

WITH YOUR OWN VOICE

EDUCATIONAL METHODOLOGY GUIDE



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Title

With Your Own Voice: Educational methodology guide

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WITH YOUR OWN VOICE

Introduction to the guide

WITH YOUR OWN VOICE is a project that contributes to the communicative democratization in Europe through the participative video, by creating a space that includes the discourses and realities of migrant and culturally diverse (UNESCO, 2015): The construction of an independent participation space communities, focusing on local issues of interest and facilitating public platforms for dialogue.

In your hands, you have a complete educational programme which will allow youth workers, educators and teachers to apply the participatory video in their context. The main aim of this project is to generate spaces of visibilization of non-hegemonic discourses through the promotion of audiovisual tools for self-representation.



In order to achieve that we want to promote cultural diversity, encouraging cultural dejarqualization and facilitate tools for empowerment with a horizontal focus.

Therefore, this educational programme will help to achieve more inclusive communities, addressing all phases of the process, working from the individual competencies of youth workers in intercultural education, to how to make projects with community impact



How is the guide organised?

In *Step by step: preparatory phase* we find out how to prepare the target group in the acquisition of intercultural educational competences for communication and the presentation of awareness-raising activities for mixed groups in order to create safe spaces. We will focus on 2 sections in particular: The first one is addressed to the team implementing the guide. It covers aspects such as the acquisition of basic notions that provide a holistic view such as the social responsibility of communication, the intercultural perspective of education and the decolonial view, as well as the narrative and technical competences required beforehand. The second presents introductory activities that ensure the creation of safe spaces among participants.

In *Participatory Video Workshop* there are two sections: The first is aimed at technical audiovisual learning, as well as complementary tools that facilitate its use. The second is aimed at theoretical content on participatory video, its referents, visual narrative and the different strategies from which it draws from visual and sound art.

In *Social transformation and impact in the community*, the guides focus on how to disseminate the results and create community visualisation activities to generate an impact in the territory. From a community perspective, the preparation of this line is directed in two directions which, in turn, are interrelated: The preparation of the participating team and of the community itself, which receives and dialogues with the results.

Finally, the main conclusions on the application of the guide are as follows

STEP BY STEP:

PREPARATORY PHASE

How to prepare the target groups for learning.

1. Preparing the implementation team

1.1 Involve an holistic team in the intervention.

1.2 Theoretical Framework Education for Interculturality.

1.3 The profile of a youth worker with intercultural groups.

2. Create bond activities between the participants to guarantee a safe space.

2.1 Intrapersonal activities.

2.2 Interpersonal activities.

2.3 Consensus process and generate the theme together.



1. PREPARING THE IMPLEMENTATION TEAM

In order to carry out a participatory video process, it is essential to first of all consider the point of view from which we intend to start. With your own voice is a methodological guide to implement a participatory video process, but it is also a way to observe, collect and care for the individual and collective stories of culturally diverse people. role in the learning process.

In Step by Step: Preparatory phase you will find basic questions necessary for the implementation

of the guide whose knowledge should be mainstreamed in its application.

The gaze is very important, because it is what makes us sensitive to individual and collective realities that will play a fundamental role in the learning process: Taking into account the reality of the group from the beginning and the point of view from which we start, we learn to show what we want to show. This perspective will not only affect the process, but also the outcome and the people involved in both.





INVOLVE AN HOLISTIC TEAM IN THE INTERVENTION

Just as in a hospital we can find different professionals who make it work from their different roles (administration, cleaning, assistants, orderlies, nurses, doctors...) social intervention requires different professionals to support the processes in order to have a real impact on society.

The participatory video methodology is educational, and although liminal spaces are interesting, it must be understood that they can **trigger processes that require different professionals to take care of the process.**

Psychology: Speaking in the first person, and especially through art, sometimes implies revealing wounds that it is important to close. In migratory contexts, migratory grief, Ulysses syndrome, as well as other needs around intersectionality can emerge. That is why having a qualified therapist is important.

Social integration: From social workers to educators, participatory video processes can help better understand the life stories of our beneficiaries and accompany them in their regularisation processes.

Intercultural mediators and translators: The process of talking about life stories as well as the different levels of literacy in our group requires connecting with the mother tongue and not only translating, but interpreting the information in context.

Social movements: not only professionals are important, but also grassroots advocacy organisations fighting for individual rights. Trade unions, anti-racist, feminist and labour movements can lead the demands of our participants to join forces for social transformation.

As fundamental humanistic objectives, the process must be equitable and pursue **horizontality and solidarity between people**. The methodology of participatory video aims to invert the status quo of communication, vertical and unidirectional, and to invite the population to be **critical of hegemonic** and creative discourses from their own point of view, placing value on the everyday, the **micro-stories as motors of life** as opposed to the "big" individual stories that often make many realities invisible.

In order to encompass all the realities that involve and will involve the participants, it is important to have a holistic team that is able to integrate the participants **context**, their **individualities (individual social, cultural, functional and psychological particularities)** and their **group identity** into the learning process.

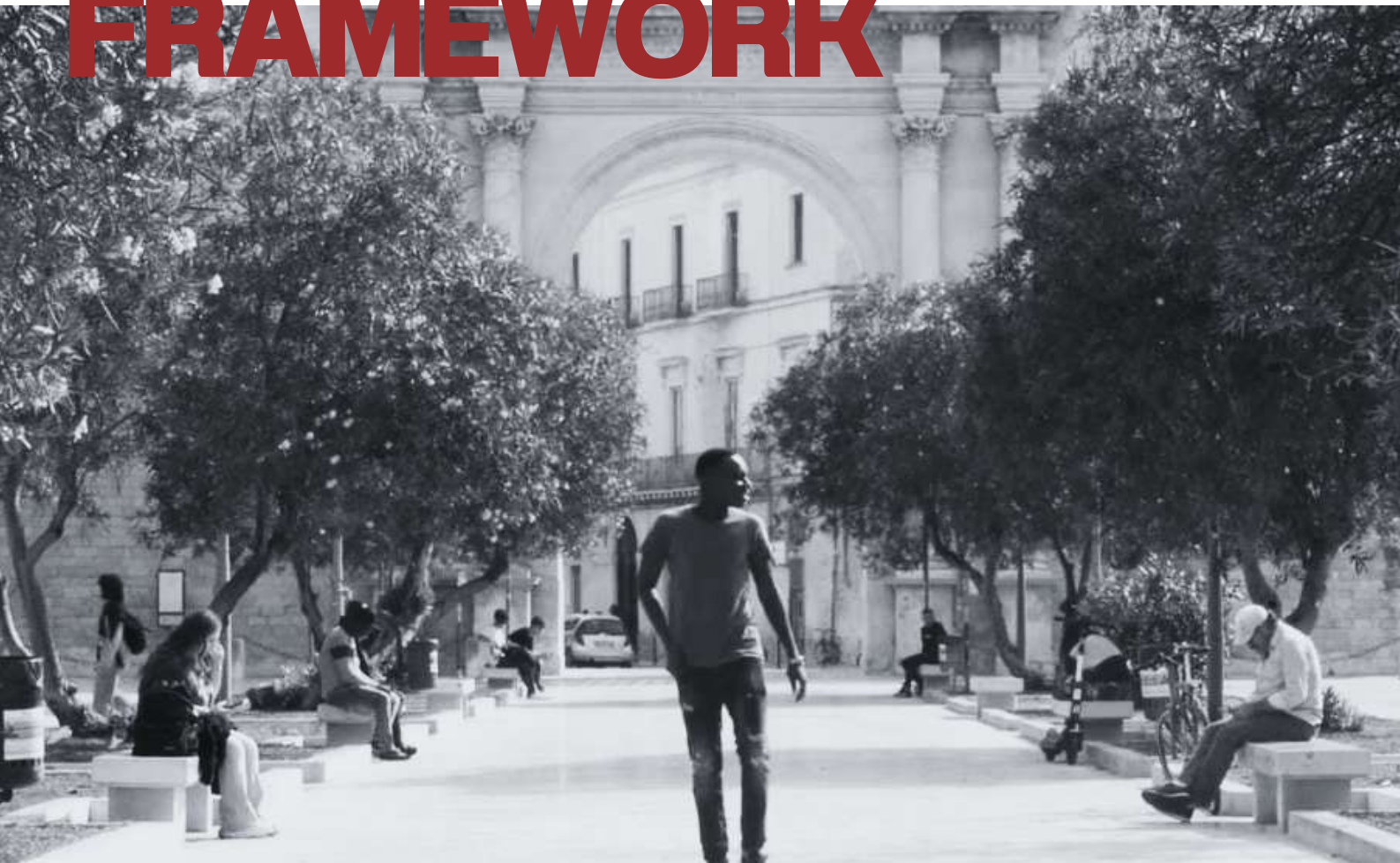
The particular competences of each person in the team will be influenced by the characteristics of the group itself.

The combination of interdisciplinary teams: combining, in addition to youth workers, technical, humanistic, social, participatory, group and conflict management skills as well as a **decolonial and gender perspective**.

In order to acquire the basic knowledge in a holistic team, the following points will be developed:

- Microhistories and macrohistories: The vindication of the small.
- The social responsibility of communication.
- The decolonial gaze and cultural de-hierarchisation.
- Cultural identity and intercultural education.

THEORETICAL FRAMEWORK



Microhistories and macrohistories: The vindication of the small.

Microhistories have made **contextual diversity and therefore identity diversity visible**. This diversity is often ignored by history, which tends to be constructed from a single perspective that excludes the realities that remain on the margins and which prioritises the "great individual stories" as constructs of history over the "small everyday stories" that represent the diverse lives of the majority of people in the world. These have been ignored by history because they are not considered to be of interest.

However, from the 1970s onwards, a counter-proposal arose to highlight them as a reaction to the dominant, hierarchical social history that left

many people unrepresented.

Ronen Man (2013) states that microhistory is based on the individual and the collective, which in turn is located in a specific spatio-temporal context: In contrast to an eventual history, which is based on the occurrence of specific events, microhistory emerges as the **study of regular events and anonymous individuals**. This narrative strategy is based on the concrete testimonies of anonymous people.

Experiences, individual and shared identity and memories are the tools of the testimonies that underpin the microhistories. The connections establish a narrative continuity that can contribute to a broader and more representative understanding of the world.



We are the Arabs the genuine Bedou'
We carry loyalty and kindness at heart
We walk with all kinds with no hate
We protect our guests and welcome them
No color but all color equally
Equals without calculations
We shake hands to form bonds
Our hearts has no doubt but agony
Poetry created and written by Seliman Abu Anas

نحن العرب أهل البدو والبدوة
نرفع كفوف العز بالونا والطيب
نمش مع الأهلان ما من عداوة
نحفظ جفون الضيف ود وترحيب
ما فيه لون ولون جميعاً تساووة
متأدوا من دون عد وترتيب
نصنع أيادي الناس نبيك لغشاوة
قلوبنا ما شاملي شكك وعذاريب

***The longing of the stranger whose path has
been broken***

By Rehab Eldalil

The social responsibility of communication.

Joan Fontcuberta in his book *The fury of images* (2016) said that we live in an era of "mass production" of images with "consequences of asphyxiation rather than emancipation". Today, we all have quick and easy access to information. However, we should ask ourselves what kind of information we receive, how reliable and contrasted it is, who constructs and who represents this information, and whether all this information shows a detailed map of cultural, social and territorial plurality. Paradoxically, the **excess of information** has led to a widespread situation of **disinformation**. The citizenry, and youth as part of it and who have integrated social networks and technological media as their main source of information, is exposed to a massive consumption of daily information, in which all news occupies for the media the same degree of importance and urgency, often in a reactive and **non-contextualised way**.

When everything is very important, in the end nothing is important. It is also important to note that **traditional communication** works from a single point of view, which responds to a **homogenised and hierarchical way** of looking at

life, judging other ways of life or other cultural values. Seeing the different as the "other", as alien to us, added to an excess of information that we consume without being able to digest, shows that dehumanisation is the great danger of information received in excess.

The West, for centuries, has transmitted a distorted image of other territories and societies through its worldview filters. This is why, as youth workers, we have a **social responsibility to rethink the forms of communication and encourage critical thinking among young people**. To do this, it is necessary to encourage a **re-appropriation of communication** by young people. But youth in a plural and diverse sense, breaking with the hierarchy that makes non-hegemonic discourses invisible and **giving space** to those groups that have been traditionally oppressed.

In the book *Power, Politics and Culture. Interviews with Edward W. Said* (2005), the essayist points that "this is where the future lies: in the evolution, over time, of ideas of community that are based on real independent experiences, and not on dreams that leave out the other person and half of reality".



*Untitled III from negative
incursion series*
By Rula Halawani

Beb Ezzouar University. By Nadia Benchallal



Who will make me real? By Raeda Saadeh



The Death of Sardanapalus. By Eugène Delacroix



“THE COLONIAL NARRATIVE HAS SILENCED THE VOICES AND EXPERIENCES OF OPPRESSED PEOPLES”. EDWARD SAID

The decolonial gaze and cultural de-hierarchisation

In order to understand the geopolitical context in which we find ourselves and to perceive the inequalities that exist between cultures and society, we must have a **decolonial perspective**.

The decolonial gaze shows us how the dynamics of inequality, the perception of the "other" and the existence of prejudices and clichés built up over centuries contribute to a wider gap between societies and cultures.

The existence of this reality, although multifactorial, can be focused on two converging aspects: the first is the colonialism of countries in the global South and Eastern Europe, which has led to the belief that Europe had a position of right over these territories that legitimised it to impose and propagate its cultural hegemony and appropriate raw materials, cultural heritage and annex territories. The second aspect came later, in the late 18th and 19th centuries, and involved the romanticisation and exoticisation of Eastern territories.

The movement called Orientalism, which produced a whole mythology about Eastern and "distant" cultures built on European prejudices and expectations, created a whole imagery on which we have built our knowledge of Eastern societies and cultures that endures to this day. A movement that hegemonised cultures and laid the foundations for a unidirectional reading by Europe.

Understanding that part of what we have learned about the geopolitics and culture of these territories, with which we currently coexist well due to globalisation and cultural mixing, will have to be unlearned in order **to build an approach to the so-called "other" from a position of equals**. To do this, it is important **to get rid of prejudices and preconstructed beliefs and to give up spaces of self-representation** in order to chase away the power dynamics that History has traditionally bestowed on Europe.

Cultural identity and intercultural education

The link between people who share a context is called identity. One can belong to different communities, taking into account that there are many ways of identification: from territorial, gender, cultural...

Identity is not something individual, as it is formed within the cultural margins of a community: social identity means for an individual to exercise self-reflection, to know what defines us and what we are like, even though it is a subjective construction determined by the context. This self-reflection is inevitably followed by a reflection of oneself in relation to others around one. People are social beings, so the system of self-reflection is used to differentiate oneself or to get closer to other people. Contemporary society is undergoing a process of constant change, whereby languages and cultures migrate from one territory to another without pause. Faced with this reality, territory becomes a place of exchange between individuals and communities. According to Grossber (2003), identities are subjective and particular, but they are articulated within a socially constructed

context that conditions the way of seeing and understanding the world.

In a globalised world, there is a great cultural confluence that can enrich the local culture of territories, thanks to cultural crossbreeding,

But it can also generate dynamics of violence, since this cultural confluence can occur in an aggressive and unequal manner, with the majority or powerful culture imposing itself on minority or peripheral cultures.

In order to avoid the loss of identity and to favour coexistence based on cultural mixing as a sign of enrichment and coexistence, a great responsibility falls on education, which plays a key role in the development of a culture of peace.

education, which plays a predominant role in guiding the construction of collective cultural identities and a society based on collective cultural identities and an intercultural society based on solidarity between cultures and peoples.



In a rapidly changing world of cultural, political, economic and social upheaval, education has an important role to play in promoting social cohesion and peaceful coexistence.

Intercultural education respects the cultural identity of learners by providing all learners with a quality education that is culturally appropriate and adapted to their culture, imagination and wishes.

Intercultural education teaches learners the knowledge, attitudes and cultural competences necessary for full and active participation in society.

Intercultural education teaches learners the knowledge, attitudes and cultural competences that enable them to contribute to respect, understanding and solidarity between individuals, between ethnic, social, cultural and religious groups and between nations.

This notion of interculturality as a reflexive awareness of Self and Other in a crossing of boundaries resonates with C. Wright Mills's "sociological imagination," which involves being "aware of the idea of social structure and to use it with sensibility," "to be capable of tracing such linkages among a great variety of milieux" (Mills, 1970, p. 17). Social structure here refers to aspects of society that structure our experience and upbringing such as gender, class, political, educational, family, economic and legal systems, as well as narratives of Self and Other.

Education for Interculturality

UNESCO (2006)



THE PROFILE OF A YOUTH WORKER WITH INTERCULTURAL GROUPS.

Youth work in today's intercultural societies is a conscious endeavour with an exciting world to discover. In this section we will share some of the main competences that need to be developed in order to carry out an intervention with ethical principles. Through programmes that encourage dialogue between youth of different cultures, beliefs and religions, education can make an important and significant contribution to the creation of sustainable and tolerant societies. Intercultural education is a response to the challenge of providing quality education for all.



NEEDS OF YOUTH WORKERS IN INTERCULTURAL AND DECOLONIAL INTERVENTIONS



In designing this handbook, we asked ourselves **what are the main challenges that youth workers experience** when it comes to intercultural intervention.

Therefore, we let them guide the priorities of this guide from their actual experience through a participated process in the form of a survey designed on the axis of Education for Interculturality by UNESCO previously described. Cultural identity, full and active participation and solidarity between cultures. The following are the statements that european youthworkers prioritized by order of relevance.



CULTURAL IDENTITY

- 1.To gain an in-depth knowledge of the cultural origins of each of the participants.
- 2.Encourage respect and dialogue between different beliefs/ secularism in groups.
- 3.To learn about the history and nowadays reality of the ethnic groups I work with.
- 4.Find consensus between the values of the cultures of origin and those of the territory (feminism, social justice, etc.).

FULL AND ACTIVE PARTICIPATION

- 1.Relation and coordination of social and public resources: (education, social services, health, gender...)
- 2.Empowerment and youth demands.
- 3.Encourage interaction among the population.
- 4.Resources and social infrastructures open to culturally diverse young people.

SOLIDARITY BETWEEN CULTURES

1. To have real decision-making spaces for the youth in my group.
2. Encourage the representation of the cultural diversity of the group.
3. To have reference figures at EU level with diverse cultural backgrounds.

Another interesting conclusions of this survey are:

- **30%** of the survey participants had migratory background, but mostly concentrated between Greece and Italy. This contrasts with the need of representation detected in the priorities, since most of the youth workers are european and therefore, educated in this hegemonical culture mindset. But also, reveals a cristal glass for non european youth workers in the social and non formal education field, which makes difficult for the youngsters having referents.
- The participants verbalized the need of decolonizing the Non-formal field, needing all perspectives. and run away as far as possible from **white supremacy**.
- It's also mentioned the lack of consensus between different cultures values affecting also non formal education perceived as "**useless**". Therefore, this project is very important to decolonize NFE and make it more inclusive in Europe.



The first step in approaching this journey, as European youth workers, is to understand that all education is political, and that as professionals, we are part of a system bigger than ourselves.

This makes us responsible for understanding that if we do not commit to understanding our history and our role in the system and commit to a decolonial stance we will repeat patterns or fall into paternalistic dynamics with our participants. From *tokenism* to white dogooderism, the first step is to deconstruct our gaze so as not to reproduce white supremacist dynamics that generate acculturation in our groups.

The cultural mindset reproduced in Europe has made that non-white cultures: 1. Have an **absence of history**, unchanged worlds, timeless in customs and intact in historical aspect. 2. Have an **Absence of western people** in other cultures. Settlers or tourists, omit cultural relationship. Any kind of imaginative invention. Everything is "real and authentic".

VALUES FOR DECOLONIAL EDUCATION



J.L. Gérôme The Snake Charmer, 1879

3. Cultural representations have promoted the **absence of any work scene**. No people are seen doing any kind of activity, insistence on the vice of idleness and laziness as their own and also 4) Demonstration of **men's power over women**, projection of their imagination and desires. Infantilising and sexualizing feminisms.

The process of training in intercultural education needs to leave the margins of what the hegemonic culture has considered valuable, to navigate the silences and absences of the omitted stories, and to open our eyes to what these cultures, in the first person, want to tell us.



In order to do this, Intercultural education aims to:

- Reinventing new perspectives based on other experiences and visions.
- Betting on decentring, destabilising or overflowing Eurocentric universalism.
- Conceptualise, enunciate and make visible the experiences of minorities.
- Deconstruct the colonial discourse, allowing the next generations to re-appropriate their history, their destiny and their lives.

Therefore, the youth worker in intercultural contexts has to be culturally astute, to successfully communicate with people from other cultures. Keep an open mind to diversity, establish relations with people from different cultures in order to learn about their reality from a horizontal point of view, cooperate.

Therefore, in the following we will discover the competences that the youth worker with intercultural groups has to develop. For this we will review The K.A.S.H. model suggested by YOCOMO and Darla Deardorff's Intercultural Competence Model (2006) based on five elements: attitude, knowledge, skills, internal outcomes, and external outcomes.

MODEL OF COMPETENCES FOR YOUTH WORKERS WITH INTERCULTURAL GROUPS

CORE COMPETENCES



Knowledge

in this context, knowledge is the condition of being aware. The recall, the recognition, understanding and evaluation of facts, concepts, regarding intercultural education we could highlight: **Identity** is each person's conception and expression of their individuality and membership or not of groups. **Beliefs** are the values that we hold and frame our view of the world. Implicit biases can be beliefs, preferences, that guide us in a certain direction. **Values** qualities that we consider positive to guide the behaviour within a society, to promote the inner improvement of each person and the coexistence and social harmony. Therefore, the importance given to them may be conditioned by the context, and may differ between different cultures.

Skills

relate to the ability to perform an activity. Competency and proficiency measured on precision and technique. Regarding Intercultural education, we consider that some of the main ones are:

Critical thinking which is intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information from different sources.

Observing although it seems to be explained by its name, observation is a complex process for which there are many identifiers and tools. For example, the sociogram, a technique that aims to obtain a group x-ray, that is, it seeks to obtain graphically, through observation and contextualisation, the different relationships between subjects that make up a group, thus revealing the ties of influence and preference that exist in the group.

Listening, the fundamental basis of interculturality is to allow the collectives to express themselves with their own voice in order to understand their reality through their own eyes.



CORE COMPETENCES



Attitude

is the way of thinking reflected in the behavior, affecting feelings, values and motivations, such as the ability to relativize one's self and value others. As for Intercultural Education, the main ones would be **Curiosity**, a natural instinctive behaviour, evident by observation in many animal species, and is the emotional aspect in living beings that engenders exploration, research, and learning.

Openness, involving readiness to suspend disbelief about other cultures and about one's own that allows empathy and cultural decentering.

And **Respect** which implies breaking down cultural hierarchies and valuing diverse cultures on an equal standing.



Habits

A behavioral approach gives an holistic approach tby linking the gap between knowing and doing, that is, between what individuals know to be interculturally competent and what those individuals actually do in intercultural situations. For these reasons, Ruben (1976) argued that to understand and assess individuals' behaviors, it would be necessary to employ "measures of competency that reflect an individual's ability to display concepts in his behavior rather than intentions, understandings, knowledges, attitudes, or desires"

1. Display of respect
2. Interaction posture
3. Orientation to knowledge
4. Empathy
5. Self-oriented role behavior
6. Interaction management
7. Tolerance for ambiguity

CORE COMPETENCES



Internal and External Outputs

The **Developmental Model of Intercultural Sensitivity** (Bennett, 1993; Hammer et al., 2003; Paige, Jacobs-Cassuto, Yershova, & DeJaeghere, 2003) consists of six stages grouped into three ethnocentric stages (the individual's culture is the central worldview) and three ethnorelative stages (the individual's culture is one of many equally valid worldviews), as follows:

1. In the first ethnocentric stage, denial, the individual denies the difference or existence of other cultures by erecting psychological or physical barriers in the forms of isolation and separation from other cultures.
2. In the second ethnocentric stage, defense, the individual reacts against the threat of other cultures by denigrating the other cultures (negative stereotyping) and promoting the superiority of one's own culture. In some cases, the individual undergoes a reversal phase, during which the worldview shifts from one's own culture to the other culture, and the own culture is subject to disparagement.
3. Finally, in the third ethnocentric stage, minimization, the individual acknowledges cultural differences on the surface but considers all cultures as fundamentally similar.
4. During the acceptance phase, the individual accepts and respects cultural differences with regard to behavior and values.
5. In the second ethnorelative stage, adaptation, the individual develops the ability to shift his frame of reference to other culturally diverse worldviews through empathy and pluralism.
6. In the last stage, inclusion, the individual expands and incorporates other worldviews into his own worldview.

2. GUARANTEE A SAFE SPACE.

Speaking with one's own voice implies opening up a space for subjectivity and intimacy that requires creating a safe space in which people can express themselves while feeling accompanied. Working with people with a migration background requires working on this sensitivity, and generating frameworks in which conflict is accepted as a natural part of the work. Migration processes are a serious political conflict in our countries, and addressing this issue can uncover a whole series of painful dynamics and challenges. Therefore, it is not enough to generate an empathetic space, but a courageous one.

In this chapter we will address how to provide a safe space in which to share their stories by creating bond activities, specially for those first welcome young migrants which are able to tackle their own story for the first time in this way, and want to share as much as possible.

For this we will introduce Ana Cameros Zabala's methodology on group facilitation on three main topics which already includes the intersectional perspective:

1. Power, range, privileges and leadership.
2. Governance and decision-making.
3. Conflicts and their potential. Culture of repair.



1. Power, range, privileges and leadership.

Team working in a group is first and foremost about understanding the power dynamics in the group. Power exists even if it makes us uncomfortable, so the first step is to understand how it is articulated in order to move from a hierarchical to a democratic space. To do this, we must first understand the range, the position of power that a person occupies within a group in relation to the qualities, skills, knowledge... that are valued by that group. There are different types of range:

- **Sociopolitical range:** It is related to our adaptation to the system of values of the society where we live, here the tool of "intersectionality" can help us a lot to see where we are in power.

To build inclusive educational spaces is to take into account the multiple factors that influence people's identity and development. The concept of intersectionality recently entered into social discourses and practices. It was coined in 1989 by Kimberlé Williams Crenshaw, an American scholar and professor specializing in the field of critical race theory. She defines intersectionality as "the phenomenon whereby individuals are oppressed or privileged on the basis of their membership in multiple social categories. Intersectionality allows the overlap between the identities of race, gender, social class, sexual orientation, age... and allows us to understand that the oppression suffered by a woman in a patriarchal context, for example, is not the same as that suffered by a migrant woman.

- **Contextual or positional range:** It is related to the level of belonging to a group, knowing the codes, the language, the feeling of "being at home". Not all people in a group have this experience, having it gives you rank, gives you the privilege of comfort.
- **Psychological range:** related to self-esteem, overcoming difficult moments, empathy and listening skills.
- **Spiritual Range:** it is related to the connection with values or realities "larger" than you, or for example to be very connected to the vision of the group.





2. Governance and decision-making.

Intersectionality, the ranks, generate privileges in the group, sometimes it makes us feel guilty and in order to feel better we try to run away from them. There is an underlying desire for us all to be equal, but because this can happen we have to first do some work around the differences in power and privilege in our groups and then try to balance it out.

It is important to make the group's decision-making system explicit and consciously chosen, if we do not make it explicit, or that situations arise in which we discuss the same decision over and over again. In this sense, from the team we propose consensus, to which we will dedicate a specific section below.

It is also essential to balance participation. Depending on the role and power that one has in the group, participation and the way of intervening will be different. If we are people with power and valued by the group, in general we will have little difficulty speaking fluently, intervening as many times as we want and extending our contributions in speaking time.

3. Conflicts and their potential. Culture of repair.

Conflict in Process Work is defined as "evolutionary tension" as a learning process that gives us the opportunity to grow. It has the following phases:

Comfort "Everything is fine". There is no tension > Tension is noticed and accused. Polarity is expressed and explored. Take sides and express yourself fully > Fluidity between the parts. Being able to see the percentage of truth in the other party. Being able to switch roles to understand the whole conflict. > Meta-positioning and learning.

Although we most probably want to move towards another conflict management, the primary reactions have a useful essence that serves us well: The escape that can give us the information that in the face of conflicts we sometimes need distance to be able to understand and deal with them. The fight: It teaches us not to be afraid and tells us about the desire to talk about it honestly, and the Freezing that It can give us the information that we need a little time to deal with conflicts.

Sometimes we have very good intentions, but sometimes these generate an impact of which we are generally unaware because our privilege clouds us.

Learning to repair the damage is deeply necessary, if we apologise by running away, excusing our intention, playing it down, or feeling like victims because we feel bad, the other party does not feel repaired because there is no real assumption of responsibility and no commitment to learning and non-repetition.

In order for the apology to be restorative, it is important that there is a commitment to action. Establishing collective agreements from the beginning that help to understand from intersectionality how we want to feel treated and respected explicitly is fundamental, especially in intercultural contexts.

Fostering a culture of repair, which prevents conflict, accepts mistakes and promotes tools to heal wounds, makes us aware of references on how to take care of ourselves in a competitive and individualistic world and promotes a culture of healing.



We talk about taking care of the links between the people who make up the group and taking care of the atmosphere of the group itself. If we know each other better, we can also take care of each other and relate to each other better. In general, taking care of the links improves group comfort and allows us to be more ourselves.

Celebrate what we achieve, with spaces for relaxation, talking and doing things in a more informal way.

Sometimes this care can be coordinated by specific individuals, just as important as taking minutes of a meeting or taking care of the logistics of a process. The more explicit this task is made, the better it is for it not to fall on women and dissidents, who have already developed tools for this because of their oppression.

Throughout point 2. *Guarantee a safe space*, you will find **different activities** to implement with the groups, to collectively build safe spaces prior to the making of the participatory video.

The activities are **intrapersonal and interpersonal**, working from perspectives that take into account the individual perspectives of each participant but also of the group as a collective entity, accompanying processes in which **agreements and consensus** are the basis for decision-making.

The activities can be carried out independently or jointly, being the decision of the youth workers who apply the guide, depending on their circumstances and factors such as the characteristics of the group itself. Likewise, understanding that each context has specific needs, the order in which the activities are applied in the case of wanting to carry out several of them will be decided by the persons applying it.

ACTIVITY 1.

Creating collective agreements.

Needs of the activity:

Around 90 minutes.

Plenary room and comfortable spaces to divide the group.

Materials required:

Cardboard or flipchart.

Colour pens.

Tape to paste the agreements around the room.

This activity should be carried out at the beginning of the process, as it will determine the security framework for the time we are together, and we will have to be careful to comply with it, as in the creative process we may forget even our most basic needs.

The intention is for the group to decide as an assembly the limits that make them feel safe.

The activity has 3 moments:

Introduction, in which we will give instructions to the group as well as explain the indicators to analyze. We will spend 30 minutes. It is important that you share your reflections on how to create a safe space, the culture of restitution, the intersectional feminism that we have taught you.

Small group work, in which they will investigate their limits regarding the indicators with a relaxed dialogue.

To do this, we will divide the large group into groups of about 4-5 people to facilitate the conversation, to work. We will spend another 30 minutes

Restitution, we will return to the large group, in which each group will share the reflections, reach agreements based on consensus and will therefore know the agreements that will demarcate the process.

This can be done completely self-directed, but here we include aspects to take into account.

- **Standards of care.** Caring means being attentive to meeting the needs of the group. It is an ethical view. How do we promote equity of participation from an intersectional perspective? How do we manage group emotions when there's conflict? How do we prevent racist, sexist.... violence? Mediation rules,

- **Norms related to interculturality.** Different cultures have different values when it comes to politeness, communication and expression of affection. In some cultures respect is expressed through physical contact, in others not by looking directly into each other's eyes. In some cultures, values encourage obedience, in others, self-determination in diversity, and in still others, self-determination in the way we are comfortable. What do we consider punctuality?

- **Standards related to the governance model.** What do we consider participating? How can we feel more comfortable to actively participate? How much decision-making autonomy do the subgroups have and make it explicit. This point is also related to trust in the group. How are we going to manage group decisions? What roles do we know how to assume?

2.1 INTRAPERSONAL ACTIVITIES

The following activities are designed to foster self-empowerment, accompanying participants in "ordering" their stories, choosing what they want to tell about themselves and how, ensuring their safe space.

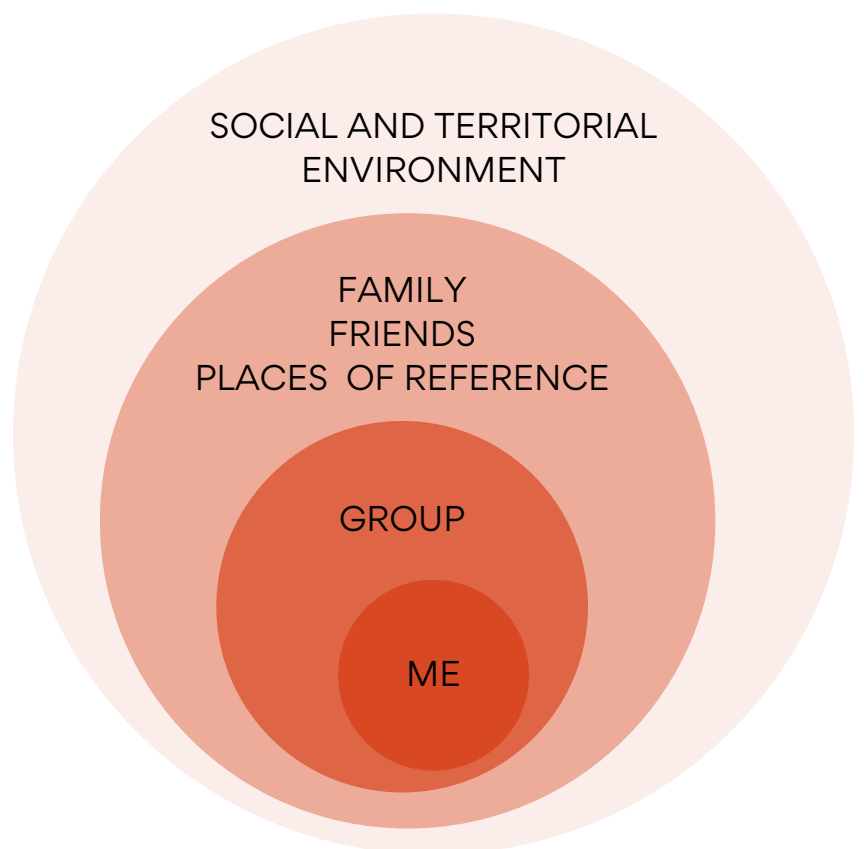
In order to understand and take into account the individual reality of each participant and the social contexts in which they live, the activities are based on a systemic approach.

It is a strategy based on the analysis of all the "systems" that surround people and contribute to their development. The group and its characteristics are affected by a complex and multiform human and socio-cultural environment.

The human being is composed of many subsystems such as: physical, chemical, biological, psychological, social, cultural, ethical-moral, spiritual and others.

Likewise, people are systems within other larger systems, which affect and are affected by them, such as the family and the place where they are born and develop.

In this strategy, in order to act on a group, it is necessary to act on the set of systems interrelated with the group and/or the people who form it.



ACTIVITY 1.

Show and tell.

Talking about me through my objects.

Needs of the activity:

Around 40 minutes.
Comfortable space.

Materials required:

Personal belongings.

This activity is used to break the ice when starting to communicate with others. The aim is, first of all, to get to know the other members of the group in more depth but, above all, to get to know ourselves and to start reflecting on what we want others to know about us.

Each participant will have to choose one among all the personal objects to carry on. The object will be chosen according to: because it is related to an important moment in their life, because it has an emotional value, because it is something useful in their day to day life...

The activity has 3 moments:

Introduction and selection. The dynamics will be explained to the group. Each participant will choose their personal object. It doesn't have to be excessively private, but it has to be something different for us that we feel comfortable telling. It is important to remind them that it is individual, so they will choose that object individually and without sharing it with others.
5 minutes.

Hide and find the objects. The next phase will consist of each participant placing said object in space. You can put it wherever you want in the room. You can even invite them to think about how the space can be related to

the object and/or the story of themselves behind it.

Once everyone is finished, each participant must choose one of the objects (other than their own) and reflect on what it may mean.
10 minutes

Explore and discover. Each participant will tell what they think the chosen anonymous object expresses and who they think it belongs to. It is important to remember before starting this phase that all the speculations we make must be done with the greatest respect. Once we finish, the owner of the object will say who he is and if the partner's speculations correspond to the original idea of the object. It will explain what it means and why you have chosen it. Each person individually will solve.
15 minutos

When the dynamic is over, we will explain to the group the **symbolic and emotional value** that the objects have. How we can act with an extension of our identity and everything that surrounds us influences how we are and how others perceive us. But we cannot always control it, since **prejudices and labels** influence the perception we have in others.

That is why it is important to tell ourselves and understand very well who we are and what we feel comfortable sharing.

ACTIVITY 2.

The circle of liars.

Needs of the activity:

Around 60 minutes.
Comfortable space.

Materials required:

Writing paper.
Writing materials (pencils, pens).

It is necessary to carry out general preparation for any type of narration, adjusted to each person's circumstances. Narrating is learned by narrating, and narrating to other people, in different circumstances and contexts, telling and listening to different stories.

This dynamic has the objective of generating a **space for narration**, in which each participant acquires and becomes familiar with the figure of the narrator and the different formulas for articulating a story. The most important thing about the dynamic is to put emphasis on the **act of narrating**, not on the grandiloquence of the stories. Not even if we have lived them or not, but rather value the ability of telling them and the learning of listening to them.

Narrator preparation and stories choice.

First, each participant will individually choose the repertoire of stories they want to contribute to the circle. These stories can be biographical, your own or someone else's, stories, fables, legends, historical facts, generational stories... Preparation can take us around 20 minutes.

Time and space of narratives. A circle will be formed sitting on the floor. Each participant around the circle will adopt two roles: that of narrator and that of receiver of stories.

In an act of individual learning and desire to share, participants will tell each other stories. The figure of the narrator presents its own characteristics such as creation, teaching and theatrical spectacle.

The choice of stories or the way they are told will be influenced not only by the specific skills

of the narrator, but also by knowing how to integrate who it is directed at, the different contexts of the listeners. The construction of the story must be done taking these factors into account, which is why it implies the ability to improvise.

It is not the same that the listeners are children than adults or from diverse cultural realities. If we form a Circle of Liars made up of migrants who do not know well the language with which we will all narrate, it is important to choose simple phrases and use body expression, objects or spatial aspects that facilitate communication between everyone, As the objective is that we all face the act of narrating and listening, and the aim is to create a horizontal space between equals, all the people who are part of the circle must tell a story and listen to the others: Give and receive. The time of the dynamic will be affected depending on the number of participants. At least 30 minutes will be needed.

Narration, an end in itself. We can leave a space at the end of the dynamic for reflection. The purpose of this space would not be to force them to interpret the narratives or enter into judgments about the act, since the same story can offer different meanings and it is not about putting the emphasis there. Although it is good to open a space to be able to share things with the group if the participants feel it is necessary and, above all, as M. del Amo (2006) says, invite the participants to search for meaning in the act of narration itself. Allow a space of 10 minutes for this purpose.

ACTIVITY 3.

Storytelling

Needs of the activity:

Around 60 minutes.

Plenary room and comfortable spaces to divide the group.

Materials required:

Writing paper.

Writing materials (pencils, pens)..

Colored pens.

Impressions with: A4 printed papers with timelines and classification of emotions and systems (as many as participants) and printed posters with written emotions.

Adhesive tape to stick the prints on the floor.

With this activity, participants will learn step by step to organize their own story, select and analyze those parts of their story that they want to tell, and tell them to the rest of the group.

Part A

The first part of the activity will be carried out by each participant individually. The group will be shown two basic resources:

1. How to make a timeline
2. Emotional and systemic identification of the different parts of a story.

We will need 30 minutes for this part.

Timeline is a resource that facilitates the chronological ordering of events and provides an image of a linear succession of events.

Each participant will be given a printout showing the skeleton of a timeline.

On it, they should point out those events that they consider most relevant in their life and order them chronologically. What makes an event important? Each participant will have to make that decision for themselves. One and the same situation may not be significant for some and fundamental in their lives for others. It is totally subjective, and it is important to respect each person's priorities, which is why it is done on an individual basis. These events

can be positive or negative, full of love and/or very traumatic. It is important to remind them that it is private, and that they are under no obligation to show it.

Once you have sorted out those events that are relevant to your personal history, it is time to make a **classification of emotions and systems**.

Why make an **emotional ranking**? Many people have lived through extreme situations or key events in their lives that they have never stopped to analyse in detail. From the same event we can extract positive and negative feelings, due to experiences, people we have met, lessons learnt... Seeing the different prisms of an event will help us to see it in perspective and to decide consciously if and how we are prepared to tell it.

As support material, they will have a printout with half of the space for "positive emotions" and the other half for "negative emotions".

They will have to name themselves the negative or positive emotion they associate with an event. The same event can be duplicated, and be associated with both negative and positive emotions.

On the other hand, in conjunction with the emotional classification of each event, they

should **analyse by which systems these events are affected.**

Remember that systems are all those social groups and structures (groups, friends, family, institutions, people...) that influence our lives. On the other hand, in conjunction with the emotional classification of each event, they should analyse by which systems these events are affected.

Remember that systems are all those social groups and structures (groups, friends, family, institutions, people...) that influence our lives. How can systems affect us? Systems can influence us from making us make a decision, to our identity, learning or because they condition us, for example. An event can be affected by the motivation of several systems, in different parts of its development and with different influences.

Taking each event, you should try to see which systems influence each of them, and with which of the chosen emotions they are intertwined.

When they have finished systematising and analysing the different events, they should think about and **choose the events** they are willing to recount, either all or some of them. Deciding what to tell ensures the safe space and freedom not to compromise their well-being and/or need.

In the chaos of selecting some of the events and discarding others, make sure that they are understandable on their own, as when we wrote them down previously we were able to do so by connecting them with each other.

Part B

The second part of the activity is designed to be carried out in a large group, putting together what was worked on in part A.

In this part, each participant will tell their story to the rest of the group, having articulated those parts they do want to tell.

The way to do this will be through **performance.**

We will place printed posters with different emotions on the floor: fear, joy, sadness, disgust, surprise, anger, annoyance, boredom,

confusion, jealousy, guilt, pride, shame, satisfaction, amusement, contempt, relief, indifference, confidence, empathy, trust, frustration...

Each participant will have to think about the physical and emotional journey they will have to take through the posters, linking them to their personal story. We will therefore have a combination of oral and bodily narration. In this journey, they may or may not mention the systems that are affected by each event and emotion (we leave this as an option because the map of systems will be recovered in activity 3 of point 2.2. Both activities are connected and it is recommended to work on them together).

The parts of the activity will be:

Introduction of the activity, explanation of the dynamics and placement of printed posters on the floor, distributed throughout the room. Development of the activity, with a first part in which each participant individually thinks about the emotional journey they are going to make and a second part in which, one by one, each participant carries out their journey in front of the group.

Conclusions of the activity, in which the group is invited to look for **similarities and differences between their proposals** and those of the others.

For both Part A and Part B, in the Annexes you will find models that you can use to implement the dynamics.

2.2 INTERPERSONAL BONDS

The following activities are designed to foster relationships in the participating groups, but to begin to develop skills that will be useful for the development of participatory documentaries. In this way we can begin to establish Common Goals, especially through sound and its possibilities.

We know the interest of migrant youth to develop competences that are useful for job environments, that's why these activities are designed in a transversal way together with a social and humanistic approach. Adaptable to the Interests and skills of each participant.

2.2.1 Collaborative map: Powerful experiences, systems important to them, current challenges and obstacles.

2.2.2 How to make interviews: Social System, getting to know other's perspectives by learning sound techniques.

2.2.3 Games and Trust Generation Activities



ACTIVITY 1.

Games and trust generation activities.

Needs of the activity:

Around 120 minutes.

Plenary room

Materials required:

Tape

Paper sheets, colour pens,

Padlet to post the results

Projector

1. Find the exit.

An ice-breaker activity, giving some minimum directions for the group to discover how to organise themselves.

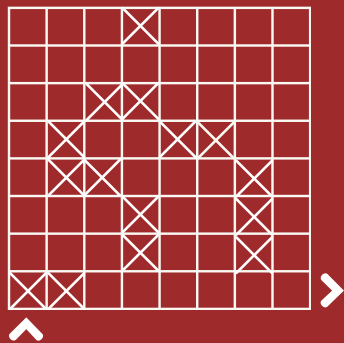
Draw a grid with tape on the floor, we recommend a format of 10 x 6.

Draw the same grid on a piece of paper, and mark 10 boxes with an x that the participants will not be allowed to see.

The whole group, one person after another, will have to go through the grid without stepping on the boxes marked with the x.

If one person steps on them, they will have to start again until they have all passed.

How to organise themselves to achieve this goal, you will have to decide among them in 3 minutes before the start.



2. Mission Impossible.

For the next activity you will have to design a series of challenges, the wackier and funnier the better.

You can adapt this activity to the specific educational needs you have with the group. It could be, for example, to get in touch with the territory and the people living in the community or to deepen the reflection on a social challenge. We propose you an example that mixes both.

The group will have to decide how to organise itself to complete them all within a time limit of 1 hour.

1. Take a guided tour of the most important areas in the neighbourhood.
2. Write a sentence in all the languages of the group.
3. Take a photo imitating an advertisement of a humanitarian aid NGO.
4. Draw a portrait of each of the participants.
5. Make a collective list of all the countries that the members of the group has ever visited.

ACTIVITY 2.

Noisedrama. Interview without words.

Needs of the activity:

Around 90 minutes.

Plenary room and comfortable spaces to divide the group.

Materials required:

Laptop or Tablet with sound editor

Recorder and microphones (if possible)

In this activity, we will familiarise the group with interviewing and its technical needs, but from an artistic point of view.

The activity is aimed at understanding that sound is much more than an exchange of information, and that portraying a person is much more than focusing on their face and speaking in words.

1. To do this, we will divide the group into pairs, and ask them to share reflections on their activity 3. They will have to choose one to three key moments. Each pair should preferably have a computer or tablet, but it can also be done with a mobile phone. We will explain the sound editing software. We recommend the free software programmes like Audacity.

It is important that it allows you to work with several tracks at the same time

2. They will then have to choose sounds that represent these moments. These can be fragments of songs, sounds or words.

> Record sound: Ideally, you should learn how to use the recorder, but you can record sound with your mobile phone. If you want to reduce the noise, you can cover the microphone with a piece of cloth.

> Download sounds: There are many royalty-free libraries from which you can download sounds.

> Music: before downloading music try humming it, play a rhythm with body percussion, that will give warmth to your sound.

3. Creating a noise drama.

Individually you will have to represent your partner with a sound composition. To do this, they will have to arrange the sounds to tell their story. They can organise them in chronological order, with a counterpoint... For that you will have to use the sound editor. Cut the fragments you need and arrange them in order. You don't need to use a lot of effects, but fading and overlapping between sounds may be necessary. For this you will need

4. Collective presentation.

In a circle, they will play the sound for the group, and the rest will have to interpret the story. The facilitator will lead the activity with questions that can lead the reflection to learn more about how sound impacts us:

What resources have you used to explain your story and how have they helped it to be understood? What emotions does the sound convey?

ACTIVITY 3.

Collaborative Map.



Needs of the activity:

Around 90 minutes.

Plenary room and comfortable spaces to divide the group.

Materials required:

Malleable wire

Pliers (1 x 2 pax)

Cardboard/Plastic/Ceramic Parts (5 x pax)

For this activity we are going to create a mobile inspired by the artwork of Alexander Calder.

Alexander Calder is the creator, from 1931 onwards, of kinetic sculpture (with movement).

Its name is "mobile" and it usually hangs from the ceiling. The mobiles are made up of pieces that usually have abstract forms, and are moved by a motor or simply by air currents.

Introduction.

On the basis of the intrapersonal activity number 3 "Storytelling" we will take advantage of systematising individually the main systems of each participant.

To do this, we will give them a piece of approximately 4x4 cm of the material we have available for each system. Each person will make their 5 main categories between: Me, the group, my reference people, and the environment.

They will be able to personalise the shape and colour of the environment, and also freely illustrate the people who make it up.

Development.

The facilitator will then divide the large group into small groups of 10 people, each with a one-metre piece of wire.

We will arrange each system on a fragment of the wire, for which the participants of each group will have to create a composition with their pieces collectively.

It can be simply vertical, with some elements under others, but also play like a cauldron to create balances.

How do these elements interact? Do they depend on each other?

Do they affect each other?

We will let them make a composition that best fits this reflection.

Debriefing.

Once the session is over, we will have several mobiles representing the group's systems. Each team will then present the main reflections they have shared. What did they have in common? How do their systems interact?

We will open a small debate and conclude with a small meditation by closing our eyes and visualising the faces of all the people in them, thanking them for their presence in our lives, as they allow us to be who we are. We will visualise a hug to all of them.

We will open the groups and go through the faces of the other people, indicating that when we interact with someone, we are interacting with all of those invisible systems.

3. PARTICIPATORY VIDEO WORKSHOP

3. Participatory video workshop: The audiovisual product.

4. Theoretical content on how to develop a participatory documentary.

5. Basic technical knowledge of photography and functioning of digital cameras and audiovisual equipment.



3. THE AUDIOVISUAL PRODUCT

The creation of communicative (audiovisual) products involves a direct approach to the culture of societies, understanding culture as "the particular way in which a society experiences its coexistence and the way in which it is imagined and represented" (Alfaro). Culture plays an important role, since it is through culture that "subjects are understood from their subjective worlds and in relation to the objective reality in which they live" (Alfaro).

"Through the products generated by culture and communication, a construction of identities and subjectivities is achieved, and therefore both act as spaces for the development and deployment of creative capacities" (Aprea). Both complement each other and are situated as spaces that promote transformation.

By La Cosecha Comunicación for Voice Through Art (2023)



The generation of a communicative product implies that "each group or community has created relationships and generated knowledge among its members that can be rescued to build development.

The strengths of all put into action constitute a social and cultural capital that can move mountains. In this way, human associativity is valued as a transforming force" (Alfaro).

The communicative product can and should be constructed to integrate social groups, and therefore should not only serve as a tool for dissemination, information and entertainment, but should also respond to greater objectives such as representation or motivation for participation.

Finally, it is necessary to recognise that the value and importance of the communicative product is not only in its materiality, but also in the process of its construction, since it is in this process that subjectivities are mixed, needs are combined, points of view are negotiated, relationships are strengthened and identities are vindicated, in short, dialogue takes place, and the function of communication is fulfilled.



Robert Capa

The proposal of **participatory communication** is generated from the conception of communication as a process and no longer as an object or instrument.

This approach understands that communication must be integrative and binding, since it is based on the construction of "relationships that will allow those involved to produce and construct a sense of understanding of themselves, of others and of reality, making possible changes decided by the subjects themselves" (Alfaro). "it conceives the individual not as a mere receiver, but rather as a source and actor in the creation of discourse" (Gumucio and Tufte), opening channels and spaces for participation, democratising the media and the production of content.

METHODOLOGY



Participatory Video as a Process

Participatory video proposes a type of dialogical education, where the important thing is not the transmission of knowledge, but the processes that arise in the interactions, the reflections that move the construction of its own content and the motivation to transform with the acquired skills.

The practices that arise through dialogue in horizontal communication make the individual negotiate, criticise and participate, becoming aware of and rediscovering him/herself. "This is why communication becomes a political activity, as it contributes to the generation of changes in power equations, by making people aware of their existence and their relationships, through tools that allow them to appropriate their voices" (Gumucio and Tufte).

Participatory video methodology encourages the questioning of traditional power structures, promotes internal and external acknowledgements of oneself within these structures, motivates individual and collective dialogues to formulate new proposals and discourses on the many situations faced.

It is our responsibility to make a sustainable path for horizontal communication possible by creating spaces for dialogue, democratisation of the media, access to traditional and alternative information and above all through the creation of our own content, because through this individuals will be able to acquire and feel power over themselves and their reality.





Subjectivity

The purpose of documentary is to present reality, giving a sense of truth. However, the presentation of a given reality should not be understood as the action of reproduction, but of re-presentation, since the former would imply an act that wants to resemble the original and therefore would serve the same purposes, while a representation involves our point of view, the interpretation of the world we occupy (Nichols).

Cotidianity

The biographical space can be considered as a counter-hegemonic space of representation, where small events acquire value to construct a discourse, a story, or a reflection, and it is through everyday experience that we inquire into a gaze; that of the one who sees everything that happens in front of his eyes. Through the exercise of documentary creation, everyday life becomes a tool of expression with living spaces.



Memory

The documentary works with diverse sources such as archival materials, photographs, testimonies, documents, among others. It therefore has a close relationship with memory. "Memory constitutes part of our culture and our identity as a people, it is capable of being transmitted from one generation to the next thanks to the documentary record as a way of keeping it alive, as a mechanism so that it does not disappear or fall into oblivion" (Tischler).



THE ACT OF LOOKING AND LISTENING

4. HOW TO DEVELOP A PARTICIPATORY DOCUMENTARY



Before starting the pre-production phase and deciding on the final theme of our documentary, it is important to understand how audiovisual language works.

The group will probably have a lot of ideas floating around in their heads of issues or themes that they can explore through participatory documentary. In order to know how to tell what the participants want to tell, it is necessary to first introduce questions of narrative and understand the possibilities of audiovisuals.

In this section you will find educational pills on basic aspects of audiovisual storytelling, as well as the basic questions to be answered during the choice of the subject, so that the documentary is clear and precise.

AUDIOVISUAL NARRATIVE

Audiovisual narrative refers to the story to be told through the documentary: the way in which a story is told through the use of visual and auditory means.

Firstly, we will talk about shots and angles, taking as a reference the participatory videos of the pilot workshops carried out in the partner countries with different groups of culturally diverse young people.

Secondly, other resources such as lighting, archive images, sound...

There are three main issues to consider when thinking about the narrative resource:

- Dialogue. The testimonial interview is the most common resource in documentaries. The diversity of testimonies enriches a documentary and gives coherence to its development. However, care must be taken not to overuse this resource, as the viewer's attention may be lost.
- Action. This resource is very important, because it describes situations, places, people and creates the context. It identifies with the theme and tone. Although dialogue is important, we can do more and better with action.

- Editing. When we record, we do not record the definitive sequences of the documentary, but pieces of a puzzle that will be assembled later. In order to have more resources in the editing that allow us to play and give it more versatility, it is important to have good and diverse recorded material to be able to do so. The montage also includes factors that give rhythm and contribute to the theme, and which should be foreseen in the pre-production phase, such as: music, voice-overs, archive images. It is possible to incorporate things that were not foreseen in pre-production and that give coherence to the story.

Shots

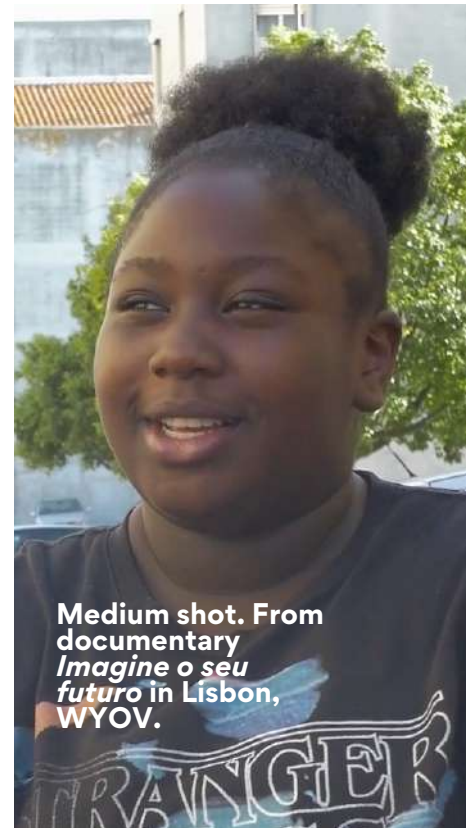
In this section you will find a selection of basic shots and angles. The choice of one or the other is fundamental, because depending on which one is used, it offers one information or another at a narrative level.

The first thing is to understand the differences between photographic shots and audiovisual shots. While the photographic shot captures an instant, the audiovisual shot can have many narrative resources, as it captures movement. Rhythm is fundamental.

Long shot. From documentary *Dreams in Lecce*, WYOV.



Mi name is Amadou Camara.



We can divide the plans into three main ones, taking the human figure as a reference for each of them:

- Establishing shots (open or descriptive)
- Medium shots (narrative or intermediate)
- Short shots (expressive or closed)

Establishing shots

They show us the setting in which the action takes place. They place us in the context.

Two shots stand out: long shot and full shot. Everything in the shot is in focus.

While the long shot takes the space as a reference, and gives us detailed information about the space, the full shot takes the reference person who appears in the shot as a reference to the limits of the shot. The environment is still important, but the human being and what he or she does is the protagonist and is perceived as such visually.

Medium shots

We are shown specifically the actions of the people who appear on screen. Although the environment may have a presence, the focus is on the people and their actions.

Three stand out: medium long shot, medium shot and medium close up shot.

In the medium long shot the lower part of the frame coincides with the person's knees.

The medium shot is mainly used in interviews. The lower part of the frame coincides with the waist. It is one of the most commonly used shots, as it is more personal than the wide shot, although not as narrow or specific as the close up shot.

The medium close up shot covers from head to chest. It is similar to the medium shot, although it focuses more attention on the person on whom the camera is fixed, decontextualising the environment in which the person is framed.

Short shots

Close-ups are intended to capture people's emotions and expressions through their features.

They are those that capture not only verbal communication, but also non-verbal communication.

There are two main types: close up shot and extreme close up shot and detail shot.

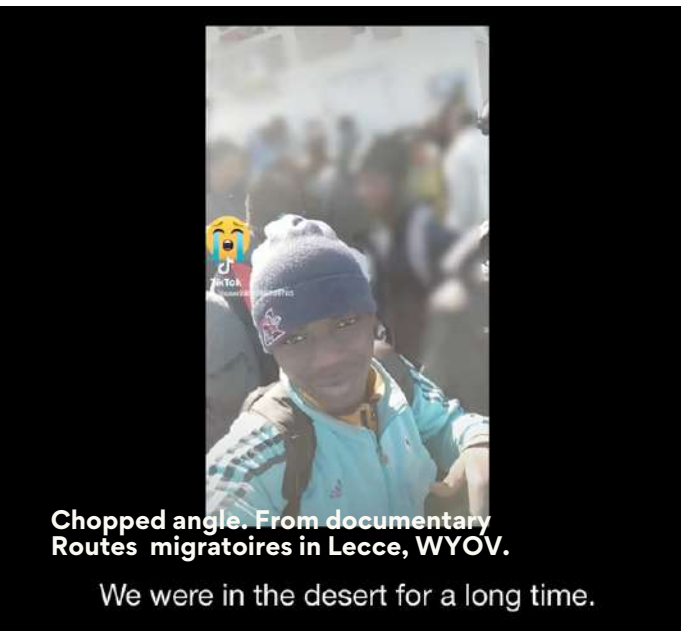
The close up shot covers face and shoulders. It corresponds more or less to the bust. Here the surroundings are no longer present, and the focus is generally on the rest and the background is blurred.

The extreme close up shot shows a single element in detail: either a part of the body such as a hand, a part of the face or an object, a living being... It is used to emphasise a relevant detail, so that it does not go unnoticed. In the editing phase, it is a useful shot, which can link two other more general shots, or be used to superimpose a voice-over.

As you can see, each shot is different, as are their narrative capacities.

In a schematic way, we can say that the wider the shot, the more general and impersonal the information will be, and the more superficial the information will be. The more we shorten the shot, the more we will explore the emphasis on certain actions or details, we will guide the viewer's gaze in a direction that interests us, and it will be a more personal and, in many cases, intimate act.





Angles

Angles refer to where we place the camera. Angles and shots are combined, each giving different information.

The angles most commonly used in participatory documentary are described below:

Normal angle. This is the angle at which the camera is positioned at the person's eye level. In other words, we do not tilt the camera.

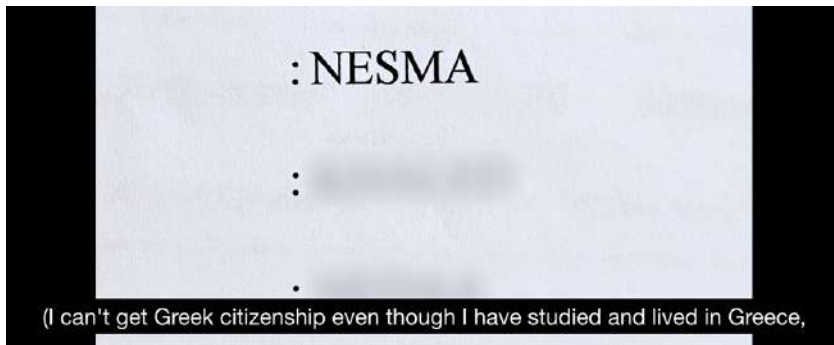
This is the default angle.

This angle conveys a relationship of equals between the person holding the camera and the person in the shot.

Chopped angle. This is the angle at which the camera is positioned above the person in the shot, framing downwards.

As it is from above, the person appears slightly deformed, it tends to be used to convey vulnerability, as the person appears dwarfed. However, it is the angle that is usually used in self-representation through selfies, widening its readings.

Contrapposto angle. This is used when the camera is placed below the line of the eyes, recording the person from below. Normally, it is used to give grandeur and greater presence to the person in the shot.



Other narrative resources

Long take

It is a shot without editing, in which a whole scene is filmed without cutting, in one go.

It generates a great sensation of reality, but it is complicated to do and to make it look good. Everything must be planned: people's positions, camera movement... it is a scene that must be rehearsed beforehand to ensure that it can be done without mistakes or setbacks.

Lighting

Lighting, like colours, transmit sensations and are culturally associated with different ideas. That is why it also provides us with information: very bright scenes, or almost in semi-darkness, natural light or artificial light... all of this generates an atmosphere and provides us with narrative information.

As a general rule, natural light is usually warmer than artificial light, which is colder and more aseptic. However, artificial light is more controllable than natural light.

Also, a bright scene is more likely to be associated with cheerful and optimistic things.

Conversely, a lack of light can evoke the opposite.

Cold colours (green, blue, violet) are depressing and warm colours (red, orange, yellow) are exalting ... You can also use specific colours that you want to emphasise.

The following narrative devices are incorporated in the editing, but should also be foreseen in pre-production:

Archive images

The use of archive images, whether video or photographic, can be a very useful narrative resource depending on what we want to tell, and the documentary can be made solely with these images, and therefore there would not be a previous image recording phase, or by interspersing them with recordings made for the documentary, which contribute to the story. Archival images exemplify something that is being told, evoke a situation from the past, recall a person or place in a context. Their use is very versatile.

Examples of the use of archive images include the documentary *Nesma* filmed in Athens and the documentary *Routes migratoires* filmed in Lecce.

Sound

Sound is the most relevant factor when filming a documentary. It is also an important narrative factor. Sound, or the absence of sound, contributes to creating an atmosphere, as well as accompanying the narrative thread of a story.

Sounds can be associated with something that is being told, with specific characters, transmit sensations and contextualise, in the same way that images do. Let's not forget that we are creating an audiovisual product, so audio plays its role in the same way as image does.

When we talk about sound, we can refer to ambient music or music that determines the development of the story, but also other types of sounds such as footsteps, ambient sounds of open spaces (birdsong, cars, noise of conversations or human presence...). Silence and its narrative management is also a fundamental element for any story.

Some examples of music as a fundamental narrative element can be found in the

documentary *C'est l'Afrique qui gagne* or *A minha marcha é linda*, which were filmed in Lecce and Lisbon respectively.

As an example of the use of complementary sounds to the narration, which contribute to the creation of a specific atmosphere and sensations, we have the example of the documentary *Nesma*, recorded in Athens.

Voice-over

Finally, in relation to sound, it is worth mentioning the voice-over. A resource that advances the development of the story, that provides direct information, and that is widely used in documentaries because it can be superimposed on action, detail or archive images and complements the information they offer.

This resource is used significantly in the documentaries *Nesma* and *Queens* filmed in Athens, *Education Is Power* and *Yazidi boys* filmed in Lagkadikian, *A minha marcha é linda* filmed in Lisbon, *Dreams* and *Routes migratoires* filmed in Lecce.



2.2 CONSENSUS

When promoting participatory processes, we must be aware that it cannot be just a slogan, but a practice that permeates all the dynamics we promote. In a society that educates for obedience and competitiveness, participation is a processual learning that must be done in practice.

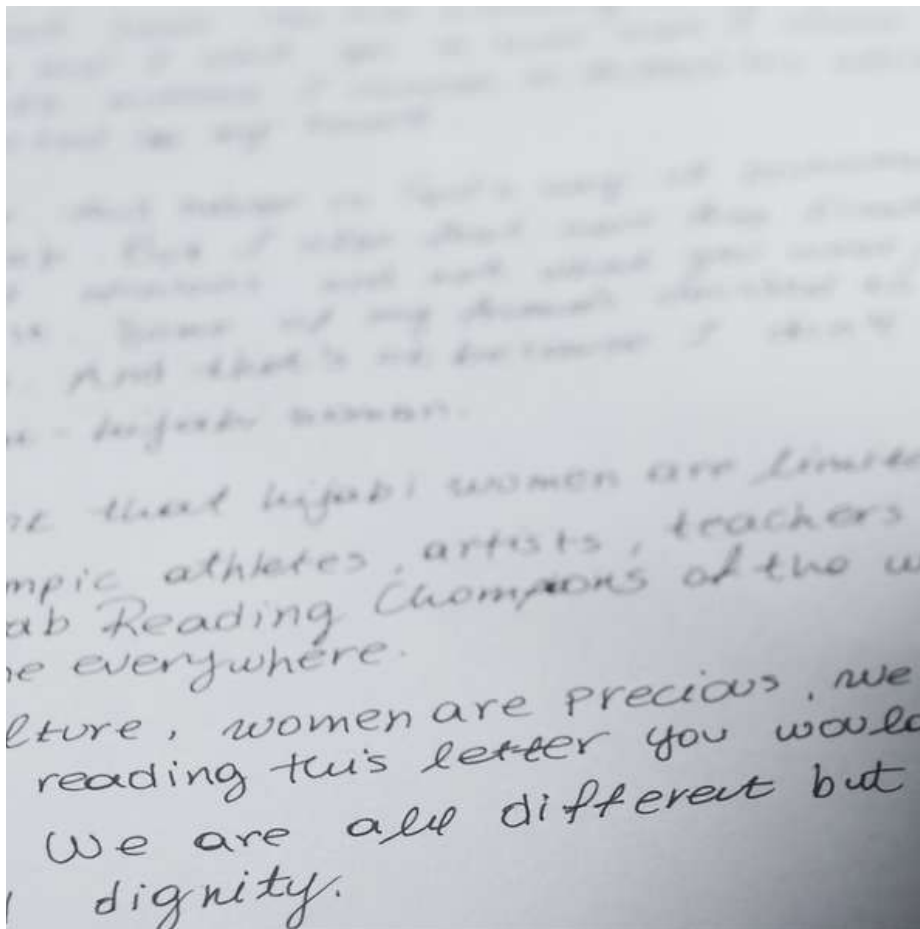
That is why we are going to introduce consensus as a decision-making process. In this way, the topics selected by the group will respond to a more horizontal and intercultural perspective, as they will reflect the values of all the people who participate.

Starting from a high level of generality regarding the historical concept developed by Humes, Hobbes, Locke... with the term consensus we can indicate the reciprocal bonding and influencing of human beings in giving meaning to actions, words, things and events; and thus in guiding one's expectations, beliefs and behaviour in life.



Consensus (Grupo Apoyo Mutuo, 2019) is a method of decision-making in which everyone involved feels ownership of the final decision taken. Unlike unanimity in which everyone agrees with the final decision, in consensus not everyone has to agree with the decision but everyone has to be willing to accept and support it. In this way it seeks to ensure that everyone participates in the decision-making process and can make their position understood. It therefore allows everyone to safeguard their personal integrity and not to forget their interests for the benefit of others (as is the case in voting processes). Horizontality and the search for consensus arise naturally in anarchism as an expression of the rejection of authoritarianism, of the will to eliminate domination.

Consensus is not the search for the lowest common denominator but the exploration of solutions that take into account the aspirations and objections of the whole group through a deliberative process in which initial proposals are gradually transformed towards the final collective solution.



Consensus is present in an abstract form in culture, which is why it is essential to include it in the process of cultural de-hierarchisation.

According to Noam Chomsky (1988), manufactured consensus is a false consensus that occurs when the mass media filter the information we receive, so that we believe this false consensus in our heads based on incomplete, biased and partial information. This is the manufactured consensus, which can be seen as an objective of propaganda, as it is an intermediate step to achieve the real objective of gaining support for unpopular measures through voting or other forms of support.

ACTIVITY 1.

Traffic light.

Prioritising issues on the basis of consensus

Needs of the activity:

Around 30 minutes.

Comfortable space.

Materials required:

Writing paper.

Writing materials (pencils, pens).

Green, yellow and red gumdrops or markers.

In order to choose the final theme that each group will develop in the documentary, it is proposed to carry out a dynamic through which each group can reach a **consensus**. The aim of the dynamic is not to hold a vote and have the most popular one come out, but to generate a **space for negotiation** in which, in a reasoned manner, the group must reach agreements.

The dynamic has to establish a framework of minimum conditions: it has to be a topic that does not go against the **values of any of its members**, that respects human rights and diversity: a topic that represents us as individuals or as a group and that is achievable.

To this end, the traffic light dynamic is proposed.

Brainstorming. First of all, it will be decided whether the dynamic will be carried out in one or several groups, depending on the number of people. The criteria for the division will depend on the criteria established by the youth worker of reference. However, it should be borne in mind that these groups will be the definitive ones and that the division we make will be maintained during the process of creating the documentaries.

Once the groups are defined, they will be asked to brainstorm possible themes for the participatory videos, taking into account the basic criteria framework.

Each topic will be briefly described on a piece

of paper. All proposals are welcome at this stage.

Prioritisation of topics. Once all the topics have been mentioned and described on different sheets of paper, green, yellow and red markers will be handed out. It will be explained to them that, individually, they should mark each of the topics according to:

- Green: The proposal is respectful and I think it is a good topic.
- Yellow: I have my doubts about this topic but I agree or trust to explore it because it may have possibilities.
- Red: I do not accept this topic because I consider it is not respectful in relation to the criteria framework.

Argumentation and decision-making. Once they have been prioritised by colour on an individual level, the group argumentation phase arrives, ordering them according to the colours awarded. On the issues that have yellow or red marks, we will argue why they have them and see if there are options for making modifications to turn them green. The idea at this point is to have a critical capacity when choosing and, above all, not to choose one and discard the others, but to adapt them so that the topic that is finally chosen includes the ideas or points of view of all the members, even if they are reflected in the rest of the topics proposed.

ACTIVITY 2.

Design your documentary

Preproduction phase

Needs of the activity:

Around 60 minutes.
Comfortable space.

Materials required:

Writing paper (You can use our template)
Writing materials (pencils, pens).

All the information we have gathered is used to prepare an approach and approach to the video that is really useful and works. So, starting from a basic idea, we design the structure of the video: what to tell, in what order, with what objective... we also think about what cannot be shown, and even what should not be suggested or interpreted.

The tone and style of the script must be carefully considered. As well as the rhetoric of the text itself (formal, didactic, commercial, close, institutional...) All creative decisions are made here.

Possible titles:

They say that you should never start the house from the roof, and in this case, it is true. Maybe during recording, a person you interview gives you a perfect title. So this section is indicative to collect.

Objectives:

What objectives does your idea have, what values do you want to raise awareness about?

Structure:

Summarize the narrative structure of the documentary, what moments and ideas does each part reinforce.

Introduction · Plot · Closing

Remember that in addition to the linear structure you can use others, such as Non-linear Narrative, Circular Narrative Structure or Interactive Structure

Strategy

If your documentary is not only a work of art, but a tool for social transformation. How are we going to make it have an impact on the community? Involving associations, community leaders, institutions?

Highlights: If you could summarize your idea in three key images, what would they be? What does or does it have to contain?

Storyboard

- Description: Describe the different actions that this shot will contain. Remember: Person, Action, Subject
- Shot: What kind of framing will you use? also indicate the angle

Establishing shots (open or descriptive)
Medium shots (narrative or intermediate)
Short shots (expressive or closed)
Remember that you have other narrative resources that can give added value!

- Equipment

Do you need any special equipment to record this shot? Write it down so you remember to bring it with you.

5. BASIC TECHNICAL KNOWLEDGE

If you are a youth worker, the first obstacle to implementing the participatory video methodology is probably technical doubts about how to achieve a good result. And while it is true that audiovisual is an art, and that it is a professional career for a reason, a large part of the work consists of knowing what you want to tell and how to make the most of the resources you have available.

That's why in this section we explain the basic knowledge you need to be able to work with:

1. image
2. sound, and an
3. introduction to audiovisual equipment.



Image

Image is essentially light. Light is the physical phenomenon through which we obtain visual information, and if you work to master it so that you can get fantastic results even with limited resources.

Illumination

Make sure you shoot with a good light source. Natural daylight can be perfect, it is generic and allows you to describe a lot, but just as we associate the moments of the day and their actions (activity, rest) to their light, the viewer will have more information if you choose the type of light. If you need to narrate other things, you can take advantage of artificial light and its colour. Just remember to use powerful light sources if you have limited technical resources.

Storage

Once you have recorded the video pieces you need, it is essential to review the material you are working with. That's why storage is just as important as recording. In fact, there are documentaries that are made entirely from archive.

A good storage system will help you tell the story you want to tell. For that, we recommend you to create a folder called "Yes" and one called "No", where you can place the videos that will appear in your documentary and the rejected ones, not deleting them, in case you want to make a making off later on. In the "Yes" folder, change the title of what you see in the shot, and of those elements you want to work with. Especially if several different things happen. For example "detail shot with smile interrupted by a thud".

Software

The editing software may seem very complex, but the key thing you need to learn is to connect with the emotion you want to convey. It's a question of rhythm, and for that you have to learn how to cut and edit.

Any video software can be used for simple editing as long as it allows you to work with several tracks at once. When exporting, we recommend mp4 in 1080, if you have a choice of codec, we recommend H.264 as it allows for great compression with good results.



Sound

Generally, we give a lot of importance to the image and forget about the sound. But a video will never have professional quality if we don't take care of the sound. And no, we are not talking about the soundtrack, which helps us to shape the emotional level of our audiovisual piece. We are not talking about the sound itself. Sound shapes the spaces, which is the sense we use to orient ourselves, so you will have to take care of it much more than just recording good interviews. kind of imaginative invention Everything is "real and authentic".

Sound art and sound ethnography

If we close our eyes, we know where we are because of the sound information we receive. Whether it is an open or closed space. Urban or rural. But it can also help us to understand cultural elements of the context we want to portray. This field of culture promotes the importance of acquiring a new way of listening to the environment and is part of the actions of people and institutions concerned with the rescue and preservation of the intangible heritage of human history.



For this reason, taking care of sound is important, even if they are anecdotal or everyday elements.

Storage and editing

When processing the sound, you can use the same system as with the image. Generate several tracks for music, ambient sound, sound effects... you will have to learn how to fade but above all, how to clean the sound to get a clear result. With audacity you can do this easily. When editing sound, we recommend you to work in .wav format, without compression, even if you later export your result in mp3.

AUDIOVISUAL EQUIPMENT



**"COMMUNICATION
IS AN EMINENTLY
HUMAN PROCESS
RATHER THAN A
TECHNICAL ONE"**

(Gumucio and Tufte).

If you are a youth professional you are probably thinking:
"Of course, but you're audiovisual experts and you have the necessary
technical equipment..."

And while it's true, in this section of the guide we're going to show you
how get the most out of your equipment to achieve the best results
even with limited resources. Technology is constantly evolving
nowadays, and so is our knowledge and tools to explain the reality, to
investigate life. So as long as you know the basics, you will be able to
manage any device

AUDIOVISUAL EQUIPMENT



Image

You have probably seen footage of operators working with heavy cameras. Of course, the more resources we have, the better the result, but we must not forget that the

In this section you will learn about lenses, lighting and other elements that will help you get the best out of it. Today, even mobile phones have good image resolution. In our documentary "Routes migratoires" you can see how to use a video file recorded on a mobile phone and get fantastic results. Just one piece of advice: be aware of the platform on which you want to share your video. If you are only going to move it on social networks like Instagram, you can record vertically, but if you intend to move it on all other formats, remember to record horizontally.

Sound

In this section you will discover the different types of microphones available, how to use a recorder, and the basics of how to generate the cleanest sound possible. Of course, you can use your phone's recorder, and many headphones even come with a built-in microphone.

But if you want to record the sound at the same time as the image, and you do not want the microphone to be visible, we ask that you record the sound with an external source (such as a cell phone) and then edit it. Do you remember movie clapperboards? They serve to synchronize the snap, although you can do it with a clap visible on camera to know when you have to start.

This way you will get a cleaner sound without interference, since the microphones will generally collect all the sound information around them.

Complementary elements

From stabilisers or tripods, grips to drones, complements work to take your image to the top and achieve a fantastic result. Although not essential, there are inexpensive models such as the selfie sticks that became popular a few years ago, which can be very useful during filming.

The world of audiovisuals very addictive, and some lenses cost thousands of euros! You don't have to have them, but here are the basic elements you need to take into account understand the differences and to get the most out of them.

What to consider when selecting a good lens for your camera:

Diaphragm aperture: this has to do with the passage of light. The smaller the number indicated in the lens specifications, the more light comes in (always the reverse!). For example, an f/2.8 has a larger aperture than an f/8;

Focal length: this is one of the characteristics related to sharpness. Longer focal lengths (expressed in mm) provide recordings at longer distances, but with a more restricted field of view;

Image Stabiliser (IS): this feature reduces or eliminates shake when shooting or capturing;

Type: Camera lenses are also categorised according to their specific use, as you will see below.

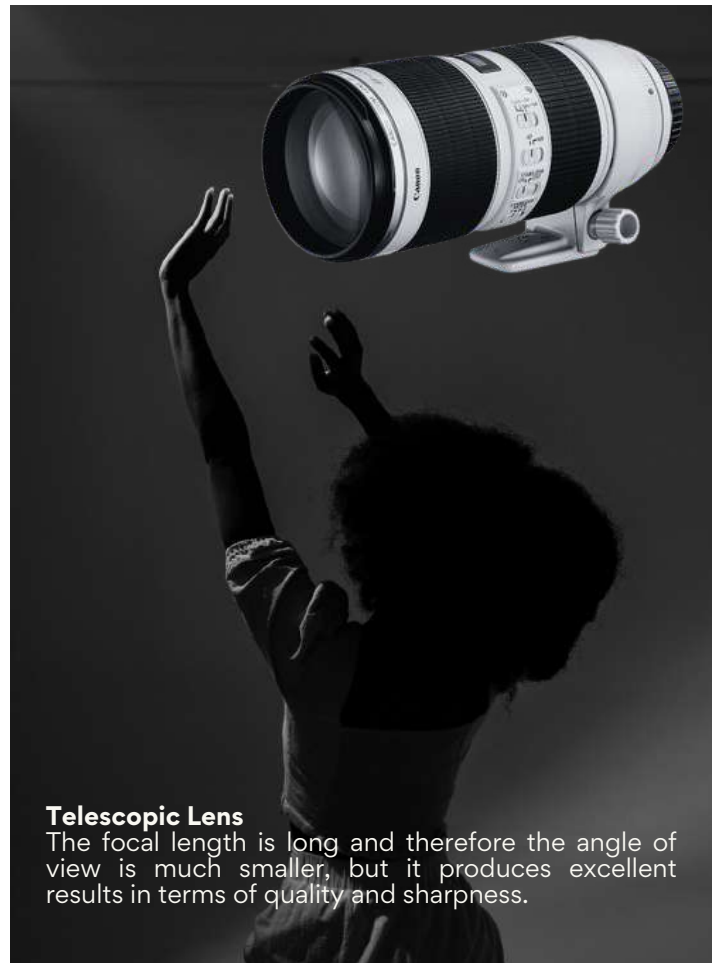
EQUIPMENT IN IMAGE WHY IS THE CAMERA LENS IMPORTANT?



The wide-angle camera lens is the preferred lens for small environments, such as home studios. Their models range from 28mm to 50mm and they manage to record a good angle of view. The big difference is that they distort the edges slightly, making objects appear a little more distant.



Macro is one of the favourite camera lenses of professionals and also one of the most famous, specialist close-up lenses. With a fixed focal length, small details - such as insects, textures or tiny flowers - are recorded with great sharpness.




Telescopic Lens
The focal length is long and therefore the angle of view is much smaller, but it produces excellent results in terms of quality and sharpness.



Tie or Lavalier

The most common thing is that they are omnidirectional. They are ideal, for example, for interviews because they capture a clear and clean sound of the human voice.



Condenser microphones.

They are high fidelity and highly sensitive, fragile. This is why condenser microphones are often used in studios. These microphones require power to keep the condenser charged.[Phantom power.]



Shotgun microphone

As its name suggests, it is shaped like a long, narrow tube. This makes them very directional and perfect for picking up sounds from afar.

Microphones

What differentiates the different types of microphone is precisely the way they use to capture sound.

According to its direction or directivity is the ability of the microphone to capture a signal depending on its orientation with respect to the sound source.

That is, many microphones require the microphone to "look" at the source to better capture the signal, others can collect sound at 360°, etc. The main thing is to know well what we want to use the microphone for, since one can be great at capturing the sound of a saxophone but horrible for the bass drum. Basically, we must be clear about the directionality we need and the frequency range.

The idea that we all have of a microphone is electrodynamic or dynamic. They are low-cost microphones and very easy to use. They are very robust, very resistant and that is why they are perfect for outdoors and for live performances.

Sound recorders

These microphones can be adapted directly to the camera, and you will also find headphones with them to connect to your cell phone via Bluetooth or with a minijack.

However, you may want to use a recorder to get detailed sounds like drops of water, ambient sounds like a murmur, or surroundings like traffic, without needing to record an image. For this you can use the recorder.

Professional recorders allow you to adjust to the maximum to achieve maximum fidelity in your recordings, it is important that you, for example, adjust the system to the highest possible gain. The recorder will tell you if the sound breaks, what is known as "clipping". Connecting headphones to it, you will be able to hear the recording with more quality while you are registering. This things can make your life easier to detect if there's any problem so you can fix it instead of realizing when you're already in editing phase and nothing can be done.

4 SOCIAL TRANSFORMATION AND IMPACT IN THE COMMUNITY

7. How to disseminate and create community viewing activities to generate an impact on the territory.

8. Stakeholders and social transformation: Community perspective



7. HOW TO DISSEMINATE AND CREATE COMMUNITY VIEWING ACTIVITIES TO GENERATE AN IMPACT ON THE TERRITORY

In educational processes we achieve a wonderful transformation in the participants, but sharing the experience is fundamental for the knowledge generated to transform the community, society and culture in which it is taking place.

In this section, we guide you on how to socialise the results: Have a conscious and realistic vision of what a participatory process is.

- Give an intercultural dimension to your community project
- Identify which stakeholders you need to achieve the greatest possible impact with your project.



8. STAKEHOLDERS AND SOCIAL TRANSFORMATION: COMMUNITY PERSPECTIVE

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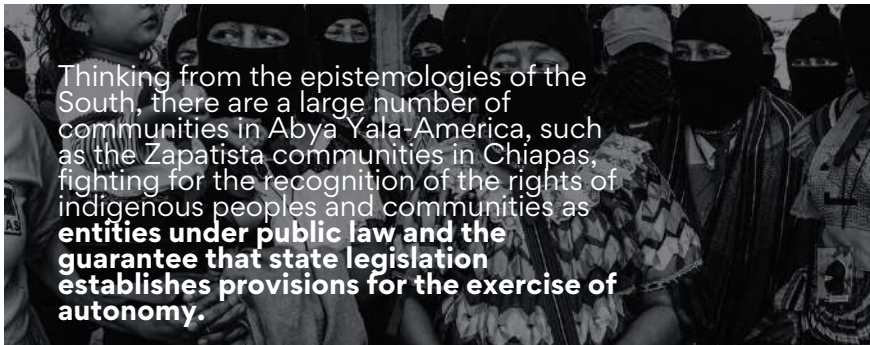
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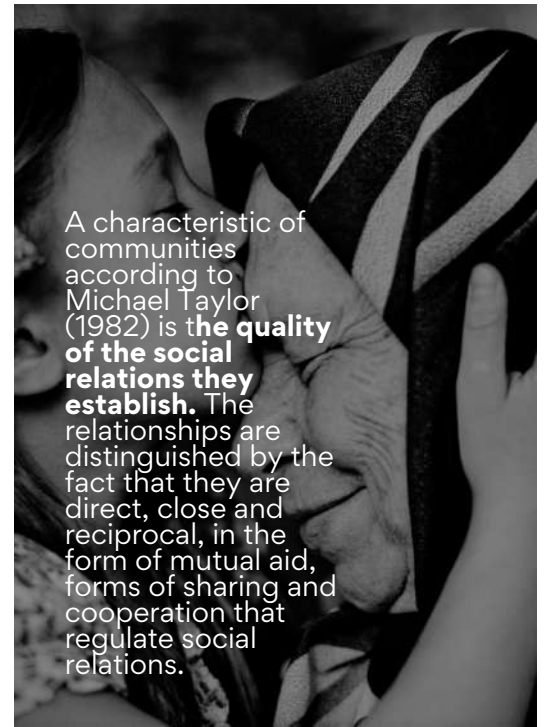




For Tony Blackshaw (2010) community is **public policy and local action practice**, with four types of relationships: conflict, cooperation, confrontation and change.



Thinking from the epistemologies of the South, there are a large number of communities in Abya Yala-America, such as the Zapatista communities in Chiapas, fighting for the recognition of the rights of indigenous peoples and communities as **entities under public law and the guarantee that state legislation establishes provisions for the exercise of autonomy**.



A characteristic of communities according to Michael Taylor (1982) is **the quality of the social relations they establish**. The relationships are distinguished by the fact that they are direct, close and reciprocal, in the form of mutual aid, forms of sharing and cooperation that regulate social relations.

Participation is a word that has been used a lot in the last decade. Institutions, organisations and collectives have realised that decision-making has to be increasingly horizontal and non-hierarchical if we want to build communities that include all voices.

At European level, the EU Youth Strategy, the European Youth Goals and the Erasmus+ and European Solidarity Corps programmes do not include a specific definition of youth participation; however, they point in a certain direction: enhancing young people's participation in democratic life (SALTO, 2020). The Council of Europe points out that participation is one of the most important principles of the democracies of our time, essential for fostering the active citizenship of young people, improving their inclusion and strengthening their contribution to the development of democracy (Council of Europe and European Union, 2022).

Societies have always been self-managed through their communities, so institutionalising participation and defining what it consists of is very complicated. We do not know how to differentiate between a participatory process and a participated one.

Staircase of participation

The Staircase of Participation is a figure generated by Roger Hart (1993), which can help to determine the characteristics of the different levels or degrees of participation that are being promoted.

1. **"Manipulated" participation:** This is when the population is used to carry out actions that they do not understand and that respond to interests that are totally alien to their own.
2. **"Decorative" participation:** This occurs when the population is involved only as an accessory, i.e. to "decorate" or "animate" a certain activity. A good example of this can be found in events in which the migrant population or very poor sectors are used to "show them off".
3. **"Symbolic" participation:** This is what we can appreciate when actions are carried out in which the participation of the population but not vinculative.

All of the above levels can be considered as "false participation", insofar as the action of the population is not conscious and does not respond to their interests.

4. "Assigned but informed" participation.

At this level, the population is still available to participate in a certain activity, informed about what the activity consists of. It is, although still limited, the first level of real participation. In this case, the population has been assigned without consultation, but at least they are informed of what they are going to do.

5. Participation "with information and consultation"

This is the second level of real participation. Here, external development actors inform and consult the population about their likely participation. Based on this, the population decides.

6. "Participation in ideas of external development actors shared with the population"

The action is thought up by external development actors, but is shared with the population. It assumes that they are involved in thinking about and contributing to the action to be carried out. This would be the case when an urbanism project arrives in the locality and the population is asked to contribute their design, as an example.

7. "Participation in actions conceived and implemented by the population itself"

The action is conceived and implemented by the population itself. There is no relationship with external development agents. An example of this level is the activities of a neighbourhood association. They are undoubtedly the protagonists, but they do not have the input that could be provided by the experience or expertise of external development agents.

8. "Participation in actions thought up by the population itself and shared with external development agents"

The action is thought up by the population itself, but unlike the previous step, it is shared with external development agents. Taking the previous example, the associations and coordinate with the municipality to relate their demands to policymakers. This is the top level of the so-called ladder of participation.

With this project, we aim to reach stage 8 of participation in which your organisation cooperates with the community in your territory, in order to make political impact on decision-makers.



STAKEHOLDERS



ENGAGE STAKEHOLDERS

Stakeholders are those individuals or groups that have an interest in and impact on an organisation or a project and the outcomes of its actions, such as youth workers, NGOs, governments and communities need to be involved. The articulation of all these is fundamental if we want to contribute to social transformation, as they allow us to:

- **Empower participants:** involve them in decision-making processes. Once your documentary is finished and important elements have been identified (either needs or stories to tell) it can be frustrating if you don't see what the process has been done for. Whether it is making their reality visible or transferring their concerns to public administrations, it is important to close the cycle.

IMPACT IN THE COMMUNITY



- **Create sustainable change:** community engagement helps inform decisions and provide the support we need for long-term sustainability. Our activity doesn't end when the workshop ends, it begins as it is.
- **Build relationships:** build on existing ones and foster new ones. As social actors, whether we are educators, operators or volunteers, we have a responsibility to mediate between the different parts that make up our community to improve its cohesion and foster inclusion.
- **Develop a coordinated organisation:** engaging with them can help us reach important issues and encourages the development of collective social responsibility, relevance to a larger movement with collective goals.
- **Increasing success:** engaging stakeholders and turning them into supporters and advocates increases the chances of success.



For a social project we can identify different types of stakeholders, as for example:

- **Community.** Participants and the social relations that exist in the territory must take ownership of the project.
- **Workers in the field** Professionals will be enriched by the quality interventions made.
- **Related organisations:** The inter-associative framework of the context.
- **Companies:** through Corporate Social Responsibility in the same ethical line.
- **Social Movements:** Coordinated platforms to claim collective rights.
- **Institutions:** whether cultural or social, such as museums or universities.
- **Public Administration:** The technicians of the administration are the ones who carry out the policies of the governments and who can intervene directly, from urban planning to cultural programming.
- **Politicians:** They regulate policies and therefore it is essential that they are in contact with the demands of civil society.

ACTIVITY 1.

Mapping Stakeholders



Needs of the activity:

Around 90 minutes.

Plenary room and comfortable spaces to divide the group.

Materials required:

Writing paper (or template on Annexes)

Writing materials (pencils, pens).

This planning activity aims at mapping the main stakeholders of your project in order to involve them at the right time with a defined objective.

Stakeholder:

Choose the ones you need for your project between the following suggestions:

Community | Workers in the field
Organisations | Companies | Social
Movements | Institutions | Public
Administration | Politicians | Media | Others

Objective with this stakeholder:

1. Understanding: to question, compare, contrast, summarise or outline.
2. Application: calculating, connecting, employing, interpreting and organising.
3. Analysis: to examine, reason, divide, isolate, simplify.
4. Evaluation: measuring, deciding, assessing, evaluating, demonstrating, arguing.
5. Create: compose, plan, construct, add, adapt, improve.

STRATEGY

Define the process of interaction to match the objectives defined. Choose a strategy per objective.

Means of communication:

Choose the ones you need for your project between the following suggestions:
Bilateral meeting | Mailing | Social media |
Activity (Focus Group, Human Library...)

Timing and Frequency:

Choose the ones you need for your project between the following suggestions

Timing:

Preparation | During the implementation |
Dissemination

Frequency: Once | Monthly | Others

As an example:

Policy Maker: City Youth Manager

Objective with this stakeholder: To transfer the needs of migrant youth to be taken into account when legislating, proposing realistic programmes.

Means of communication: Bilateral meeting.

Timing: After the results in the workshop.

SOCIAL TRANSFORMATION




**"COMMUNICATION
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“Of course, but you're audiovisual experts and you have the necessary
technical equipment...”

And while it's true, in this section of the guide we're going to show you
how get the most out of your equipment to achieve the best results
even with limited resources. Technology is constantly evolving
nowadays, and so is our knowledge and tools to explain the reality, to
investigate life. So as long as you know the basics, you will be able to
manage any device

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ANNEXES



Printable Material for the Activities

- Activity 1.
- Activity 2.

2.1 INTRAPERSONAL ACTIVITIES

The annex to this point corresponds to *Activity 3. Storytelling*.

These are posters with the emotions that will have to be printed in DIN A4 and cut out individually to distribute them on the floor throughout the room where the activity is carried out.

ANGER

DISGUST

FEAR

SADNESS

JOY

SURPRISE

PRIDE

BOREDOM

GUILT

JEALOUSY

SHAME

RELIEF

CONFIDENCE

EMBARRASSEMENT

INDIFFERENCE

CONFUSION

SATISFACTION

AMUSEMENT

FRUSTRATION

CONTEMPT

EMPATHY

4. THEORETICAL CONTENT ON HOW TO DEVELOP A PARTICIPATORY DOCUMENTARY.

The annex to this point corresponds to *Activity x. Mapping Stakeholders*
These are sheets have to be printed in DINA4,

CREATE YOUR STORY

Possible titles:

Key values:

OBJECTIVE:

Motto:

INTRODUCTION

PLOT

CLOSING

STRATEGY

HIGHLIGHTS

STORY BOARD

FRAME 1



DESCRIPTION

SHOT

EQUIPMENT

FRAME 2



DESCRIPTION

SHOT

EQUIPMENT

FRAME 2



DESCRIPTION

SHOT

EQUIPMENT

FRAME 4



DESCRIPTION

SHOT

EQUIPMENT

FRAME 5



DESCRIPTION

SHOT

EQUIPMENT

FRAME 6



DESCRIPTION

SHOT

EQUIPMENT

FRAME 7



DESCRIPTION

SHOT

EQUIPMENT

FRAME 8



DESCRIPTION

SHOT

EQUIPMENT

FRAME 9



DESCRIPTION

SHOT

EQUIPMENT

8. STAKEHOLDERS AND SOCIAL TRANSFORMATION: COMMUNITY PERSPECTIVE

The annex to this point corresponds to *Activity x. Mapping Stakeholders*
These are sheets have to be printed in DINA4,

ENGAGE STAKEHOLDERS

Relevance of the stakeholder:

Type:

When:

OBJECTIVES:

STRATEGY

NOTES

**WITH
YOUR
OWN
VOICE**

withyourownvoice.org