



# ClimaTubers

influencers for change

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IO	IO: Internal Training Materials
Type	Educational material
WP Leader	Granollers City Council
Contributing partners	All partners
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Country of activity	Spain, France, Italy, Austria, Estonia
Description	All contents used during the internal training sessions will be gathered as the basis for the development of the training workshops for the local participants, and for the online modules. The conclusions of the discussions on pedagogical approaches for accompanying the local teams will also be included.
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# 1. WP Summary

“*ClimaTubers - Influencers for change. Participatory video and digital storytelling against climate-driven inequalities*” is a project that intends to upscale some previous experiences with participatory video (PV from now on), implemented mostly in south-developed countries to European vulnerable communities. The Project aims to showcase the social inclusion dimension of climate change at European level, but working through tangible examples at the local level in different countries.

Both digital technologies and storytelling techniques are ways of recording inequalities and injustices and can also play a role in triggering public debate and in building solutions to foster social inclusion processes.

The purpose of this project is to articulate narratives around environmental justice and climate change-driven inequalities, by linking digital technologies with social action. At the same time, the project intends to promote the use of PV to acknowledge environmentally-driven inequalities by transmitting knowledge and pedagogical approaches to trainers and educators from formal and non-formal sectors, youth workers, social workers and decision-makers. They will be provided with presential and online courses and pedagogical recommendations for the use of PV for building narratives towards environmental justice, as well as operative recommendations on how to use PV as an inclusive learning tool.

In order to establish a methodology that could ensure the replicability of this project we have designed a training material, the “Internal training materials output 2.1”, which is a set of templates containing all the information related to the training sessions for facilitators, with online learning modules and support materials with its pedagogical approaches. We have also included general operative and policy recommendations, and the experiences and learnings achieved by each pilot.

By doing so, this output will contribute to the aim of developing an European map with participative videos, creating an EU-level space to store and exchange the outputs of PV processes done by the project partners, but also by any other group that have used the online modules and implemented the participatory videos’ methodology in other regions.



## 2. What is PV?

PV is a methodological approach in which a group of individuals creates a film on an issue of interest or concern, deciding what is important to include and how they wish to be represented in a collective way. Historically, PV has been used in south-developed countries' projects as a tool to engage marginalized groups and has also been used as a participatory research tool by university researchers.

The idea behind participatory video-making is to empower communities by accompanying them into the process of identifying their own barriers and difficulties, related to the climate change consequences (in this case), and providing support for telling the story to other social agents.

The participatory video methodology makes prominent the process, and while identifying their vulnerability to climate change through personal stories and telling others their story, the participants can learn new skills for using a video-camera (or the video tools from smartphones), editing software, audio-visual online storage and sharing platforms, and online tools to amplify dissemination and communication. The main goal is to co-create and listen to all voices within the group, ensuring that the final message represents the point of view of the whole PV team.

PV also allows to provide capacity building to those members of society that are digitally excluded since it teaches and provides training on digital tools that are applied in video-making but that are also transferable to other digital tools such as using the cloud or uploading documents and videos to platforms. This is done in non-judgement and friendly environment which benefits the participants and allows them to ask questions without the fear of being judged.

Therefore, PV allows vulnerable communities to shape and create their own films according to their own sense of what is important, and how they want to be represented.



## 3. Training sessions for facilitators

The training sessions consist of a set of 4 online lessons which aims to transfer the knowledge on PV and make it available to teachers, educators, social workers, and decision-makers. These lessons are related to the overall process for PV, which consist of 4 phases: diagnosis / planning and training / production and curation / sharing.

Each phase has been summarized on a specific template which contains not only the materials and explanations, but the results of its implementational design in 5 European countries: Spain, Austria, Italy, Estonia and France. These pilot countries have different realities and will adapt the methodology to the specificity of their context (local target groups, policy system, and cultural factors, etc.) leading to a more standardized approach to facilitate the uptake of the PV methodology in different European contexts. Moreover, a process of debate and sharing have been established after each online learning session, with the resulting set of approaches and conclusions that have been included at the end of each session template.

The main purpose of the internal training materials is to allow further replication of the initiative, not only in terms of quantity, but also in terms of quality, reaching new targets outside the traditional education systems, like social workers and social educators.

## 4. Phases

### 4.1 Phase 1: Diagnosis

In the first phase, target groups will be encouraged to explore climate-driven inequalities through a series of interactive exercises to foster internal discussions and feed into the storyboard elaboration. These exercises will be based on semi-structured group dialogue to focus on the current situation and also on future scenarios in order to devise potential solutions to identified problems.



## SESSION 1: DIAGNOSIS WORKSHOP

### SUMMARY

The session introduces the participatory video technique and establishes 4 phases to work with. In this session we learn the content of phase 1 (Diagnosis) which aims to get to know the participants, identify key issues they want to talk about and set the objectives they aim to achieve and their target audience.

Structure of the session:

1- Introduction to participatory video (PV):

- Definition
- Phases
- Workshops' structure and calendar

2- Diagnosis (phase 1):

- Get to know the participants
- Get to know the group
- Identify key issues
- Define the climate/environmental justice story
- Diagnosis output: storyboard and action plan

### MATERIALS

Presentation:

.ClimaTubers PV workshop of 30<sup>th</sup> March 2021

Available [here](#):

Resources Diagnosis phase:

- ClimaTuber profile
- ClimaTuber semi-structured interview
- Get to know the group
- Identify key issues
- Storyboard template

Available [here](#):

Videos:

ClimaTubers internal PV workshop 1

Available [here](#) :

*Recommendations to support local teams:*

### PEDAGOGICAL APPROACHES

1. It's recommended to adapt the materials to the different target groups to whom the local PV co-creation workshops will be addressed (youth, elders, digitally excluded). Visual examples (videos and photographs) are very important to engage participants, therefore it is highly recommendable to spend some time adapting them to each target group's interests, hobbies, influencers, other famous people, or references by the local community. The first session might include some dynamization activity to ice-break and help to know each other. Before the beginning of workshops, it can also be useful to organize an "open" session in the



## PARTICIPANTS

city/area of influence of the pilot to present the project, objectives and expected results.

2. Try to work on the climate/environmental justice story using local examples that participants may know (regarding their city or even their neighbourhood). e.g.: river water quality, energy poverty, air quality, green areas and inclusive public spaces, public transport and bike lanes (sustainable mobility options), waste prevention, conscious consumption, healthy & sustainable lifestyle, etc.

3. Try to detect each participant's natural role and balance it within the group. It could also be useful, during the first workshop session, to organize some dynamization activity to bring out the different roles.

*Brief description of suggested target groups to whom addressing the local workshops:*

*Segmented groups by age:*

Youth from 16 years old to 29 sharing non-formal educational activities (workshops) out of school timetable. They tend to be more organized and proactive. Advisable to focus on detecting their interests as a group.

Youth from 16 years old to 29 in streets: skaters, graffiti artists and others. It's important to detect each "natural role" and try to find a place for each one in the group. Interesting to play "role activities" in this session.

Youth between 14 and 16 years old can be integrated in these groups, in accordance with their participation in other local programs (education, youth or social municipal services) with which it may be interesting to establish synergies.

Elderly people with ages around 65 years old, sharing their free time within local entities/programs/initiatives. They might need more time to learn about digital technologies. They could "fear" technology, therefore it is advisable to leave technological aspects for the next sessions and focus on social/narrative aspects.

Digitally excluded: youth from vulnerable groups (14 to 29 years old). They could be more unstable and with low motivation, therefore it is advisable to remark the outputs/benefits of attending these workshops (access to grants, technological skills to employment, free participation in local events, access to recognition/material/economic awards, other.) and to develop some dynamization activities in workshop sessions in order to create group cohesion.

*Mixed groups giving specific roles per participant:*

Our main goal is to detect each participant's role/interest and bring it to the group. Youth could play the technological mentor's role and elders could play the narrative role. It is very important to apply some activities to ensure that everyone finds a place in the group.



## PLANNING AND LEARNINGS FROM EACH PILOT

*In both a) and b) options participants could come from the same neighbourhood or not. Sharing the same neighbourhood facilitates to create bridges between members and to find shared interests and goals of the community. Mixing participants from different areas of the city/pilot contributes to recognizing common climate challenges (from local to global), environmental justice facts and motivating social inclusion and solidarity among participants in favour of the common good (sustainable and healthy city).*

### **TDM 2000 International:**

Outlines of the training:

#### **Target Groups:**

1. Youth from socioeconomic and environmentally vulnerable areas
2. Digitally excluded

- Total numbers of participants: 15, divided in 2 groups (Group I: 7 & Group II: 8 pax)
- Both groups will be mixed.
- The target groups will be identified also in collaboration with the Advisory Board.

#### **Format of the activity:**

- Face to face meeting
- 1 facilitator will run the activity
- The provided materials will be adapted according to the profile of the target groups and tailored according to their needs and interests

#### **Preparation:**

Before the workshop, a meeting with the potential participants will be organised for 2 reasons:

- In order to get to know them better
- To further adapt the materials to each group's profile.

The templates provided by Granollers will be used ("ClimaTuber profile" and "Semi-structured interview" templates).

- An agenda will be prepared and given to the participants

**Duration:** approximately 6 hours

**Location:** Hostel Marina

#### **Programme:**

**Introduction:** (2 hours)

- Welcoming
- Ice-breaking activities





- Presentation of the project, objectives and expected results
- Team building activity;

**Break:** 15 min

**PV Diagnosis:** (4 hours)

- Presentation of the group members and their interests
- Identification of the local/regional climate/environmental issues to work with
- Introduction to storyboarding
- How to transform ideas collected into a storyboard
- Identification of the roles within each group (technological, narrative ...).

**Zentrum für Soziale Innovation:**

Taking into account the current pandemic situation and acknowledging that the situation may lead ZSI to carry out the sessions online, ZSI notes key thoughts it has on how the team will implement this session. This will change depending on the “real” situation.

**Target group:**

Youngsters:

- between 14 and 21 with psychological special needs
- between 15 and 25 NEETs
- with a migration background

Elderly people who are socially or digitally excluded and/or in difficult housing situation

Living in the **5th (Margareten), 10th (Favoriten) and 16th (Ottakring)** of Vienna

**Number of groups:** 1 mixed group

**Group size:** maximum 15 participants

**Participant recruitment (“Get to know the participants”):** During the recruitment process, each participant will get a short explanation of the ClimaTubers project, what the aim of the project is, what their role entails and highlight what they are bound to benefit from their participation. This will be followed by the **semi-structured interviews** which serve as baseline assessment for the **pre/initial questionnaire** (via telephone) using the provided guideline. From the information gathered, ZSI will pre-fill the **“ClimaTuber profile”** for each participant, who he or she will then be given to confirm. These profiles, including those of the facilitators, will be printed and pinned on the walls on the workshop venue for the first session as well as uploaded on the project’s website (if participants agree).

**Structure of the workshop: Part I - Introduction**

- Welcome



- Introductions of the participants and workshop facilitators using appropriate ice-breaker/introduction exercises or games (to be defined; possibilities: 3D portrait of the group).
- Short introduction of the ClimaTubers project with a focus on the role of the participants.
- Short exercise or game to gauge the participants' awareness of climate change and how it has affected them personally in the immediate environment.
- Introduction of the participatory video methodology using a translated and contextualised version of the provided PV presentation.
- Exercise of game to discover the existing capabilities of the group with regards to planning and developing the video.
- Collectively deciding on the structure, project goals, success factors, group conduct ("rules of engagement"), and timeline for the collaborative action.

Total duration: 2,5 hours including breaks

### **Structure of the workshop: Part II - Diagnosis**

- Presentation about the effects of climate change with a focus on its effects in Vienna (based on provided PPT and including specific slides on the Austrian/Vienna situation) and follow-up questions. Presentation to be done on the basis of learning material from local expert institutions (e.g. Forum Umweltbildung)
- Identifying key climate issues: Part 2

Convergence step: 1st filter, voting, envisioning the solved issue using the 5 whys

Diagnosis output: Introduction of a storyboard with a short example of the digital storyboard. Put the idea generated in the workshop on a paper storyboard and define an action plan.

If possible, this part of the workshop can be done in a "walkshop" format, or as a "walk and talk".

Total duration: 2,5 hours including breaks

### **Hespul:**

This will be adapted to the final group. Hespul will most likely dedicate 2h timeslots to carry out this project phase.

They will either carry out individual interviews or create a group dynamic.

### **Endurae Voice Technology OÜ:**

Target Groups:

1. Youth of varied socioeconomic status (University of Tallinn)
2. Digitally excluded (Tallinn Neighbourhood Associations)

Number of groups: 2

Group 1: 5 students from Tallinn University

Group 2: 5 citizens from the Tallinn Neighbourhood Associations (NA).

Endurae will attempt to include both elderly and young participants in this group.



Format: blended: 2 facilitators will meet with the groups face to face and Enduræ will join virtually. The facilitators will be 2 of the persons recommended for the advisory board (Tallinn University researcher for the students group; NA representative for the NA group), will moderate the group sessions and will assist in the participant identification and workshop implementation phases.

#### Contents:

ClimaTubers materials will be adapted according to the profile of the target groups, including the selection of local climate/environmental examples and appropriate visual materials tailored to the needs and interests of the local community.

Prepared materials will be discussed with the facilitators.

#### Structure:

##### Preparatory activities:

Enduræ will collaborate with the facilitators to identify actual participants for the workshops.

The aim is to come up with a profile for each participant, which will be constructed after a brief communication with the prospective participants (medium to be decided) and using the ClimaTubers materials (semi-structured interview template).

##### Introductory session (approx. 2 hours):

- Welcome & intro
- Ice-breaking activities
- Present the project, objectives and expected results

##### Main session (PV Diagnosis) (approx. 3 hours)

- Presentation of the group members and their interests which will help identifying their role (e.g. technological, narrative) in the PV process; attempt to balance the roles within each group
- Identify the local climate/environmental issues to work with.
- Introduction to storyboarding and how to transform ideas collected into a storyboard

#### **Granollers City Council:**

The Granollers City Council plans to work with several groups during the next school year (November 2021-June 2022). It will be formed in mixed groups, if possible. Each group should not exceed the number of 15 participants, in order to maintain attention and promote participation of the individuals. For some punctual activities, it is considered forming smaller groups within the main one (maximum 5 participants), highlighting those activities that demand an active role to them (e.g. filming practice exercises, writing detailed parts of a script, other)



Previous to the first session of the local PV workshop, the local team plans to organize a meeting with the potential participants to have some interviews (using “Climatuber profile” and “Semi-structured interview” templates), face to face if possible. This session will allow us to further adapt the materials to each group’s profile and also knowing a little bit more about their possible roles

The Granollers project team purpose is always trying to mix participants with different profiles and origins, to promote social inclusion. However, the team is also aware that this will not be always possible, because of social difficulties of some specific groups. Therefore, with the “hardest to reach” profiles the project team plans to gradually incorporate some inclusive activities to the workshops (e.g., going to film outside their neighbourhood, inviting participants from different areas to support some of the workshops as mentors, etc)

### **Proposal of the first session:**

Duration: 2,5 hours (including break)

Contents: The Granollers City Council will implement the activities proposed in the “Get to know and work with the group” template.

Structure: 1. Welcome and introduction to the workshop (15min). 2. Ice-breaker activity (20min) 3. Explanation of “Story in CoolLand” and see how to identify similar stories in Granollers (introduction to climate crisis challenges adapted to local environment). E.g.: air quality in Granollers, heat waves, green areas in the municipality, others. The purpose is to facilitate a common background for the participants to think about their everyday challenges related to the climate crisis (1h 55min with pause)

Format: face to face

Number of participants: 15 maximum.

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, “Font Verda” youth facility, others). The Granollers City Council will use different locations according to each group’s profile (e.g., some groups coming from vulnerable neighbourhoods don’t want to move far away from their areas, therefore the team will begin its workshops in those areas, with the purpose of “opening and breaking” those limits as the workshop evolves).

### **Proposal of the second session:**

Duration: 2h 45min (including break)

Contents: The Granollers City Council will implement the activities proposed in the “Identify key issues” template.

Structure: 1. Welcome (15min). 2. Divergence step: photo language or the fortune wheel to be decided depending on the group profile (45 min) 3. Pause to collect, write and organise the ideas of the participants (15min). 4. Convergence step (45min) 5. Diagnosis output: Introduction to storyboarding. First attempt to translate their ideas into a storyboard (digital or paper, depending on the group’s profile). Define an action plan (45min)

Format: face to face

Number of participants: 15 maximum



Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, “Font Verda” youth facility, others). The Granollers City Council will use different locations according to each group’s profile (e.g. some groups coming from vulnerable neighbourhoods don’t want to move far away from their areas, therefore the Granollers City Council will begin the workshops in those areas, with the purpose of “opening and breaking” those limits as the workshop evolves).

### **CONCLUSIONS AND KEY TAKEAWAYS FROM THE PILOTS’ LEARNINGS**

Most pilots consider implementing the “ClimaTuber profile” and the “Semi-structured interview” templates before the first training session, in order to help them adapt all materials and content to the particular group profile. Face to face or telephone interviews are the preferred channels to implement it, to ensure that technologies are not a barrier to reach the most digitally excluded participants.

The training of session 1 (S1) has a wide amount of content to be developed. Therefore, it can be adapted into a full day session or different sessions, with a length varying from 2 to 6 hours. As the sessions are long and the content is deep, all pilots have considered including some breaks in it. Also, pilots will adapt the provided materials to their local realities and to participants’ profiles, to facilitate participation and empathy of the participants (work on local examples, with local images and referents).

There are different approaches regarding the format of PV teams: some pilots consider working with one group of not more than 15 participants, while others plan to do it with several smaller groups of 5 people. Also, some pilots consider replicating the workshops during the year with different groups, with the aim of improving the workshops with the practice’s inputs and also to engage participants as mentors for the other groups coming afterwards. In this case, several different participatory videos will be produced.

The storyboard in S1 is a first approximation to the technique of storyboarding and it is not meant to be finished during this session. Therefore, it is important to consider it as a working tool meant to promote creative processes among participants and to be developed in further sessions.



## 4.2 Phase 2: Planning and training

In the second phase, participants will be trained in digital tools, focusing on filming techniques with camera/digital video tools, editing and post-production language and programs, online storage of audio-visual materials, online sharing of contents, digital storytelling, communication and dissemination channels and strategies. This training will be mostly practical (in the form of workshops), and when possible, performed by participants that master some of these techniques (in order to promote internal role models to enhance self-esteem and motivation of the participants). The overall process and the contents not available within the group will be facilitated by partners.

After this, the overall process for the film-making will be planned with the participants, assigning roles and responsibilities for each task.

SESSION 2: TRAINING ON DIGITAL TOOLS AND PLANNING WORKSHOP	
<b>SUMMARY</b>	<p>The session introduces the content of phase 2 (Training on digital tools and planning). The participants will be trained on digital tools: filmmaking with camera/smartphone or any digital video device, editing and post-production language and programs, online storage of audio-visual materials and digital storytelling.</p> <p>These trainings will be mostly practical and when possible, performed by participants that master some of these techniques.</p> <p>After this, a final storyboard is created. The session concludes with the establishment of the participant's role within the group, with open possibilities still to be developed in session 3.</p> <p>Structure of the session:            Initial evaluation (questionnaire)            Provide knowledge            Workshop to practice digital skills            Plan storyboard</p>
<b>MATERIALS</b>	<p>Presentation:            ClimaTubers PV workshop of 29<sup>th</sup> April 2021            Available <a href="#">here</a></p> <p>Resources Training on digital skills and planning phase:</p>



## PEDAGOGICAL APPROACHES

- Initial questionnaire
- Climate change presentation
- Digital skills presentation
- PV presentation
- Digital skills workshop
- Storyboard workshop

Available [here](#)

Videos:

ClimaTubers internal PV workshop 2

Available [here](#):

*Recommendations to support local teams:*

1. The initial questionnaire to evaluate knowledge on climate change / environmental justice, digital skills and PV should be sent to individuals to be answered before the first workshop in order to adapt the materials of the sessions and the training timings.
2. The knowledge workshop includes climate change, digital skills and PV presentations. It is planned to be one full day length activity (2hours and 30 minutes approximately). The final timings will be related to the answers analysed in the evaluation questionnaire and to the session's planning of each pilot.
3. The workshop to practice digital skills is planned to be a 2 - 3 hours length activity. It is recommendable to do it after the "Digital skills" presentation, combining theory and practice in the same session. In this workshop the participants will be able to try their skills and start detecting their possible roles or interests within the PV.
4. The storyboard workshop is planned to be a 3 hour length activity. It includes the establishment of the participant's role within the group. Therefore, this activity is meant to be the closing of phase 2.

## PARTICIPANTS

*Depending on the profile of the group it should be taken into account:*

*a) Segmented groups by age:*

Youth from 16 to 29 years old tend to have an advanced level of technology, meaning the technical use of smartphones, cameras, laptops and apps/programs. However, their narrative and digital communication skills could probably be improved. Therefore, it is advisable to focus on those aspects and spend less time on technical training.

On the other hand, elders from 65 years old or the digitally excluded participants might need more time to learn about digital technologies. Therefore, it is advisable to use simple devices (smartphones or basic photographic cameras) in order to ensure positive feedback since the first session. If the level is poor, all materials and concepts can be practiced through photography devices (instead of video) or through images already printed, as an introduction. Technology might need extra lessons to be introduced.

*b) Mixed groups:*



**PLANNING  
AND  
LEARNINGS  
FROM EACH  
PILOT**

Mixed groups are beneficial for training on digital skills because youth (or the most digitally advanced participants) could play the technological mentor's role while elders (or the most digitally excluded participants) could play the narrative leading role. It is recommended to keep in mind that neither the one who films better is meant to be the filmmaker, nor the one who writes well is meant to be the scriptwriter. PV is a democratic technique and one of the main purposes is to share and integrate knowledge. Therefore, the main goal is to come to a common field of interest related to the climate crisis and bring it to the group. At this point, it is important to note that those who share knowledge are not more powerful. These social patterns or connotations should be avoided.

**TDM 2000 International:**

Outlines of the training

**Format of the activity:**

face to face meeting

1 facilitator will run the activity

the provided materials will be adapted according to the profile of the target groups and tailored according to their needs & interests

**Duration:** approximately 9 hours

**Location:** Hostel Marina

**Programme:**

**Session 1- Workshop on digital skills (1 hour of theoretical presentation + 3 hours of practicing the digital skills)**

Welcoming and agenda

Energiser

Presentation on digital skills (light, angles...)

Practicing digital skills

**Short Break (15 min)**

**Session 2- Workshop on climate change (1hour)**

The provided template will be used.

**Short Break (15 min)**

**Session 3- Storyboard workshop (3 hours)**

Energiser

Presentation of participatory video methodology

Reintroduce the storyboard with the ideas created in the previous training

Creation of the storyboard in the paper

Identification of roles and tasks for the filming of the video.

**Zentrum für Soziale Innovation:**





### Structure of the workshop: Digital skills

1. Welcome and agenda
2. Short exercise: Reintroduce the storyboard created in session 2.
3. Revisit the issue that the group decided to solve in session 2 and check whether the objective still stands or whether the group would like to change or add anything.
4. As an example to get the participants started on their storyboard for ClimaTubers, present the storyboard for Cooland or Viennese/Austrian story as discussed in the first session. While doing this give tips and advice on how best to create the storyboard.
5. Participants jointly create the ClimaTubers storyboard on paper  
To avoid confusion and increase etc. divide the time according to the shots  
Ask whether anyone is interested in trying to create the storyboard digitally. If more than one participant is interested, then they should arrange among themselves how to do this jointly. They will then be requested to present how they accomplished this with the rest of the participants in the next session to ensure knowledge sharing.
6. Discuss the responsibilities for filming and talking as well as the schedule. Fix the deadlines.

Total duration: 6 hours including breaks

### Hespul:

In our case, the initial questionnaire is to be done under the form of a quiz at the first session, to be sure to get all participants' input. Hespul would like to add to the knowledge questionnaire some questions more related to their role as citizens, their confidence in taking action, to try and evaluate a behaviour change induced by the ClimaTubers project.

An option we'd like to try is to mix digital skills and climate change knowledge: starting with the digital skills theory and practicing by filming the activities where they learn about climate change. For example, having a team of 2 filming an experiment, with the intention of varying the angles, or the framing. And then having another team of two filming another activity, with another intention (camera movement...).

Hespul will review all contents for the training sessions and adapt the format (length and number of sessions) according to our public, their availability and the place where we'll meet. Today, this is work in progress!

### Enduræe Voice Technology OÜ:

- Preparatory activities:

Revisit participants' questionnaires about their knowledge on climate change / environmental justice, digital skills and PV and adaptation of the project materials to the participants' profiles.

Locations will be defined together with the facilitators. The expected locations are a) University of Tallinn for the first group and b) Neighbourhood Associations meeting room for the second group.

- Knowledge Workshop (approx. 2 hours):



Short introduction/recap of the participants' replies to questionnaires to achieve common ground.

Presentations about climate change, digital skills and PV tailored to participants' responses to questionnaires.

- Digital Skills Workshop (approx. 2.5 hours):

Digital skills presentation followed by hands-on activities. A significant part of the session will be interactive, so that all questions about equipment and technical aspects (angles etc.) will be clarified. Also, skills, interests and 'preferences' of the participants will be discussed to better understand the role of each participant and the activities they will undertake.

- Storyboard Workshop (approx. 2.5 hours):

Summary of the storyboard introduction and ideas discussed during the diagnosis workshop.

Definition of the ClimaTubers storyboard and of the techniques that will be used.

Decision about each participant's role in the group.

Sketch the storyboard on paper and decide about the steps towards its concrete implementation.

### **Granollers City Council:**

On the one hand, the Council considers spending 2 sessions on Climate change, digital skills, and PV presentations together with the Digital skills workshop, by combining the content of theoretical presentations with digital skills practices. Our purpose is to explain the digital skills step by step and add a practice right after each step. By doing this, it would allow participants to "digest" the technical aspects without overwhelming them.

Those technical practices will always be related to climate change acknowledgement or to the same structure of the lessons. Therefore, all presentations given will be directly linked during the sessions.

On the other hand, the Granollers City Council will also consider adapting the content of the sessions to their target groups' profile: depending on the group it will focus more on climate change knowledge or on technical skills, and both "levels" will also be adapted. The final goal is to provide useful content to participants and focus on what they could really use in their daily lives. Therefore, the Granollers City Council considers completing the initial questionnaire before the beginning of the sessions (also possible at the beginning of the workshop selection process).

As PV is a democratic tool, the Granollers project team are very much interested in building an atmosphere of confidence and trust among participants, in order to guarantee that they try different possible roles within the PV and to awaken them to new fields of interest. Therefore, it will keep in mind that "not the one who talks better is the one who has to talk".

Regarding the storyboard workshop, the team are considering the possibility of using different tools depending on the preferences of the



participants: The Granollers City Council considers working on storyboarding by hand drawing techniques, but also by digital storyboarding and creative applications (Canva, storyboardThat, Jamboard, Mural, others), traditional collage or photographic techniques and others. Apart from “drawing” the scenes before filming, the team would also like to make that process a moment of creativity and freedom of expression, allowing the participants to create a personal language tool useful to communicate within the group.

#### **Proposal of the third session:**

Duration: 2h 30min (including break)

Contents: The Granollers City Council will explain the “PV presentation” and introduce the first part of the “Digital skills presentation” together with practical activities.

Structure: 1. Welcome (15min). 2. PV presentation (45min) 3. Digital skills presentation: The Granollers City Council will introduce the first part of the digital skills presentation (more generic knowledge on image) together with the introduction game activity (sitting in a circle, filming your colleagues with a mobile). The Granollers City Council considers adding some other practical exercises adapted to the group profile (1h 30min).

Format: face to face

Number of participants: 15 maximum

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, “Font Verda” youth facility, others). The Granollers City Council will use different locations according to each group’s profile.

#### Proposal of the fourth session:

Duration: 2h 30min (including break)

Contents: The Granollers City Council will continue and finish the “Digital skills presentation” and introduce the “Climate change presentation”. Practical activities will be combined.

Structure: 1. Welcome (15min). 2. Digital skills presentation: second part, together with some practical exercises (disappearing game, show and tell exercise or others) (1h 30min) 3. Climate change presentation: introduction and revisit storyboard concepts of the session 2 (45min).

Format: face to face

Number of participants: 15 maximum

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, “Font Verda” youth facility, others). The Granollers City Council will use different locations according to each group’s profile.

#### Proposal of the fifth session:

Duration: 2h 30min (including break)

Contents: The Granollers City Council will finish the “Climate change presentation” and define the ClimaTubers’ storyboard.

Structure: 1. Welcome (15min). 2. Climate change presentation: second part (45min) 3. Storyboarding (1h 30min, including break).

Format: face to face

Number of participants: 15 maximum

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, “Font Verda” youth facility, others). The



Granollers City Council will use different locations according to each group's profile.

### **CONCLUSIONS AND KEY TAKEAWAYS FROM THE PILOTS' LEARNINGS**

Each pilot has organised the contents of this session in a different way, according to their local production conditions and the participant's profile. Most pilots prefer to split the contents into different workshop sessions (from 2 to 3 sessions) although some prefer to do it all in one (as a full day length activity). Nevertheless, pilots share the same idea: redefining this structure when PV teams are established and according to the participant's profile.

Related to the previous consideration, some pilots consider introducing the "initial questionnaire" at the beginning of the training sessions, in order to help them detect a more defined group profile. Also, they consider introducing some questions more related to their role as citizens, their confidence in taking action... to better evaluate the impact of the ClimaTubers project afterwards.

It has also to be considered the online survey as a tool to interact with the digitally excluded, meaning to encourage them using digital tools and assisting them in the process if needed.

Digital online software for storyboard creation will be used in order to take the opportunity to improve digital skills at this phase too, but it could also be mixed with other tools (non-digital) if it's beneficial for the creativity of a particular target's profile. It is intended to let them experiment and let their creativity fly so the result is something genuine.

Last but not least, pilots have been considering introducing the climate change presentation on earlier sessions of the workshops, with the aim of linking climate with technologies since the very beginning and assuring it's feedback as a base for the whole ClimaTubers project.



### 4.3 Phase 3 - Production and curation

In this phase, the participants will produce the videos. Partners will act as facilitators to access key stakeholders and locations and will also ensure that all participants have a voice and space to use the camera/smartphone and develop the digital skills in all the process. The participatory element must be prominent in this phase of creation, rather than aiming for technical or audio-visual perfection.

The final narrative will be fine-tuned using the visual data recorded, and the editing will be done ensuring that all participants play an active role while deciding the narrative of the videos. A final review with different actors will ensure that the participatory videos convey the message that participants want to communicate.

## SESSION 3: PRODUCTION AND CURATION WORKSHOP

### SUMMARY

This session has two phases: production and curation. Production consists of recording the participatory videos. The participants will put together their ideas, the acquired knowledge, and all feedback and suggestions they received for recording their videos. These short videos illustrating powerful narratives will be used as a tool of communication for social change; they must be appealing and understandable for the general public. Moreover, by producing the videos, the participants will feel more empowered, and will be given the chance to raise their voice against harmful stereotyping.

The cameras used for the videos will be mostly smartphone digital cameras, unless some team has a digital camera and prefers to use it. The intention of using the smartphones is to ensure that the participants have access to the technology they have been trained on after the project ends, so they do not depend on renting high quality digital cameras.

The curation phase consists of watching the recorded material and recording again in case of need. Then, editing and correction will be done to assure the video is representing what participants really want to show and focusing on assuring the participation of all members (not only the ones who are better with the use of digital programs). Therefore, the editing will be done with easy-to-use software for teamwork.



## MATERIALS

As a conclusion, ClimaTubers will present the videos between them and the Advisory Board as a preliminary version for final feedback and will make the necessary changes so it is ready for public screenings.

Structure of the session:

Production:

- Step 1: Plan deadlines and when things will be filmed
- Step 2: Plan the materials that will be needed in each scene
- Step 3: Data protection and permits
- Step 4: Establish responsibilities
- Step 5: Film and save the shots

Curation:

- Step 1: Review the clips - scenes
- Step 2: Explain how to edit
- Step 3: Edit the video (image, sound and subtitles)
- Step 4: Review together

Presentation:

.ClimaTubers PV workshop of 27<sup>th</sup> May 2021

Available [here](#):

Resources production and curation phase:

- Script template
- Review template

Available [here](#)

Videos:

ClimaTubers internal PV workshop 3

Available [here](#):

## PEDAGOGICAL APPROACHES

*Recommendations to support local teams:*

Production phase:

Step 1 & 2. Once the storyboard is finished and the narrative structure is clear, it is necessary to plan the calendar for shooting, including locations, dates and all materials needed in each scene. By doing that, the storyboard becomes a tool that we must translate into reality. Each partner can organise this translation process using different lists: materials, locations & permits, dates (including dates of shooting but also dates to call the actors, to scout the locations, etc.). We recommend that teams organise themselves by sharing responsibilities among participants, ensuring that everyone is responsible for something.

Step 3. Data protection and permits are key to ensure that we will be able to screen our final videos. We must explain this to the participants and determine a team responsible for it since the beginning of the process. Also, we must take into account that some areas are restricted or very much protected and we must ask for permission (police offices, public transport, schools, etc). Some permits take a long time to be approved, therefore it is



recommended to plan the locations as soon as possible. All documents generated in step 3 must be scanned and kept in a safe place.

Step 4. Depending on the structure of the groups and on our shooting calendar, we could decide whether we want to establish fixed responsibilities/roles among participants or not. On the one hand, rotation allows participants to try different roles. But on the other hand, there is a risk of chaos or lack of responsibility.

Step 5. Saving the shots is a key part and must be done every shooting day (if we leave this part for the day after we are risking the work of the whole session). Security copies must be made and avoid erasing original materials if possible.

#### Curation phase:

Step 1. Review the clips - scenes take the same time as shooting them. Sometimes we want to go fast and we don't review some of the clips because we "remember" they were not good. Be careful with memory notes! Sometimes we will miss interesting surprises!

If we can't finish the review together and we decide to split the task among participants of small groups, it is important to establish a common language and use the same review template writing understandable notes on it. Reviewed templates must be of use for everybody, not only for the one who wrote it.

Step 2 & 3. We recommend including the knowledge that some participants (specially youth) might already have in the editing process, by allowing them to act as mentors for the rest of the group. Editing can be learned within a workshop, but it takes some time to be "fluent" in it. Therefore, allowing some participants to kindly help the others is advisable here and can make the process more fluent for everybody.

Step 4. Reviewing together means that changes can still be applied. Therefore, it is important to listen to everyone's vision and try to see the film as if we were not involved in it. We must evaluate whether the story is understandable for the general public (not only for the ones who already know it) and if it transmits the ideas that are important for the group. Two review sessions are advisable (internal group review + AB review), with all participants present to hear and evaluate the comments and feedback.

*Depending on the profile of the group it should be taken into account:*

#### *a) Segmented groups by age:*

Youth from 16 to 29 years old tend to have an advanced level of technology, meaning the technical use of smartphones, cameras, laptops and apps/programs. This can be of great help in the shooting and editing phase. However, we recommend using this advantage to focus on the narrative (what we say with and without words) and digital communication skills, specially analysing the point of view of the videos and messages (who is talking? To whom are we talking?), the profile and the set of the protagonists (why do we choose a person of this age, gender, social background? Why do we choose filming in this or that location? What are we saying by choosing these elements?).

## PARTICIPANTS



**PLANNING  
AND  
LEARNINGS  
FROM  
EACH PILOT**

On the other hand, elders from 65 years old or the digitally excluded participants might need more time to learn about digital technologies. Therefore, it is advisable to use simple devices (smartphones or basic photographic cameras) and call some mentors to be with the participants and avoid them feeling overwhelmed by technology. Also, adapting the narrative to each group level: don't try to film "Hollywood scenes".

*b) Mixed groups:*

As it has been said in previous workshops, mixed groups are beneficial for training on digital skills because youth (or the most digitally advanced participants) could play the technological mentor's role while elders (or the most digitally excluded participants) could play the narrative leading role. It is recommended to keep in mind that neither the one who films better is meant to be the filmmaker, nor the one who writes well is meant to be the scriptwriter. PV is a democratic technique and one of the main purposes is to share and integrate knowledge. Therefore, the main goal is to come to a common field of interest related to the climate crisis and bring it to the group.

**TDM 2000 International:**

Outlines of the training

**Format of the activity:**

- face to face meeting
- 1 facilitator will run the activity

the provided materials will be adapted according to the profile of the target groups and tailored according to their needs & interests

**Duration:** 2,5 hours

**Location:** Hostel Marina

**Programme:**

- Welcoming and agenda
- Energiser
- Presentation of the PP on production and curation
- Assurance of data protection and permits of the participants
- Creation of the work calendar per each team
- Short break
- List the needed materials
- Establishment of roles and responsibilities for the filming

**Zentrum für Soziale Innovation:**

**Structure of the workshop: Part I - Production**

1. Welcome and agenda
2. Presentation of the production process (using the PPT provided) highlighting data protection and permits. During the presentation the





participants have the possibility to ask questions during the presentation. There will be a general question round at the end.

3. Planning the materials that will be needed for each scene as well as the responsibilities:
  - a. All the participants will go through the storyboard scene by scene.
  - b. The responsibility of noting down the decisions will be rotated among the participants.
  - c. For each scene, the participants will discuss the materials required, whether any permits are required, any data protection concerns, whether any narration will be done, who is responsible for the narration and who will film (for the narration and filming, remind the participants of the decision taken during the previous workshop i.e. if the roles will be rotated etc.).
  - d. The notetaker will list all these decisions on a flipchart.
  - e. After each scene has been discussed, the notetaker will summarise the decisions taken. The participants will have an opportunity to add or change some of the decisions.
  - f. The notetakers will then be asked to transfer the decisions into the relevant templates (materials and responsibilities list).

### **Structure of the workshop: Part II - Curation**

1. Presentation of the curation process (using the PPT provided)
2. Explanation of basic video editing through an expert (if possible)
3. Participants produce a very short mock video e.g., “the making of” or “what they have learnt in the PV sessions up to now” etc.

### **Structure of the workshop: Part III - Editing**

1. Together with the expert, the participants will practice how to edit the videos including aspects such as: (2 hours)
  - a. Naming convention of files (which will also be used for the ClimaTubers video): Important: At this stage the participants should also discuss and decide on who and where the film content will be saved
  - b. Agree on common styles
  - c. Use of logos
  - d. Completing the review template

This exercise will result in the finalised mock video and the participants will now be empowered to film and edit their ClimaTubers video

2. Reflection exercise: During the whole workshop ZSI will write on a film chart the lessons learnt that emerge from the discussions. After viewing the final product, the participants will then reflect on what they have learnt in terms of filming but especially editing the videos that they should keep in mind when producing their ClimaTubers video
3. Closing: Remind the participants that they now need to start filming the ClimaTubers video in the procedure and time plan decided on



during the previous session. ZSI will provide each participant with a folder including all the completed templates for the production phase:

- a. Materials list (page 31 of the PPT from this phase)
- b. Responsibilities list page 32-35 of PPT from this phase)
- c. Script template

Total duration 6 hours with breaks

**Mid-review of filming process** (at the mid-point of the production timeplan)

Telephone Calls by ZSI regarding:

Discuss the progress of developing the content (using interactive methods - exact methods to be decided later on): (2 hours)

- a. At which stage are they now?
- b. Are they still within the timeplan
- c. What challenges have they faced or continue to face?
- d. Discuss possible solutions to these challenges

**Structure of the workshop: Curation of the ClimaTubers video** (after completion of filming)

1. Welcome and agenda (with integration of an ice-breaker)
2. Review the clips and jointly review the new content and decide whether any more content is required - added to the review template filled in the previous session.
3. Save the clips that will be used in the final film with the right naming convention
4. Participants split into groups and are assigned different scenes to edit.
5. Each group edits the scenes allocated to them.
6. Together, the participants put all the clips together...and voila! the Austrian ClimaTubers

Total duration: 4 hours including breaks (duration will depend on how fast the participants are, how much video content there is to edit etc.)

**Enduræ Voice Technology OÜ:**

Organisation of production (approx. 2 hours):

Schedule the shooting dates, locations and equipment or other materials needed. Those arrangements will essentially reflect the decisions taken about the storyboard and the narrative structure. To the extent possible, collaborative tools will be used (e.g. online agenda and notes accessible to all group members) so that all participants can view and comment on the schedule details even after the session ends.

Issues related to permissions granted to use a location for filming will be considered and resolved in advance of the shooting.

Responsibilities will be distributed among participants according to their role and their preferences as discussed in the previous session, but there will be flexibility in the sense of participants exchanging roles if some of them want to try/undertake different tasks.

Production- filming (duration open until tasks are completed and depending on potential location temporal restrictions):



Implement the shooting according to the schedule and requirements defined in the previous session.

Recorded materials will be stored in specific locations that will be defined and will assure safe preservation.

Curation phase (approx. 4 hours):

The reviewing steps will be presented and a list of video-editing options will be discussed.

Each step of the reviewing and editing process will be followed by hands-on tasks.

Participants will embark on the editing process so that any issues can be resolved on the spot. Also, the goal would be that the participants have as little homework as possible.

Metadata will be created to describe the recorded files and to clearly define the versions of the recorded clips (e.g., pre- and post-curated versions, final version etc.).

Again, collaborative tools will be used so that participants can create and access the video review notes. Reviews will be thoroughly discussed, most probably at an online meeting/recap, to make sure that all participants are on the same page and that the resulting videos reflect both the projects' and the participants' goals.

### **Granollers City Council:**

#### **Proposal of the sixth session (pre-production):**

Duration: 2h 30min (including break)

Contents: The Granollers City Council will plan the steps 1,2,3,4 of the production phase, with the participants. The team will evaluate whether to work with one big group or work with several small groups at the same time. If it works with several PV teams it will consider introducing a brief pitching session (presentation of the narrative and visual idea in front of the other groups) to get some feedback and promote participation.

For data protection and permits, the Granollers City Council will prepare official templates to be distributed among participants under the responsibility of each PV team.

Structure: 1. Welcome and introduction to the session(15min). 2. Plan deadlines and when things will be filmed. Each PV team will design its own calendar, including production and pre-production tasks. Organizers should supervise the planning according to municipality dates and production possibilities. 3. Plan the materials that will be needed in each scene: each PV will list the materials for each scene and define the persons who are responsible for the location and return of what is needed. The Granollers City Council will prioritise the use and reuse of materials when possible. 4. Establish roles and responsibilities: The Granollers City Council will also expose it to the group and decide whether it will work with fixed or rotatory roles. If it is decided to work with rotatory roles this information should be detailed and added to the calendar. Supervisors should assure that each group has the correct permits and train them for its application.

Some tasks might be made outside the workshop schedule. This information should also be added to the calendar.

Format: face to face



Number of participants: 15 maximum

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, "Font Verda" youth facility, others). The Granollers City Council will use different locations according to each group's profile.

Proposal of the seventh session (production):

Duration: open. The duration of the session/different sessions will be directly related to the calendar defined in the previous session (session 6).

Contents and structure: we will film the PV and save the shots. It could be done in one session or in different sessions, according to the narrative needs of the film. Nevertheless, the team will define the temporary possibilities in advance, to ensure that the shooting process doesn't take too long.

Format: face to face

Location: defined according to the storyboard

Proposal of the eighth session (curation):

Duration: 2h 30min (including break)

Contents: The Granollers City Council will show how to review the clips and practice with it together. The work should probably be finished at home or in another session. The Granollers City Council will also explain how to edit (image, sound and subtitles) and practice together. Again, the editing process should be finished at home or in another session.

Structure: 1. Welcome. Explain how to review scenes (methodology). 2. Review scenes together / split in different groups. 3. Break 4. Explain how to edit and practice together / split into different groups.

Format: face to face

Location: editing room (Roca Umbert public library or other public places with computers)

Proposal of the ninth session (curation):

Duration: 2h 30min (including break)

Contents: The Granollers City Council will finish the editing and review together. Changes will be made on the pre-final version according to feedback and opinions. The main goal is to end up with a complete version allowing us to organise a screening with the AB members further on.

Format: face to face

Location: editing room (Roca Umbert public library or other public places with computers)

**Hespul:**

Planning the different takes - 1,5hr

Using the storyboard as reference, participants will organise the practical aspects of the takes:

- where? inside / outside
- when? planning of the takes
- who? What small team? Who has to be informed in advance? Who are we going to interview or film?
- what? all the materials needed
- how? Once the shots are taken, how are they named and stored?



#### Production - xx hrs

Production may happen during the regular workshops or at other moments if the participants have access to adequate material.

#### Curation - xx hrs

This workshop(s) may be woven with the activities about dissemination, as it will be difficult to have all participants edit the video at the same time.

- selecting the best shots : going through the rushes and selecting the best ones in terms of contents, and technically. This work may be done outside the regular workshops.
- training on how to edit and assemble the selected shots
- editing the video in turns
- adding effects (sound, captions...)

#### Celebration!

A private screening will be organised for the team and closest partners or friends or family. A way to mark that big step in the project, and to prepare for future screenings.

### **CONCLUSIONS AND KEY TAKEAWAYS FROM THE PILOTS' LEARNINGS**

While it's possible to determine the structure and duration of the learning sessions, in this particular session pilots agree that it becomes more difficult to plan the filming sessions in advance. Local teams' agendas will vary depending on the project, locations, actors or participants agendas and many other production factors like permits, weather, public location schedules, etc. Therefore, the decision should be taken by each of the pilot countries: whether it is allowed to work on open ideas or the ideas should be also constrained to the PV workshop schedule. Establishing those limits from the beginning becomes very important to avoid participants' frustration.

It is of a common agreement that PV practical sessions (filming and editing) are easier to handle face to face rather than virtually. Therefore, all pilots plan to do it in such a manner. Collaborative tools like PV, which merge knowledge with creativity, become richer when the exchange between participants is as fluid as possible.

For the review together, pilots consider it important to preserve the freshness of the participants' ideas and comments, which sometimes becomes more difficult if they are not sharing a face-to-face session. Pilots agree that the most appropriate way to do it would be a screen session where all participants are present. It is also considered of a decisive importance to screen the final version to AB members or to any external person who could provide teams with a more "objective" vision, ensuring that the general public will receive the message that creators want to transmit in a proper way.

## **4.4 Phase 4 - Sharing**



As part of the participatory video methodology, besides reaching socially/digitally excluded communities, one of the main goals is to reach external audiences, use the videos as an advocacy tool and encourage public debate. The objective is to disseminate and foster public dialogue with external community actors and policy-makers through presenting and disseminating the produced videos.

In this final phase, the digital tools for amplifying the message will be put in practice, designing the overall strategy, messages and communication channels appropriate to reach the key stakeholders that participants want to convey their message to.

## SESSION 4: SHARING

### SUMMARY

The sharing is the strategy to reach community actors and foster public discussion. This session aims to reinforce the participants on digital skills, particularly on the use of social media, and in general on how to approach a communication and dissemination online campaign.

Once the participatory videos are completed, it is time to build the dissemination strategy in order to reach external audiences and use the PV as an advocacy tool to encourage debates. Therefore, the sharing session will entail to elaborate a strong and dynamic online strategy for sharing the videos and all information related with the presentations, identify the best places for the public screening at local and regional levels and select the most relevant stakeholders to be contacted and invited to the screenings.

The impact of the participatory videos will be measured by collecting information about the narratives that the video has helped shape and measuring the feedback through quantitative and qualitative indicators.

The sharing of the PV consists of 3 main tasks: the design and implementation of the campaign strategy, the organisation of public screenings and the implementation of an European mapping of ClimaTubers as a database to store all the project videos to showcase examples on climate-driven inequalities.

Structure of the session:

- Step 1: Plan communication campaign
- Step 2: Offline campaign - showcase of the videos (+ debate)
- Step 3: Launch the online communication campaign
- Step 4: Evaluate



## MATERIALS

Presentation:

.ClimaTubers PV workshop of 27<sup>th</sup> May 2021

Available [here](#):

Resources sharing phase:

- Mapping of stakeholders
- Timeline of communication

Available [here](#):

Videos:

ClimaTubers internal PV workshop 4

Available [here](#):

## PEDAGOGICAL APPROACHES

*Recommendations to support local teams:*

Step 1: Plan communication campaign.

The first step is to identify the goals and objectives of the communication campaign, together with the target groups and key messages. In order to identify the key messages some questions must be answered, such as follows: *“What actions should stakeholders take? How would they respond to our messages? What do we expect from them?”*.

Then, the communication methods and style should be analysed and identified in relation to each particular local background. It should be taken into account whether the stakeholders have a preferred communication channel: written, spoken, online or face to face. The process of sharing the videos will include both online and offline activities (public screenings), but the campaign to reach key stakeholders will be mainly performed online.

Regarding the communication tools, participants are encouraged to use mainly online tools, even if not exclusively.

Step 2: Offline campaign - showcase of the videos (+ debate)

Each pilot should organise at least 3 offline + 2 online screenings. Best places at local and regional level should be identified, together with the most relevant stakeholders. Contacting and sending invitations to the screening should be done with the support of the following materials:

- “Mapping of stakeholders”. Four main categories of stakeholders have been detected: climate crisis experts, sustainable development experts, influencers/youtubers and filmmakers/cinema researchers. This template is used to identify the main figure/person of contact inside each organisation and define how it is gonna help in the promotion of the videos.



- “Mapping of media”: TVs, magazines, journals, information pages relevant to the project, etc. The main goal is to identify the person of contact in each media (not only the institution).
- “Timeline of the communication plan”: the template helps define the type of content, channel, due date, responsible and recipient involved in each communication action.

Debate: once the place and time are decided and invitations are sent, the videos will be screened. After watching the videos, an open debate will be promoted by organizers. Open discussions with all the audience are intended to identify new perspectives and solutions to the exposed problems and to provide feedback over the project idea. All suggestions will be collected for making policy recommendations and will be used for the overall evaluation of the project (WP5).

#### Step 3: Launch the online communication campaign

One of the main goals is to train/reinforce digital skills of participants on the use of social media. Several digital storytelling tools along with support for optimising the use of social networks will allow them to put in real practise some of the digital training received.

Moreover, young participants will have a key role in developing peer-to-peer learning by making use of their digital skills and helping digitally excluded individuals (elder people), who at the same time will act as role models for designing the stakeholders’ strategy and reaching out key actors for the communication campaign.

#### Step 4: Evaluate

Qualitative and quantitative indicators should be taken into account to evaluate the implementation of the campaign strategy, such as the information gathered in the questionnaires done at each screening, the level of engagement of the audience during the debates, the number of online/offline screenings, participants, views, likes, posts, etc.

### Zentrum für Soziale Innovation:

#### Structure of the workshop: Sharing: part 1 → preparation

1. Welcome and agenda (with integration of an ice-breaker) (15 min)
2. Planning the communication campaign. Together with the participants, using interactive methodology: (2 hours)
  - a. Identify the goals of the communication campaign: Why should we share the video?
  - b. Identify the audience: Who needs to see the video? Specify the target group and complete the” mapping of stakeholders template”
  - c. Identify the expected outcome and impact: Why do they need to see the video? → What actions should they take as a result of getting the message of our video? What changes in behaviour, policy etc. would we like them to have?





- d. Develop key messages per target group: How do we need to frame the messages so that they derive the desired goals?
  - e. For each target group, discuss and define the communication channels (both offline and online channels)
  - f. Define the timeline of communication for each target group as well as the responsibilities: Complete the “timeline of the communication plan”
3. Developing the public showcase of the video including debate (3 online and 2 offline): (2 hours)
    - a. Brainstorm on location ideas that would result in the highest or most impactful reach using interactive methodology. When doing so, think about the logistics: i.e. if one of the locations to showcase the video is the Viennese film festival, discuss:
      - i. Who would we need to talk to?
      - ii. How would we convince them? Key messages
      - iii. How much would it cost? How can these costs be covered?
      - iv. Which of the participants will pitch the idea to the organisers? (ensure a good mix of participants)
      - v. What will be the content of their pitch?
      - vi. How will they prepare for the pitch?
      - vii. If the organisers agree to showcase the video:
        1. How much time will we have?
        2. Will all participants be present?
        3. Should all the participants be involved in the introduction? Who will introduce the video?
        4. What are the key messages?
        5. Who will moderate the debate?
        6. How will the debate be organised? e.g., a panel: Who will be involved in the panel? Who will be in charge of inviting them?
        7. Who will document the debate: i.e. suggestions, policy recommendations etc.
  4. Summarise the decisions, especially who is responsible for what and by when (15 min)

Total duration: 5 hours including breaks

### **Structure of the workshop: Sharing: part 2 → Launch of the online campaign**

1. Welcome and agenda (with integration of an ice-breaker) (15 min)
2. Each participant presents the outcomes of the tasks assigned to him/her in the previous session. (1.5 hours)
3. Together in small groups, the participants prepare the posts on different social media channels (use the scheduling tool. (1.5 hours)
4. Participants discuss how they would like to monitor the communication campaign: Who will be in charge of responding to comments? Who will collect the comments? Should the participants organise e.g. short weekly online meetings to discuss the comments before responding to them or add to their communication strategy? (45 minutes)



Total duration 4.5 hours with breaks

### **Structure of the screening meetings**

1. Before each screening, regardless of whether online or offline, the participants will meet some days before to make final preparations and remind each other of the responsibilities on the day of the events (2 hours)
2. On the day of the screening the participants will meet half an hour to an hour before the event for the final touches. (30 min - 1 hour)
3. They will attend the screenings and each person will perform the tasks assigned to them during the 12th workshop (e.g., presentation, moderation, note taking etc.)

### **Enduræ Voice Technology OÜ:**

Session 1: Planning the communication campaign. (approx. 1.5 hours)  
Facilitators will meet with the 2 groups to define the stakeholder target groups of the communication campaign and the key messages reflecting the campaign's objectives. The objectives are translated into the expectations that the group has from the stakeholders in terms of the feedback and activities anticipated from them. The choice of the appropriate channels will be discussed, i.e. mainly online activities, but also consideration of face-to-face meetings (e.g. representative of the neighborhood association with a Tallinn municipality representative).

Session 2: Organisation of screenings (+ debate) (approx. 1.5 hours).  
In this session participants will discuss the scheduling of the online and offline screenings. Important details to be discussed and decided are:

- prospective venues (e.g. Tallinn University space; Estonian Urban Lab space; Neighborhood Associations space) and dates;
- Recommendations about locations, duration of screenings, invitations etc. will be expressed by the participants and discussed with the facilitators.
- The identification and contact of invitees will be done with the assistance of the facilitators with the attempt to cover all stakeholder categories identified.
- Media to publish screening-related announcements (e.g. the main communication media related to participants, e.g. University newspaper and blogs, etc.)
- Structure of the debate that will follow the screenings, where attendees will express their feedback, ideas, solutions and related activities (duration of the debate, collection of feedback and recommendations).

Session 3: Launching the online communication campaign (approx. 2 hours)

Participants will collaborate with each other to organize the communication campaign. They will identify the appropriate communication channels and tools to address the stakeholders defined in previous sessions. They will then draft relevant social media posts/messages of the campaign. As applied to all previous stages, it is important that participants define the roles undertaken also for this task, i.e.: who will monitor the posts and the



audience's feedback and reactions; who will respond to potential comments; how feedback and responses will be analysed.

**Granollers City Council:**

Proposal of the tenth session (sharing):

Duration: 2h 30min (including break)

Contents: In this session the participants will plan the communication campaign.

As an introduction, the facilitator will define the main concepts of a communication campaign and showcase some examples of successful campaigns (15').

Expert: an expert on communication campaigns/influencer/youtuber will be invited to explain the main strategies to follow and showcase some examples to inspire participants + a debate with questions and doubts will be promoted Q&A (45min)

After, the participants will split in different groups (about 5 people) and work on the identification of the key points of the communication campaign (30 minutes):

- a. Goals and objectives of the communication campaign. *What do we want to achieve with the communication campaign?* Define general goals and particular objectives (measurable), such as:

General goals: create a debate and raise awareness on climate driven inequalities in Granollers, visualise digitally excluded groups and communicate their needs, influence on the local policies regarding climate crisis, etc.

Concrete objectives: change the local policy regarding green areas, raise 500 followers in social network accounts, create an online climate action local platform, etc.

- b. Target groups: *who do we want to reach?* Define to whom we are directing our message, one or several target groups. Eg. local decision makers, citizens/neighbours, climate action organisations at local/international level, influencers/youtubers, etc.
- c. Stakeholders: *who can help us spread our message?* Define who we do need to approach to help us communicate our message/reach our target. Implementation of "Mapping of stakeholders" template by defining local media and stakeholders.
- d. Key messages: *what do we want to say?* Define and work on the idea of the campaign, related to each of the target groups.
- e. Methods and style: brainstorm about online and offline actions and channels to develop the communication campaign, related to each target group. Also, the style and language that should be used in any case.

(15 minutes break)

Each group will present and share the identified key points. Then the participants will agree on the number of target groups they want to convey their messages to and vote for the **main actions** to be developed.

Also, the **specific responsibilities among participants** will be established (45 minutes):



- f. Define the timeline of communication for each target + the responsibilities. Implementation of the “Timeline of the communication plan”.

Format: face to face

Number of participants: 15 maximum

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, “Font Verda” youth facility, others). The Granollers project team will use different locations according to each group’s profile.

Proposal of the eleventh session (sharing):

Duration: 2h 30min (including break)

Contents: In this session the participants will prepare the screenings (at least 3 offline + 2 online screenings), the showcase of the videos and debate, and will start launching the online communication campaign.

The facilitator will introduce the session: methodology, examples of previous screening actions from the EYES project, how to structure and motivate debates, etc. (15min)

Participants will split in 2 different groups (online and offline screenings), following:

- a. Brainstorm for best places (venues) for public screenings (online and offline)
- b. Define the stakeholders and media to address
- c. Brainstorm about the showcase of the videos:
  - Invitations (define the online/offline tools and style of invitations; channels; timeline)
  - Structure of the screening sessions: content of the presentation, guests, AB members to address, energizing tools and Q&A (some questions to incite debate). Define and list permissions, documents and other materials. (45min)

The conclusions will be presented and shared with the rest of the participants. A showcase plan and roles will be established (30min).

(15 minutes break)

The participants will split into groups according to the different target groups defined in the previous sessions (plan the communication campaign) and begin working on the launching of the online communication campaign. Peer to peer learning between young participants and digitally excluded individuals is going to be fostered. Tasks (45 min):

- a. Identify the most appropriate channels and digital storytelling tools according to the target group
- b. Create a personalised content: design an invitation or message using digital storytelling tools
- c. Create a timeline (calendar, how often we post, when do we answer comments, etc.)



- d. Establish a monitoring and analysing plan for the performance of the campaign.
- e. Identify roles/tasks among participants.

Note: before the end of the workshops the participants will establish teams responsible for each of the screenings and the tasks assigned to each member (presenting, moderating, taking photos and notes, delivery of the forms, permits, etc). Regardless of whether online or offline, the participants will meet some days before to prepare the session and make sure that everything is ready for the day of the event. Each team is responsible for attending the screenings and performing the tasks assigned to them.

Format: face to face

Number of participants: 15 maximum

Location: all workshops will take place in public facilities (Roca Umbert public library, Can Gili civic centre, "Font Verda" youth facility, others). The Granollers project team will use different locations according to each group's profile.

### **Hespul:**

This part of the training will be presented in advance, so that participants may think ahead of the public and opportunities to disseminate their work. They will know since the first workshop that dissemination is a key part of the process, and that we will dedicate a whole workshop to it. Hespul may take contact with some organisations in advance to check if screenings are possible.

### **Identifying publics : 1h30**

2 possible formats: either integrated to an initial workshop (for example, once the storyboard is ready, we may do that work) or after the film production.

0. Why do we want to share the video? Open discussion with notes taken on a paperboard in graphic facilitation mode. Production: key messages to be communicated.

1. The group of participants is split into small groups. Each small group is "dedicated" to one character of the story
2. Each small group discusses who could be interested in the story of their character, and write down all those publics and their motivations.
3. We put together the work of all small groups, as publics may cross
4. For each public, open discussion as to how to reach them (what kind of information do they use? Where do they spend time? Who do they listen to? what message makes sense to them?)

### **Preparing the different activities of the campaign: 3h**

Participants will be split into 3 groups: screenings, online campaign, other (local or municipal press, posters...). Each group will work on this aspects:

- Clearly identify the persons, organisations or channels
- Prepare contents that convey the key messages we agreed upon: texts, images



- Organise who is doing what. Not all has to be done by the participants of the small group, instructions may be given to all participants to share on their facebook page for example.
- Set up a calendar for the different actions

### **Following up and closure**

Hespul will closely follow the different dissemination activities to ensure that they run smoothly, and to be of support when needed (communication with an “important” person, delicate exchanges with the public or on social media...)

As part of the dissemination, one of the screenings will be thought of as a closure time for the project, with an official certificate handed out to the participants. Hespul considers closure as a key moment for the project itself (being able to say: we’re done) and for the participants (now we’re able to do it on our own). It doesn’t mean that the link is broken, only that we’re moving forward!

## **CONCLUSIONS AND KEY TAKEAWAYS FROM THE PILOTS’ LEARNINGS**

Last but not least, the sharing phase completes the cycle of participatory video. It becomes an essential step to reach the public sphere and give meaning to the videos produced. The public online/offline screenings will give feedback to the participants and also to the pilots of the project. The recapitulation of these inputs becomes a rich source of information for the analysis and redefinition of the overall project strategy.

The sharing phase is when finally the participants (as emitters of the message) meet the audience (as receptors) and the social debates on climate-driven inequalities and digital exclusion will be then implemented.

As shared by pilots, some aspects appear to be determinant in the sharing phase:

- The responsibility of designing communication campaigns to disseminate the participatory videos implies that the participants themselves believe in the work they’ve done and they are proud of. Therefore, the process of “calling others” to hear and see the group message helps strengthen team relationships and empowers the participants as active social actors.
- Writing and designing visual campaigns helps focusing on the most relevant messages of the participatory videos. It is important that this work is done by the participants themselves, because after working deeply and intensely on an artistic idea we often forget the purpose why we were doing it. Hence the importance of taking one step back to see the main messages and topics we wanted to highlight. This final phase will help participants to adopt an active role as emitters of social messages.
- It is not common that “ordinary citizens” lead and moderate public debates. And it is even more rare to find vulnerable communities promoting discussions on climate-driven inequalities and digital exclusion. Therefore, assigning this role to the participants



becomes not only a democratization tool of public debates, but a way to empower these communities and make them visible to others.

- It is important that the pilots define a common strategy to recap the feedback generated in the screenings organised in each of the pilot's countries. All the comments should be gathered to be analysed and used to improve the project.
- One of the most controversial issues in this phase is to establish who will answer the comments on social networks and how this task will be organised. Pilots agree on the positive aspects of making the participants responsible for the social media interactions (avoid paternalism, empower them, trust on them as real emitters in society, etc), but some risks must be taken into account when implementing it:
  - How to answer? There must be supervision work on the style, language, content of the messages and possible offensive comments that might appear on social networks. As we know, few filters exist to control the feedback of our audiences. Therefore, the role of facilitators might continue active after this last session and calls for a supervision of this "unpredictable" world of social networks until the role of the participants or the project is completely finished.
  - Who should answer? It appears to be interesting to rotate roles among the participants, to ensure that everyone tries answering for some days. This implies an horizontal and cooperative way to face the communication strategy, where each participant faces the responsibility to act as an ambassador of the rest of the team. Moreover, everyone can "feel and touch" the real life of social networks and it's immediacy, which could be sometimes overwhelming.
  - How often do we answer? In order to respond to the previous issue, some pilots suggest establishing a weekly calendar with a time slot to revise and share the social media comments with the participants, especially those comments that are difficult to answer. This appears to be a good strategy to avoid the feeling of loneliness and overwhelm that could appear when interacting with social networks as an individual.
  - For how long do we answer? Once PVs are born, their life will continue existing and growing sometimes even if participants or pilots don't actively push for it. It is obvious that participants can't hold the responsibility of interacting in the created social networks forever. Therefore it is important that the pilots establish a common calendar considering the different phases of the project, from the short term to the long one and explain this "long term" phase to the participants... Social networks' profiles will be "alive" and need care and answering, unless we establish an end. It is the responsibility of the pilots to define it.



## 5. The role of a facilitator

All the workshops are carried out by facilitators and in this regard, in each one of the PV phases and steps it is important to keep in mind the role of the facilitator.

### Being a facilitator for Participatory Video

As the name states, a facilitator is a person who facilitates, that is, has the goal to make a process, project, or event easy to a group of participants. To do so, the facilitator needs to plan, guide, and manage. The ultimate goal is to make sure that the objectives that the group have set are met, with good participation and the satisfaction from the people involved.

In order to be a good facilitator, there is a need for objectivity. That is, the facilitator needs to be neutral while guiding the group. The personal views are set aside since the goal is to focus on the process of the group and its members. The facilitator will try to get “the best” from the participants and their relation to each other. This is called the group flow and if achieved, ideas, decisions, communication, and solutions to challenges will flow. This will be easier or harder depending on the individuals and the interaction between each other. Every group is different, but the main responsibility is to ensure a flourishing environment.

To facilitate in an optimal way there are five main things to take into account:

- Understand the people and the group (background, motivations, context, goals, skills...)
- Design and plan the group process to achieve the outcome
- Select the tools that best help the group progress
- Guide the group so that there is good participation, shared responsibilities, and effective participation.

While there are common denominators for facilitators no matter the project, process or event, there are some specificities depending on the tools and topics. Next section explains some of the key aspects to be a facilitator on PV for Climate Justice projects or processes.





## Facilitation on Participatory Video for Climate Justice

### Key points

While being a facilitator may seem straightforward, it's a role that needs certain skills and a set of mind. As facilitators, the role is to ensure that everyone's ideas are considered and that participants are comfortable and engaged. Note that the goal of the facilitator is not the quality of the video itself but the quality of the story, the ideas, and the learning. The PV facilitator should have knowledge on filmmaking and video editing, but does not need to be an expert. If the quality of the video is as important as the process, as a facilitator you may want to get a professional filmmaker or video technical advisors to carry out part of the training and help with the filming. This can ensure a better video quality, but it is important to make sure the participants learn and do part of the filming.

Before starting the process, it is key to get to know the area and community that is going to be engaged. If the facilitator is from the same place where the PV is going to be filmed, she or he will already know the culture and community but if that is not the case it is important to research and get to know the area. Even for local facilitators this is a chance to get to know some aspects that are not already known such as NGOs or local organizations that can later help during the dissemination phase or the process itself.

After knowing the community, you can start engaging participants that may be interested. This process depends on each organization but the main tip for the facilitator is to spend time with each member and then make sure all the group meets one day before starting the process. This meeting can be used as a get to know but also to explain the values of PV to the group. A good idea is to draw up a group contract stating the values of the team members: respect, democracy, empathy... As a facilitator the participants should see you as an approachable person who happens to be presenting and teaching about a specific method but who is not "superior" nor has all the power or knowledge.

In PV, the equipment that is chosen is important because it determines the way you teach. You can decide to work with one camera so that it is used as a democratic tool that participants use. You will need to explain how the camera works through games. As the facilitator you should also ensure that the batteries are charged, lens clean... and teach the group on how to take care of the equipment. If one or different mobile phones are used, there is a need to ensure that the quality is the same or similar.



Similarly, it is important to set a screen footage viewing after the daily filming to evaluate with the participants and comment on the work done, how they feel, learnings and lessons learned. Screenings can indeed be beneficial for the participatory video process because they can be a space where people share new ideas and express their feelings about the video and the process as well as people involved.

This leads us into the importance of the process. As a PV facilitator it is key to maintain the idea that the process is more important than the product. It is important to show commitment to the creative process since PV provides a space, skills and empowers people to be creators. The video is a tool to reflect the climate justice struggle and challenges and the potential to mitigate it. Through the camera lens there is a chance to communicate a struggle to a new audience and as such the final product can become a catalyst for change. This is especially important for a target audience that are climate deniers or that are not familiar or very defensive about climate intergenerational justice, for instance. As such, during the process of creating the PV it is important to both consider the participants' views; and teach them the importance of thinking about the target audience's sensitivity and cultural ideas and level of knowledge on the subject.

Finally, it is important to be flexible. Since the idea is to include people from different ages, work-leisure realities as well as different digital skills, the facilitators should try to adapt the time and teaching to the participant's reality both in terms of climate change concepts and video skills. This is specifically important for those who are digitally excluded, that is, those that may struggle being able to manage a phone such as more elderly people. In this case, the facilitator can use the participant's skills to create a good environment and engage them into peer-learning activities. For instance, a young person who uses Instagram daily and posts videos about makeup can help a more elderly person who is a climate change activist but has never done a video on the video skills, while the elderly participant can answer questions about climate change.

## **Ethics**

The first thing to consider is to acknowledge the power that as a facilitator you portray to participants. In western societies, where this guideline is developed for, there is the idea that the teacher or the person who oversees a process has more power. There is a difference between responsibility and power. As a facilitator it is important to be humble, listen and be



assertive. Similarly, the facilitator will see the power that is established between the participants. There are usually people who perceive themselves as more powerful and they also portray this idea. Those who appear less powerful should also be heard. PV is about shifting attitudes and if possible, also shifting power relations since this is beneficial for both, those who perceive themselves as more powerful and those who see themselves as less powerful. This is also related to personalities introverts vs extroverts. As a facilitator you should find techniques or mechanisms to include those who are left more in the margins without judging those who tend to have more of a say: in fact, PV can also teach them about listening. This has a strong connection with climate justice since the concept itself draws on the idea to democratize the definition process of what climate justice is, for which it is key to get everyone's ideas and thoughts.

Related to power relations, there is the idea of letting the participants be in charge, that is, to hand over control to them. Sometimes, especially for those who are expert filmmakers, it can be hard to give control to participants and see how they make their own mistakes. Participatory Video is different from traditional filming: the process reaches a moment where the facilitator is another member of the team with the difference that the facilitator will always be the one that needs to ensure that the process is inclusive despite other members also helping in this regard. The participants control the process, and the facilitator ensures its values are preserved and helps to regulate expectations and frustrations.

This leads into the video and clips ownership which will be part of the project and its members. The participants will not use the short films in their own project if not decided otherwise. This is because people who are part of the film (interviewees/actors) should have signed a data protection form so that their image is used for a climate justice small film. This is also important because the films are meant to be part of a story and it is important to see what interpretation can lead into when moving them into another context. The story that is explained will be far from perfect in communicating the reality of the climate justice situation since justice depends on those who define it but it will be the participants' reality and choice.

Defining the story and explaining the "reality" is also done through editing. When the participants edit the video, they are selecting what to include and what to leave out. As stated in the Insights to Participatory Video guideline "editing is a conscious manipulation of sound and images to influence an audience. But even writing a report is a process of interpreting and manipulating a set of observations and statements. Where the video editing process occurs away from the participants there is a danger that the final video message becomes twisted



into a totally different expression or used for something unintended by the filmmakers. This is also a danger when bringing in professional editors or filmmakers, who often can't help imposing their sense of aesthetics and their professional training onto the work of "amateurs".

It is important to try to have everyone involved in the editing process. If there are people who do not engage in this part, at least they should have a say on the final version of the edition to have the groups' approval. Every member has contributed and as such it is important to have their opinion and approval. All, to some extent, have become agents of change and after the PV process is done and the video is shared, there is hopefully a change in every participant. They may become climate activists at some level or climate communicators or educators in addition to their work and leisure.

Last but not least, there is the importance of portraying the values of PV during the sharing phase. For climate justice projects, one of the main target audiences are policymakers. In this regard, the power of grassroots to influence decision makers goes beyond the topic of climate change since it is a chance to open a channel of communication that was not previously established.

## **Vulnerable groups and digitally excluded**

Participatory video had been used mostly in South-developed countries as an advocacy tool to assist marginalised groups to have a say in decisions affecting their lives. In this regard, PV provides a tool to participants to communicate their message. Marginalized or vulnerable groups vary according to the topic and the area. In the case of PV for climate change or climate justice there are mainly two groups to take into account in addition to those who may be more "obvious" such as economically poor, migrants that do not speak the language... These are: (1) climate vulnerable groups (mostly young generations) and (2) digitally excluded.

Regarding climate vulnerable groups, first it is key to frame the scope of the definition. If a video is done about the local context, it will be different than if one takes into account the whole world. Thinking about local projects, the climate vulnerable groups would, at least be: young people who will suffer more the consequences, economically poor who have less resources to deal with climate externalities and climate refugees who had to leave their countries that are more affected by climate change.



Regarding digitally excluded, here the definition includes those who may have less access to expressing their thoughts through new channels and that would have challenges to use current technology to express ideas, thoughts and emotions. To these group, PV can help increased digital skills related to film recording, editing, online dissemination, social networks, and online storytelling; increase their confidence and self-esteem thanks to contributing to a social project and to the gained skills; enhance their capacity to imagine the future, as a community and as an individual and create a stronger feeling that their word is valuable, in and outside the community, to participate in the societal debates or questions.



## 6. Conclusions

The conclusions and the main outcomes of the discussions on pedagogical approaches (to accompany the local teams) have been included in this chapter.

The Internal Training Sessions materials have been designed to ensure that each partner's local experience is collected and analysed in order to improve and replicate the design and the implementation of the modules within the best possible approach in the development of WP3-Participatory videos co-creation in each of the pilots. After each online session, a period of 15 days has been given to each of the countries to fill in the template and design the local version of the contents, taking into account its particular context and diversity of aspects. Then, each of the experiences have been shared and discussed in each of the monthly meetings held by all partners.

This methodology has ensured to widen the impact of the learning modules by readapting its content with the different inputs received. The conclusions of each module have been included in each of the templates filled per every phase of the PV co-creation process (see chapter 4. Phases).

Considering the outputs by the framework of the Internal Training Materials, after this phase of internal training workshops between partners, we have found general recommendations and potential improvements for trainers, educators, social workers, decision makers and other stakeholders to tackle the online modules, such as follows:

Considering organizational aspects:

- **Co-creation:** the Internal Training sessions have been organised and led by Ecoserveis. Nevertheless, each partner's expertise related to the content of the online modules has been identified and included in the process of the internal training sessions, resulting in the application of a co-educational process among the partners. This element has been evaluated as a positive practice to enhance participation and role playing among participants, both being elements of primary importance for the participatory video methodology too.



- **Adaptability of the phases:** The organisation of the learnings, consisting of a set of 4 online lessons (diagnosis / planning and training / production and curation / sharing), works as an effective organisational design for a general approach to the project. Nevertheless, the learning materials are meant to be adapted and replicated in different local contexts, meaning that the number/content of the lessons could vary. Therefore, before the implementation of the PV local workshops, it is important to detect the level of knowledge on digitalisation and climate change issues of each participant, to be able to reorganise the lessons and deepen on the most necessary aspects, according to their expectations and motivations.

Regarding the ClimaTubers experience, some of the partners requested an extra session aimed at deepening into technical aspects of video making, such as the use of digital tools and programs for editing and post-producing the participatory videos. Therefore, an additional online module has been created and added to the series to specifically tackle these technical aspects.

- **Local planning:** The transfer of the Internal Training Sessions into defined implementation agendas resulted in several different approaches designed by each of the partners. The local context (social and organisation background, production conditions, available staff, etc.) and the participants from diverse backgrounds would determine the final agendas of the local workshops and activities. This flexibility and adaptability of the training sessions' design has been evaluated as a positive aspect of the project, which facilitates the replicability and adaptability of the lessons to the different local contexts.
- **Target groups:** the online training modules have been a general tool to train facilitators and partners. As stated, in the application phase these contents are meant to be readapted to each specific local target group of participants. Considering the outputs of the Internal Training materials resumed by each partner, the project adaptability allows working with one mixed group or with several segmented groups along the project, which has been evaluated as a facilitator element for the replication of the project. The result of each target group's engagement strategies and its conclusions will be evaluated in the WP2/ O2.2
- **COVID-19:** the pandemic context has emphasized the difficulties related to the practice of digital tools for video making and editing processes in online learning.



While theoretical concepts are being well transferred using digital communication tools, the most practical aspects of video making still demand face to face practice. Therefore, adding some practical exercises into these internal training sessions would be of great use, in order to promote participants to train the acquired knowledge and detect and solve any doubts in further sessions.

Nonetheless, local guides and guidelines are already being designed to facilitate implementing face to face sessions within the pandemic context. In Granollers it has been applied the Barcelona Council guide<sup>1</sup> for the organisation of the first ClimaTubers open session, which allows the organisation of meetings and training sessions following safety rules and recommendations.

Considering pedagogical aspects:

- **The co-creation methodology** is at the basis of the ClimaTubers project, and it has been applied from the internal training sessions for partners and facilitators to the participatory video workshops' design too. The pedagogical goals sought by using this methodology are to:
  - . Better engage participants in a learning process since they have the leading role.
  - . Work on empathy and actively listening to participants' needs and promote acting as a mentor, in order to overcome the inequalities observed in conventional schooling and other educational structures, and let the participants orientate the lessons towards their actual needs. As an example, the digital barrier and the feeling of being overwhelmed by the use of some video making technologies has been found out as an element that could affect us all, even future organizers who are being trained as facilitators in this project. By listening to these needs, the group decided to promote active participation of some of the partners who had specific backgrounds on digital technologies and suggested them acting as mentors in an additional training session.
  - . Identify barriers and topics related to local contexts, such as climate local consequences and therefore different levels of understanding it, digitalisation

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<sup>1</sup> [https://llibreria.diba.cat/cat/ebook/trobades-participatives-segures-en-espais-interiors\\_64454](https://llibreria.diba.cat/cat/ebook/trobades-participatives-segures-en-espais-interiors_64454)





tools available, local municipality support, etc. and brainstorm on potential strategies to overcome them.

- . Empower pilots so that they can work by themselves to adapt and replicate the internal training materials in the workshops with local participants or other facilitator agents such as teachers, social workers, etc. The training is intended to be replicated by them in local groups, social or non formal education centres, schools and others within WP3.

As a general conclusion, the implementation of the Internal Training Session materials has made evident that these are needed to:

- Balance the knowledge between the different participants, who can come from a diversity of backgrounds and facilitate their participation in equal terms in the phase of designing and implementing the workshops in their local realities. As an example, the additional learning session planned for the acquisition of video editing skills brings an added value to the capacity building process.

- Provide the views of the different partners in the analysis and implementation of the information gathered, and participate in the elaboration of global recommendations to the future facilitators, teachers, social workers or other replication agents.

- Create a common space for inspiration, discussion and co-creation of ideas. To record the sessions, so that the participants are able to access the information afterwards, and to have a shared space (google docs) where to write and discuss the issues has been proved as a useful tool to facilitate facing doubts, comments or questions that often appear some days after the attendance of the workshop.

- Avoid frustration while facing global challenges, such as the climate crisis or the risk of digital exclusion. It has been found that by sharing individual experiences along the sessions, a link has been created between the global and the local understanding of the challenges (problems) and how to face them (solutions) . Thus, allow participants to achieve a better approach of the climate crisis and the risk of digital exclusion, as they are not abstract ideas anymore but specific and shared everyday experiences.



## 7. Annex: Guideline for facilitators

# PARTICIPATORY VIDEO FOR CLIMATE JUSTICE

*Guideline for facilitators of the Erasmus+ co-founded project ClimaTubers*



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# What is Participatory Video and its connection with climate justice

## Participatory Video

Participatory Video (PV) is a set of techniques to involve a group of people in planning and creating their own film<sup>[1]</sup>.

The idea of PV is that filming can be an easy way to bring people together to make a film where they can explore and report concerns. This is very well suited for climate and environmental justice situations where different people in the community can be involved and have different ideas and perspectives.

The PV process allows a group of people to take action to solve issues among their community and/or communicate their needs and ideas to, for instance, decision-makers. This can be very empowering and useful when talking about climate change since it can give voice to the most affected by it. In this regard, PV can be a highly effective tool to engage and mobilize marginalized people and to help them implement their own forms of sustainable development based on their needs.

The PV values run through the process and it's based on acceptance, empathy and democracy. In that sense, PV does not have a director, a filmmaker or producer; the owners are the people involved who need to be democratic when designing and creating the video. The result of the PV process are films that do not need to be "professionally looking" but are used to spread ideas, not only among the target audience but also to other communities facing similar challenges in the same village, city, country or other countries. Ultimately, Participatory Video allows people to develop skills that allow them to spread their knowledge and view of the situation as well as their ideas to tackle an issue.

## Climate Justice

As stated by the Intergovernmental Panel on Climate Change PCC (2014), climate change is the increase in global temperature due to the atmospheric emissions of man-made greenhouse gases (GHG). The temperature increase will cause negative impacts and the "greatest impacts [,] are likely to be experienced by low-lying 'developing' countries" (Mc. Manus 2000, p.307). In contrast, high-income industrialized countries have historically contributed most to GHG emissions (Smith 2006). Thus, various authors (Mc. Manus 2000; Evans 2010; Audet 2013) argue that there is a social duty for more industrialized countries to not only compensate the most vulnerable countries, but also help them adapt.

In addition, those who contributed to the creation of anthropogenic climate change since the industrial revolution are not the same ones that are going to largely suffer the consequences (young generations). Furthermore, since the current economic system is largely supported by the consumption of fossil fuels, those who have more money tend to be the ones who



contribute more to climate change and those who have less ability to spend money have suffered more the consequences of the climate effects (i.e. energy poverty in the summer).

This way of understanding climate change through is called climate justice, defined here as:

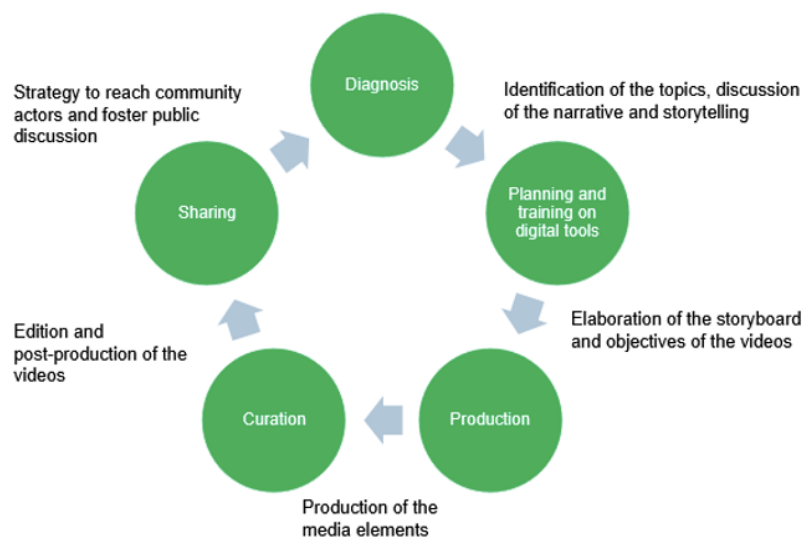
“a vision to dissolve and alleviate the unequal burdens created by climate change. As a form of environmental justice, climate justice is the fair treatment of all people and freedom from discrimination with the creation of policies and projects that address climate change and the systems that create climate change and perpetuate discrimination” (Climate Institute, (n.d.) quoted in Sampford et al. 2015, p.218)

Here one can note that there is the idea of equality and fairness and that this is translated into various fields, mainly intergenerational, economical, and regional. In a simplified way framing climate justice poses two parties; those who are responsible and those who have rights. But who is to define the ones who fall in each category? And what are the specific rights and what should the “responsible” ones do?

Since justice depends on the eyes of the beholder, the way to find what is just to do in terms of climate change is to consider the view of those parties involved. At the international level, the discussion of what is just to do and who does it is decided at the yearly UNFCCC conference of the parties (COP) but going from the macro to the micro level: how are local climate justice issues decided and mitigated? The first way, one may argue, is to explore the hidden climate justice challenges and be able to communicate them. This can be done through Participatory Video (PV).

## Participatory Video stages

PV for Climate Justice, as set for the ClimaTubers Erasmus+ project has 5 stages: (1) Diagnosis, (2) Planning and Training on digital Tools; (3) Production; (4) Curation and (5) Sharing.





Below we outline the main points of each phase and provide more information about where the reader can learn more about each one of the phases. The table also indicated where to find more information regarding each phase.

PHASES	GOALS	STEPS	OUTPUTS
<b>DIAGNOSIS</b> More information here	Participants have a safe space to talk about what matters to them in terms of environmental justice.  Identify the key issues they want to talk about and therefore make a change on them,  Set objectives they aim to achieve and their target audience.	Get to know the participants  Get to know the group  Identify key issues  Define the environmental / climate justice story	The general topic is chosen; first storyboard is created.
<b>TRAINING &amp; PLANNING</b> More information here	Initial evaluation  Learn about digital skills, climate change / environmental justice and PV  Practice digital skills  Plan a storyboard	Initial evaluation  Provide knowledge  Workshop to practice digital skills  Plan storyboard	Final storyboard is created
<b>PRODUCTION</b> More information here	Record the video scenes of the created storyboard	Plan deadlines and when things will be filmed - calendar  Plan the materials that will be needed in each scene - list  Data protection and permits (public places...) - checklist  Establish responsibilities  Film and save the shots	Video shots / clips



<p>CURATION</p> <p>More information here</p>	<p>Edit the final video Steps</p>	<p>Review the clips – scenes</p> <p>Explain how to edit</p> <p>Edit the video (image sound and subtitles)</p> <p>Review together</p>	<p>Final video edited and shared</p>
<p>SHARING</p> <p>More information here</p>	<p>Reach external audiences</p> <p>Use the videos as an advocacy tool and encourage the debate</p> <p>Evaluate the impact</p> <p>Collect information about the narratives that the video has helped shape.</p>	<p>Plan communication campaign</p> <p>Offline campaign - showcase of the videos (+ debate)</p> <p>Launch the online communication campaign</p> <p>Evaluate</p>	<p>Campaign Strategy</p>

As seen, there are 4 phases with several goals, steps, and outputs. This guideline is not to explain the phases itself but the role and mindset of a facilitator for carrying out PV for climate justice projects.

## Being a facilitator for Participatory Video

### The role of a facilitator

As the name states, a facilitator is a person who facilitates, that is, has the goal to make a process, project, or event easy. To do so, the facilitator needs to plan, guide, and manage. The ultimate goal is to make sure that the objectives that the group have set are met, with good participation and the satisfaction from the people involved.

In order to be a good facilitator, there is a need for objectivity. That is, the facilitator needs to be neutral guiding the group. The personal views are set aside since the goal is to focus on the process of the group and its members. The facilitator will try to get “the best” from the participants and their relation to each other. This is called the group flow and if achieved, ideas, decisions, communication, and solutions to challenges will flow. This will be easier or harder depending on the individuals and the interaction between each other. Every group is different, but the main responsibility is to ensure a flourishing environment.

To facilitate in an optimal way there are five main things to take into account:

- Understand the people and the group (background, motivations, context, goals, skills...)



- Design and plan the group process to achieve the outcome
- Select the tools that best help the group progress
- Guide the group so that there is good participation, shared responsibilities, and effective participation.

While there are common denominators for facilitators no matter the project, process or event, there are some specificities depending on the tools and topics. Next section explains some of the key aspects to be a facilitator on PV for Climate Justice projects or processes.

## Facilitation on Participatory Video for Climate Justice

### Key points

While being a facilitator may seem straightforward, it's a role that needs certain skills and a set of mind. As facilitators, the role is to ensure that everyone's ideas are considered and that participants are comfortable and engaged. Note that the goal of the facilitator is not the quality of the video itself but the quality of the story, the ideas, and the learning. The PV facilitator should have knowledge on filmmaking and video editing, but it does not need to be an expert. If the quality of the video is as important as the process, as a facilitator you may want to get a professional filmmaker or video technical advisors to carry out part of the training and help with the filming. This can ensure a better video quality, but it is important to make sure the participants learn and do part of the filming.

Before starting the process, it is key to get to know the area and community that is going to be engaged. If the facilitator is from the same place where the PV is going to be filmed, she or he will already know the culture and community but if that is not the case it is important to research and get to know the area. Even for local facilitators this is a chance to get to know some aspects that are not already known such as NGOs or local organizations that can later help during the dissemination phase or the process itself.

After knowing the community, you can start engaging participants that may be interested. This process depends on each organization but the main tip for the facilitator is to spend time with each member and then make sure all the group meets one day before starting the process. This meeting can be used as a get to know but also to explain the values of PV to the group. A good idea is to draw up a group contract stating the values of the team members: respect, democracy, empathy... As a facilitator the participants should see you as an approachable person who happens to be presenting and teaching about a specific method but that is not "superior" or has all the power or knowledge.

In PV, the equipment that is chosen is important because it determines the way you teach. You can decide to work with one camera so that it is used as a democratic tool that participants use. You will need to explain how the camera works through games. As the facilitator you should also ensure that the batteries are charged, lens clean... and teach the group on how





to take care of the equipment. If one or different mobile phones are used, there is a need to ensure that the quality is the same or similar.

Similarly, it is important to set a screen footage viewing after the daily filming to evaluate with the participants and comment on the work done, how they feel, learnings and lessons learned. Screenings can indeed be beneficial for the participatory video process because they can be a space where people share new ideas and express their feelings about the video and the process as well as people involved.

This leads us into the importance of the process. As a PV facilitator it is key to maintain the idea that the process is more important than the product. It is important to show commitment to the creative process since PV provides a space, skills and empowers people to be creators. The video is a tool to reflect the climate justice struggle and challenges and the potential to mitigate it. Through the camera lens there is a chance to communicate a struggle to a new audience and as such the final product can become a catalyst for change. This is especially important for a target audience that are climate deniers or that are not familiar or very defensive about climate intergenerational justice, for instance. As such, during the process of creating the PV it is important to both consider the participants' views; and teach them the importance of thinking about the target audience's sensitivity and cultural ideas and level of knowledge on the subject.

Finally, it is important to be flexible. Since the idea is to include people from different ages, work-leisure realities as well as different digital skills, the facilitators should try to adapt the time and teaching to the participant's reality both in terms of climate change concepts and video skills. This is specifically important for those who are digitally excluded, that is, those that may struggle being able to manage a phone such as more elderly people. In this case, the facilitator can use the participant's skills to create a good environment and engage them into peer-learning activities. For instance, a young person who uses Instagram daily and posts videos about makeup can help a more elderly person who is a climate change activist but has never done a video on the video skills, while the elderly participant can answer questions about climate change.

## Ethics

The first thing to consider is to acknowledge the power that as a facilitator you portray to participants. In western societies, where this guideline is developed for, there is the idea that the teacher or the person who oversees a process has more power. There is a difference between responsibility and power. As a facilitator it is important to be humble, listen and be assertive. Similarly, the facilitator will see the power that is established between the participants. There are usually people who perceive themselves as more powerful and they also portray this idea. Those who appear less powerful should also be heard. PV is about shifting attitudes and if possible, also shifting power relations since this is beneficial for both, those who perceive themselves as more powerful and those who see themselves as less powerful. This is also related to personalities introverts vs extroverts. As a facilitator you should find techniques or mechanisms to include those who are left more in the margins without judging those who tend to have more of a say: in fact, PV can also teach them about listening.



This has a strong connection with climate justice since the concept itself draws on the idea to democratize the definition process of what climate justice is, for which it is key to get everyone's ideas and thoughts.

Related to power relations, there is the idea of letting the participants be in charge, that is, to hand over control to them. Sometimes, especially for those who are expert filmmakers, it can be hard to give control to participants and see how they make their own mistakes. Participatory Video is different from traditional filming: the process reaches a moment where the facilitator is another member of the team with the difference that the facilitator will always be the one that needs to ensure that the process is inclusive despite other members also helping in this regard. The participants control the process, and the facilitator ensures its values are preserved and helps to regulate expectations and frustrations.

This leads into the video and clips ownership which will be part of the project and its members. The participants will not use the short films in their own project if not decided otherwise. This is because people who are part of the film (interviewees/actors) should have signed a data protection form so that their image is used for a climate justice small film. This is also important because the films are meant to be part of a story and it is important to see what interpretation can lead into when moving them into another context. The story that is explained will be far from perfect in communicating the reality of the climate justice situation since justice depends on those who define it but it will be the participants' reality and choice.

Defining the story and explaining the "reality" is also done through editing. When the participants edit the video, they are selecting what to include and what to leave out. As stated in the Insights to Participatory Video guideline "editing is a conscious manipulation of sound and images to influence an audience. But even writing a report is a process of interpreting and manipulating a set of observations and statements. Where the video editing process occurs away from the participants there is a danger that the final video message becomes twisted into a totally different expression or used for something unintended by the filmmakers. This is also a danger when bringing in professional editors or filmmakers, who often can't help imposing their sense of aesthetics and their professional training onto the work of "amateurs".

It is important to try to have everyone involved in the editing process. If there are people who do not engage in this part, at least they should have a say on the final version of the edition to have the groups' approval. Every member has contributed and as such it is important to have their opinion and approval. All, to some extent, have become agents of change and after the PV process is done and the video is shared, there is hopefully a change in every participant. They may become climate activists at some level or climate communicators or educators in addition to their work and leisure.

Last but not least, there is the importance of portraying the values of PV during the sharing phase. For climate justice projects, one of the main target audiences are policymakers. In this regard, the power of grassroots to influence decision makers goes beyond the topic of climate change since it is a chance to open a channel of communication that was not previously established.



## Vulnerable groups and digitally excluded

Participatory video had been used mostly in south-developed countries as an advocacy tool to assist marginalised groups to have a say in decisions affecting their lives. In this regard, PV provides a tool to participants to communicate their message. Marginalized or vulnerable groups vary according to the topic and the area. In the case of PV for climate change or climate justice there are mainly two groups to take into account in addition to those who may be more “obvious” such as economically poor, migrants that do not speak the language... These are: (1) climate vulnerable groups (mostly young generations) and (2) digitally excluded.

Regarding climate vulnerable groups, first it is key to frame the scope of the definition. If a video is done about the local context, it will be different than if one takes into account the whole world. Thinking about local projects, the climate vulnerable groups would, at least be: young people who will suffer more the consequences, economically poor who have less resources to deal with climate externalities and climate refugees who had to leave their countries that are more affected by climate change.

Regarding digitally excluded, here the definition includes those who may have less access to expressing their thoughts through new channels and that would have challenges to use current technology to express ideas, thoughts and emotions. To these group, PV can help increased digital skills related to film recording, editing, online dissemination, social networks, and online storytelling; increase their confidence and self-esteem thanks to contributing to a social project and to the gained skills; enhance their capacity to imagine the future, as a community and as an individual and create a stronger feeling that their word is valuable, in and outside the community, to participate in the societal debates or questions.



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