

This book is about using video in rural interventions for social change. It gives a glimpse into the many creative ways in which video can be used in rural development activities. Capitalising on experience in this field, the book aims to encourage development professionals to explore the potential of video in development, making it a more coherent, better understood and properly used development tool – in short, filming for rural change.



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FILMING FOR **RURAL** CHANGE

VIDEO IN DEVELOPMENT

Rico Lie and Andreas Mandler

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It evolved from a range of activities, starting with several meetings between CTA and FAO in 2006 and 2007 on the use of video in rural areas. In early 2008, a short questionnaire was circulated among video experts and practitioners. We wish to thank all those who responded to this request and gave us some insight into their work. The survey helped us shape the general outline of the book.

Further interviews were conducted with practitioners to obtain more detail on projects and methodological experiences, and these provided the basis of much of the information in the boxes in this publication. Special thanks to all those who participated in these interviews.

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Making videos for development is fun.
Video is a powerful medium that can be produced at low cost
and yet has the potential to reach a mass audience. You can use it in remote
areas to raise awareness of an issue that concerns the local community,
or you can put it on YouTube and reach the world!



The power of moving images to inform, educate and entertain has long been recognised, but only since digital video equipment became widely available has the technical process of producing video become less complicated and more accessible. More people are now able to produce videos, and the means and opportunities to make and use video for knowledge sharing and capacity development are well within the reach of development initiatives, big and small.

Video attracts rural people's curiosity, it overcomes the hurdles of illiteracy and, most importantly, it sits comfortably with the narrative culture that prevails in most developing countries. In areas where oral traditions predominate, it can be used extensively and effectively for learning and decision-making.

Video in Development is not only about filming for change in developing countries - it is also about addressing development needs from a different perspective.

INTRODUCTION

The aim of this book is to foster enthusiasm for making the production and use of video an integral part of development activities. With digital video making becoming more accessible and more widely used in development work, it is time to reflect on how it is being applied to promote development and to elucidate some guidelines for its future use in this field.

The book was written mainly to inform rural development professionals, practitioners and decision-makers in a variety of organisations - from NGOs and farmer associations to government departments and research and educational institutions - about the diverse uses of video in development. Specifically, it seeks to give decision-makers greater insight into the subject in order to support decisions on the strategic use of video in development. As such, it draws extensively on practical experiences to illustrate the potential of this powerful communication tool for development.



Background

Video has been used in development for more than 30 years, but only with the advent of digital video has filming and editing equipment become affordable and easier to use. Despite the consequent increase in the use of video in development activities, however, there is very little information on the practical aspects of using video, from building it into development strategies to preparation, filming, distribution and screening.

Among the pioneers in using video in development were Donald Snowden (his work in Canada in the 1960s was later referred to as the Fogo Process) and FAO (1970s and 1980s, working with, for example, PRODERITH in Mexico and CESPAC in Peru). These early projects are well documented (e.g., Fraser, 1987; FAO, 1990, 1996; Quarry, 1994; Crocker, 2003). Alfonso Gumucio-Dagron's report for the Rockefeller Foundation, entitled 'Making Waves' and produced in 2001, also provides some insight on using video in various development projects (e.g., Kayapo Video, Brazil; Video SEWA, India; Video and Community Dreams, Egypt).

In general, video project reviews are scarce. The few leading publications on the subject include *Video for Development: A Casebook from Vietnam* (1998) by Su Braden and Than Thi Thien Huong, *The Video Activist Handbook* (2001) by Thomas Harding, *Participatory Video: Images that Transform and Empower* (2003) by Shirley White, and *Video for Change* (2005) by Peter Gabriel.

Specifically on participatory video, the leading publications include *Participatory Video: A Practical Approach to Using Video Creatively in Group Developmental Work* (1997) by J. Shaw and C. Robertson, and *Insights into Participatory Video: A Handbook for the Field* (2006) by Nick and Chris Lunch. The November 2006 issue of CTA's *ICT Update* focused on 'Film-making farmers' and discussed digital video, the concept of participatory video and other trends in the use of video in development.

A noticeable gap in the literature on video in development is documentary making. In many cases, such as the use of a participatory documentary style, documentary making links into processes of social change. Among the few publications on this subject are *The Search for Reality: The Art of Documentary Making* (1997) by M. Tobias, *Introduction to Documentary* (2001) by B. Nichols, and *Rethinking Documentary: New Perspectives and Practices* (2008) by T. Austin and W. de Jong. These important publications cover such aspects as methodologies, guidelines for activism, descriptions of projects and critical reflections on producing documentaries of social change.

Recent trends show a heavy emphasis on participatory video, particularly in terms of farmer participation, but comparatively little attention has been paid to educational or learning videos. There is very little literature, for example, on how to integrate adult learning with video or to stimulate farmer experimentation. There is also very little attention being given to development impact on a much wider organisational scale.

the world. Without this coherence, it is difficult for decision-makers to have a clear picture of the potential of video in development and to assess the options involved in using it.

Using this book

This book seeks to bring together the diverse literature and experiences in video for development in order to improve the understanding and use of this potentially important development tool. It is not intended to be a manual or a handbook, but rather an overview of approaches and possibilities.

Part 1 provides a typology of the various uses of video in development, with the focus on agricultural and rural development. This typology serves as a framework, and is put forward only as one possible way of classifying video in development. It is not intended to be definitive.

Part 2 provides guidelines for using video in development, based on experiences and the literature. It focuses primarily on designing development interventions that use video and the production and use of video, and reviews the main methodological approaches and challenges.

Part 3 contains a selection of nine case examples of the use of video in development, depicting a wide range of situations, objectives and methodologies.

In **Part 4** we provide a bibliography on video in development and a list of some of the organisations that are active in this field, with an outline of each organisation and its web address for more detail on its activities.

Through this book, co-published by CTA, FAO, GTZ and Wageningen UR, we hope to encourage development professionals to explore the potential of video in development, and thus contribute to making it a more coherent, better understood and properly used development tool.

This book seeks not only to fill these gaps in the literature but also to address some issues causing confusion and concern with regard to using video in development. There is confusion, for example, about the degree of professionalism needed to design, produce and use video in development activities. Which professionals should be involved? Are different kinds of professionals needed – professional film-makers, professionals with facilitation or management skills, communication professionals, people with particular technical skills?

There is also confusion about the terms 'participation' and 'participatory video'. Participation is a key concept, but

we need to be more specific about the kinds of participation that are practical in making videos for development and the stages at which participation should be sought (e.g., script-writing, design, filming, reviewing).

Overall, there is a need for more co-ordination and the exchange of experiences among those involved in video in development, to bring some coherence to the many scattered initiatives in this field around



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PART 1

A typology of the uses of video in development

We have developed this typology in order to encourage and broaden the discussion on the use of video in development. It is intended to demonstrate the diverse uses of video and to help clarify the debate over objectives and methodologies. It is not fixed, and the categorisation of any video experience will depend to a large extent on the context.

Many projects that have used video in their interventions use the term 'participatory video'. Although it is important to highlight the process of participation in video-making, as described by Lunch and Lunch (2006), participatory video is only one form of using video in development. To use 'participatory video' as a generic term runs the risk of overlooking the diversity of approaches in video in development. Participatory video focuses on the participation of primary stakeholders (target beneficiaries of development interventions) in producing and discussing videos that concern them and their livelihoods, and is about transforming the traditional power structure in video-making and giving stakeholders a greater sense of control and ownership of the medium.

The term 'video in development' is broader than participatory video. The video process always has an element of participation in it, but this does not necessarily mean participation by the community at all stages of a development intervention. For example, if a professional film crew is involved there might be no primary stakeholder participation during the production process. In other cases, participation might be sought only at the script-writing stage or at various stages during a training or educational process that uses video.

The variety of ways in which video in development can be applied has been poorly documented, with very few descriptions of the methodologies used. As a result, the strategic potential of this medium remains largely unexplored. Among the methodologies that have been described, the best-known ones include



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the 'participatory video approach' used by Lunch and Lunch (2006), the 'zooming-in zooming-out' methodology developed by Van Mele (2006, 2008) and the 'visual problem appraisal' approach described by Witteveen and Enserink (2007b) and Witteveen *et al.* (2009). These methodologies are far from standard, however, with most projects using video through a 'learning by doing' approach.

We hope that the typology presented here will help create a better knowledge and understanding of the diversity of video in development. The categorisation used is based on the *objectives* of a given intervention using video, and the emphasis in each category is on the *process* involved in the intervention. The entry point for the typology is therefore the use of video in the strategic processes of change. Thus, the categories are:

- video for awareness raising and advocacy
- video for stakeholder engagement and action
- video for capacity building
- video for reporting and data collection

As shown in Table 1, the capacity building category includes rural learning and the exchange of experiences. Each category highlights the specific characteristics of the different forms of video in development and reviews the relevant methodologies for video production. The categories are not mutually exclusive, however. For example, some projects could fall into either the capacity building or the stakeholder engagement and action categories, because they simultaneously build capacity and encourage stakeholder participation.

TABLE 1: VIDEO IN DEVELOPMENT TYPOLOGY

I Video for awareness raising and advocacy	II Video for stakeholder engagement and action	III Video for capacity building	IV Video for reporting and data collection
(a) Video for awareness raising (b) Video for advocacy		(a) Video for rural learning (b) Video for the exchange of experiences and reflection	

Taken as a whole, exploring the current and potential use of video in development from the perspective of these categories should contribute to strengthening the strategic use of video in a wide range of development contexts and interventions.

Video for awareness raising and advocacy

Video for awareness raising and video for advocacy are dealt with separately here. Although they do relate to each other in that both processes aim to inform people or to promote certain ideas through the use of video, awareness raising does not necessarily seek to change behaviour or actions, but simply to improve awareness. Also, it tends to be fairly generic in terms of its target audience, whereas video for advocacy is clearly aimed at a specific audience – decision-makers and policy-makers. This can be done either by building support among the relevant stakeholders or by reaching policy-makers directly through the use of video.

VIDEO FOR AWARENESS RAISING

Videos for awareness raising are produced to alert people to certain issues, ideas, concepts or problems. Often, they closely resemble documentary films, where the aim is to screen the film for impact on a pre-determined audience.

Videos for awareness raising tend to use a rhetoric that could be termed persuasive. The quality of the video is determined not only by its content, but also by the organisation that commissioned it, its place in the organisation's broader communication strategy and the target audience. The attractiveness of the content (e.g., use of humour, and entertainment value), the information being communicated and the quality of the rhetoric are all important, but they are not enough to ensure effective awareness raising. The credibility of the commissioning organisation is also crucial, alongside good research on the topic in hand, a good film-maker and producer, and adequate funding of the production and distribution processes. Commitment is often a key to effectiveness.

The search for quality often leads to a production process where there is a clear division between the commissioning organisation, the film crew and the people appearing in the film (e.g., cast, primary stakeholders) and where the footage is carefully edited to suit a well-elaborated argument, with the narration taking the audience by the hand to follow the argument. A good example of this is Al Gore's film 'An Inconvenient Truth', where the main objective was to raise awareness about global warming among a wide audience. It was 94 minutes long, but there are also many videos on this topic that run to only 2-5 minutes; examples include the Oxfam and Greenpeace video clips (www.oxfam.org and www.greenpeace.org).

The target audiences addressed by these short videos range from the general public to specific groups of decision-makers and policy-makers. Another example of a video for awareness raising is given in Box 1.



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BOX 1: VIDEO FOR AWARENESS RAISING: INTERNATIONAL YEAR OF THE POTATO

The United Nations (UN) declared 2008 as the International Year of the Potato (IYP). Since 1959 the UN has designated International Years in order to draw attention to major issues and to encourage international action to address concerns that have worldwide significance and ramifications.

The aim of IYP was to raise the profile of this globally important food crop, highlighting its biological and nutritional attributes and promoting its production, processing, consumption, marketing and trade. It provided an opportunity to make an effective contribution towards meeting the Millennium Development Goals in terms of food security, poverty alleviation, sustainable use of biodiversity, and sustainable intensification of potato-based farming systems. Throughout the year, a range of activities such as exhibitions, websites, a photographic contest, and conferences were organised. In support of the campaign, several videos on the potato were produced, including an IYP video that can be viewed at <http://www.potato2008.org/en/aboutiyp/video.html>.

There are a variety of participatory approaches that can be used in making videos for awareness raising. One option is working with local crew members or mixed crews, which will facilitate working with local (natural) actors and will help to ensure that the visual language is appropriate for the intended audience, if that audience is a local one. As outlined in Box 2, this approach was adopted in the making of a video to create awareness about water purification in a local community in Mali.

BOX 2: VIDEO FOR AWARENESS RAISING: CESPA, MALI

Antonello Proto, a video producer and communication expert, was commissioned by FAO to produce a video to promote the field activities of the Centre for Audiovisual Communication for Development (CESPA), based in Bamako, Mali. This is his account of the project.

"When FAO asked me to produce a video to promote CESPA's field activities, I chose to follow two of their producers preparing and then filming a communication package to create awareness about water purification in a rural environment.

CESPA's methodology was based on the experience of a similar video production unit that had worked successfully in Latin America. The methodology was adapted to African realities and African ways of conveying messages. Some groups are used to decoding even very sophisticated messages, while others are not able to appreciate visual messages as they may not have in their language the idea of exemplifying reality through images. For example, in some villages, people watching a video using only a voice over (instead of someone talking directly to camera) would start looking around to see who was actually talking.

To make our video we chose a traditional village near Bamako where the people were used to watching films and television and could therefore play an active role in preparing the script. We filmed the steps of the production, from the interviews conducted by the CESPA producers for the script to the final screening in the village, and we saw how they were all equally essential for the success of the video. Before starting the interviews, we presented the project to the village chief, asking permission

(cont'd on page 9)

to proceed. It wasn't just a formal act, but a recognition that from then on we were part of the community and our success was the success of the entire community. For me it was like being adopted. I even received a Bambara name: Diarra.

During the survey to write the script we saw how important it was that one of the video producers was a young woman. Women are essential for the balance of traditional communities, yet most of them never feel free to express themselves in front of male producers. During the filming, the villagers' participation was so good that we managed to correct mistakes we had made in the script. Someone would gently call me to one side and whisper that, in the village, they would never do anything like something we had pictured or written. This co-operation enabled us to reduce, during and after the editing, the time for feedback to see if we were proceeding in the right direction and interpreting correctly what we saw in the village.

To demonstrate the CESPA methodology and the good relationship with the villagers, we decided to add to the film the training activities that followed the screening of the video for the community. The two CESPA producers were adult education practitioners as well as film-makers and were responsible for presenting to the village the water purification method being promoted, and training the people how to use it. This involved organising a discussion after the projection, handing out a booklet about water purification in the home, and holding a series of meetings to help people use the correct method and tools.

By filming the CESPA way of working in the field, we were showing the audience how a video to create awareness should not stand by itself, but be part of a wider communication process. In this way, CESPA was raising awareness about an issue and at the same time using other communication tools to answer questions arising from newly acquired knowledge about the issue."

Why use video for awareness raising?

An awareness-raising video highlights a specific issue (e.g., global warming, biodiversity, conservation agriculture, fair trade, human rights, HIV/AIDS) in order to create awareness about this issue among a particular audience. This audience can be a specific target group, such as farmers, or a geographically defined audience, such as a village, or it can be the general public, as was the case with 'An Inconvenient Truth' and with 'Black Gold', described in Box 3.

Video is an effective tool for awareness raising. It can portray visually many issues or arguments which might otherwise remain unknown to the audience, it can be screened in a variety of ways (e.g., on television, at mass events, in local venues, via the internet) and it has the potential to reach many people, combine mass media with social mobilisation and stimulate dialogue between different levels of interest. Video can also help raise awareness of individual power and of the power positions of other people, and contribute to giving people control over their lives.

How to use video for awareness raising

Videos for awareness raising are most effective when they are part of a well-designed communication strategy for change (e.g., integrated in or linked to discussion evenings, seminars, instructional manuals or websites). A good example of what such a strategy could look like is described in Box 4.

BOX 3: VIDEO FOR AWARENESS RAISING: 'BLACK GOLD'

The products of multinational coffee companies are everywhere in shopping malls and supermarkets. They are the visible face of an industry worth more than US\$80 billion, making coffee the most valuable trading commodity in the world after oil. But while we continue to pay for our espressos and cappuccinos, the price paid to coffee farmers remains so low that many have been forced to abandon their coffee fields.

Nowhere is this paradox more evident than in Ethiopia, the birthplace of coffee. Tadesse Meskela travels the world in an attempt to find buyers willing to pay a fair price for the beans produced by the 74,000 coffee farmers in the country, to save them from bankruptcy. Ethiopia's farmers harvest some of the highest quality coffee beans on the international market. But Meskela is up against the enormous power of the multinational players. New York commodity traders, the international coffee exchanges, and the machinations of trade ministers at World Trade Organization (WTO) gatherings are among the many challenges he faces.

A video describing this situation, 'Black Gold: A Film about Coffee and Trade' had its World Premiere at the 2006 Sundance Film Festival, and went on to be seen at more than 60 international film festivals, including those in Berlin, Hong Kong, London, Melbourne, Rio de Janeiro and Rome. Several million people worldwide have now seen the film and, as a result, are now more aware of the coffee crisis and trade justice.

The trailer for the documentary is a good example of the shorter clip format of a video for awareness raising, and can be seen at <http://www.blackgoldmovie.com/trailer.php>.

BOX 4: VIDEO FOR AWARENESS RAISING: THE HUB

Witness is an international organisation that uses video to raise awareness of human rights violations. It created The Hub, a global platform for human rights media and action. To celebrate the 60th anniversary of the Universal Declaration of Human Rights on 10 December 2008, The Hub produced a video entitled 'What images have opened your eyes to human rights?' The online video asks viewers to participate by describing the power that certain images have had in making them care about human rights.

The featured images all come from the Witness archives and they cover human rights abuses in Afghanistan, Argentina, Brazil, Burma, the Democratic Republic of the Congo, the Chechen Republic in Russia, the Philippines and western Sudan. The video can be seen at <http://hub.witness.org/udhr60>.

VIDEO FOR ADVOCACY

Like videos for awareness raising, videos for advocacy are characterised by an intention to persuade viewers to change their behaviour or actions, but these videos are aimed at a specific audience of decision-makers. They cross borders of power.

Advocacy can be defined as "speaking and/or acting on behalf of people to secure the services they need and the rights to which they are entitled. Advocacy aims to ensure that people's opinions, wishes or needs are expressed and listened to" (Suffolk County Council, 2008). Put another way, it aims to

convince people with the power (e.g., policy-makers) to address the urgent concerns of a particular group of people. "Video advocacy" then is the process of integrating video into an advocacy effort to achieve heightened visibility or impact in your campaign" (Cadwell, 2005).

Why use video for advocacy?

There are several reasons why videos can be an effective advocacy instrument. First, they can bring overlooked or marginalised stakeholders to the doorstep of decision-makers, in a mediated way. This can promote inclusion of their stories, concerns and proposals in the decision-making process by enabling (secondary) stakeholders to learn through this interaction with other (primary) stakeholders. Video thus functions as a bridge between a marginalised stakeholder and a decision-maker (Witteveen *et al.*, 2009).

Second, video offers a way of documenting a process and compressing what could be a long story into a short film. It is able to wrap complex problems and processes into easily digestible pieces.

Third, video can personalise complex processes and put the emphasis on the particular issues that the producers want to advocate. It illustrates the strength of using emotions and imagery in the processes of persuasion, an important element in advocacy activities.

BOX 5: VIDEO FOR ADVOCACY: RURAL PLANT CLINICS

The Global Plant Clinic (GPC) delivers plant health services around the world, working with extension, research, the private sector and governments to make technical support and advice available through rural plant clinics. By early 2009, it was supporting 80 plant health clinics in 10 countries (Bangladesh, Bolivia, DR Congo, Nicaragua, Rwanda, Sierra Leone, Uganda and Vietnam) and had run pilot clinics in Benin, Cameroon, Colombia, Côte d'Ivoire, Cuba, Indonesia, Kenya, Mali, Pakistan and Peru. GPC activities include training plant health specialists ('plant doctors'), building plant health systems, developing new extension methods and community-based disease surveillance. GPC works with NGOs, farmer organisations, formal and informal extension services, government research institutes, universities and centres in the Consultative Group on International Agricultural Research (CGIAR) system.

"We use video in two ways: advocacy and extension," says Eric Boa, Head of GPC. "There are three 15-minute or so DVDs that describe plant health clinics and services in Nicaragua, Bangladesh, DR Congo and Uganda. These are our main examples of 'advocacy'. We show them to other countries interested in running clinics so that they can get a better feel and understanding of what is involved. The videos also acknowledge and share the results of plant doctors within countries - enhancing prestige. The DVDs are shown worldwide. Sierra Leone gets to see clinics in Nicaragua;

(contd on page 12)



Peru gets to see Bangladesh in action. We show the videos as part of a training course on 'how to become a plant doctor' and also send out copies."

Occasionally, GPC produces extension videos using the 'snowman method', a method for shaping the outline of an extension message, thus:

- HEAD - state the problem
- THORAX - background information (explains the technology)
- FAT PART - how to use the technology

GPC videos can be viewed at <http://www.youtube.com/user/globalplantclinic>. There are examples of extension videos at <http://www.youtube.com/watch?v=h1LCrhFY4lc>. For further reading, go to <http://www.globalplantclinic.org/>.

How to use video for advocacy

When integrating video into an advocacy strategy, Cadwell (2005) suggests following these steps:

- 1 Define your goals
- 2 Talk to other people who have worked on the issue you want to tackle, to establish what has worked, what has not, and why
- 3 Analyse your style and strengths, and identify your allies
- 4 Define your audience and think through how to communicate your message to them, to establish your format, style and the 'messenger'
- 5 Decide on the level of involvement of various parties and start planning production and distribution

Step 5 can also be viewed in terms of composing the brief. A brief is needed when commissioning the video, or when you are the video producer and need guidance and assessment criteria. The use of video in this instance is strategic and is part of a structured process with pre-determined outcomes. Composing a brief takes time.

Key requirements for creating effective videos for awareness raising and advocacy include:

- knowledge about theories of persuasion and audio-visual communication
- capturing the narrative (this requires, in turn, allowing enough time in the preparatory stages for building rapport, based on explaining why the video is being made and helping interviewees to present their views coherently)
- working with local experts and mixed video teams where possible, and ensuring gender balance
- matching the video's audiovisual language with the audio-visual language abilities of the target audiences
- encouraging the participation of the target audience in the production process where possible (e.g., by a participatory selection of topics and a participatory script-writing process)
- identifying appropriate distribution channels for the target audiences
- considering supplementary activities, as the video alone may not be enough (e.g., embed the video in an awareness-raising campaign)

BOX 6: VIDEO FOR AWARENESS RAISING AND ADVOCACY: MANYAM PRAJA VIDEO, INDIA

Video Volunteers is a non-profit organisation based in New York, USA that encourages people around the world living in poor conditions (e.g., urban slums and remote villages in difficult environments) to produce high-quality video content that brings awareness to communities and empowers them to take action that will accelerate change.

The videos are produced and distributed by Community Video Units (CVUs), local production units run by 6-10 community members trained as full-time, paid community video producers. Each CVU is established and funded by a local NGO that is participating in the Video Volunteers' vision of creating a 'Global Social Media Network'. Every 6 weeks each CVU makes a new local-language 'video magazine' on a topic chosen by a community editorial board based on viewer feedback and key campaign issues. A video magazine might include community news, success stories, short documentaries, legal tips, local culture and music, editorial, and local humour. The videos are screened mainly in the villages on widescreen projectors, as well as being distributed through the mainstream media. Other modes of sharing the videos are the use of local cable networks and DVDs distributed to self-help groups and NGO networks.

Manyam Praja Video (meaning 'Forest People's Video') is based in Andhra Pradesh, India. Promoted by an NGO known as Laya, this CVU raises awareness about the tribal culture and rights of India's original inhabitants, and works in a very isolated rural area where other media (e.g., newspapers and television) are largely absent. It aims to help people secure access to the land, water and forests to which they are legally entitled, and in more than 100 villages it runs programmes on such issues as micro-credit, health, sustainable agriculture and legal aid. Apart from the various modes of sharing outlined above, the videos produced by Manyam Praja are also showcased on Channel 19, an independent online network set up to distribute, promote and support the work of CVUs in various locations in India. This platform allows the producers to reach out beyond their communities to the rest of the world.

Some of the Manyam Praja videos are available on YouTube at <http://www.youtube.com/watch?v=clqoNcGdOf8>. There is more information on Video Volunteers at www.videovolunteers.org and on pages 43-44.

Video for stakeholder engagement and action

Videos in this category are intended for use in multi-stakeholder development activities, with the focus on how to address complex development problems and realities. This type of video is used to bring together diverse stakeholders from a variety of levels, ranging from local to global, to debate, discuss, negotiate and reach decisions. Producing and using these videos is seen as an activity or series of activities embedded in a broader communication process; they are just one of several communication platforms.

An important characteristic of videos for stakeholder engagement and action is that they are used for sharing stakeholders' views and





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for learning, mediation, negotiation, conflict resolution and encouraging action. Unlike videos for advocacy, they do not seek to inform or convince decision-makers. Also, whereas videos for advocacy are part of a vertical communication process (communication between actors at different hierarchical levels, bottom-up or top-down), videos for stakeholder engagement and action are part of a horizontal communication process (communication within networks and via stakeholder platforms).

In stakeholder engagement and action, we are often dealing with complex problems, conflict situations, competing interests and

BOX 7: VIDEO FOR STAKEHOLDER ENGAGEMENT AND ACTION: NORMA, ASIA

Natural Resource Management in the Mountain Regions of Asia (NORMA), an EC-funded project, aims at identifying the key research needs to support existing natural resource management policies for sustainable integrated development in the Karakoram-Hindu Kush-Himalayan region. A UK/France agency, Insight, which pioneered the use of participatory video for empowering individuals and communities, used participatory video techniques to enable the local communities, NGOs and grassroots organisations to communicate their views and ideas directly to scientists, policy-makers and donors.

There were two phases to this project. The first one involved community groups and local NGOs in three countries (China, India and Pakistan) attending participatory video workshops. In each country Insight trained two local facilitators, a man and a woman, and worked with local NGOs that shared Insight's participatory approach and had strong links with the community and the local government. The second phase consisted of a multi-stakeholder workshop in Scotland attended by representatives of national research organisations and universities, government departments, development agencies, NGOs and representatives of the communities that Insight had worked with.

At the workshop the local representatives showed their communities' videos. Insight then worked in small groups using participatory methods to foster an exchange of views among the key stakeholders, irrespective of their level of formal education. The aims were to identify priority research needs, develop a strategy to address them and then assess the likelihood of success. Showing a video rather than giving a speech put the local representatives on a more equal footing with participants with more experience of conferences and public speaking. The videos changed many workshop participants' views on participatory research, and enhanced their awareness of the importance of delivering projects that involved local knowledge.

The workshop itself was filmed, enabling the local representatives to see the impact the film made on participants. It was important to complete this feedback loop and was empowering for the communities taking part. The videos were shown to a range of audiences, including researchers at the Global Climate Change in Mountainous Regions conference in Scotland, and were translated into local languages, maximising learning potential and the cross-border exchange of views. Further impact will come with their dissemination among local and regional NGOs and government institutions, and among research and development organisations with an interest in the region.

There is more on Insight's work at http://www.insightshare.org/case_study_him_vid_messages.html.



© L. Witteveen

views, and negotiations. Issues of empowerment and giving people a voice therefore need to be considered from the perspective of multi-stakeholder, participatory and demand-driven development. The development arena is multi-faceted and involves many stakeholders, all with their own opinions, needs and preferences. The challenge of development is to address those needs in an equitable and sustainable manner, particularly with regard to those stakeholders who might be overlooked or

BOX 8: VIDEO FOR STAKEHOLDER ENGAGEMENT AND ACTION: VISUAL PROBLEM APPRAISAL

Visual Problem Appraisal (VPA) is a film-based learning strategy to enhance the analysis of complex issues and facilitate a plan of action. It is used in workshops dealing with problem analysis and policy design, and involves the participants 'meeting' stakeholders through the latter's filmed narratives.

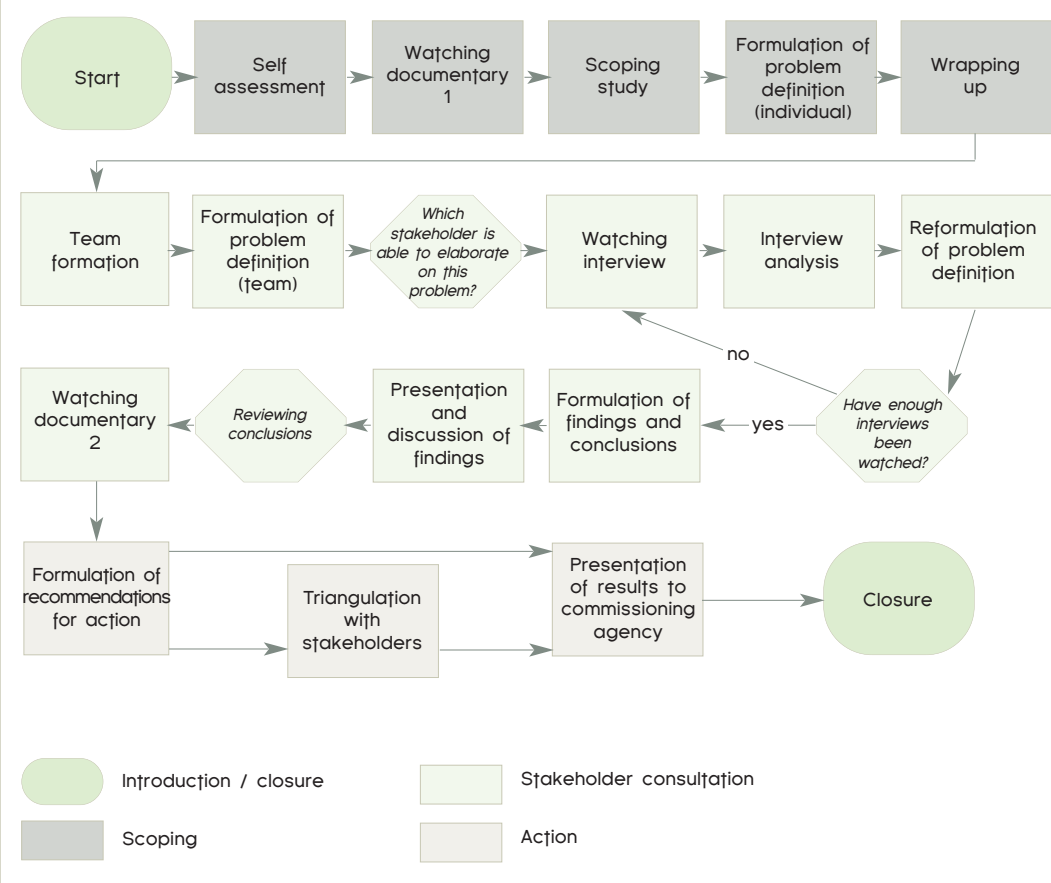
The filmed narratives and accompanying documentaries give the participants a chance to explore the complex and conflictive arena of a particular issue. They follow a three-phase programme: scoping, stakeholder consultation, and action. The scoping phase varies from a quick scan to a desk study. Meeting stakeholders through the filmed narratives allows participants to learn about the stakeholder perspectives and problem analysis. During the meetings, the participants view a selected number of interviews. The selection procedure simulates the reality of stakeholder consultation where constraints of time, resources and access are influential. This procedure makes participants feel responsible as they realise it has important consequences.

VPA workshops create a space where interviewees tell their story, filmed in a way that the audience experiences the role of interviewer. The audience may feel sympathy, antipathy or confusion; these feelings are not simulated, but real, which becomes apparent during presentations when participants reveal their identification with their filmed informants by talking in terms of 'we': "We first went to see Mr Reza" or "During the interview with us she said..." To foster mediated dialogue, VPA uses an interview-driven film style. The films are extended narratives with only the interviewee on screen in long steady frames, filmed on location and during activities in his/her daily environment.

The first VPA set, 'Rice from the Guyanas', focused on international agribusiness and rural development issues in the Guyanas. A second VPA set, 'Kerala's Coast', was produced in Kerala, India and focused on integrated coastal zone management. A third VPA set, filmed in Ghana, Tanzania and Zambia, focused on HIV/AIDS and rural development in sub-Saharan Africa.

marginalised. Powerful stakeholders are now aware that they have to engage with all stakeholders. In this context, the use of video in conflict management and negotiation can be an extremely relevant and effective platform for highlighting and exchanging different views, realities and life histories (oral testimonies).

FIGURE 1: FLOW CHART DEPICTING THE VISUAL PROBLEM APPRAISAL PROCESS



Why use video for stakeholder engagement and action?

There are two main reasons for using video for stakeholder engagement and action. The first is that video can overcome literacy barriers by using powerful images and contextualising reality. It enables a variety of perspectives to be presented in a balanced way, with no one particular 'reality' dominating and with many voices from different geographical zones and backgrounds being heard. It allows divergent or even conflicting views to be shared with opponents, rivals and even enemies.

The second reason is that it enables people to exercise their democratic right and speak directly to elected representatives ('mediated participation'). It can be effective where the intended audience does not have much time (e.g., policy-makers) or wants to re-examine politically and socially sensitive issues (e.g., HIV/AIDS and domestic abuse). It can be essential with people who cannot, or do not want to, move from their own environment, but wish to talk directly to a particular audience (e.g., policy-makers). Moving out of 'home territory' to talk to important unknown people in an alien environment can affect spontaneity. Video creates a 'safe space' for people to speak and it does not restrict the engagement process to standard venues, such as village meeting halls. And it can bring reality from the meeting room back to the community.

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How to use video for stakeholder engagement and action

As with other uses of video in development interventions, the design, production and use of videos for stakeholder engagement and action deserve close attention and might require the involvement of various professionals (e.g., film-makers, facilitators, process designers, managers). Careful consideration of such issues as representation, stereotyping and terminology is crucial for this type of video. Similarly, designing good facilitation for the stakeholder consultations is paramount and requires well-trained facilitators.

Video for capacity building

Video can be used as a tool for sharing information and increasing the knowledge and practical skills of a particular audience. This type of video is commonly used in agricultural extension to facilitate the introduction of new practices and effective techniques. It can portray practical instructions, good practices adopted or modified by innovators, local innovations, research results, or outcomes from collaborations between farmers, extension workers and researchers. The video content is usually 'packaged' by extension workers, researchers, communication professionals, or a combination of these people.

Sometimes these videos are produced through participatory processes involving some of the target audience. The kind and level of participation varies. For example, farmers can be involved in defining the content, in co-directing the filming of practices, in discussions about farmers' expertise in these practices or in devising a strategy for distributing the video. They can also act as reporters to their peers or share their experiences in interviews in a more conventional documentary style.

A small group of the audience could also be involved in evaluating the draft version of the video (e.g., to assess its suitability for mass distribution or, in the case of farmer-generated technologies, to

BOX 9: VIDEO FOR CAPACITY BUILDING: PEDAGOGÍA AUDIOVISUAL

Pedagogía Audiovisual is a video-based approach developed by Manuel Calvelo Ríos in Latin America and first applied in the 1970s in Chile and then by the Centro de Servicios de Pedagogía Audiovisual para la Capacitación (CESPAC) in Peru, where it is still used. CESPAC started as an FAO project and was very successful. The approach was later used by FAO in Mexico (for the Programa de Desarrollo Rural Integrado del Trópico Húmedo, PRODERITH) and by the Centre de Services de Production Audiovisuelle (CESPA) in Mali in the 1990s. CESPA created a model now used in adult education for rural development and inspired by Hector Won Lou, Chekna Diarra and other experts in communication in Africa.

Based on the saying “What I hear, I forget. What I see, I remember. What I do, I know”, Pedagogía Audiovisual seeks to gather, conserve and communicate farmer knowledge, using modern scientific knowledge and practices where appropriate, to help beneficiaries acquire new knowledge and skills. It is a teaching process for the transfer of information and skills to selected groups of people through combined events of practice, viewing and discussion. It is not intended for mass audiences; reaching a higher number of people with this process is achieved only by repeating these events for different groups of people.

Based on the interaction of all participants in the communication process, the Pedagogía Audiovisual approach involves using video as part of multimedia training packages on agricultural practices and techniques, organised into modules that include printed materials, discussion topics and practical work. The packages focus on key themes, issues and technologies identified by farmers and technicians. Each package consists of a series of video programmes accompanied by simple and well-illustrated printed guides for the trainer/facilitator and the farmers. Each training session involves viewing a video programme, discussing it with an expert and then carrying out practical work under the supervision of that expert.

There is more information on the Pedagogía Audiovisual approach at <http://www.conpadre.cdesco.org/pma.html> and in FAO (1987, 1996).



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allow the local innovators to check that the video represents their ideas properly). Testing the video in the field may be necessary, following the same procedure as for any other visual extension materials. However, re-editing the video is likely to be much more complicated than redrawing a sketch.

VIDEO FOR RURAL LEARNING

The areas where video is currently used most extensively are agricultural extension and rural learning. Modes of use can vary. They can be

combined with other forms of communication mechanisms, such as face-to-face training. They can be used to train extension workers in regional district offices and for training-of-trainers courses. They can also be used to directly target farmers and other stakeholders in the food production chain.

Why use video for rural learning?

Video for rural learning provides an opportunity to ‘customise’ training material by portraying farmers speaking the local language and dealing with familiar crops, soils and other general conditions where the target farmers live. Involving farmers in producing videos for capacity building has proved to be an effective strategy in stimulating them to experiment with new ideas and practices. Farmers are more favorably disposed towards trying out new practices when they see the experiences of fellow farmers.



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Another important reason for using video for rural learning is that it can compress time. Time is a major constraint for extension workers. For example, showing the effects of using a fertilizer implies waiting for some time before observing the results. Video can overcome this by showing long natural or agricultural processes in a short period of time, ideally in the local setting, as in the case of Digital Green (see Box 14). A well-known example is documenting the life cycle of a pest that damages crops.

BOX 10: VIDEO FOR RURAL LEARNING: RICE VIDEOS, AFRICA

In 2003 CABI launched the Good Seed Initiative (GSI) in Bangladesh to improve the quality and value of smallholder farmers’ seed, enable the poor to access and benefit from seed sources outside their community, and incorporate learning in regional and national seed systems and policies.

In Bangladesh more than 80% of the seed management is done by women, and improving seed quality therefore depended on successful communication with women. From 2000 onwards, under the Poverty Elimination Through Rice Research Assistance (PETRRA) project, women from various rural communities were trained in seed management. At about the same time, a local team from a women’s NGO, the Rural Development Academy and Thengamara Mohila Sabuj Sangha (TMSS), was trained in video production by Countrywise Communication. The team worked closely with the rural women trained under PETRRA to produce four high-quality, farmer-centered learning videos on how to improve on-farm rice seed management using local resources. The video content was presented in such a way as to stimulate learning.

The videos reached more than 130,000 farmers in Bangladesh between 2003 and 2005 and continue to be aired annually on national television, contributing to Bangladesh’s newly achieved self-sufficiency in rice. Following this success, the videos themselves and the concept of developing videos with farmers who had been involved in participatory research were embedded in the training provided by the Africa Rice Center (WARDA). By early 2009 WARDA’s partners had translated the Bangladesh rice seed videos into many African languages. The videos were a great success among African farmers, who enjoyed seeing farmers in another part of the world facing similar problems and able to solve those problems themselves.

There is more information on the GSI and WARDA initiatives at <http://www.warda.org/warda/p3-rurallearning.asp> and <http://www.cabi.org/datapage.asp?DocID=215>, and on pages 49–50. Also see Van Mele *et al.* (2005b, 2007, 2009b).

BOX 11: VIDEO FOR RURAL LEARNING: CARENAS, BOLIVIA

In 2002 a project entitled Información, Comunicación y Capacitación para el manejo de los Recursos Naturales y la Agricultura Sostenible (CARENAS) was launched in Bolivia. The aim was to implement a rural communication system to promote sustainable natural resources management and rural development in the Department of Santa Cruz. The project established the CARENAS centre to provide information and training on the conservation and sustainable use of natural resources and on participatory watershed management.

Videos were used to train farmers in appropriate techniques (e.g., recycling organic waste, and building compost latrines). They were produced as part of training packages with printed guides for trainers and booklets for farmers. The videos and printed materials were produced by local audiovisual specialists trained by FAO in communication methodologies and production techniques at field level. The contents were defined through participatory processes involving extension workers and farmer communities and were aimed at conserving and communicating local farmer knowledge and incorporating technical knowledge.

The videos were screened in communities within a few days of the farmer training sessions, and were supplemented by booklets, discussion sessions and practical work aimed at transforming the content into more understandable messages for rural families.

There is more on the CARENAS project on pages 39-40.

material should, if possible, refer to the video images. This helps people to recall what they have seen, and this recalled memory expands the use of the film. Producing additional materials may not always be necessary when the content of the video is highly relevant and self-explanatory. Research in Benin showed that women rice processors, who had watched a video on rice parboiling more than a year previously, were able to give an exact account of its content (see www.warda.org).

Videos for rural learning can be distributed in the form of VCDs and DVDs. Extension workers can bring a TV set and a player when they organise viewing and discussion sessions in a rural community. More and more farmers and farmer associations are now organising themselves to watch videos relevant to their livelihoods. High-quality videos can also be broadcast on local or national television channels, and local cable networks and new platforms such as YouTube can help spread the content, although it is not clear how many farmers and extension workers are using these platforms yet. Local radio stations can also organise video shows and use some of the audio material in videos to make radio programmes.

Screening a video does not necessarily constitute a training session. The design of a rural learning initiative can incorporate a video, alongside other elements such as providing more information in print form on particular techniques, consolidating the information acquired through practical work, and assistance in the field. Thus, if videos are screened only through television or cable networks as one-offs, and not integrated into an overall change strategy, viewers should at least be provided with the telephone number of extension workers to enable them to ask additional questions or even schedule a visit. Providing a technical manual to accompany a video for rural learning might be required for complex technologies.

How to use video for rural learning

Videos for rural learning are often used in group training sessions organised at community level, with the assistance of a facilitator to help highlight the main points, outline the concepts, pose questions, lead discussions and capture feedback.

Key to the Pedagogía Audiovisual approach, for example, are the hands-on practical exercises used in combination with the video and printed guides. Video for rural learning can thus be supported by practical tasks and printed materials to help enhance understanding of the video content. The printed

BOX 12: VIDEO FOR RURAL LEARNING AND REFLECTION: NOWEFOR, CAMEROON

The North West Farmers' Organisation (NOWEFOR) is a federation of farmer groups in Cameroon that promotes the development of profitable production sectors to improve the livelihoods of its members. In 2003 a video was produced depicting NOWEFOR's success in commercialising ginger production in the Bafut area of the country. The script was written by Support Service for Grassroots Initiatives of Development (SAILD), a local organisation, and Inter-Réseaux, with support from CTA. It was reviewed by NOWEFOR, and technicians selected the farmers to feature in the film, and the locations and timing for the filming. Farmer leaders in the communities were responsible for contacting the traditional and local authorities to feature in the film.

The filming was done by professionals, and the editing by all the parties involved. The first version of the video was shown to Inter-Réseaux, SAILD, NOWEFOR and farmer leaders. Included in the package were a guide to the video and a written description of the Bafut experience.

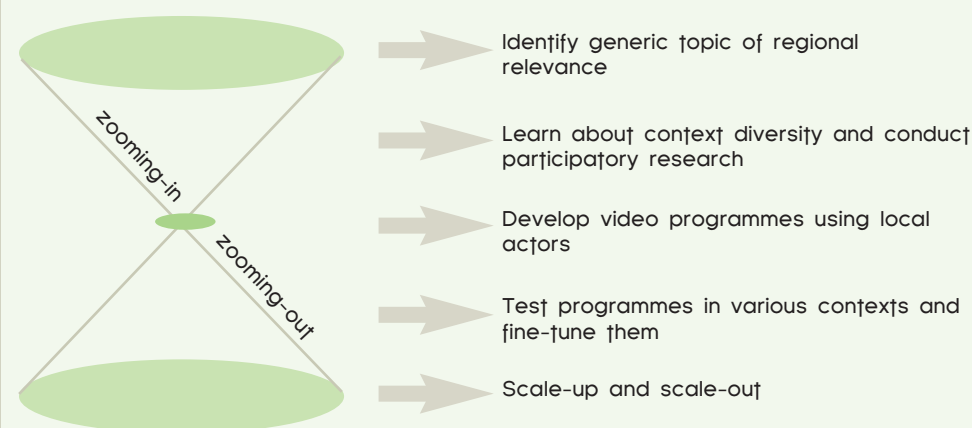
The video was shared in various ways. It was screened for the members of the Bafut Union of Common Initiative Groups (BUFAG), after which the farmers who featured in it requested copies for their home village use. DVDs were distributed to the local authorities and exchanged with other farmer organisations and partners. The video was also broadcast by Cameroon National Television (CNTV) and was made available on the Inter-Réseaux website (http://www.inter-reseaux.org/rubrique.php3?id_rubrique=646) and on YouTube.



BOX 13: VIDEO FOR RURAL LEARNING: ZOOMING-IN, ZOOMING-OUT

The 'zooming-in, zooming-out' (or ZIZO) approach allows for the scaling-up of sustainable technologies that are locally appropriate and regionally relevant. The approach integrates participatory learning and action research (PLAR) with the use of media. ZIZO starts with a broad stakeholder consultation to define the learning needs of a region. Relevant technologies are identified, often through multi-country research projects that implement PLAR with rural communities. Some of these communities are then selected for a more in-depth understanding of their innovations, knowledge and vocabulary in relation to the chosen topic (zooming-in).

Low-cost, high-quality digital videos are produced in close consultation with the end-users. The videos are carefully planned and edited pieces focusing on specific technologies and intended to foster cross-cultural learning. The draft videos are then shown to more villages (zooming-out), which leads to more innovations and ideas being identified, and further adjustments made. Once the technologies and the video content and format have been fine-tuned by the end-users, the videos are then made available to intermediaries, such as other media and distribution channels.



Van Mele (2006, 2008) describes six features of an effective video for rural learning:

- builds on outputs from participatory processes
- visualises local innovations
- uses appropriate language and symbols
- stimulates negotiations among stakeholders
- cultivates ownership
- builds strategic partnerships

WARDA's ZIZO approach resulted in a range of powerful videos on rice production, as described on pages 49-50.

There is more information on ZIZO in general in Van Mele (2006), Van Mele *et al.* (2007, 2009a) and Zossou *et al.* (2009) and on the WARDA project at <http://www.warda.org/warda/p3-rurallearning.asp>.

Key considerations for creating effective videos for rural learning are:

- video for rural learning should be seen as part of a broader process, package or organisational strategy that seeks to build the capacities of the targeted individuals and/or institutions
- the language in a video for rural learning, and in its facilitation, must be appropriate to the targeted end-users; local language versions of these videos enable them to reach more people and reduce dependence on intermediaries.



© P. van Mele - GSI

BOX 14: VIDEO FOR RURAL LEARNING: DIGITAL GREEN, INDIA

In 2006 an agricultural training and advisory system, Digital Green, was launched by Microsoft Research India to disseminate agricultural information to small-scale and marginalised farmers using digital video. The system comprises: a participatory production process; a locally generated digital video database; a human-mediated instruction model for dissemination and training; and regimented sequencing to include new communities. "Unlike some systems that expect information or communication technology alone to deliver useful knowledge to marginal farmers, Digital Green works with existing, people-based extension systems and aims to amplify their effectiveness" (Gandhi, 2009).

The so-called 'instructional videos' disseminated by Digital Green are used to improve the efficiency of extension programmes by delivering targeted content to a wider audience and enabling farmers to better manage their farming operations with reduced field support.

The videos are recordings of demonstrations by extension workers when they are teaching farmers a new technique. The content can be produced by university scientists, NGO experts, field staff, progressive farmers and other volunteers from the local community, but the most common content producers are extension workers carrying out their usual duties (e.g., field assessments and demonstrations) and capturing their interactions with farmers on a camcorder. The extension workers produce one or two clippings per field visit. Local farmers are often included in the videos, as it has become clear that other farmers in the area are more likely to adopt a practice that is being implemented by their neighbours. Most video recordings involve a teacher, a farmer and a content producer who doubles as the camera operator. The videos are made using MiniDV camcorders, and tripods and external microphones are used to improve video quality.

The content is reviewed by video editors to ensure quality, clarity and relevance for a wider audience and is then digitised on a PC and edited using simple non-linear editing software. An online database has been created to enable farmers, extension workers and others to watch and use the videos. The videos are also available on DVDs that are posted to villages that have been provided with a TV and DVD player operated by NGO field staff and managed by local farmers. DVDs are also exchanged among farmers in the same village, and via village cable networks that are usually managed by a part-time farmer. Some Digital Green videos are also available on YouTube. There is more on Digital Green at <http://www.digitalgreen.org/> and on pages 40-41.

VIDEO FOR THE EXCHANGE OF EXPERIENCES AND REFLECTION

Video can be used to facilitate the sharing of knowledge and experiences relevant for development. This exchange can occur among people in the same community, or among different communities, farmer organisations and other development agencies working in the same field, in order to highlight a particular experience, suggest alternative ways to improve a certain activity and/or stimulate research on solutions to particular problems. These videos are often in the form of a documentary consisting of interviews and testimonies of people involved in a particular project or activity.

A central aim of video for the exchange of experiences and reflection is to document and screen real stories in order to help those who are involved in similar situations to see that there are other

BOX 15: VIDEO FOR THE EXCHANGE OF EXPERIENCES AND REFLECTION: SHARING FILMED STORIES VIA MOBILE PHONES

The International Farmers' Conference organised by the International Center for Agricultural Research in the Dry Areas (ICARDA) in Syria in 2008 brought together more than 50 farmers and researchers from nine countries. It was one of six pilot projects in the Consultative Group on International Agricultural Research (CGIAR) ICT-KM programme's 'Knowledge Sharing in Research' project, and built on the experience and established network of ICARDA's Participatory Plant Breeding Program. The conference sought to share and document farmers' knowledge and highlight the value of this knowledge for scientists involved in plant breeding.

Storytelling was chosen as the key method to be used in the conference, and this proved to be an effective way to facilitate the sharing of knowledge for farmers (both men and women). To document this knowledge, the ICARDA project team produced 1-minute videos of the farmers' stories for dissemination via the conference participants' mobile phones. A survey undertaken before the conference had shown that mobile phone access far outweighs internet access among farmers, although women and the elderly rarely have their own phones. Together with more traditional forms of printed materials, the video stories were circulated at the conference and made available for easy download from the conference website (www.icarda.org/farmersconference) in a format suitable for most mobile phones. This helped to give participants control over the distribution of the stories. A special video was developed to explain visually to the farmers how to share the short video clips via mobile phone with friends and neighbours.

The evaluation of the conference showed that the farmers' limited internet access and broadband connection was the weak link in the mobile phone-based strategy for distributing the videos. It also showed that gender and age need to be given particular attention when using ICTs to involve farmers in the research process. As a follow-up, the ICARDA team is exploring funding possibilities for bringing 20 farming communities online, and a second conference is planned to try out new methods of knowledge sharing and the use of ICTs.

There is more information on the ICARDA conference at <http://ictkm.wordpress.com/2008/05/26/farmers-conference-on-participatory-plant-breeding/>.

Source: Alessandra Galié, Bernhard Hack, Nadia Manning-Thomas, Andrea Pape-Christiansen, Stefania Grando and Salvatore Ceccarelli



ways of meeting challenges and solving problems, as well as to question and reflect upon their own experiences.

These videos can play the role of a mirror, helping not only to look back at experiences, but also to anticipate future situations and thus create greater preparedness among the viewers.

BOX 16: VIDEO FOR THE EXCHANGE OF EXPERIENCES AND REFLECTION: EMBEDDED FILMING FOR SOCIAL CHANGE

Between 2002 and 2007, Loes Witteveen and others produced a series of five films on HIV/AIDS and rural development professionals in Africa and Asia, using an 'embedded' approach. 'Embedded filming' involves participation in the production phase by combining action research with a learning process. The film crew, facilitators and participants form an integrated whole.

The end-products of this process - the films - aim to provide strategic and informative learning tools for development professionals and their institutions by visualising the impact of HIV/AIDS on the livelihoods of end-users. This is done mainly by portraying the links between HIV/AIDS issues and rural development professionalism and by showing the perspective of rural development professionals on HIV/AIDS and the effects of this disease on their work. The films present stakeholder opinions, current debates and social learning processes.

Source: Witteveen and Lie (2009)

Why use video for the exchange of experiences and reflection?

Video can give a story or testimony more incisiveness and impact. It records not only the words, but also the expressions and the emphases that people use when speaking about their experiences.

Another reason for using video to capture people's stories is that it can also capture the entire context of the story, the environment in which the experience being shared occurred.

BOX 17: VIDEO FOR THE EXCHANGE OF EXPERIENCES AND REFLECTION: IRAM, CUBA

In 2005 a 3-week study trip was arranged for a delegation of Cuban farmers' representatives, trainers and technicians to look at various aspects of agriculture in France and Spain (e.g., farmer associations, land management, and co-operatives). The trip was organised by the Catholic Committee against Hunger and for Development (CCFD), the Group of Research and Technology Exchange (GRET), the Institute of Research and Application of Development Methods (IRAM) and a Caribbean NGO called ARECA.

A video of the trip provided a record of the field visits, conferences and working sessions, and short clips from videos of similar previous visits were used to stimulate group thinking. At the end of the trip, the participants were asked to define the form and content of an audiovisual report. This contributed to the production, 2 months later, of nine educational videos in Spanish, running for a time of about 2 hours in total.

The value of this participatory approach to making the videos was that it capitalised on the experiences of the participants and on their perceptions of the themes that they were dealing with, well beyond simple descriptions. The production of the videos took account of the means that were available for disseminating information in Cuba. Through the mobile workshop and the videos that emerged from this workshop, the number of people benefiting from the trip was considerably increased.

There is an extract from the videos at http://www.e-sud.fr/Diag_video4.htm.

Source: Colin and Petit (2008)

as a summary of the descriptive text and extracts from this text, translated if appropriate into the local language.

If this is not possible, the facilitator will need to work with video sequences, and then screen the whole video again or just those sequences that need further discussion. The facilitator could compare what is being screened to similar cases that are well known or that the participants have experienced.

BOX 18: VIDEO FOR THE EXCHANGE OF EXPERIENCES AND REFLECTION: STUDY VISIT ON MARKETING AND COMMODITY TRADE

In 2008 a group of policy-makers, private operators, practitioners and researchers from West and Central Africa visited South Africa and Tanzania to learn more about agricultural marketing and commodity trading in those countries, specifically the challenges inherent in warehouse receipt systems and commodity exchange.

The visit was organised by the Technical Centre for Agricultural and Rural Cooperation (CTA) in collaboration with Agence Française de Développement (AFD) and the UK's Natural Resources Institute (NRI) in response to the need to set up systems that would improve the functioning of agricultural markets in Africa and, ultimately, improve food security.

A video was produced of the visit to raise awareness among policy-makers and practitioners of the benefits of these systems and what was needed to put the systems in place. It was used by the study visit participants in debriefing sessions they organised in their home countries and to disseminate information gathered from the trip.

The video is available in both English and French on CTA's video portal at <http://video.cta.int/topics.html>.

How to use video for the exchange of experiences and reflection

Video for the exchange of experiences and reflection is often used during facilitation sessions, where a facilitator seeks to generate viewer discussion on a video and to help the viewers reflect on it. Along with the video, a printed text describing the video is sometimes produced to help viewers gain a better understanding of the video message and content.

Using video in this way can include a combination of facilitation approaches. Before the meeting, the facilitator can select extracts from the video and/or from the descriptive printed text, translating the text if appropriate into the local language. The facilitator can then screen the whole video, and encourage interaction among the viewers in terms of describing reactions, giving feedback, going back to points raised during discussions and seeking solutions to viewers' situations inspired by what has been portrayed by the video.

During this facilitation session, the viewers should be encouraged to express their views and opinions and the facilitator should help them to participate, debate, put ideas and suggestions forward, recount experiences they have had that are related to the subject of the video, and so on. If the viewers are literate, the facilitator could allocate time for them to read some pre-selected texts, such

Key considerations for creating effective videos for the exchange of experiences and reflection are:

- they should assist in generating questions and encouraging discussions on issues of interest to the viewers, but they are not intended to provide all the answers to the questions that may arise as a result of watching them
- the facilitator should encourage viewers to discuss issues not necessarily covered in the video but pertinent to the video subject. Whoever the viewers are – technicians, extension workers, researchers, farmers – they will have different expectations and different perceptions of reality, based on experiences, so they are likely to react differently to the video and to any information they consider it might lack.



Video for reporting and data collection

In this section we focus on using video for reporting (e.g., to replace or accompany written reports), research (e.g., collecting data for monitoring and evaluation purposes) and documentation (e.g., oral history projects and video letters).

Film footage captures reality and can be used as a visual report, as data for analysis and as a record of activities. Common uses of video in development work include qualitative research, action research, monitoring and evaluation, reporting to donors, visual reporting, oral history and video letters.

Video can be used for primary data collection as well as for secondary data analysis. When the purpose of filming is mainly for registration, this is called primary data collection. When the edited film is analysed, this is called secondary data analysis, in that the reality that has been filmed has now been interpreted and translated into a film. The film-maker has selected from the original film what footage to use and how to present it, and thus what is screened is not reality but an interpreted reality.

In visual anthropological research this kind of reporting and data collection is common (for more on this, see Ratcliff, 2004). The video is a way of providing exposure and feedback. It can be in the form of a stand-alone film (a documentary) or a multimedia document (published on a website), and is used mainly by organisations rather than individuals (e.g., a film commissioned by a donor organisation).

Why use video for reporting?

Video offers an alternative or supplementary form of reporting. The material it contains will differ from that in printed or audio media. It has more power to capture the attention of an audience than other modes of reporting and it allows the possibility of playback. Donors often find it an appealing way to receive reports, as it allows a lot of information to be presented more quickly than other types of

BOX 19: VIDEO FOR REPORTING: 'BUILDING AGAINST THE TIDES', CAMBODIA

The film 'Building against the Tides' ('Construire contre les marées'), directed by Eric Mounier, is a video-based evaluation of the Prey Nup project in Cambodia.

After more than 20 years of conflict, Cambodia entered a reconstruction period in the mid-1990s. Agence Française de Développement (AFD), working with two French NGOs, Handicap International and Groupe de recherche et d'échanges technologiques (GRET), launched the Prey Nup project, which lasted 10 years. The video-based evaluation reports on the project's work during that decade: rehabilitating an irrigated area, building communities and making institutional changes. It analyses AFD's actions and their social, economic and political impact.

This was the first time that AFD had used video-based evaluation and it led to discussions as to how audiovisual tools could contribute to the evaluation process. There is more information on the project at <http://www.afd.fr/jahia/Jahia/site/afd/lang/en/pid/17201>.

BOX 20: VIDEO FOR REPORTING: PARTICIPATORY VIDEO FOR MONITORING AND EVALUATION

The agency Insight believes that video lends itself well to participatory monitoring and evaluation (M&E), enabling communities to capture and interpret stories of significant change.

The Insight approach involves community members using video to document innovations and ideas and/or to focus on issues that affect their environment. The participants attend participatory video workshops where they review what they and others have filmed. The videos are then screened in the village in the evenings, ensuring that members of the wider community are involved in the process. This local viewing of the material as the project progresses lies at the heart of the participatory video process. It achieves several positive outcomes - it opens up local communication channels, promotes dialogue and discussion, and sets in motion a dynamic exchange of ideas on ways to solve problems. It can also help to gauge trends, thereby contributing to building consensus within the community. As such, it is a useful M&E tool.

It could also be argued that M&E is an integral part of the participatory video approach itself, which is an ongoing activity, moving progressively from action to analysis. In fact, Insight uses participatory video for monitoring and evaluating many of its own participatory video projects.

Source: Lunch (2006a)

reports. And they might find it particularly appealing if it is a personalised and visually contextualised report.

Increasingly, video-based reports are being produced by a wide range of organisations as a way of reporting on their work, particularly for project monitoring and evaluation purposes. An example is given in Box 20 of how Insight uses video for participatory monitoring and evaluation.

There are also examples of how Knowledge Networking for Rural Asia/Pacific (ENRAP) uses video for monitoring and evaluation in Sri Lanka and Laos at <http://www.youtube.com/watch?v=EZFteanvs8k>.



Why use video for data collection?

Students and researchers, especially those who use qualitative research techniques, are increasingly using a camera to collect data. Many of them combine it with other qualitative data-collection techniques, such as in-depth interviewing and participant observation. Video can be used for recording focus group discussions and interviews, and for the registration of all kinds of events, a type of 'visual note-taking' (Pink, 2007).

BOX 21: VIDEO FOR DATA COLLECTION: QUALITATIVE RESEARCH

In a study of the development of egocentrism in children and changes in their perspectives, Billmann-Mahecha (1990) used video-taping as a method of collecting data in an everyday context. After an initial period of participant observation to become acquainted with the family, she returned and video-taped a couple of hours of an afternoon in the family's life and the children at play. Then she sampled appropriate episodes from the video material, transcribed them, and made her own interpretation of them.

The next step was to show these episodes to the parents and to interview them. These interviews were also transcribed and interpreted. Both perspectives (the researcher's interpretation of the video episodes and the interpretation of the parents' answers) were triangulated on the level of the single case. The episodes were then analysed at both levels in order to develop a typology of practices and statements of the children in the different episodes.

Source: Flick (2002)

But video can also be used in a reflexive way, with the recorded data going back into the research or data-collection process or otherwise incorporated in the research design. Box 21, although on a topic not directly related to rural development, illustrates the potential of video for data collection very well.

Extension workers also use video specifically for data collection (e.g., for plant disease diagnosis or for assessing technical processes).

Video is an interesting tool for data collection because it comes close to capturing reality as it unfolds. It allows re-watching and the possibility of feeding filmed material into a diagnostic process, as illustrated in Box 23. As early as 1963 the world-renowned anthropologist Margaret Mead was promoting the use of cameras in social research. Although she was referring to photo cameras, the benefits also apply to film. Both media allow detailed recordings of facts as well as a more comprehensive presentation of lifestyles and conditions. They capture facts and processes that are too fast or too complex for the human eye to see or to be described succinctly in words. They also allow non-reactive recordings of events and situations, and are less selective than observations (Flick, 2002).

BOX 22: VIDEO FOR DATA COLLECTION: A WINNING FARMER-RESEARCHER-EXTENSION WORKER PARTNERSHIP

During a training session in Benin in 2007 on how to compile worksheets for extension activities, the Technical Centre for Agricultural and Rural Cooperation (CTA) made a video on capitalising agricultural knowledge. The key stakeholders in this process were the farmers, the researchers and the extension workers. The first step involved identifying what the farmers already knew and then what their information needs were. This was subsequently be used to nurture local knowledge, and develop it further.

The video can be seen at
<http://video.google.com/videoplay?docid=8201890330117826372>.

How to use video for reporting or data collection

Video can be used as a stand-alone reporting or data-collection technique, but it can also be incorporated into a project design and used as an instrument for feedback and/or for encouraging end-user participation (e.g., stimulating conversation in focus group discussions).

BOX 23: VIDEO FOR PARTICIPATORY DIAGNOSIS: IRAM, MALI

In 2006, the Office du Niger, a Malian rice production agency, sponsored a project to identify water management problems. The challenge was to use participatory methods that would capture the interest of farmers and field workers. Initially, eight themed videos (on irrigation, drainage, canal maintenance, etc.) were made, consisting mainly of interviews with local figures. The videos were in Bambara, with French subtitles, and each one included a short introductory teaching module, including maps and video animations, giving viewers the minimum necessary information to enable them diagnose the problem presented in the video.

The core of this exercise was the organisation of public debates for representatives of key stakeholder groups, structured around the screening of videos to begin the dialogue. These meetings were filmed. They had several aims: (i) to look at the initial diagnosis, to ensure the correspondence between its content and the views of participants, and make adjustments if necessary (excerpts from the debate were integrated retrospectively in the sequences); (ii) to provide a mutual listening space in a sometimes confrontational context, (iii) to facilitate revisiting perceptions of the situation and (iv) to stimulate collective reflection on the basis of the dialogue set in the videos, to identify points of agreement and disagreement, and to put forward possible solutions.

The major advantage of this participatory diagnosis approach was that it gave participants several ways of participating in the analysis of the local situation (surveys, interviews, debates) and a clear display of their contributions to the final diagnosis. The liberation from the constraints of written communication, as well as working in the local language, also enabled many illiterate people to contribute effectively. Some 400 VCD copies were produced and widely distributed in the villages in the area. Extracts from the videos can be seen at <http://www.e-sud.fr/Diag-video2.htm> and <http://www.e-sud.fr/Diag-video3.htm>.

Source: Colin and Peñit (2008)

A key consideration for creating effective videos for reporting and data collection is:

- when using video for feedback, ensure that clear quantitative and qualitative indicators have been incorporated into the project plan and/or the monitoring and evaluation plan. Without these indicators, the impact of video in a change process might be lost.

As noted in the Introduction, the typology presented here serves as a framework, and is put forward only as one possible way of classifying the diverse uses of video in development. We now present, in Part 2, some guidelines for using video in development, based on experiences and the literature.

PART 2

Guidelines for the uses of video in development

Video has the potential to support processes of change in rural areas. It is appealing to many people and is adaptable to many situations.

When using video in development activities, it is important to have clear objectives of what you want to achieve by integrating it into these activities. For example, is the camera being used to produce a distinct visual result, or is it there to assist the development processes in a community? In other words, is the goal a product or a process? Each goal requires a different approach.

The potential of stakeholder participation when using video in development activities is clear, although the form and intensity of that participation may vary. At each stage of a project, from its design to the production and use of the video, different levels of stakeholder participation are possible. When choosing your approach, it is therefore important to bear in mind the cycle of design, production and use.

Designing video interventions

Designing a video intervention requires at the outset, as noted earlier, a decision on whether the goal is a product or a process. This guides your selection of approaches on how to use the video in practice. Ideally, the work with the video is to support the overall project aims, rather than being a stand-alone activity. Usually, a video intervention is part of a project's communication strategy or of a participatory rural appraisal (PRA) process and is thus embedded in these. How video should be integrated in an intervention strategy is the domain of a development communication specialist. In development work, filming is seldom a discrete activity, but rather part of a strategy to attain the over-arching goals.

In designing a video intervention, you need to ask a few questions:

- Is the use of video appropriate to the cultural environment in which the development activity is taking place?
- What value is added by using video? Are there any better means that might achieve the same purpose?

The community that is to be the focus of the video should be included in designing the video intervention. For videos on agriculture and rural development, a comparably high level of inclusion is indispensable (e.g., farmers must be able to identify with what is being portrayed). This inclusion should start early in the process, from participatory planning and script-writing, and there should be an easy-flowing feedback system throughout the whole process. It is also essential to keep the working process transparent and open, to ensure that the objectives of the intervention accord with the expectations of all those involved.

Producing videos

There are almost no limits on how to use video in development activities. Usually, the decision on project design and the level and type of participation determine which method is best. A mixture of methods, which is often characteristic of integrated programmes, seems to have the greatest impact on communities, but this approach requires the most effort.

The main methods relevant for a video intervention are given in Table 2. They can be regarded as interchangeable, depending on local conditions and the project goals.

TABLE 2: VIDEO PRODUCTION METHODS					
Training	Participatory video	Knowledge sharing	Research	Quality video	Minimal video
INTEGRATED PROGRAMMES					

TRAINING

When farmers or other non-professional film-makers produce a video, this activity is generally recognised as participatory video. Apart from being participatory, before pushing the record button film-making aspirants attend training seminars on production techniques, with good facilitation, so that filming will be more than just an individual experience. Regular and competent training provides guidance for the whole process of producing a video and builds the capacity to produce a complete film. This type of learning needs to avoid the use of high-end audiovisual technologies that participants might find difficult to access in the long term, which could invalidate the training.

Good examples of training in participatory video are Farmer Led Documentation (<http://www.prolinnova.net/fld.php>), the CESPA project (see Box 2) and Countrywise Communications (see page 57).

PARTICIPATORY VIDEO

Participatory video refers to a particular way of using the camera that emphasises the participatory character of a video activity. The filming is used as way of identifying and discussing central issues in a community and the underlying social processes. The video films produced are shared with the community, thus initiating community-led learning. Participatory video is a very effective means of advocating social processes and can help co-ordinate community action. Quality and outreach with this video approach, however, are less important, and scaling up is therefore not a priority. Participatory video is more about team activity than creating a product. To increase the impact of the participatory video process, it should be well embedded in the overall communication strategy.

A good example of the use of participatory video is the work done by Insight (see page 58).

KNOWLEDGE SHARING

Video is a useful means of sharing knowledge with farmers, scientists, extension workers, agricultural journalists and other rural development professionals. Occasionally, videos intended for sharing knowledge can be very technical, but in some instances this is necessary in order to emphasise the principles underlying a good agricultural practice. Videos should point out the *why* as well as the *how* of a particular practice.

The main challenge in producing a video for knowledge sharing is to find a good balance between different kinds of knowledge and levels of comprehension. There are excellent films that convey complex advice for farmers in an appropriate manner – and there are also many failures. Time, patience, experience and different types of professionalism are required for appropriate and effective knowledge sharing. Some sort of facilitation is needed here because only a wide participatory process will produce a comprehensible product for farmers.

Good examples are the videos produced by WARDA (see page 58), the Global Plant Clinic (GPC, see Box 5) and Digital Green (see page 57).

RESEARCH

Video is also used in research activities. The camera can be used to gather information through, for example, interviews or filming particular cultivation practices. It can also be used for reflexive research (e.g., filming farmers explaining a practice in its context, while other farmers comment on it). The reflexive research approach was used by the RIPS projects to gather information on indigenous fishing practices in Tanzania (see pages 46-47). The use of video for research is often part of other forms of video-making.

Good examples of using video for research purposes are embedded filming (see Box 16), the VPA strategy (see Box 8) and CTA activities (see page 57).

QUALITY VIDEO

Some video activities are clearly product driven, in that the producers strive for the highest quality film as an end-product. This is particularly important when public relations (PR) is involved. Whatever the project is, the outcome of the video activity should be a professional film.

A video produced as part of an awareness campaign, with the intention to broadcast it on national television networks, needs to be of broadcast quality. This requires a film crew of local and/or external professionals. Inevitably, this means comparably high production costs. The result could be a stand-alone film, with loose links to the main focus of a project but appropriate for universal use.

Good examples are the awareness-raising videos on global warming (Al Gore's 'An Inconvenient Truth' and the Oxfam video clips, see page 7) and on coffee production ('Black Gold', see Box 3).

MINIMAL VIDEO

Digital video is a way of producing videos with a range of digital equipment, from real video cameras to webcams, photo cameras and mobile phones. Although this equipment, apart from real video cameras, does not produce high-quality footage and is done with minimal professionalism, the results can be very effective and can lead to a subsequent intervention with better equipment. Editing is done on a computer, on the display unit itself or not at all. With their low-fidelity quality, these films are particularly suited for screening on the internet and for training seminars, PowerPoint presentations and CD-ROMs. They are very useful for networking and for speeding up internal communication processes. Although the minimal professionalism involved limits their outreach potential, they provide an interesting way for pre-testing ideas for interventions and extension materials.

The reason for filming with minimal means is to provide ad hoc solutions. That is partly why it is difficult to find striking examples apart from personal communication. Because of their low quality, these video pieces are seldom shared with a large audience. Some examples are given in Box 15.



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INTEGRATED PROGRAMME

With this approach, video production is seen as part of the overall interaction with stakeholders. The term 'integrated' here means that many aspects of the local community are taken into account and the video production makes use of a combination of methods. Often, many films are produced, not just one.

Using the integrated approach, videos can fulfill important functions in a project by facilitating problem awareness and decision-making processes. One of the main objectives of producing video in this way is to reach consensus, foster behaviour change in the community and reach entire communities. Integrated programmes, however, are usually used for long-term projects which seek a high level of participation during the complete cycle of design, production and use.

Video may be used in an open-ended way, and for repeated public screening and discussions (as described in the iterative feedback cycle, page 38). The integrated approach also lends itself to links with other relevant media and learning agencies.

Good examples include WARDA's rice videos and translations which are embedded in many projects, and extend beyond WARDA's direct partners (see pages 49-50 and 58). Other examples are the Good Seed Initiative (GSI; <http://www.cabi.org/datapage.asp?iDocID=1178>), CARENAS (see page 39-40) and the RIPS programme (see page 46-47).

Sharing and using videos

Sharing a video with others does not necessarily happen only with a finalised piece. In most cases, sharing and using the film starts during the production process in the form of preview sessions to test comprehensibility. Group screenings, especially in participatory video projects and integrated programmes, play a central role in supporting social change. Public screenings enable large groups to be involved in the process, but need ample manpower to be effective. As noted earlier under 'How to use video for the exchange of experiences and reflection', the facilitator plays a key role at these screenings. Linking with other media (e.g., newspapers, radio or the internet) might also be part of the plan.



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Video footage is regularly shown to the video volunteers, often in the evening after filming. In some projects, these simple screenings comprise the whole output. Such films might also become available on YouTube, even if they are of low quality. Where the aim is to produce a quality film, preliminary screenings are also used to test the footage quality.

In order to share the video effectively, however, it needs to be comprehensible and attractive.

ITERATIVE FEEDBACK CYCLE

Used in various video intervention designs, iterative feedback needs careful planning. There is a good example in the documents on the RIPS project in Tanzania (see pages 46-47): “In the evenings, the tapes recorded during the day were played back on the beach using a TV monitor and a generator. The shows were public, and every evening almost the entire population of the host village gathered to review the many hours of video ... Through virtue of the transparency of the workshop, the direct participants gradually attained a status as representatives for the interests of the whole village population ... The audience gave feedback during the show in form of remarks and comments or just by applauding or booing. The following morning the participants would improve their arguments, clarify them, find new ways of explaining and present them in a better way.”

PUBLIC SCREENING

For some video activities in development projects, public screening is the main goal. It is a way to reach many people at the same time, provide explanations and obtain immediate feedback. The organisation of such events is fundamental to their success and needs detailed attention. The viewing process and subsequent discussion is guided by the facilitator. Collaboration with partners is often a key element, as is promotion of video and its intended purpose (e.g., raising awareness or changing behaviour). Once the film has been made and copies circulated, it is important to interact directly with all those involved in the screenings, such as farmer organisations, local authorities and government departments.

There have been good experiences with cross-cultural screening sessions, where, for example, African farmers watch fellow farmers in America or Asia. Examples include WARDA’s approach to distributing and screening its rice videos (see pages 49-50) and the Global Plant Clinics (GPC; see Box 5).

DIGITAL CHANNELS

Although public screening on the spot is probably the most common sharing practice, storing and publishing the video are also important. Digital storage is now the best way of doing this because it suits many technical platforms. This flexibility enables digital video to migrate between mobile telephones,

the internet, portable computers, television, radio and other media, making it increasingly appropriate for rural areas.

It might be difficult for people in rural areas to access the internet, but many of them are far closer now to global media streams, not least via mobile phones. Often, it is just the information that certain videos are available that motivates rural people to organise access to them, particularly if they themselves have been involved in producing the video; farmers relate easily to other farmers as they share many challenges and values. Video might soon be adaptable to their local communication forms and thus become a powerful tool for mutual and cross-cultural learning.

PART 3

Examples of video projects

1 CARENAS, Bolivia

Project name: Información, Comunicación y Capacitación para en el manejo de los Recursos Naturales y la Agricultura Sostenible (CARENAS)

Place: Departamento de Santa Cruz, Municipios de la Cuenca del río Pirai

Year: 2002–2007

Beneficiaries: Farming communities

Partners: FAO; Municipality of Santa Cruz; Autonomous University Gabriel René Moreno

Funding: Government of Italy

PROJECT DESCRIPTION

The project was launched in Bolivia in 2002 to strengthen rural communication for promoting sustainable natural resources management and rural development in an area comprising 11 municipalities. The CARENAS centre was established to provide information and training on the conservation and sustainable use of natural resources, including participatory watershed management.

VIDEO OBJECTIVE

Videos were used to train farmers in appropriate techniques for natural resources management and sustainable agriculture, including repairing ditches using net and vegetable covers, recycling organic waste, and building compost latrines.

VIDEO PRODUCTION METHOD

Following the Pedagogía Audiovisual approach (see Box 9), videos were produced as part of multimedia training packages; each package contained a series of videos as well as printed guides for trainers and booklets for farmers. The videos and printed materials were produced by local audiovisual specialists trained by FAO in communication methods and production techniques at field level.



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The package contents were determined through participatory processes involving extension workers and farmer communities, with a view to recovering, conserving and reproducing traditional farmer knowledge and integrating it with current technical knowledge. Draft videos were produced and validated through focus group discussions, interviews and farmer-extension worker meetings. They were then shown to the communities and, after participatory evaluation, the final version was produced.

VIDEO SHARING AND USE

Training audiovisual trainers: Through 1-week training sessions, audiovisual trainers were trained in how to use video and to facilitate a farmer training session.

Farmer training sessions: The videos were screened at community level, as part of 3-4 day farmer training sessions which included using the farmer booklets, doing practical work and holding discussions. The aim was to enable participants to ensure that technical and scientific facts were conveyed in ways that would be easily understood by the rural family. The approach was based on the tenet at the core of audiovisual pedagogy: "What I hear, I forget. What I see, I remember. What I do, I know."

REFERENCES

For more information:

- <http://www.comminit.com/es/node/44420>
- http://www.fao.org/tc/tcdm/italy/op_bol034_en.asp?lang=en
- FAO (2007)

2 Digital Green, India

Project name: Digital Green

Place: South-east Karnataka

Year: Ongoing (started in 2006)

Beneficiaries: Small-scale and marginal farmers

Partners: Green Foundation NGO; Joint-Directorate for Livestock Extension, Karnataka

Funding: Microsoft Research India

PROJECT DESCRIPTION

Digital Green is an agricultural training and advising system that seeks to benefit rural farmers by disseminating targeted information through digital videos. Digital Green works with existing extension systems and aims to amplify their effectiveness by capturing and distributing the widest selection of content in the most targeted, practically oriented format videos. The project aims at creating a digital video database in order to facilitate the dissemination of that information.

VIDEO OBJECTIVE

Digital video is being used to improve the efficiency of extension programmes by delivering targeted content to a wider audience and enabling farmers to better manage their farming operations with reduced field support. These so-called 'instructional videos' are recordings of demonstrations made when an extension worker is showing a farmer a new technique.

VIDEO PRODUCTION METHOD

The video content is produced partly by university scientists, NGO experts, field staff, progressive farmers and other volunteers from the local community, but most of it is produced by extension workers who are carrying out their regular duties (e.g., field assessments and demonstrations), capturing their interactions with farmers on a camcorder. The extension workers produce one or two clippings per field visit. Local farmers are often included in the videos, as it is known that other farmers are more likely to adopt a practice that is being implemented by neighbouring farmers. In addition, the potential to appear in a video is an incentive in itself for farmers to adopt a practice.

Most video recordings involve an extension worker, a farmer and a content producer who doubles as the camera operator, and the content usually has a set format:

- 1 A brief narrative of the entire process
- 2 Itemisation of the required resources and associated costs
- 3 Step-by-step instructions in the field, usually with the farmer and sometimes also the extension worker actually implementing the technique
- 4 A showcase of the uses and benefits
- 5 Interactions with farmers to address common questions and concerns

The videos are about 10 minutes long. They are filmed with MiniDV camcorders, and tripods and external microphones are used to improve video quality. The content recorded in the field is reviewed by video editors to ensure clarity and relevance to a wider audience. Where content is missing, they send content producers back into the field to gather it. Titling and metadata are added for indexing in a database, including tags for language and thematic category. The videos are then digitised on a PC and edited using simple non-linear editing software.

VIDEO SHARING AND USE

- An online database has been created to allow farmers, extension workers and others to watch and use the videos; high bandwidth internet connections are not necessary for participating in the project because the video is also available on DVD
- Villages are provided with a TV and DVD player operated by NGO field staff and managed by local farmers. As most villages lack a public place where farmers can regularly gather, the TV and DVD player are circulated to different parts of a village
- Farmers in some villages take DVDs to show to their friends and family, and sometimes arrange public screenings for their communities using their own TV and DVD players

- The videos are also screened on village cable networks, typically managed by a part-time farmer who serves as the cable operator
- They are also on YouTube and MSNvideo at <http://it.youtube.com/watch?v=w8JqeNcW2yM> and <http://video.msn.com/video.aspx?vid=6047a133-9f5f-4637-9d72-bed3d6d1cfc1>

CONTACT AND REFERENCES

Contact: dg_team@microsoft.com

For more information:

- <http://www.digitalgreen.org/>
- Gandhi *et al.* (2009)

3 Programa Cambio Rural, Argentina

Project name: Programa Cambio Rural

Place: Throughout the country

Year: 1996–1997

Beneficiaries: Small- and medium-scale agricultural entrepreneurs involved in the programme

Partners: Instituto Nacional de Tecnología Agropecuaria (INTA)

Funding: Secretaría de Agricultura, Ganadería y Pesca, Government of Argentina

PROJECT DESCRIPTION

The Programa Cambio Rural was launched in 1993 to help small- and medium-scale agricultural entrepreneurs find alternative sources of income to improve their livelihoods, generate new sources of employment and attain a better position in the market. In 1996 participatory video was used to promote a higher level of participation in the extension process provided by the programme, as well as to monitor how the programme was progressing.

VIDEO OBJECTIVE

Video was used as to move the extension process from a system based on the diffusion of information by a central institution to a system in which the beneficiaries (farmers) were the main players. It enabled them to pass their knowledge on to other farmers and to feel they owned the programme and could identify with its objectives. The farmers' testimonies about their achievements and experiences with the programme were useful sources of information for evaluating the programme.

VIDEO PRODUCTION METHOD

Farmers were involved both in the planning phase (where they helped define the message they wanted to communicate and organised the filming schedule) and in the implementation phase. The videos consisted of a series of interviews with farmers giving testimonies about their experience with the programme. The videos were filmed by INTA extension workers.

VIDEO SHARING AND USE

- Weekly broadcasts via a rural television programme called 'Informe Rural'
- Monthly local screening during farmers' group meetings

CONTACT AND REFERENCES

Contact: Ing Agr Alfredo Benito Coen, abcoen@sanluis.inta.gov.ar

For more information:

- <http://www.inta.gov.ar/profeder/info/documentos/cambio/video.pdf>
- Coen (2002)

4 Manyam Praja Video, India

Project name: Manyam Praja Video

Place: Andhra Pradesh

Year: Ongoing (started in 2006)

Beneficiaries: People living in an isolated rural area of Andhra Pradesh

Partners: Laya; Video Volunteers; Drishti

Funding: Laya

PROJECT DESCRIPTION

Twelve Community Video Units (CVUs), promoted by Video Volunteers in partnership with local NGOs, have been established in various locations in the Indian States of Andhra Pradesh, Gujarat, Maharashtra, Rajasthan and Uttaranchal. The CVUs are local production companies, each run by up to 10 community members trained in video production and distribution. This empowers the community to produce and distribute their own locally relevant videos and thus to lead and manage change.

One of the CVUs, Manyam Praja Video ('Forest People's Video') aims at helping people in an isolated rural area of Andhra Pradesh to secure access to the land, water and forests to which they are legally entitled. The NGO that supports Manyam is Laya, working in 105 villages running programmes on micro-credit, health, sustainable agriculture and legal aid. All the video producers are from the area, some of them educated only to primary level and yet able to produce relevant and interesting video content for their fellow villagers.

VIDEO OBJECTIVE

The objective is to foster community-produced videos that empower communities to take action on critical issues relevant to development.

VIDEO PRODUCTION

The CVU team members are full-time, paid producers. Every 6 weeks each CVU makes a new local-language 'video magazine' on a topic selected by local community editorial boards.

VIDEO SHARING AND USE

- Screening in villages on widescreen projectors. One member of the CVU team (often a woman) is a full-time distributor. Every month, the distributor travels to villages in the CVU area, spending a night in each one to screen the video, lead a discussion and instigate any follow-up action
- Distribution of VCDs/DVDs to self-help groups and NGO networks
- CVUs network website, Channel 19 (www.ch19.org), an independent online network for distributing, promoting and supporting community-produced media in India. It showcases the work of CVUs in various locations in India, allowing the producers to reach out beyond their communities to the rest of the country and beyond

REFERENCES

For more information:

- http://www.ch19.org/?page_id=39
- <http://www.ch19.org>
- <http://www.videovolunteers.org>

5 NOWEFOR, Cameroon

Project name: NOWEFOR Commercialisation of Ginger in Bafut

Place: Bafut

Year: 2006

Beneficiaries: Farmers, development workers and donors

Partners: North West Farmers' Organisation (NOWEFOR); Support Service for Grassroots Initiatives of Development (SAILD)

Funding: CTA; Inter-Réseaux

PROJECT DESCRIPTION

NOWEFOR is a federation of farmer groups in Cameroon that promotes the development of profitable production sectors as a means of improving the livelihoods of its members. One of the communities with which NOWEFOR collaborates is Bafut where the community members receive technical training and credits to start up or expand ginger production.

In 2003 there was a fall in the price of ginger in the local market due to over-supply and a small cartel of buyers who were taking advantage of this to reduce prices. In order to increase producers' income,

NOWEFOR devised a strategy to regulate the supply of ginger in the local market to meet estimated local demand, with the quantities that could not be absorbed locally being transported to urban markets.

VIDEO OBJECTIVE

The main purpose of the video was to film NOWEFOR's experience in the commercialisation of ginger in Bafut, using the video as an information and facilitation tool for encouraging other farmer groups to exploit the commercialisation of agricultural products.

VIDEO PRODUCTION METHOD

The video was commissioned by Inter-Réseaux, with SAILD working with NOWEFOR. SAILD recruited a professional film-making crew and editors, and the three organisations agreed on the video objectives, the length and quality, the shooting and editing schedule, and the way the video would be used. The video script was written by Inter-Réseaux and SAILD, and reviewed by farmer leaders. The technicians selected the farmers to feature in the film, and the locations and timing for the filming. The farmer leaders were responsible for contacting the traditional and local authorities to feature in the film, often a time-consuming process.

The first version of the video was shown to Inter-Réseaux, SAILD, NOWEFOR and farmer leaders. Improvements were proposed, some scenes were shot again and others were dropped. The second version, produced in French, was shown at a workshop in Bamako on producer organisations' experiences in the commercialisation of agricultural products. The farmers attending the workshop, from a range of contexts, led the review of the video, after which the final version was produced, together with a facilitator's guide to the video and a written description of the Bafut experience.

VIDEO SHARING AND USE

- The final version of the video was presented to members of the Bafut Union of Common Initiative Groups (BUFAG), after which the farmers featured in the video requested copies for use in their home villages
- Distribution of DVDs to local authorities
- Exchange with other farmer organisations and partners
- Broadcasting through the Cameroon National Television (CNTV)
- On the Inter-Réseaux website: http://www.inter-reseaux.org/rubrique.php3?id_rubrique=646
- On YouTube: <http://www.youtube.com/watch?v=i2yKL-dRUNo>

CONTACT AND REFERENCES

Contact: Aurelian Mbzibain, Nowefor, bedevconsult2@yahoo.com

For more information:

- http://www.inter-reseaux.org/IMG/pdf/Guide_video_Nowefor_Cameroun.pdf
- Mbzibain (2007)

6 RIPS Coastal Livelihoods, Tanzania

Project name: Coastal Livelihoods

Place: Mtwara and Lindi Regions

Year: 1996–1997

Beneficiaries: Mtwara and Lindi fisherfolk communities

Partners: Rural Integrated Project Support (RIPS); Government of Tanzania

Funding: Finnish Government

PROJECT DESCRIPTION

The RIPS programme was a Finnish initiative for integrated rural development in Tanzania. An important element of the programme was to give village people a voice and access to information. Several projects were implemented in the Mtwara and Lindi Regions and in some cases video was used in the participatory planning of the projects.

One of the projects sought to end dynamite fishing, which a few fisherfolk had started practising. The explosions killed marine life, damaged the coral reefs, hastened the disappearance of many larger fish species and seriously affected the livelihoods of many fishing communities. Corruption at official levels prevented the problem being tackled. Through RIPS, video was used to link the fishing communities, evaluate the situation, encourage mediation and discussion, and find solutions. Among the outcomes were the intervention of the Navy to stop dynamite fishing, the creation of a savings and loan scheme for fisherfolk, the construction of fishmarkets, and the strengthening fishing community organisations. Dynamite fishing had stopped by 1997.

VIDEO OBJECTIVE

Video was used as a tool for self-assessment and evaluation, for strengthening local organisations and for giving the fishing communities a voice. The communities made their own videos to help them and their neighbours understand and find solutions to common problems.

VIDEO PRODUCTION METHOD

As noted in the project documentation, participatory video was conceived as a “scriptless production process, directed by a group of grassroots people, moving forward in iterative cycles of shooting-reviewing”. This process aimed at creating video narratives that would communicate exactly what the participants in the process wanted to communicate, in a way they thought appropriate.

A 5-day evaluation workshop was organised involving fisherfolk from Lindi. During the meeting a camcorder and a microphone with a long extension cable were placed in the centre; notebooks were banned and participants were asked only to do things that could be captured on video. The recording was then played back to the village community in the evening, so that the workshop participants could see how they could control the process and have a clearer idea of what could be communicated on video. Villagers started volunteering to talk freely in front of the camera and expressed their concerns on the issue of dynamite fishing.

The first version of the video was edited, with the support of a facilitator, by six workshop participants who then screened it in 40 villages along the coast, recording additional material and incorporating it

into the film as they went. Finally, they met Government authorities in Dar Es Salaam and showed the video to the Prime Minister. The meeting with the Prime Minister was recorded and the footage added to the film, and the final version was screened in the villages. Thus, as noted in the project documentation, “an interactive communication loop was established between micro and macro levels.”

VIDEO SHARING AND USE

The videos were used to communicate the outcome of various participatory assessments and processes at all stages of the project. As the aim was to communicate the points of view of all stakeholders and facilitate interaction among them, the recordings of each meeting were played back to people involved in the dialogue. The final product was a video entitled ‘Utuambie Wananchi’, which was a short report on the whole process.

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For more information:

- Project documentation at: http://www.lindi-mtwara-regions.com/eng/rips/p_body.html
- Gumucio-Dagron (2001)
- Johansson and de Waal (1997)
- Masaiganam (2000)

7 Siella Mineral Lick, Ghana

Project name: Siella Mineral Lick

Place: Wapuli and Chegbani, in the Saboba-Chereponi district

Year: 2004

Beneficiaries: Livestock farmers

Partners: Association of Church Development Projects (ACDEP); Dorcas Foundation; CSIR-Animal Research Institute Station

Funding: PROmoting Local INNOVation (PROLINNOVA)

PROJECT DESCRIPTION

In order to improve the feeding management of livestock in Ghana, PROLINNOVA’s extension workers sought to promote wider use of *Siella*, a clay-like material licked by domestic animals and wildlife in lowland valley areas. It was well known by farmers in northern Ghana, but many of them did not consider it worth collecting it for their animals, because they thought it might lose some of its quality. Collaboration with extension workers encouraged some farmers in the Saboba-Chereponi District to start gathering the material and bringing it home for their livestock; others started making mineral lick-blocks by adding oyster shell, salt and a binder. In 2004 a participatory video activity was planned to enable these innovative farmers to share their findings with others.

VIDEO OBJECTIVE

Through the videos, farmers could tell their story and share their experiences with a larger group of farmers.

VIDEO PRODUCTION METHOD

Two farmer groups, one for each community, were trained in participatory video and then made their own films, taking a lead role in the documentation process. During team-facilitated planning sessions, they decided what to film, where, how and by whom. The product was evaluated by a group of farmers, who mapped out a schedule for playing back the edited film to the communities.

VIDEO SHARING AND USE

The films from both communities were shown first in one community and then in the other, giving each community enough time to discuss the films in a participatory manner.

CONTACT AND REFERENCES

Contact: info@acdep.org

For more information:

- http://www.prolinnova.net/Downloadable_files/POSTER%20ON%20PV%20SIELLA%202007%20V2.doc

VIDEO PRODUCTION METHOD

Members of two of the VFAs were trained to communicate how to set up a VFA and what the challenges and benefits were of these associations. More than 40 people had the opportunity to use the camera and be directly involved in the process. This encouraged many of them to plan and shoot their own short training films, depicting tools and practices they had developed.

VIDEO SHARING AND USE

- The video was screened for representatives from international donor agencies, embassies and local organisations active in the agricultural sector. This included a screening for 30 guests at the British Ambassador's residence in Ashgabat, where there was a positive reaction, a lively discussion and pledges by several donor agencies to continue supporting the development of VFAs throughout the country. The film was also shown to senior officials in the Turkmenistan Ministry of Agriculture, who expressed their support for the continued spread of the VFA model.
- Screening in both the communities in which the video was filmed and in other villages.

CONTACT AND REFERENCES

Contact: clunch@insightshare.org

For more information:

- http://www.insightshare.org/video_vfa_1.html
- Lunch (2004)

8 Voluntary Farmers Associations, Turkmenistan

Project name: Supporting Voluntary Farmers Associations

Place: Throughout the country

Year: 2001–2003

Beneficiaries: Voluntary Farmers Associations set up by the EU Tacis Programme

Partners: Insight

Funding: Government of United Kingdom, via the British Embassy in Ashgabat

PROJECT DESCRIPTION

Between 2001 and 2003, five Voluntary Farmers Associations (VFAs) were set up under the EU's Tacis Programme in Turkmenistan to encourage progressive farmers to share their knowledge and experience. The UK-based organisation, Insight, implemented a participatory video project aimed at strengthening and supporting the VFA effort.

VIDEO OBJECTIVE

Through the video, members of the VFAs had an opportunity to explain the aims and objectives of their associations to local and national policy-makers, researchers and donors, promoting the concept of farmer-led innovation and gaining support for the VFAs. Another objective was to help villagers identify challenges and opportunities for development.

9 WARDA Rice Videos, Africa

Project name: WARDA Rice Videos

Place: Rice-growing areas, Africa

Year: Ongoing (started in 2005)

Beneficiaries: Rural service providers and rice farmers

Partners: Countrywise Communication; Farm Radio International; National Agricultural Research and Extension Systems; many NGOs

Funding: Embedded in projects funded by the International Fund for Agricultural Development (IFAD), the Government of Japan, the United States Agency for International Development (USAID) and the Bill & Melinda Gates Foundation

PROJECT DESCRIPTION

By enhancing access to scientific and farmer knowledge, the rice videos produced by the Africa Rice Center (WARDA) are helping Africa's rice farmers and processors improve rice productivity and marketing opportunities. This rural learning initiative integrates participatory learning and action research (PLAR) with video, which in turn is linked to mass media. The initiative stimulates

experimentation and local adaptation of the technologies, nurtures local ownership and builds on existing capacities and networks.

VIDEO OBJECTIVE

The videos aim to stimulate learning and experimentation in rice production, from field to market, as well as to improve social cohesion within rice-growing communities and to strengthen links between the various stakeholders involved.

VIDEO PRODUCTION METHOD

The videos were produced in close collaboration with researchers, field workers, rice farmers and rice processors. They use simple language and clear visuals, and incorporate PLAR lessons.

In 2005, in collaboration with UK-based Countrywise Communication (see page 57), WARDA trained a team in Benin to produce these farmer-to-farmer learning videos, drawing on the experiences of a project in Bangladesh (the GSI) which involved videos of village women showing how to improve seed storage and drying. The team was trained by WARDA and Countrywise Communication to obtain informative interviews and illustrate techniques in an easily understood way.

VIDEO SHARING AND USE

WARDA distributed the videos to more than 100 partners in 30 African countries, who in turn shared them with some 400 local organisations. Canada-based Farm Radio International distributed radio scripts based on the video programmes to more than 300 rural radio stations in Africa, and monitored their use. Partners translated the videos and radio programmes into many local languages. The rural radio scripts also advertised the video distribution points. WARDA established partnerships with private enterprises, including an entertainment video distributor, to ensure wider distribution. The videos have been shown to more than 2,500 trainers and hundreds of thousands rice farmers and processors across Africa, while the radio programme audiences included millions of farmers.

CONTACT AND REFERENCES

Contact: Paul Van Mele, WARDA

For more information:

- <http://www.warda.org/warda/guide-video-contact.asp>; <http://countrywise.com/>
- Van Mele (2006, 2009a)

PART 4

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Web sources and organisations

COMMUNICATION INITIATIVE NETWORK: <http://www.comminit.com/>, Canada

The Communication Initiative Network is a leading online space for sharing the experiences of, and building bridges between, people and organisations involved in or supporting communication as a fundamental strategy for economic and social development and change. There is a lot of information on this site about the use of video.

COUNTRYWISE COMMUNICATION: <http://countrywise.com/>, UK

Countrywise Communication designs training packages to help establish media production units in many parts of the world. The starting point is a small group of differently skilled people (not video experts) who after a few weeks of intensive hands-on training form a team with skills that can really make a difference, whatever the subject.

CTA: <http://video.cta.int/>, The Netherlands

This is the video portal of the Technical Centre for Agricultural and Rural Cooperation (CTA). The portal is part of CTA's mission to improve agricultural information dissemination within ACP countries, using broadcasting networks and working with rural organisations to develop locally produced video content.

DIGITAL GREEN: <http://www.digitalgreen.org/>, India

Digital Green is an agricultural training and advising system that seeks to benefit rural farmers by disseminating targeted information through digital videos.

DOTSUB: <http://dotsub.com/>

dotSUB is a browser-based tool enabling subtitling of videos on the web into and from any language.

DRISHTI MEDIA, ARTS, HUMAN RIGHTS: <http://www.drishtimedia.org/>, India

Drishti is a leading human rights and development organisation that uses media, communications and the arts to strengthen India's social movements and organisations in order to extend their reach and to increase the participation of marginalised communities.

FAO: <http://www.fao.org/videocatalogue/>, Italy

This is the video service of the Food and Agriculture Organization of the United Nations (FAO). FAO produces video programmes in several languages on a broad range of subjects, including agriculture, forestry, fisheries and rural development. All the videos are of professional broadcast quality and are available for television stations.

FAO E-AGRICULTURE: <http://www.e-agriculture.org/>, Italy

e-Agriculture.org is a global initiative launched to enhance sustainable agricultural development and food security by improving the use of information, communication and associated technologies in the sector (<http://www.youtube.com/eagriculture>). The overall aim is to enable members to exchange opinions, experiences, good practice and resources related to e-agriculture, and to ensure that the knowledge created is effectively shared worldwide.

IFAD-IDRC: ENRAP: http://enrap.org/index.php?module=My_eGallery, India

This is the video gallery of Knowledge Networking for Rural Development in Asia/Pacific Region (ENRAP), an initiative launched by the International Fund for Agricultural Development (IFAD) and the International Development Research Centre (IDRC)

INSIGHT: <http://www.insightshare.org>, UK and France

Insight is a leading organisation in using participatory video as a tool for empowering individuals and communities.

PROLINNOVA: http://www.prolinnova.net/South_Africa/video.php, South Africa

PROMoting Local INNOVAtion focuses on ecologically oriented agriculture and natural resources management. Its site carries videos on farmer innovations.

VIDEO VOLUNTEERS: <http://www.videovolunteers.org/>, USA and India

This organisation works with partners (including Drishti) to develop community media initiatives in India that use video to empower communities to take action on critical issues relevant to development.

WARDA: RICE VIDEOS: <http://www.warda.org/warda/guide-video.asp>, Benin

The videos on the web page of the Africa Rice Center (WARDA) have been produced in close collaboration with researchers, field workers, rice farmers and rice processors. They use simple language and clear images, and incorporate lessons from participatory learning and action research (PLAR). They are ideally suited to building human, social and institutional capacities in the rice sector in Africa.

Acronyms and abbreviations

ACDEP	Association of Church Development Projects
ACP	Africa, Caribbean, Pacific
AFD	Agence Française de Développement
AMIC	Asian Media and Information Centre
CARENAS	Información, Comunicación y Capacitación para en el manejo de los Recursos Naturales y la Agricultura Sostenible
CCFD	Catholic Committee against Hunger and for Development
CESPA	Centre for Audiovisual Communication for Development
CESPAC	Centro de Servicios de Pedagogía Audiovisual para la Capacitación
CGIAR	Consultative Group on International Agricultural Research
CSIR	Council for Scientific and Industrial Research
CTA	Technical Centre for Agricultural and Rural Cooperation ACP-EU
CVU	Community Video Unit
ENRAP	Knowledge Networking for Rural Development in Asia/Pacific Region
EC	European Commission
EU	European Union
FAO	Food and Agriculture Organization of the United Nations
FLD	Farmer Led Documentation
FONGS	Fédération des organisations non gouvernementales du Sénégal
FRI	Farm Radio International
GPC	Global Plant Clinic
GRET	Group of Research and Technology Exchange
GSI	Good Seed Initiative
GTZ	Deutsche Gesellschaft für Technische Zusammenarbeit
ICARDA	International Center for Agricultural Research in Dry Areas
ICT	information and communications technology
IDRC	International Development Research Centre
IFAD	International Fund for Agricultural Development
ILO	International Labour Organization
INTA	Instituto Nacional de Tecnología Agropecuaria
IRAM	Institute of Research and Application of Development Methods
IYP	International Year of the Potato
KM	knowledge management
M&E	monitoring and evaluation
NGO	non-governmental organisation
NORMA	Natural Resource Management in the Mountain Regions of Asia
NOWEFOR	North West Farmers' Organisation
NRI	Natural Resources Institute
PETRRRA	Poverty Elimination Through Rice Research Assistance
PLAR	participatory learning and action research
PRA	participatory rural appraisal
PRODERITH	Programa de Desarrollo Rural Integrado del Trópico Húmedo
PROLINNOVA	PROMoting Local INNOVAtion
RIPS	Rural Integrated Project Support Programme
SAILD	Support Service for Grassroots Initiatives of Development
TMSS	Thengamara Mohila Sabuj Sangha

UN	United Nations
USAID	United States Agency for International Development
VFA	Voluntary Farmers Association
VPA	visual problem appraisal
WARDA	Africa Rice Center
WTO	World Trade Organization
WUR	Wageningen University and Research Centre
ZIZO	zooming-in zooming-out