes /post its for joint editing
- Some snacks, water and tea or coffee for breaks and during drop- in and drop-out. It helps concentration and fosters informal exchange in between sessions.

3.3 Practical tips for filming

As we pointed out so far, PV is a technique for group cohesion, discussion, and jointly treating a subject, rather than for creating artistic video output. However, as all of us are used to watching high-end videos and films every day - not only in movies, but also in advertisement or music videos – some consideration on the aesthetic quality of your videos will most likely improve the satisfaction of your participants with the outcome, and therefore enhance ownership.

Consider your environment!
When filming in the city, you will always have to deal with some kind of background noise which makes sound recording rougher. Consider this when you plan on using original sounds, doing interviews on the street etc. For recording of specific sound and speech, always aim for a quiet environment. Whether you film inside or outside, lighting will always be an important factor. Make use of natural light as much as possible and get familiar with the change of light at your site in order to avoid strongly divergent recordings. Include your environment in games and exercises. Have your participants explore different places to shoot and involve objects that are available at the space to inspire you participants.

Adapt your style to your equipment!
When filming without tracks or dollies, you will always have a certain camera movement, no matter how still you hold your camera. Avoid using a "walking camera" (moving while filming), if not as a conscious aesthetic decision. You might consider these challenges and adapt your equipment accordingly. For example, old-fashioned equipment like super8 cameras give a nice vintage touch to your video, permit shaky cameras and allow a certain roughness as part of its style. Another possibility is to make a one-shot-movie. A OneShot is ideal for tablets or smartphones. Omitting cuts creates real proximity with the viewer who feels closer to the scene and gets an in-depth experience. Every cut is a shortening and transformation of the experienced. A OneShot consciously abstains from that. Consider that a OneShot

needs much more time for preparation, but less time for filming and editing. A detailed storyboard and clear shooting schedule are essential. For a successful and varying PV process, make sure that you still include the camera in earlier stages of your project.

Some general remarks on facilitating

It is essential that facilitators create an atmosphere in which everyone feels comfortable and willing to participate. To this end, it is important that we use ice-breakers to get to know the participants. It is also important to listen and be listened to. Therefore, we will try to make the sessions dynamic by giving the voice to whoever it is their turn at the time.
Also it is important to have an open mind and provide very creative ideas to give them the solutions they need. In our case, each group has a very different way of how they will work with the topic of the community. For example a group wants to do a social experiment, an-other wants to tell a story through drawings, shapes and colours. We made a lot of effort to get to know the ideas of each group in the face-to-face sessions providing them with more ideas, tools or different perspectives to execute their idea.
After getting to know each idea and how they planned to execute it, we gave them some tips and tools such as: interesting links, similar videos to relate to what they wanted to record (to see how they are recorded, what elements they use, how they are edited etc.), ar-ticles to deal with specific topics, image and sound banks (pexels, pixabay, youtube) and sound recorders (audacity).

04
WORKSHOP OUTLINE
EXAMPLE

In the following, we give an examplary outline for a PV against discrimination workshop for about 10 participants over 20 workshop hours. Note that this is a rather short period of time for a PV project and make sure it is embedded in a long-term effort.

We offer this workshop outline as guidance on how to plan and implement a short-term PV project against Discrimination. This chapter provides a conceptual and organisational overview, for concrete games and exercises see chapter 5.
Feel free to adapt according to your needs and goals! However, we strongly advise extending the time-frame rather than shortening it even more!

4.1 Topic

In a short-term PV against discrimination project, we suggest finding a topic that is broad enough to open a field of issues and yet specific enough not to lead in a completely different direction. Choosing a topic before starting the PV against discrimination project has the advantage of, first, being able to invite participants with a clear picture rather than to a completely open process and second, dive into the deepness of a subject more easily and faster.
As an example, we chose the topic "Community" because it is a term that is commonly used and easily understood yet contains a field of possible issues to be raised. Talking about (forming part of) a community implies talking about concepts of belonging and identity. It means to negotiate boundaries and the need to define and motivate those. It raises questions of belonging, as well as identity, affiliation, and othering. It is a subject that everyone can relate to, no matter if we talk about gamer communities, (urban) subcultures or communities based on ethnicity, religion or joint experience (including, for example, refugees). Nowadays the communities we live in are more and more diverse from a cultural, intergenerational, sexual,... point of view so that it is really impor-

tant to generate and create new tools and spaces to manage diversity in our local communities and surroundings.
We suggest inviting participants to share their stories and experiences of belonging (or being excluded from) communities at the beginning of the process, this can help build a trustful and open group atmosphere. After that, it will be easier for participants to talk about the sensitive issues connected to discrimination. Which communities do I belong to? Do I position myself on the edge or in the middle of these groups? Which of these communities are chosen? Which are inflicted? And so on. These considerations and self observations form a stepping-stone for more in-depth work on anti-discrimination.

4.2 Structural Frame

According to the stages of a PV project introduced in section 1.3. we propose two different timelines for your project. We recommend sessions of at least 3 hours each. Variation 1 is a little slower at the beginning with more time to familiarize with the equipment and more time to focus on filming. Variation 2 starts faster, but gives a little more time for editing with the possibility of alteration and filming additional material if needed. An additional Variation 3 shows what can be gained with more time in total (33hrs instead of 20).

4.2.1 Variation 1

1x 3h get to know each other and the equipment
1x 3h introduction to the topic
1x 4h discussion, planning of the video + further camera tasks

1x 6 h Filming
1x 4h Editing
+ final event

4.2.2 Variation 2

1x 3h get to know each other and the equipment
1x 3h introduction to the topic
1x 3h video outline and first filming (within the group, direct surroundings)
1x 5h filming
1x 3h rough edit, discussion + further filming
1x 3h edit
+ final event

4.2.3 Variation 3

1x3h getting to know each other and the equipment
1x3h film and camera tasks
1x6h film and camera tasks / introducing the topic
1x3h work on topic and planning
1x3h planning and conception of video
1x6h filming
1x3h pre-edit
1x3h edit + further filming
1x3h edit
+final event

This variation is designed for a PV project against discrimination over the course of two months with weekly meetings. Along the line, various additional events for a broader audience can be planned, like screenings of footage with those who have been filmed, an open event for discussion on the topic, pre-screening of a rough cut and a final screening in the end.

4.3. Tipps on Adaptations

The above mentioned variations are suggestions to visualize possibilities and show how they put focus on different aspects like filming, working the subject, or editing. They are designed for shorter meetings, roughly once a week with some longer sessions (mainly for filming). Whenever possible, intensive workshops with full days in a row are preferable because they condense and intensify the work on the subject. However, we advise you to think about the time resources of your participants in order to adapt time tables to their needs (Should meetings be held in the mornings or in the evenings? Are longer shootings on week-ends possible? etc.) Always feel free to add more days and exercises. But, don't stretch your PV project against discrimination for too long because you will lose momentum. If you can do longer days, cluster the sessions accordingly.

05
GAMES AND EXERCISES

As introduced in section 1.3. games and exercises are used to introduce and familiarize participants with the equipment, but also to foster group coherence. Always switch roles and encourage participants to teach each other / learn from another. In the end, each and everyone should have tried out each and every step at least once.

PV is often used in groups with little media literacy, but can be done with all kinds of groups. Considering the level of media literacy helps to design your workshop! Preliminary knowledge can be used in mixed groups and is especially helpful for mutual learning. However, always make sure that expectations about the final output are not too high in terms of quality. We do not have the budget to make a Hollywood movie, neither is it our game to do so. Video is the tool, not the outcome. The desired quality also depends on the means of distribution: Videos for social media require different settings than those for large-scale screenings.

In the following, we give examples for games and exercises that are specific for PV projects and adapted to the topic of PV against discrimination. For those readers, who have never done a PV workshop bevore, these are meant to give a more comprehensive idea about the PV against discrimination approach. For further input, we also refer to our list of references!

5.1 Introduction Exercises

5.1.1. Name Game

Exercise Step by Step:

1. Sit in a circle and place the equipment on the floor in the middle of the circle (in the bag).
2. Address the person sitting next to you and ask them to look at what is in the bag. Once the person took out the camera, tell them:
    How to hold it in your hands (place camera on one hand and keep the arm right next to your chest to keep it steady, hold and handle buttons with the hand)

Where to switch it on
How to take the cap off the lens (and to be especially careful as the lens is the most delicate part of the camera, like the eye)
3. Tell one person sitting right across the circle to look at the bag again and take out what else is inside (the mic + cable). Show that person how to hold it and how to connect it to the camera.
4. Once that person is back at her/his seat, tell the person sitting next to the one with the camera to take out the headphones and connect it to the camera as well --> *In a very small group, this might be you ;)*
5. Tell the person with the camera to aim the camera at the person with the microphone and show her/him where to record.
6. Now ask the person with the mic to tell their name and how old they are and the animal they would like to be. Tell the person with the camera to record, whenever the other one is ready.
7. After this first recording, have the one with the camera take out the cables, switch the camera off, close the lense cap and put everything back to the state it came out of the bag. Now, this person gets to explain all the steps to the person sitting next to them.
8. Also, the person with the mic and the person with the headphone pass it on to the ones sitting next to them and explain how to handle them (e.g.: take care with the cable of the mic, hold it like that to your mouth,...) and where to plug in the cables.
9. Repeat until everyone is done with recording, said their names to the camera, and listened to the one recording, including you as a facili-

tator (you should be last in line to get the camera, once the circle is completed)

10. After the round is complete, show someone how to connect the camera (or SD card) to the TV/computer/monitor

11. View all the recorded videos with the group.

12. Ask the group to share:

- How they felt about being filme
- How they felt using the camera
- What they liked about the content
- What they liked about the lighting
- What they liked about the sound
- Any other comments or questions.

Hints for facilitation:

As a facilitator, you also take part in the exercise, say your name, film, and take sound!

Make sure that you are the last person to touch the equipment! When showing how the camera works, point at the buttons and explain how to hold it. Do not take the camera yourself to show it, but let the participants try for themselves.

Don't tell people the purpose of the game, just start and have them learn it by doing it and asking questions. Have them learn experientially.

When watching the footage, many issues come up naturally: lighting (e.g. if the picture is too bright or too dark if the camera faces a window, etc.), frame (too close, too far, other people in the frame, background?), sound (background noise, scratching on mic cable,), maybe some shot is missing because somebody forgot to stop the recording etc.

If people handle the equipment very well, make good mistakes for them. In this way, the effects of common mistakes are visible for all participants at the very beginning of the process. Even if the mistakes are "artificial" they are likely to happen later in the process, under pressure. To give some examples of common mistakes: zooming while somebody is speaking, too much, too little zoom, odd framing, mic too close or too far from mouth, distorted sound because of playing around with the mic cable or clapping with a ring against it while speaking, etc.

Everyone gets the same attention, space, and time.

If there are major doubts about speaking in front of the camera, make sure to let everybody know that the footage stays within this group. That it is important to record everybody, to try out together, but it is possible to delete the footage right after watching it together. (Even so, I recommend keeping the footage of all the exercises until the end of the process, because some of the – even funny- footage might find their way into the final video!)

6-8 persons are ideal for this exercise; otherwise it will take too long. Take your time for every little step, don't rush!

Notes on Learning Process:

The key to this game is that it is very accessible and apt even for mixed groups with different technical knowledge. It functions as a warm-up for the group (presentation of names, get to know each other), as well as to familiarize each and everybody with the equipment. You can adapt the speed according to the needs of your group.

Watching the footage right after is very important to get the connection between what was experienced and what appears on the screen.

Technical learning process is facilitated (and curiosity for the equipment). Also, everybody already had to speak in front of the camera. Everybody gets the chance to try out every step (camera, sound, being in front of camera).

General Remark

Reviewing the shots is also useful later during the production. When a group is not sure how to proceed with their film or they are not motivated to film, showing the material they have shot so far could lead to new ideas: they might suggest ways to continue or replace certain elements with new ones. Many times this sparks a fruitful discussion among the participants.

5.1.2. Self-introduction through an object

Exercise Step by Step:

1. Before the workshop, ask group members to bring an object each, which represents belonging to (or being excluded from) a community

2. On the first session everyone introduces his/

her object and explains the story behind it. (Getting to know each other and trust building within the group)

3. In another activity they form small groups of 3-4 persons and make short movies with their objects.
4. Watching the videos and discussing them.

Hints for facilitation:
Similar to the "Name Game" this activity could already include filming during the first round of introducing the objects.

Notes on learning process:
This exercise aims at getting to know each other and building trust within the group through by sharing personal experiences.

This exercise shows a simple way of introducing the topic right at the beginning of the workshop. participants are invited to think about the topic already before the first session, when they are choosing the object they want to bring.

Dividing participants into small groups allows for more intimate exchange. The task of filming a scene with the (random yet specific) objects, gives space for exchange and leads participants to connect their individual stories into a new, collective narrative.

5.1.3. Sound or image? Which of these is more meaningful?

Exercise Step by Step:
1. The participants are divided into 2 groups. The first group will watch a video, the second group will only listen to audio.
2. For this exercise we chose the following scenes:
3. - To listen: a very violent scene dealing with the cluster of "American History X". https://youtu.be/dlWcKXwLZGs

4. - To watch: the scene where the mother and daughter argue from "Precious". https://eqrcode.co/a/JfZAGV

5. Once they have completed the task, have each group tell the other what they have seen / heard and describe what happens in the scenes.

Participants may find it difficult to speak, so we can ask the following questions:
- - What is happening in the scene?
- - Is the scene happy, sad, violent, artistic?
- - What does it say to you?
- - How does it get across? What elements does it use?
- - Do you miss anything? Do you think it can be understood without sound/images?

1. After answering the questions, watch both videos together with sound and images.
2. Discuss and decide which of the elements is more meaningful, why and how the director transmits to the spectator what he/she wants to express.
3. Once both scenes have been seen, the participants are encouraged to talk about the issue of discrimination. If the group is quiet or no discussion arises, the facilitator can ask questions such as:
- Which of the two scenes is stronger?
- Why?
- Do you think that there is discrimination?
- Who are the people discriminated against?
- Why do such differentiations still exist today

Hints for facilitators:
In order for the participants not to see before what they are going to see or hear, you can prepare two QRs with links to each video.

Choosing significant videos is key for the success of this exercise. In this example, we chose these two scenes for two reasons. The first is the discourse in both scenes. In both films another person is treated in a discriminatory and very violent way, so that the participants empathise very clearly with the affected character. The second reason is the range of audiovisual resources used in the scenes. In both scenes in addition to the speech, the image, the symbols, the lights and the angles are very remarkable and help the spectator to

identify the message in the way the director wants.

Notes on Learning Process:

This exercise not only teaches participants how important it is to fuse sound and images, it also helps participants to take into account many other artistic elements: lights, camera movements, angles, colours, effects, etc. Through a collaborative analysis, they learn to appreciate and use them. Treating sound and image separately at first, helps the participants to take these elements into account and make use of them afterwards in their own filming.

Choosing videos that are connected to the topic helps to understand the practical part of filming together with the content and shows the significance one has for the other. Through the debate about sound and lighting, the group also reflects on the topic. Many issues related to discrimination, what causes it, how the affected people feel etc. will naturaly rise during the discussion or can be triggered by leading questions by the facilitator.

5.2. Content specific work exercises

5.2.1. theme-based brainstorming

Exercise Step by Step:

1. Find three concepts/keywords and write them on a flipchart paper
2. Ask questions related to each of the themes and write down the answers.
3. Example for three topics and the questions related:
4. Once all the questions have been asked, all the participants will have the task of finding the relation between the three concepts.

Hint for the facilitator:

Finding the right keywords for your topic is key for the success of this exercise.

Notes on the learning process

This dynamic helps to see the subject to be dealt with from a more objective point of view and helps to create more concrete and global concepts that can help to deal with the subject from one point or another.

Guiding a collaborative brainstorming helps participants to understand what concepts they could talk about in the video. A structured brainstorming session is important especially for groups where participants are not familiar with brainstorming sessions or find it hard to think in abstract terms.

It is crucial that in this stage everybody gets enough time and room to talk.

5.2.2. Interviews

Exercise Step by Step:

1. Participants are divided into groups of 4.
2. Each group shoots an interview about personal experiences related to discrimination, members take one of the 4 roles: camera, sound, interviewer, interviewee.
3. They shoot 3 more interviews, switch roles every time, so that each member tries each role.
4. Watching the videos and discussing them.

Hint for the facilitator:

It is useful to have a technician to whom participants can turn to when they have technical questions/problems.

The first group that has completed all interviews, can already start uploading their videos and set-

Community	Discriminacion	Racism
Who is part of the community?	Who creates discrimination?	Who causes it to sprout?
What do I have to do to join?	Who is affected?	Who is affected?
What examples come to mind?	Can it be stopped or reduced?	Can it be stopped or reduced?
What words come to mind?	Can you think of any examples of discrimination?	Can you think of any examples of racism?

ting up the screening.

Don't forget to discuss both the content and the technical aspects of the videos, when you share them among the group. Ask which ones they liked most and why. Also ask how they felt in the different roles.

Notes on the learning process:

Switching roles gives everybody the chance to be in control of different elements that make a video: the image (behind the camera), the sound, the content (interviewer and interviewee).

As always, watching the videos back right away, allows mutual learning.

5.2.3. Mannequin challenge:

Exercise Step by Step:

1. Ask the group to think of a discriminative situation.
2. Collaboratively divide roles of people who participate in the situation.
3. Participants take positions as actors to form a still life of the scene.
4. Some of the participants shoot a short video going around to show the situation from different angles while the "actors" are frozen in their positions.
5. Watch back the videos and discuss it.

Hint for the facilitator:

It can be interesting to show the video to someone who has not participated in the creation and see whether that person can guess the topic or the situation.

If you have more time, switch roles and discuss how participants feel being the discriminator/discriminated/observer in the scene. Ask what they would like to change and how.

Make sure to discuss the effect of a camera moving between "frozen" people. How do participants perceive these images?

Notes on the learning process:

This exercise takes elements of the "theatre of the oppressed" and can be deepened accordingly.

Filming a still live made out of "frozen" actors might give participants creative ideas for filming and staging also for the final video.

5.2.4. Devil's advocate

Exercise Step by Step:

1. The participants are divided into 2 groups.
2. For one group the task is to make interviews arguing that stereotypes are bad, while for the other group the task is the opposite.
3. In each group there are multiple roles, such as: camera, sound, interviewer, interviewee. Members change roles so that there is a video interview with each member.
4. Watching the videos and discussing them.

Hint for the facilitator:

Ask participants to really find arguments for the side that they are on, and not just act as if they agreed with it.

5.3. Exercises for planning and video shooting

5.3.1 Audience Pathway

Exercise Step by Step:

1. Use the image of a road or path to plan the "journey" the audience will have while watching the video.
2. Identify the intended audience and place these people on top of the path. Be realistic about who you can reach! Think about: What do they already know about the subject? How do they feel about the issue and where do they position themselves on the matter? (Example: Persons who have a sensibility on the topic of discrimination, but never reflected upon their own position in the system)
3. At the end of the path on the bottom of the paper, draw what you want the audience to know and understand after having seen the video. What do you want your audience to feel by the end of the film? What should they have learned? (Example: Having a clearer understanding of different sorts of discrimination and what it means to be an ally. Feel empowered to act upon it).
4. Now fill the gap in between. This is the road you're taking your audience on. Think about

how you get them to that realization/con-cluding feeling or knowledge. This space in-between your audience and what that audi-ence should know and feel in the end, concludes your path on how to get the audi-ence there. This helps to think of ways to tell the story.

Hints for facilitation:

In bigger groups split up in teams to make the dis-cussion easier.

Make sure to give enough time. Some participants might need a little help getting started. Help them by asking questions and coming back to topics that you already discussed in earlier sessions.

Leave enough time for sharing. Give room for questions and doubts.

As this stage of the process is hard work, mingle the exercises up with energizers, ice-breakers and make sure you do a check-in and check-out activ-ity at the beginning and ending of a day/session.

General Remarks

After that exercise you can go on with a storyboard where participants organise their video more concretely in terms of which images to shoot, where to shoot them, and to assign tasks (see exercise 5.3.3.).

Before filming, it is important to address the issue of consent from all participants. It might happen that after shooting a video together, some members of the group will want to make it public, while others won't. There should be time and space to discuss these kinds of issues. Be prepared to facilitate it!

Notes on Learning Process:

This exercise is a good way of bridging the discus-sion about a topic and the actual filming. As the road translates as a journey in time, it can be transferred to the development of a story for the video.

Visualizing the journey of the designated audi-ence for the video, helps participants to clarify: Who is going to see the video? What do they al-ready know about the topic? What should they

know after having seen the video? What informa-tion do we have to give them to achieve this goal? This stage is important to bring participants to re-flect upon a theme and discuss it. Make sure to give enough space for self-exploration before this group discussion to assure that every participant had time to reflect and form an opinion on the subject before discussing it with others.

5.3.2. Create a 6-scene short movie

Exercise Step by Step:

1. Divide the group into six subgroups (4-5 peo-ple in each group).
2. Randomly distribute a piece of paper to each group with one of these topics: LOVE; FEAR, FICTION, TRAGEDY, ADVENTURE, HU-MOUR (see cards next page)
3. Each subgroup will have to create a story in 6 scenes related to their topic
4. They will have to record a short video using the shots, angles and camera movements that correspond to their topic (as seen in the table). The video should be no longer than 60-90 seconds and should tell the whole sto-ry through 6 scenes. It is important that vid-eos have images as well as sounds to make the video tell a story.
5. Once all the scenes have been recorded, par-ticipants will show the scenes one after the other (to be understood as a video). If there is time, participants can even link them togeth-er with a quick edit.
6. Once all the scenes of each group are in or-der, the videos of all groups will be shown to generate a debate and see which scenes, movements, angles, etc. work in each situa-tion.

Hints for facilitator:

Always use shot and camera types that you have already discussed or tried out in previous exer-cises. It is not about the knowledge of the differ-ent technical terms, but about the effect they have on the screen.

This exercise can be carried out regardless of the recording device used. The only difference is that using a mobile phone there is no need to use an external device, as it allows all the videos to be displayed on one screen. Connecting the differ-

LOVE	FEAR	FICTION
Big long shot	Medium shot	Full shot
Close up	Extreme close up	Medium
One Extra shot	One extra shot	One extra shot
High Angel	Low angel	Nadir
Pano	Tilt	Paneo
ACR	Follow shot	Aerial traveling
Zoom in	Zoom out	Rack focus
TRAGEDY	**ADVENTURE**	**HUMOUR**
Extreme long shot	Full shot	Medium / Two shot
Big close up	Medium	Close up
Extra shot	One extra shot	Extra shot
Zenital	Nadir	Front
Paneo	Crabbing right	Traveling out (dolly)
Crabbing right	Tracking in (dolly)	Tilt
Zoom in	Rack focus	Zoom out

ent scenes might be done with the editing programme many smartphones provide. In the case of recording with a camera, it would be advisable to transfer it to another device such as a computer, a tablet or even a mobile phone for proper display.

Notes on Learning Process:

The aim of this exercise is to become familiar with the camera, to see what types of shots exist and to see what each of them conveys. This exercise allows us to learn how to tell stories through the screen. It familiarises us with the camera, the sounds, the lights, the movements, etc. and we get an essential learning experience to learn how to express our ideas in the video.

In addition to learning the basics of how to start filming, participants also learn to synthesise which moments are essential to their story. Therefore, they are required to tell a story from beginning to end with only 5-6 scenes.

This exercise helps to concentrate on key scenes of a video. It works well as a connector between the content work and creating a storyboard for the final video. Depending on when you do this exercise, the focus lies more on the experimenta-tion of different shot types or the preparation of a storyboard (deciding on 6 important scenes).

5.3.3. Storyboarding and shooting

Exercise Step by Step:

1. Ask participants to draw a storyboard for their final video.
2. If the stories are very complex or lengthy, the facilitator can help create more focused ones by giving a limited number of storyboard images to work with (similar to exercise 5.3.2. by 6 scenes)
3. The drawings of the storyboard should show: the type of camera shot, the protagonists, the setting
4. For each scene, the group should also assign roles: camera, sound, interviewer/interviewee/actors, light, director,...

Hints for facilitator:

The creation of a storyboard transfers the discussion of the topic to the shooting of the video. The less time you have for the actual filming, the more time you should save for an informative storyboard (including assigned roles!).

The less time you have for editing, the more you should concentrate on the exact outline of each scene. Lead participants to understand the beginning and ending of each scene, the frame, what to talk, which sound to record, etc.

Notes in learning process:

The drawing of a storyboard does not only help the practical part of the video shoot, but it also gives time to visualize the final outcome and space for a common decision process. When transferring the results of the previous exercises into the concrete video outline, make sure that the group gets to a consent before diving into the video shoot! Everyone should feel comfortable being in front of and behind the camera, so the facilitator makes it clear that the participants will do only that much that they want and only those shots will end up in the final product that everyone is happy about. This can help ease tension from people who are reluctant and their first experience without pressure can give them confidence.

5.4. exercises for editing in groups

5.4.1. Paper Edit

Exercise Step by Step:
1. Vanning of the material: Scenes are screened one after another and participants take notes on paper (post-its/sticky notes): Find a keyword/ Headline of the scene and note if it is good or bad.
2. This is done scene after scene until all the footage has its equivalent on paper
3. Without watching the actual footage, the group discusses the material and chooses scenes to enter the video (represented by the sticky notes)
4. On a paper wall, all sticky notes are ordered as they would be in the editing programme: one line for image, one line for sound, one line for (sub)titles.
5. Once the group has collectively decided the video outline like this, the paper edit gets transferred to the computer.
6. The selected scenes get imported into the editing programme and the rough computer edit is done according to the plan of the paper edit.
7. The group then takes turns in starting a fine editing. Each participant gets about 20 minutes in control of the mouse, while the others can still comment and suggest while they are watching.
8. Simultaneously, other roles can be assigned according to the needs, like writing subtitles, finding headlines, preparing the credits of the video in order to split the group into smaller teams.

Hints for facilitator:

We recommend reserving a quarter of the total time for editing and also give enough time for planning rather than filming - this prevents from getting too much material
Editing takes a lot of time and is harder to do as a team. This is why a "camera edit" is recommended: only film, when you're sure that everything is ready and really think about the beginning and ending of each clip (like: do not keep the camera rolling for 2min before the actual scene you want to film) and delete obvious outtakes right away.
The paper edit is a good possibility to have the decisive part of the editing process done by the whole group.
When time is short, facilitators can do the computer editing according to this paper edit with a final round of comments and space for change within the group. However, as editing is an important part of every video production and highly influences the outcome, we always recommend to leave as much of this process to participants as possible and not deprive the members of gaining/developing editing skills.

Notes on learning process:

The paper edit allows to separate two sides of the editing process: the decision on the content (which scene, which order, which take) and the technical process of finding the right cut. Separating them allows participants to first concentrate on the content and then in a second step experiment with the technical aspects like placement and rhythm (while otherwise these get mixed and often in the loss of the one or the other).

ANNEX
FURTHER READINGS / RESOURCES

Further readings on PV, links to online resources, etc.

Insights into Participatory Video. A handbook for the field.
Lunch Nick, and Chris Lunch Oxford 2006. (also available online)
InsightShare / Oxford Articles:
www.insightshare.org/resources/article/all
A Rights-Based Approach to Participatory Video: toolkit.
Benest, G. 2010. InsightShare: Oxford.
http://insightshare.org/resources/right-based-approach-to-pv-toolkit
Participatory Video: Images that Transform and Empower.
White, S. (ed) 2003. Sage: London.
Handbook of Participatory Video.
Milne, Mitchell, de Lange (eds). Lanham:Alta Mira, 2012.
- Article: Low, Bronwen et al 2012**. (Re)framing the Scholarship on Participatory Video: From Celebration to Critical Engagement**. (p49-64)
- Article: Thomas and Britton**. The Art of participatory Video. Relational Aesthetics in Artistic Collaborations**. (p.208-222)

World Film Collective
www.worldfilmcollective.com

For hybrid sessions.
To communicate:
www.slack.com
To edit online:
https://invideo.io/?ref=topesdegama
Free recorder app:
www.audacity.es
Images and video banks:
www.pexels.com
www.pixabay.com

Videos:
• Dr. Robin DiAngelo discusses 'White Fragility'
https://www.youtube.com/watch?v=45ey4jgoxeU&fbclid=IwAR3zvxhh47S4IISnCMIr417O68n7IWDd3mhx-HT7wrCXbym2NPkgPcLDNMg&app=desktop
• Tupoka Ogette: Good bye Happyland:
https://www.youtube.com/watch?v=amVaXJFXFFw&list=PLFQLc6qFUzYVRdOXBvqKWjDJ8FZ3jfswr

films:
• I am not your negro (Raoul Peck)
• What you gonna do when the world's on fire? (Roberto MINERVINI)

articles:
• How to be a white ally
https://www.imperial.ac.uk/equality/resources/how-to-be-a-white-ally/
• White Fragility and the Rules of Engagement (Robin diAngelo):
https://goodmenproject.com/featured-content/white-fragility-and-the-rules-of-engagement-twlm/
• White Privilege: Unpacking the Invisible Knapsack (Peggy McIntosh):
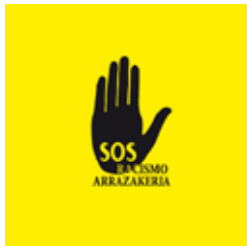https://www.racialequitytools.org/resourcefiles/mcintosh.pdf

books:
DiAngelo, Robin (2019): White Fragility: Why It's So Hard for White People to Talk About Racism. Boston: Beacon Press

Eddo-Lodge, Reni (2018): Why I'm No Longer Talking to White People About Race. London: Bloomsbury

PARTNER

SOS Racismo Gipuzkoa/ Gipuzkoako SOS Arrazakeria was founded in 1993 to fight all forms of discrimination and segregation based on skin colour, ethnicity or cultural background. When this discrimination is on an individual, group or institutional level we demand tolerance, respect and understanding with equal rights for all. We see cultural diversity in a positive light and support all kinds of cultural exchanges and practices that encourage contact between the local population, immigrants and minority groups. Sos Racismo focuses its work on raising awareness in society about the reality of migrants and about structural racism and multiple forms of discrimination. To this end, it carries out different actions: it advises immigrants on their rights, denounces all forms of racism and discrimination from an intersectional point of view, promotes intercultural relations to end prejudices and help build an inclusive society, and carries out different trainings to raise awareness and educate society.
http://www.mugak.eu/

Giolli Cooperativa Sociale is active in national and international projects, working with different target groups, mostly young or marginalized groups, using Theatre of the Oppressed (T.O.) as the primary method to explore their daily experience and social problems, and to facilitate processes of change in the frame of Paulo Freire's pedagogy, Community Development Approach, and active Non-Violence. Giolli provides T.O. interventions and training for operators in social services and projects in different fields (anti-racism, drug-addiction, social disease, psychiatry, education, prevention, etc.) that involve people of all ages and conditions. Giolli creates performances about different issues by using mainly the interactive technique of Forum-Theatre, attends Festival and Conferences and collaborates with similar entities in Italy and abroad. Moreover, Giolli carries out several projects to prevent discrimination, in particular discrimination against migrants, communities of foreign nationals and LGBTQI+ communities. Giolli's approach is participative, horizontal and creative.
https://www.giollicoop.it/

Artemisszió was founded in 1998 as a charitable foundation based in Budapest, Hungary. We believe in an open, tolerant society, where disadvantaged people are given opportunities and interculturality is valued. We work towards these goals in our home country and abroad as well. We believe that in this current globalised world, the understanding of deeply varied societies is a necessary skill. This is the way forward. Our group has extended its work into two specialized directions: Mira, the intercultural community of Artemisszió Foundation; and Artemisszió Competency Center focusing on self-discovery and skill development training. http://www.artemisszio.hu/

KULTURHAUS BROTFABRIK is a cultural centre situated within a former bread factory in a very lively and colourful district of Vienna. Embedded between studios and galleries, the Kulturhaus reaches out to the residents of the surrounding neighbourhood, which is characterized by social housing and a diverse population but little space for encounters. The Kulturhaus engages with the district through artistic projects and offers the neighbourhood opportunities to get into touch with each other and create something new. It aims at building bridges between the different communities with the help of art and culture. Besides the former factory building Kulturhaus runs another venue at a market nearby: The market stall Stand 129 is used for showings, exhibitions and other events. Kulturhaus Brotfabrik is run by the non-profit organization "Caritas der Erzdiözese Wien - Hilfe in Not".
http://www.kulturhaus-brotfabrik.at/

ABOUT THE PROJECT

Anti racism work becomes more relevant in the face of populist tendencies in many European countries. In the polarized political debate, it is important to broaden the spectrum of anti racism work in order to increase the sensibility for this issue in society. We believe that anti discrimination work must be a central issue in adult education across all sectors.

We understand anti-discrimination as the raising awarness, objection to, and fighting against discrimination on a societal level. Our working definition of discrimination doesn't just mean the unequal treatment of people but is based on the construction of groups based on differences in socially relevant categories like gender, sexuality, race, ethnicity, religion, age etc. as supposedly intrinsically different from each other. These differences are used as reasoning and legitimation of unequal treatment of entire groups of people resulting in social inequality. Power and power inequality are inscribed into discriminatory actions, structures and systems.

Our approach towards this problem is to foster reflection and enhance understanding by creative means. Our workshop designs propose formats that link artistic methods with anti-discrimination work. These are co-created among professionals in four different European countries: Spain, Italy, Hungary and Austria. With experts in the fields of participatory video, theatre and theatre of the oppressed as well as social media, we bring our own experience together in four hands-on tool-kits for educators and trainers. Furthermore we offer a collection of innovative evaluation tools that are specifically adapted to the needs of such workshops in the ambit of non formal adult education.

With this, we offer trainers and educators a new set of techniques to expand their field of action. Creative means have a strong potential for personal development and offer space for personal reflection on a very profound level. Our aim is that more teachers, trainers, and educators become aware of this potential!

The toolkits are available in English, Spanish, Basque, Italian, German and Hungarian. They can be downloaded for free on

https://www.caad-project.eu/