



ABSTRACTS

FRIDAY 4 OCTOBER 2019

KEYNOTE

09.30 - 10.30

Lisa Glahn – PV Trainer - Germany

Participatory Video: a tool for empowerment and advocacy

Participatory Video is a media tool with great potential to empower individuals, peer groups and communities. What does Participatory Video mean? How can you use PV as a facilitator in the field of social work with marginalized individuals like immigrants, prisoners, school dropouts, homeless people, refugees, unemployed young people, elderly people (only to mention some), but also in schools for promoting self-esteem, conflict solution and decision-making processes? I will talk about the basic principles of Participatory Video and the benefits of this media tool. The core will be my own experience as a facilitator and the work with different peer groups. On the basis of PV-Videos of different projects you get an idea about widespread usage and possibilities of this method.

10.30 - 11.30

Iain Shaw - Media Education – United Kingdom

Transformative Learning Through Participatory Video - Owning the Message and Advocating For

We are social filmmakers. We see the power of stories as a way to: relate to each other and the world around us; capture the impacts on people, communities and environment; form the arguments needed to help effect change. Our process and how we use film has two parallel journeys. The first journey is for the individual. People make films with us from their own lived experience, developing their senses of confidence, self-esteem and their understanding of power and sense of empowerment. The second journey is for society. We hold facilitated screenings where we support the individuals to use the films as conversation starters with targeted audiences. People are able to walk in other people's shoes, people understand more about other people's lives, change their attitudes, improve their practices, start conversations that are needed and take a more informed, nuanced stance which acknowledges and embraces complexity. This presentation will



provide an overview of the reasoning behind the need for structural changes in the public sector - based on our experiences in Scotland which requires authorities to increase citizen involvement in decision making; a briefing on our practice at Media Education explaining how we are using participatory video.

12.00 - 13.00

Cristina Maurelli – Liberi Svincoli – Italy

Filmmaking as an opportunity to change: the PVCODE method

Can inmates, drug addicts, disabled people, children in difficulties but also students and residents of a neighborhood or a town, become creators and makers of a film about them? The answer is yes: making films is an extraordinary educational opportunity to reflect, empower, and change individuals and communities. During this keynote some case-studies will be presented to illustrate all the steps (from writing to distribution) of the PVCODE method (Participatory Video for COmmunity DEvelopment).

WORKSHOP

15.00 - 18.00

Iain Shaw - Media Education - United Kingdom

Participatory Video - Moving from Awareness to Action

This practical workshop is aimed at practitioners working in community contexts. Through the screening of a number of examples, we will show how participatory video can be applied in a wide variety of situations. This is a practical session which demonstrates how we would approach working with a typical community group; and to move from awareness of the issues - to taking action to address those issues. You'll prioritise key messages, identify examples, form your arguments for what you want and identify who would want to hear and see your messages. You'll discuss the potential impacts of these approaches to you, your organisation and the client groups you work with. We'll touch on the ethics involved with issues such as visibility, confidentiality and disclosure explored. We will get active by recording onto smartphones so that you can experience and reflect for yourself about how this might work in your own context.



15.00 - 18.00

Federica Pesce - Melting Pro – Italy

How to show the true self. Digital storytelling for empowerment

Digital storytelling is a highly versatile tool that allows you to create short 2/3 minutes videos narrated in an authentic and first-person manner. Among the numerous applications, it offers the possibility of reflecting on one's skills and communicating them in an original and creative way and it is particularly suitable for empowerment paths.

During the workshop, some salient points of the standard laboratory path will be examined, actively involving the participants in activities useful for the writing of the script and for the recognition of skills.

SATURDAY 5 OCTOBER 2019

KEYNOTE

09.30 - 10.30

Soledad Muñiz - InsightShare - United Kingdom

20 years amplifying voices and supporting community-led change through PV

We are a community development organisation. Our work captures the best aspects of communications technology and participatory techniques; supporting communities to explore their issues and devise solutions to the challenges they face. As leading practitioners in the field of Participatory Video, we have dedicated ourselves to delivering transformational projects with some of the world's most marginalised communities. We have directly facilitated hundreds of projects in over sixty countries, working with diverse peoples to address a wide variety of issues. Founded in 1999, InsightShare is committed to improving and shaping the use of Participatory Video in all its forms, and building a grassroots movement of practice to sustain its role as a powerful community engagement tool.



10.30 - 11.30

Michele Aiello- Zalab Film - Italy

The power of self-narration in documentary film workshops: the case Flying Roots.

The video camera is not a neutral mean. The participatory video workshop is one of the most effective creative processes in which this truth is revealed and practiced to respond to the primary need to reactivate and develop marginal narratives in the public discourse.

The laboratory can develop according to either collective and individual processes. Self-narration is one of the most powerful forms of individual creative processes, a time when individuals use the audiovisual means to talk about themselves (and with themselves) in universal terms. Going through different laboratory experiences, the keynote takes as a case study the "Flying Roots" laboratory, which brought three teenagers (Federico, Italian-Chinese; Micaela, Italo-Bolivian; and Ludovica, Italo-Armenian) to produce a short documentary film in search of one's identity.

12.00 - 13.00

Nicola Mai - Kingston University (London) – United Kingdom

Assembling Samira and Travel: understanding and representating sexual humanitarianism through participative ethnographic filmmaking

My two ethnographic films Samira and Travel form a diptych resulting from the art-science project Emborders that questions the reasons and impact of humanitarian initiatives aimed at migrant sex workers and asylum seekers belonging to sexual minorities through the creation of participatory ethnographic films. To have their rights recognized and to avoid deportation, women, men and transgender migrants who sell sex must represent their biographies and experiences to the authorities according to stereotyped criteria of victimization and gender taxonomies that prevail in the global North. Often these criteria and taxonomies act as real humanitarian borders, excluding them from protection and asylum and blocking their trajectories of social mobility through migration. The Emborders diptych includes Travel (63 min) on the life story of Joy, a Nigerian woman who sells sex in the Bois de Vincennes in Paris after getting asylum as a victim of trafficking; and Samira (27 min) on the story of Karim, an Algerian refugee who sells sex like Samira at night after getting asylum as a transsexual woman and now wants to go home as the male head of her family.



WORKSHOP

15.00 - 18.00

Elena Verri, Chiara Gugliotta - Studio Caravatti_Caravatti - Italy

Mnemosyne: urban stories between oblivion and memory

An exploration in the city to question the relationship between us and a place; an opportunity to get lost in its plots and capture fragments of our sleeping memory between stones and elements. The city as a matrix that through the graphic technique of frottage awakens experiences of our experience or suggests visions of future scenarios.

15.00 - 18.00

Lisa Glahn – PV trainer – Germany

First steps of Participatory Video – filming with Smartphone

What does it mean: to handle over a camera and give the power to the participants? With simple exercise you get a first playful taste of participating video. In the end of the day, you know yourself and the others a little bit more, and have made your first own common film. Let yourself be open and curious and have fun!

SUNDAY 6 OTTOBRE 2019

KEYNOTE

09.30 - 10.30

Emanuela Mancino–Università degli Studi di Milano-Bicocca – Italy

Cinema as a collective plot

Cinema and Education meet in multiple territories of feeling, thinking, desiring and telling. The resulting narratives become plots able to re-signify the meaning, to allow the assumption of new protagonisms, of new destinies of meaning. The experience of cinema as a context, a medium, a restless language and formative dialogue, has produced educational paths, researches and texts that give back to cinema the role of contemporary education, of constitution of identity, of mediation between individual narration and social and cultural models collective.



10.30 - 11.30

Tessa Boeykens e Maarten Hendriks- Ghent University – Belgium –
Staging & styling everyday politics. Ethnographic filmmaking in Congo & Guatemala through Kung Fu action & historical propaganda

During this keynote, a political ethnographer and an historian reflect on how and why they gradually developed a participative, filmmaking-based methodology to explore everyday politics in (post-)conflict settings. Maarten Hendriks made a fiction movie together with gangs in Goma (DRC). The making of Street Life turned into an ethnography of political performance with gangs 'staging' themselves in Goma's urban policing environment. The gangs draw upon action movies by Bruce Lee and Jean Claude van Damme to 'style' themselves and shape their political subjectivity. Equally through participatory filmmaking, Tessa Boeykens explores historical narratives and indigenous community resistance in 'post-conflict' Guatemala. Former refugees unexpectedly mobilized her as a Belgian historian to 'make' the history of their community resisting a hydroelectric dam. From side project and a matter of research ethics, participatory filmmaking turned into an investigative tool to explore collective narrative capacity and the making of 'shared history' in defence of territory.

11.45 - 12.45

Chris High- Linnaeus University – Sweden –
Participatory video from different angles. Identity, love and accommodation

This paper explores the theme of identity in PV practice from the perspective of love and recognition – seeing that as humans we are different from one another in ways that matter to us and that shape what we do, and asking what it means to accept the other as a legitimate self. Drawing on a range of different projects, I look at some of the different ways that practitioners, community members, researchers and activists can construct participatory video in practice. This highlights a number of conceptual traps that can make participatory video difficult: How the project isn't a project, how a community isn't the community, how empowerment can disempower and the pull of material interests. Yet in spite of the pitfalls, an argument is made for the value of valuing differences and the power of accommodation – the search for points of congruence around which progress can be negotiated. The discussion focuses on consequences for thinking about PV, long and short term commitments and an ethics of care and love.