



# **Participatory Video** and the **Most Significant Change**

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a guide for facilitators

# **Participatory Video and the Most Significant Change**

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**AN INSIGHTSHARE TOOLKIT  
IN PARTNERSHIP WITH  
UNICEF**

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## *Praise for* **PARTICIPATORY VIDEO and the MOST SIGNIFICANT CHANGE**

‘This is awesome...incredibly useful! I love the approach and the practical step-by-step guides.’

Joseph Barnes (Evaluator at *ImpactReady*)

‘I really enjoyed the toolkit. I like the overview of why things are done, as well as the step-by-step of how to do them.’

Linda Raftree (Co-Founder of *Kurante*)

‘A great way to really listen to the voice of communities. It’s great to use video and I like the process of MSC, so combining the two will work really well. The guide is well-written with lots of examples and cross references.’

Angela Kellet (Independent Evaluator and trainer at *BOND*)

‘I realised how fun M&E could be both for the communities and the aid workers. The identification of peers, the participatory analysis of the stories and the dissemination of lessons learnt are all done in interesting ways which puts community members in the centre of everything. This is also fundamental to not only making them agents of change but good evaluators too.’

Hur Hassnain (M&E Advisor at *War Child UK*)

‘The advice on handling what can be quite emotional moments when people tell stories that matter to them is well said, and is often not covered in text or training introductions to MSC. The advice on taking care with editing video records of MSC stories is also good, addressing an issue that has always niggled me.’

Rick Davies (Independent Evaluator and Creator of MSC)

‘Thanks for giving me an opportunity to review your toolkit. It is a great resource. Thanks for acknowledging Rick and I so carefully.’

Jess Dart (Independent Evaluator and Co-Author of *MSC guide*)

‘The guide is very well-written, clear and easy to read with good incorporation of case studies which helps give everyday people a good idea of its application.’

Kerida McDonald PhD (Senior Advisor, Communication for Development,  
*UNICEF HQ*)

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## INTRODUCTION

### Who is this for?

This toolkit is for evaluators, development workers, facilitators, participatory video practitioners, monitoring and evaluation staff, and all those curious and interested to learn about applying this participatory technique for evaluating social change projects and programmes.

### What is it about?

The toolkit is designed to support you in planning and carrying out evaluation using Participatory Video (PV) with the Most Significant Change (MSC) technique, or PVMSC for short. This is a participatory approach to monitoring, evaluation and learning that amplifies the voices of participants and helps organisations to better understand and improve their programmes.

The use of MSC as a technique for evaluation is carefully and thoroughly explored by Rick Davies and Jess Dart, in their MSC Guide, and we recommend that anyone wanting to practice PVMSC should read and learn from this excellent manual.

Similarly, InsightShare has produced a great deal of material on the practice of participatory video. We encourage you to read, watch and learn from these other sources to find information that will not be repeated in this document (although we have placed references throughout to help the reader find relevant resources).

What we present here is a synthesis of the two techniques, focussing on the practical application of the tool. The toolkit aims to be lightweight and useable. We provide references to articles and publications where we have discussed the theory and practice of using PV for monitoring and evaluation in more detail. Reading the toolkit cannot replace first-hand experience of the process, nor have we been able to explore all contexts and applications of PVMSC.

We suggest you get in touch with InsightShare to seek advice or to find out more about our training courses. Visit our website [www.insightshare.org](http://www.insightshare.org) for details of our regular training courses in all aspects of Participatory Video facilitation and PVMSC for evaluation.

### Why is it needed?

We have been asked on numerous occasions to provide guidance on using PV for monitoring and evaluation, and it was time for us to gather our experiences and record the methodology. Over the years of using PVMSC we have seen that it can create an invaluable space for organisations to learn through reflecting on and reshaping their programmes into line with participants' values. This is why, in the International Year of Evaluation, InsightShare launches the PVMSC toolkit to help spread the method.

### Contributors and background

Founded in 1999, InsightShare is a world leader in the field of participatory video. Participatory video (PV) involves both an ethos and a set of techniques, which together empower groups and communities to make short films about issues that concern them. Through the film-making process and community screenings participants grow in self-esteem, acquire new skills and work collectively to create change in their communities.

InsightShare is committed to engaging and mobilising marginalised people, in order to help them implement their own forms of sustainable development based on local needs, knowledge and skills. We form partnerships with diverse organisations – from both the development and corporate sectors – receiving grants and carrying out consultancies for these and other major cultural, arts and academic institutions.

In 2005 InsightShare Founder Chris Lunch, with the support of the Institute of Development Studies, combined PV with Rick Davies' and Jess Dart's MSC technique for qualitative evaluation. InsightShare's Isabelle Lemaire went on to forge a collaboration with Rick Davies to pioneer and develop the combination of PV with other monitoring and evaluation tools, including MSC, through evaluation projects for the African Development Bank and the International Institute for Environment and Development. After these trials, PV combined with MSC proved to be a most effective combination. It has since been developed by the InsightShare team over 12 years through 18 projects in 13 countries, and is the method we are recording in this toolkit.

### Acknowledgements

This toolkit has been produced with support from UNICEF in partnership with C4D Network.

## PREFACE

In this toolkit you will find the innovations, experiments, experiences of a diverse group of people from across the world. InsightShare's team of practitioners have worked closely with communities and individuals to craft and adapt a methodology that today we are proud to share. Our motivation has been ambitious and straightforward: we want to improve the delivery and implementation of development programmes. Our belief is that the people who can best achieve this - the real experts - are the ones whose voices and opinions have been too long ignored and marginalised.

Businesses have long known the value of client feedback and focus groups. Our work has shown us that social innovations can be achieved in a similar way. Over 16 years of practice in over 50 countries, with more than 200 individual participatory video projects, we have been continually blown away by the knowledge, ideas, and innovation that emerge from individuals when they come together through collective processes. We have seen that people targeted by development and aid have so much to share. They can themselves be the drivers of social innovation which can have a big impact on their lives and communities, and can help shape development programme design and delivery around the world.

Our early experiments started off by bringing together elements of participatory video and Davies' and Dart's Most Significant Change approach; moving it from a method that was essentially oral and sometimes paper-based into the audio-visual realm. Even at this stage it was much more than simply adding video, since it was the storytellers and their peers who were in control of documenting and sharing. This participatory dynamic has shaped the development of the methodology as we incorporated our favourite elements from participatory theatre, drawing and visualisation methods, empathic listening, restorative justice and storytelling approaches.

After 10 years of development we can say that today what we call Participatory Video and the Most Significant Change, PVMSC, is much more than the sum of its parts. It is an approach that is inclusive and healing, one that engages communities and donors alike, and connects audiences of different ages and backgrounds. Above all we have crafted an approach which remains fun and accessible whilst being an analytically rigorous and rich data collection process.

The participatory video approach allows communities to interpret, measure and document change their own way and share their understanding, ideas and analysis with donors, project designers and implementors who may be hundreds or thousands of miles away. In this way, for example, we have seen indigenous Guatemalan teenage girls present their analysis and findings to hundreds of experts at a conference on 'girl programming' in Turkey in 2012.

Today, in an age of big data, the human voices, experiences and stories behind the numbers are all the more important to listen to. They can bring to life the impacts that development programmes are having on the ground, share perspectives that have been sidelined, and bring new innovations and understanding. These tools, when in the hands of the communities concerned, can document change as it happens.

Hearing one or two stories from the field could be called anecdotal, but when 50 or 300 stories or more are collected and analysed, meaningful patterns emerge. What PVMSC celebrates is the subjectivity of these interpretations. The criteria that different peer groups construct as they select their most significant change story itself becomes a rich source of information which once again can help to better understand the needs on the ground.

We will continue to change and enhance this approach and continue to share our developments openly and freely. We invite you to join us on that journey and share your experiences and experiments; both the challenges and the successes.

Chris Lunch  
Co-Founder  
InsightShare



## GUIDE TO USING THE TOOLKIT

This toolkit is intended to be useful for organisations planning to use PVMSC, and facilitators who will carry out the process. It is organised into two parts:

### PART 1: OVERVIEW

- *essential reading for organisational staff considering the use of PVMSC*

- An introduction to PVMSC
- An overview of key stages in PVMSC process

Including perspectives and feedback from partners and participants.

### PART 2: TOOLS

- *essential reading for facilitators planning to conduct a PVMSC process*

- A guide for how to facilitate each step of the PVMSC process
- Games & exercises

Including case-studies drawn from our experience to help put the tools in context

#### Before starting, you will need:

- a familiarity with PV
- a familiarity with MSC
- access to basic video skills
- access to basic video recording equipment
- access to facilitation skills

#### **Recommended Reading** (see *Resources* section for further references):

- Insights into Participatory Video: Handbook for the Field ([bit.ly/PVHandbook](http://bit.ly/PVHandbook))
- The Most Significant Change (MSC) Technique ([bit.ly/MSCGuide](http://bit.ly/MSCGuide))

#### **Recommended watching:**

- A short documentary on PVMSC ([bit.ly/PVMSCdoc](http://bit.ly/PVMSCdoc))

#### **Recommended training:**

- Introduction to Participatory Video Facilitation, InsightShare\*

\* Visit ([bit.ly/PVCourse](http://bit.ly/PVCourse)) for upcoming courses in PV Facilitation and in Facilitating PVMSC for evaluation.

### A note on language used in this guide:

#### *'Participants'*

Refers to the people an organisation's programmes are aimed at. Occasionally we have referred to them as 'project participants' when it seems necessary to make a distinction from 'evaluation participants', the latter referring only to people taking part in the evaluation activities, that may include organisational staff members.

#### *'The organisation'*

Is used as shorthand to refer to any organisation, institution or other group of people who have commissioned a PVMSC process.

#### *'Stakeholder'*

Refers to any person who has an interest or involvement in the outcomes of a programme. This may include project participants, their communities, staff from the organisation, partner organisations, funders, or other interest groups.

#### *'Community'*

Is used in the widest sense of the word, meaning a group of people with a common interest, which could be geographical or other.

#### *'Programme'*

Is used as shorthand to encompass all scales of intervention from a one-off activity or project, to a programme of activities or projects.

#### *'Story'*

For our purposes, a story is a personal account of lived experiences, in narrative form.

#### *'Storyteller'*

Anyone who shares a personal account of their experiences as part of the evaluation activities.

See *Glossary* for more terms.

## PART ONE: AN OVERVIEW OF PVMSC

### What is Participatory Monitoring and Evaluation?

The process of monitoring and evaluating generally serves two main purposes: to improve the delivery and impact of programmes, and to promote accountability by learning from past successes and mistakes.

Participatory monitoring and evaluation recognises that to obtain information and learning that truly reflects programme impact, the people who have had first-hand experiences of the programme must play a central role in the process, define their own measures of success, and assess whether a programme responds appropriately to the real life aspirations of the community. Consequently, using participatory methodologies can promote a positive cycle of sharing, learning, reflecting, and transforming.

*Participatory monitoring and evaluation involves the assessment of change through processes that involve many people or groups, each of whom is affecting or affected by the impacts being assessed. Negotiation leads to agreement on how progress should be measured and the findings acted upon. It is a challenging process for all concerned, as different stakeholders must examine their assumptions about what constitutes progress - and together deal with the contradictions and conflicts that emerge.*

(Guijit, 1999, p.1)

### What is Participatory Video?

Participatory Video (PV) is a set of techniques to involve a group or community in shaping and creating their own film. The idea behind this is that making a video is easy and accessible, and is a great way of bringing people together to explore issues, voice concerns or simply to be creative and tell stories. The process can be very empowering, enabling a group or community to take action to solve their own problems and also to communicate their needs and ideas to decision-makers and/or other groups and communities. As such, PV can be a highly effective tool to engage and mobilise marginalised people and to help them implement their own forms of sustainable development based on local needs.

### Participatory Video is NOT:

- Advertising or PR for organisations
- A traditional documentary or video scripted by the commissioner
- A video product produced according to organisational requirements.

### Participatory Video for Monitoring & Evaluation

When working for social change, it is not always easy to gauge and communicate what a programme or activity has meant to the lives of those it was meant to reach. Those best placed to explore and convey these messages are the project participants themselves, who can speak first-hand about impacts and outcomes, and highlight what is most valuable and important for them. Using participatory video can help participants tell their stories and communicate their perspectives in an accessible, compelling and versatile format through a participatory process.

### The Most Significant Change

The Most Significant Change technique, upon which PVMSC is built, is a form of participatory monitoring and evaluation, developed by Rick Davies between 1992-95 and published a decade later by Rick Davies in collaboration with Jess Dart. In their guide to the Most Significant Change, they explain:

*[MSC] is participatory because many project stakeholders are involved both in deciding the sorts of change to be recorded and in analysing the data. It is a form of monitoring because it occurs throughout the program cycle and provides information to help people manage the program. It contributes to evaluation because it provides data on impact and outcomes that can be used to help assess the performance of the program as a whole.*

***“Reports have numbers and words but it’s really different to see what is happening on the ground and the change in people’s lives”***

UN staff member  
Participatory Video Evaluation for the  
MDG Achievement Fund in the  
Philippines, 2012



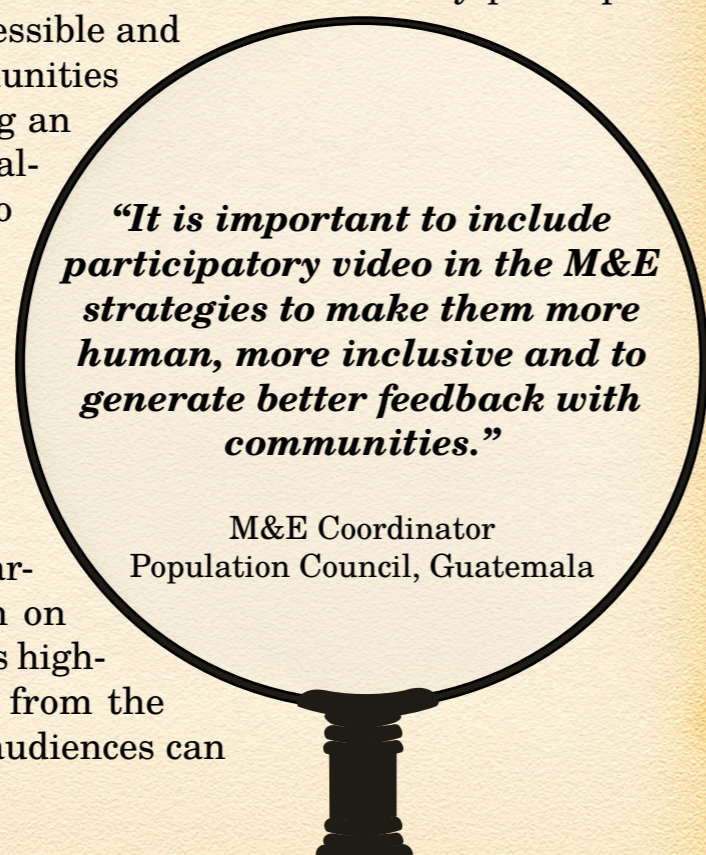
*Essentially, the process involves the collection of significant change (SC) stories emanating from the field level, and the systematic selection of the most significant of these stories by panels of designated stakeholders or staff. The designated staff and stakeholders are initially involved by 'searching' for project impact. Once changes have been captured, various people sit down together, read the stories aloud and have regular and often in-depth discussions about the value of these reported changes. When the technique is implemented successfully, whole teams of people begin to focus their attention on program impact.*  
 (Davies & Dart, 2005, p.8)

**Participatory Video and the Most Significant Change**

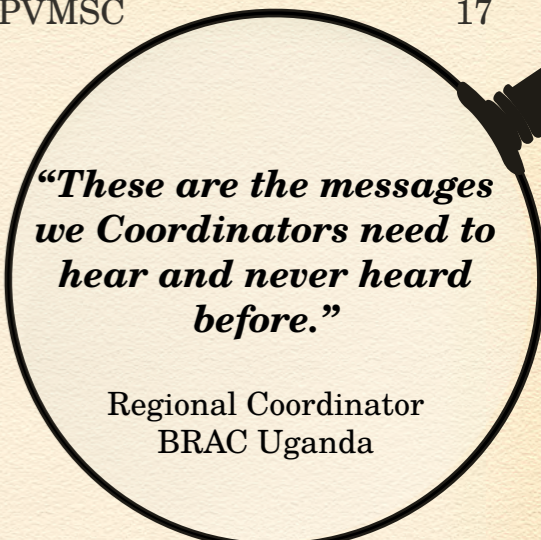
When PV and MSC are skilfully brought together, the stories come to life on screen. Using participatory video techniques, anyone can quickly learn the basics of using a video camera. This means people can record their stories of Most Significant Change on camera in a familiar context and with their peers. The process itself is fun and direct, and the results can be played and reviewed immediately. Subsequently stories can be screened to audiences of community-members, organisational staff, or funders with little or no editing, maintaining a direct link to the storyteller, their context and his or her way of telling. This avoids the scenario where others - usually the project delivery staff - are speaking on behalf of participants

MSC stories are traditionally recorded in written format, by individual staff members, which means that in contexts of low literacy the stories are effectively being recorded in a medium that will render them inaccessible to the concerned population. With PVMSC, selected stories are recorded on video by participants themselves, making the information accessible and useable. The videos are screened in communities and to project organisers alike, providing an alternative to the usual one-way flow of evaluation information from participants to the organisation, so that everyone can benefit from the insights collected, and join together to focus on programme impact (Handbook of Participatory Video, Ed. Milne et al, 2012. Chapter V, Lemaire and Lunch).

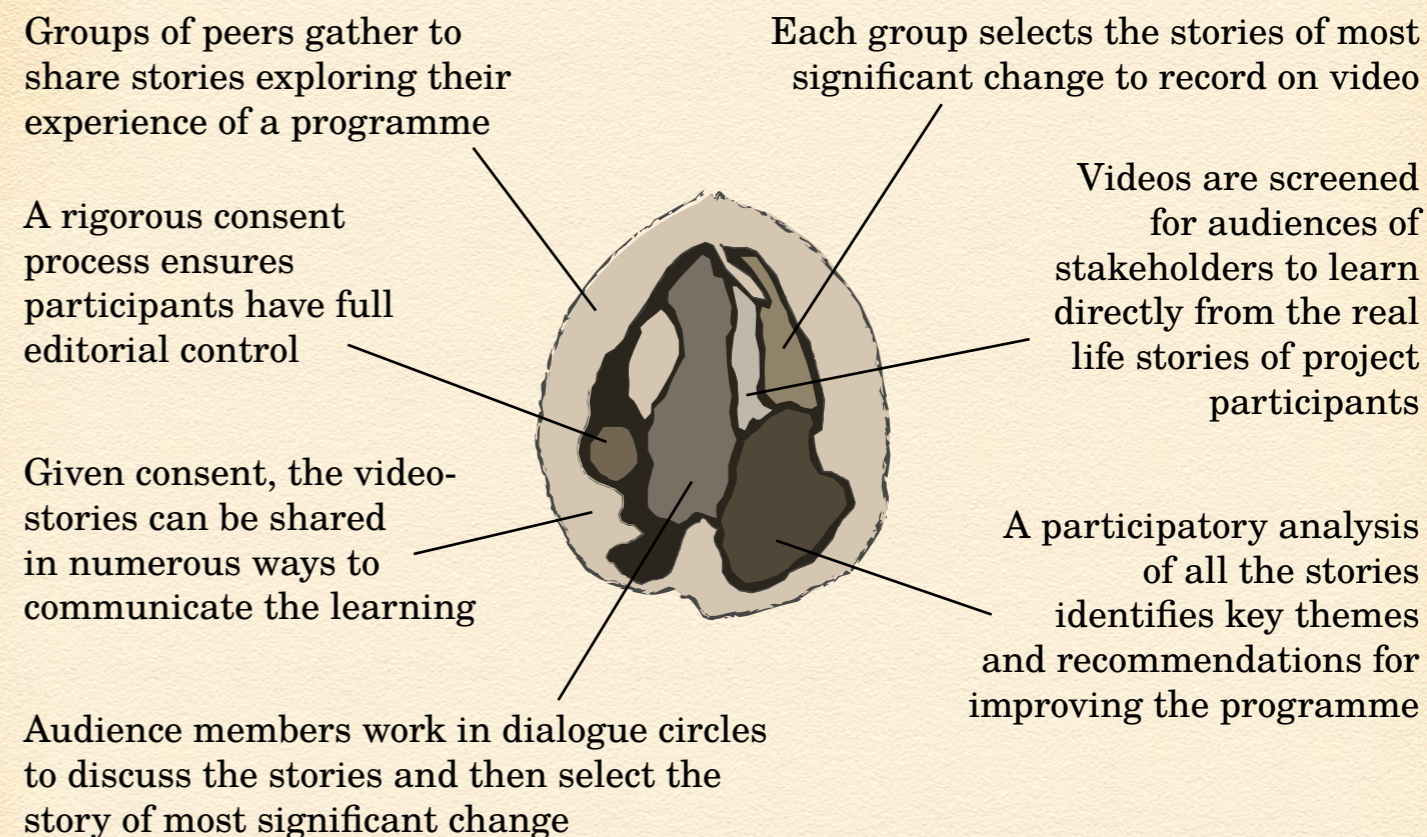
With PVMSC, stories are selected by participants themselves, who record them on video, allowing them to determine what is highlighted as the most significant change from the programme. Screening videos to mixed audiences can



bring together communities and decision-makers, or various groups within a community. At these events, important debates about the programme aims and impacts can happen in response to the stories. Such a public dissection of the results of an evaluation promotes transparency and accountability, and provides a platform to determine next steps.



**Fig. 1 - PVMSC process in a nutshell.**



**We have used PVMSC effectively for...**

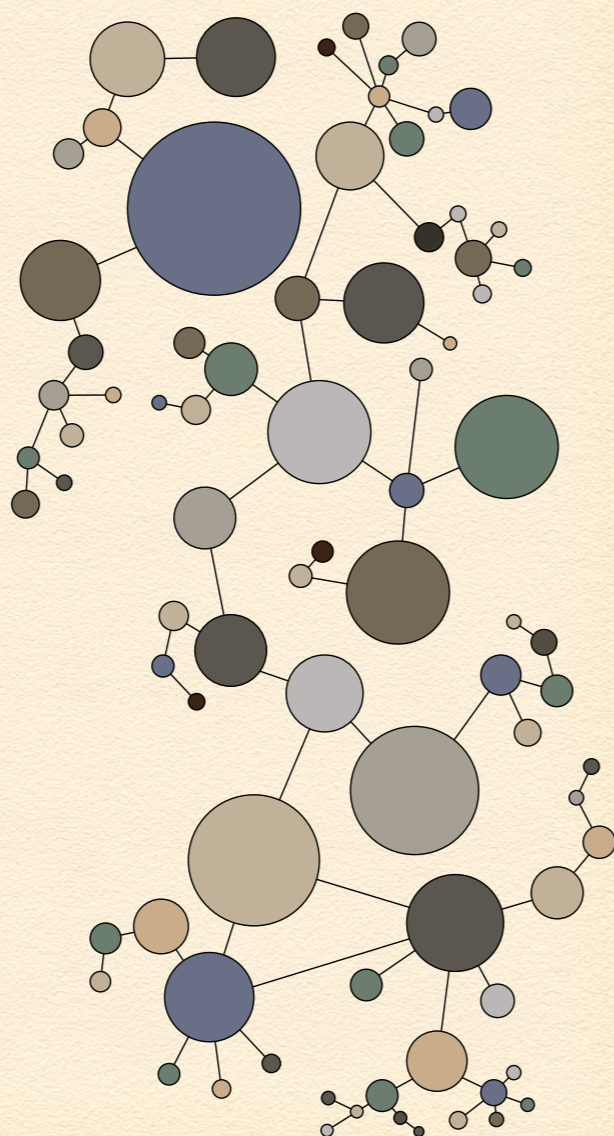
- monitoring programmes (with baseline, midline and end of programme evaluation activities)
- evaluating programmes (with end of programme evaluation activities)
- action research projects investigating change
- organisational learning (for reflection, learning and change within an organisation)
- organisations who want to share lessons learnt externally (to inform wider sets of stakeholders)

Cont.

- building the confidence of participants to see the value in their experiences and opinions
- enabling a non-confrontational means for participants to share their opinions of programmes
- enabling constructive dialogue between organisations, their staff, their funders, project participants and stakeholders
- sharing results, learning and information with all parties
- uncovering unexpected results, explaining ‘how’ and ‘why’ change has, or has not, happened
- revealing fundamental blocks to a programme’s success
- exploring the complexities of social change in particular contexts

**Fig. 2 - Characteristics of PVMSC**

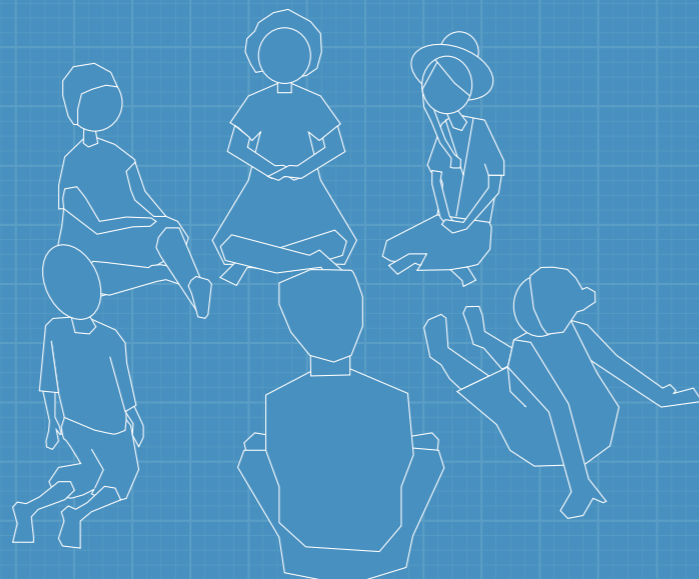
- Makes evaluation accessible, engaging, meaningful, and fun
- Strengthens participants’ engagement, ownership and control over programmes
- Stimulates constructive dialogue and understanding between different stakeholders
- Helps build bridges between communities and decision-makers
- Captures information other approaches cannot, revealing unexpected results
- Records information in a way that remains accessible and engaging for various audiences, irrespective of age, language, culture or literacy level
- Effectively combines with other participatory M&E tools
- Enables learning to be shared widely through video and easily shared across multiple platforms



**PVMSC Process: step-by-step**



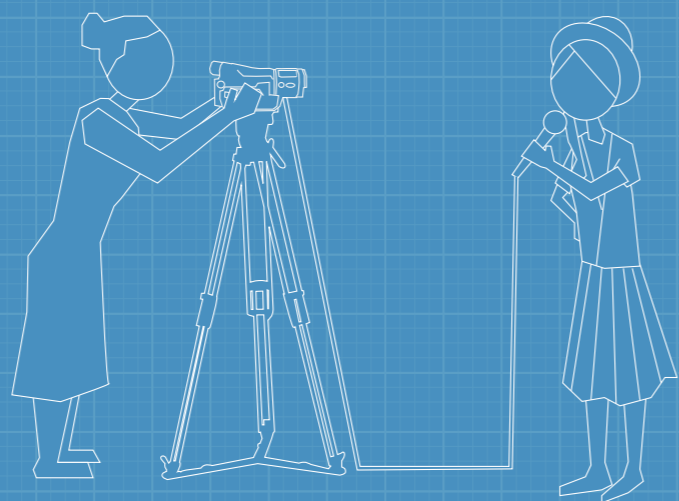
Step Five:  
Tell stories  
in a circle



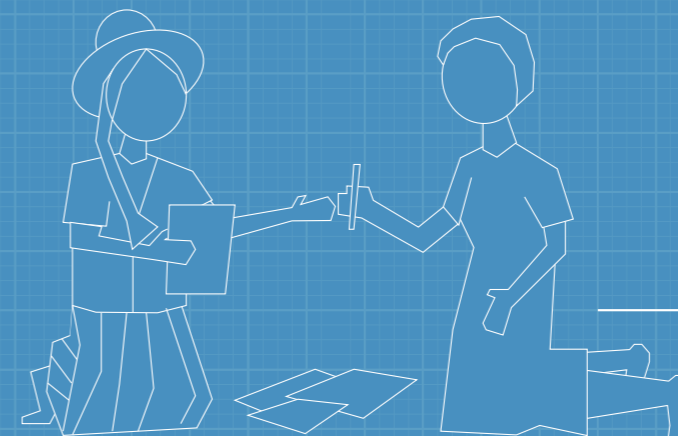
Step Six:  
Choose most  
significant story



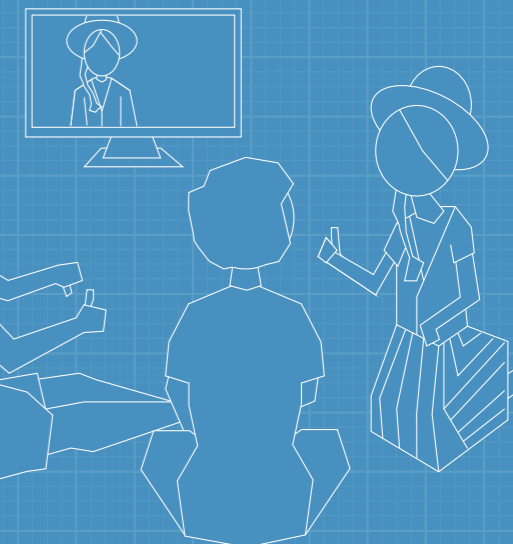
Step Seven:  
Video the selected  
story



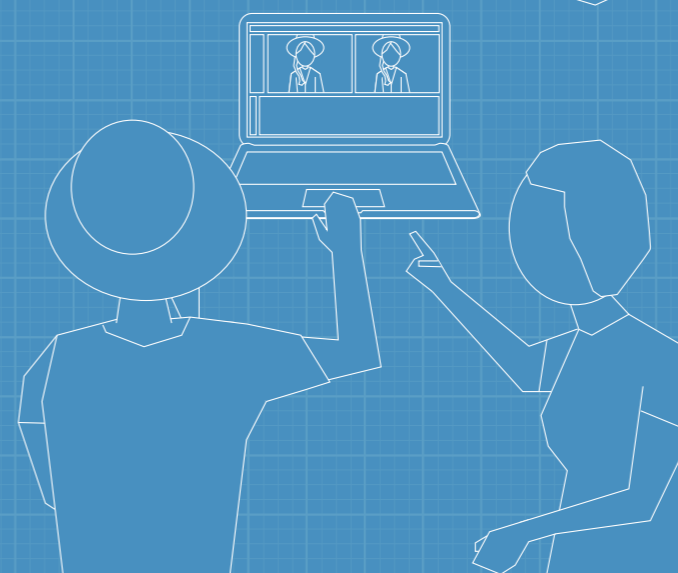
Step Eight:  
Discuss consent



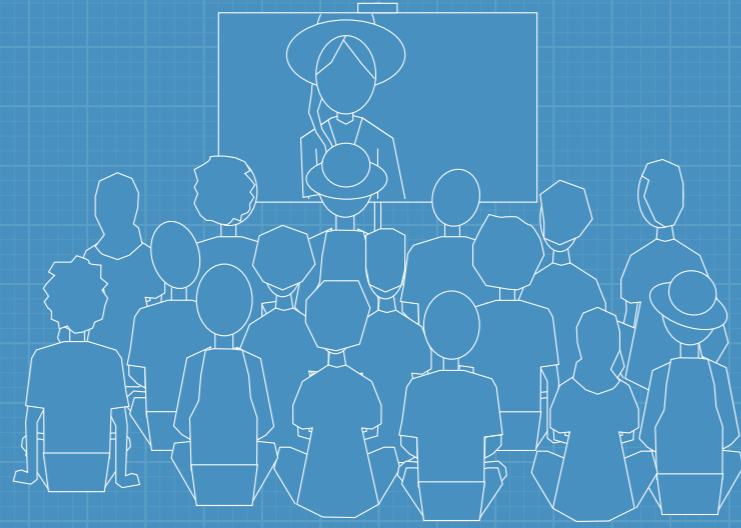
Step Nine:  
Review the stories



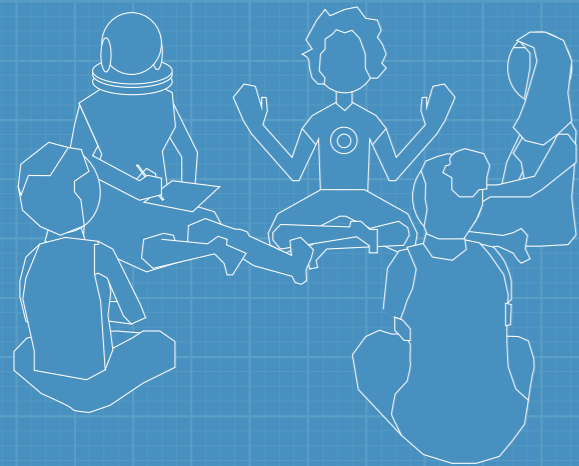
Step Ten:  
Improve videos  
(as agreed with the  
storyteller)



Step Eleven:  
Watch the videos



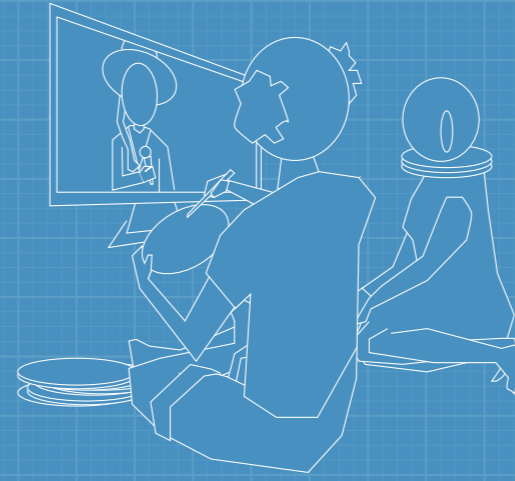
Step Twelve:  
Discuss each story  
in small groups



Step Thirteen:  
Select the most  
significant story



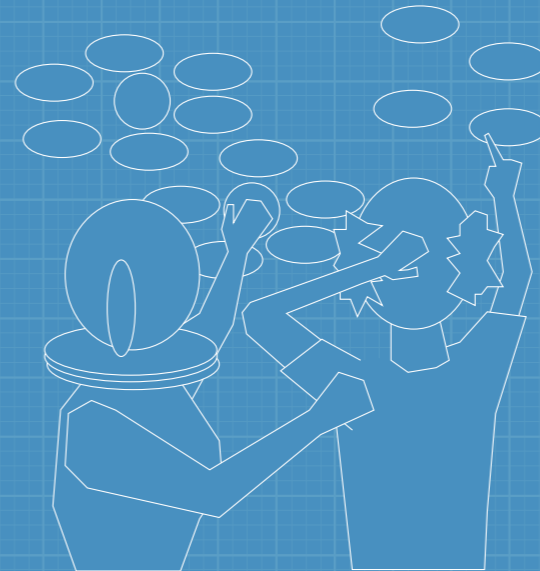
Step Fourteen:  
Reflect on all the  
stories

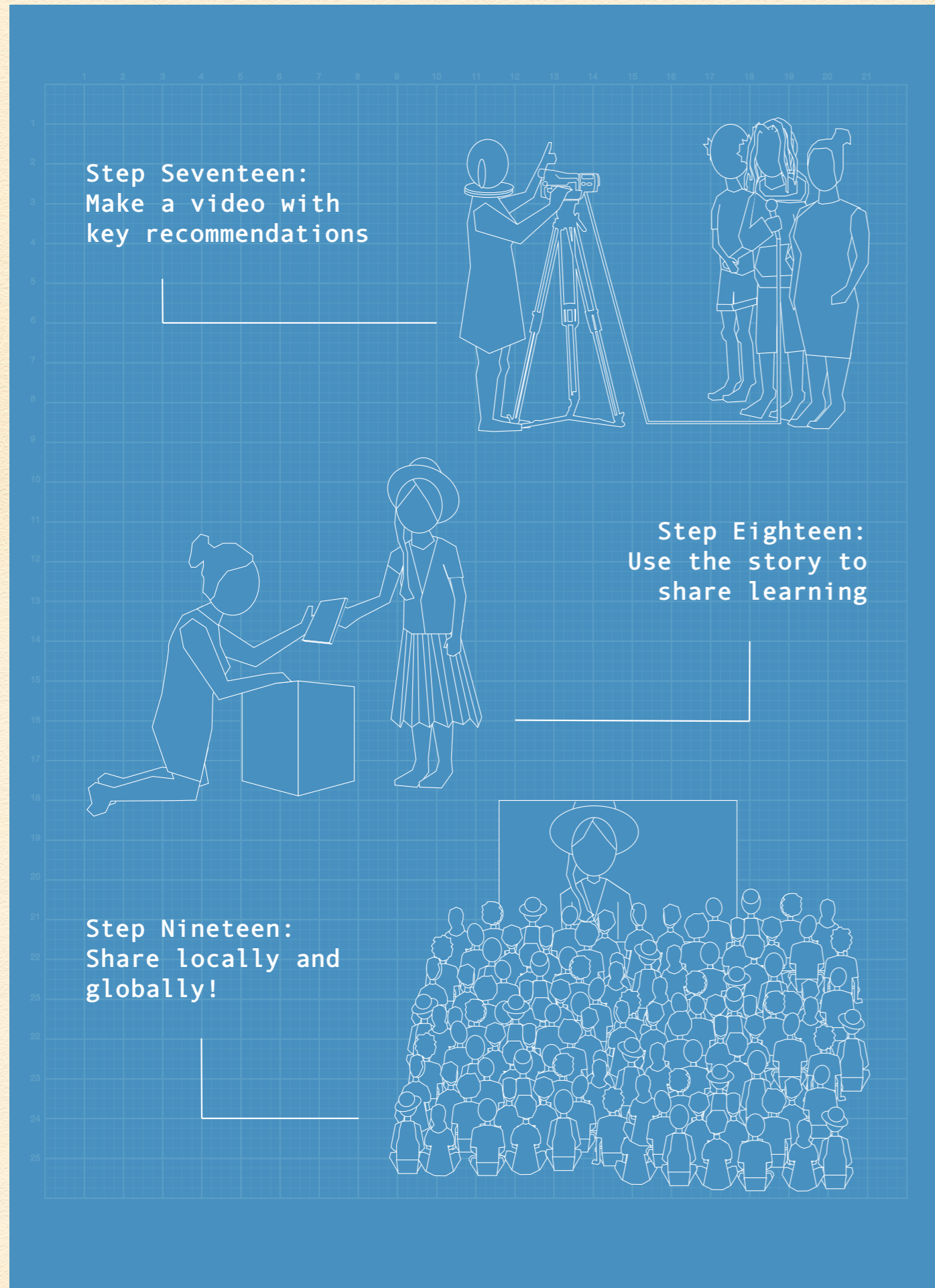


Step Fifteen:  
Identify key information



Step Sixteen:  
Analyse the results





### Additional effects of PVMSC

When handled correctly, the PVMSC process can achieve additional benefits for improved programming beyond collecting insightful monitoring and evaluation data, grounded in the experiences of participants. These include:

- **Benefits for participants.** The process can be highly rewarding for the evaluation participants. It encourages self-reflection in a supportive environment, which nurtures critical thinking, personal growth and development. Participants can grow in confidence through sharing their story with others and realising that their opinions and experiences are valued. They can develop the skills and confidence to present their ideas to public audiences.
- **Peer-to-peer learning.** The process can strengthen community around the programme. Participants learn a great deal from each other through the sharing of stories, encouraging them to value local knowledge and experience. This strengthens and builds mutual understanding between people, bringing them closer together. Learning from the stories of peers can amplify the aims of the programme for participants, as well as for those indirectly connected with the programme in their local communities.
- **Immediate learning.** The process yields rich qualitative data rooted in the lived experiences and values of the participants. Rather than being held in a written report accessed by a few, the screening processes can create live, in-depth learning opportunities for wide numbers of stakeholders, who can absorb the lessons in real time and walk away having assimilated the evaluation insights.
- **Advocacy and communication.** Sharing the stories can lead to many outcomes. Amplifying the voices of participants increases the influence they have, and helps to keep programmes accountable to them. It can create a ripple effect, disseminating ideas related to the programme beyond the immediate participants and their communities. The videos can be used to reach other communities, policy-makers and governments with powerful stories of impact, that show the complexity of how change happens, at the same time conveying the genuine values and priorities of communities.

**What's in a story?**

Told stories can be engaging, and an easy way for a listener to access rich information that can include: a narrative of events; social and environmental context; an individual's values, opinions, and aspirations; their relationships with key people; and unexpected factors that have hindered and helped them along their journey.

With encouragement and coaching, recounting a personal experience is something anyone can do. Using stories as the main form of data collection means that the whole framework of the evaluation is accessible, understandable and engaging to a variety of audiences.

***"This is much more than evaluation. It's communication, community mobilisation and advocacy, all in one."***

Programme Manager, Participatory Video Evaluation of Mercy Corp's Financial Literacy Research Project, Kenya, 2013

**Stories can summarise without losing depth.** If stories are carefully selected they can function to summarise the impact, significance, or 'story' of a programme, whilst retaining the depth and intricacies of an individual's personal experience.

**Stories can be memorable.** Powerful stories can change perceptions, be recalled easily, and help people to pass on insights gained through the evaluation, including messages from the programme.

**Stories are often rewarding or enjoyable to tell and to hear.** They can be a way for people to connect with each other, feel validated by others, and build solidarity through mutual understanding and shared experience.

**Stories can present a rich picture of change.** They can help organisations see how their programme and its activities sit within the complex picture of an individual's life. This vantage point can encourage a realistic attitude towards the complexities of social change.

**What's in a video?**

When watching video we connect to the storyteller - we read peoples' body language,

***"We meet each other every day but we didn't know each others' stories. We'd never spoken so openly before. We really enjoyed it. It is something we'd like to keep doing with other members of our women's association at our meetings."***

Evaluation Participant  
PVMSC Evaluation for UN Women, Moldova

their emotion, their level of conviction. Video adds many layers of contextualising data with which to 'read' a story, but it also acts in a visceral way on peoples' relationship to the storyteller. The immediacy of video brings the viewer into a direct connection with the storyteller, helping them empathise with their life, their reality, their values and feelings. This can have a powerful effect for people who are organising, designing or funding projects, and who often do not have the opportunity to build first-hand relationships with the people their programmes are designed to reach. Hearing peoples' stories in this way can help reorient programmes to serve the needs and values of participants and their communities.

***"The methods can be understood by everyone"***

Trainee (Government Staff)  
Participatory Video Evaluation for the MDG Achievement Fund, Philippines

Video is engaging and can be experienced by many at the same time. People can be more readily engaged to come and watch a video, rather than participate in a focus group, for example. This can enable you to draw larger audiences to participate in an evaluation. Having a shared experience of watching videos together means an audience can be drawn into conversations about what they have heard, seen and felt. The public nature of video screenings also means that people are accountable to their stories, and are easily verified by others, so that it is unlikely for false data to enter into the evaluation.

Video can help recall. For lengthy programmes where activities are ongoing, and change is happening continuously, it is not always easy to make a connection between a particular set of changes and a specific intervention or enabling factor. When video has been recorded at various stages throughout a project cycle, watching it back can help participants to recall past situations with immediacy, meaning they are better able to remember and discern what has happened or changed since that time, and how the change came about.

**What's in a participatory process?**

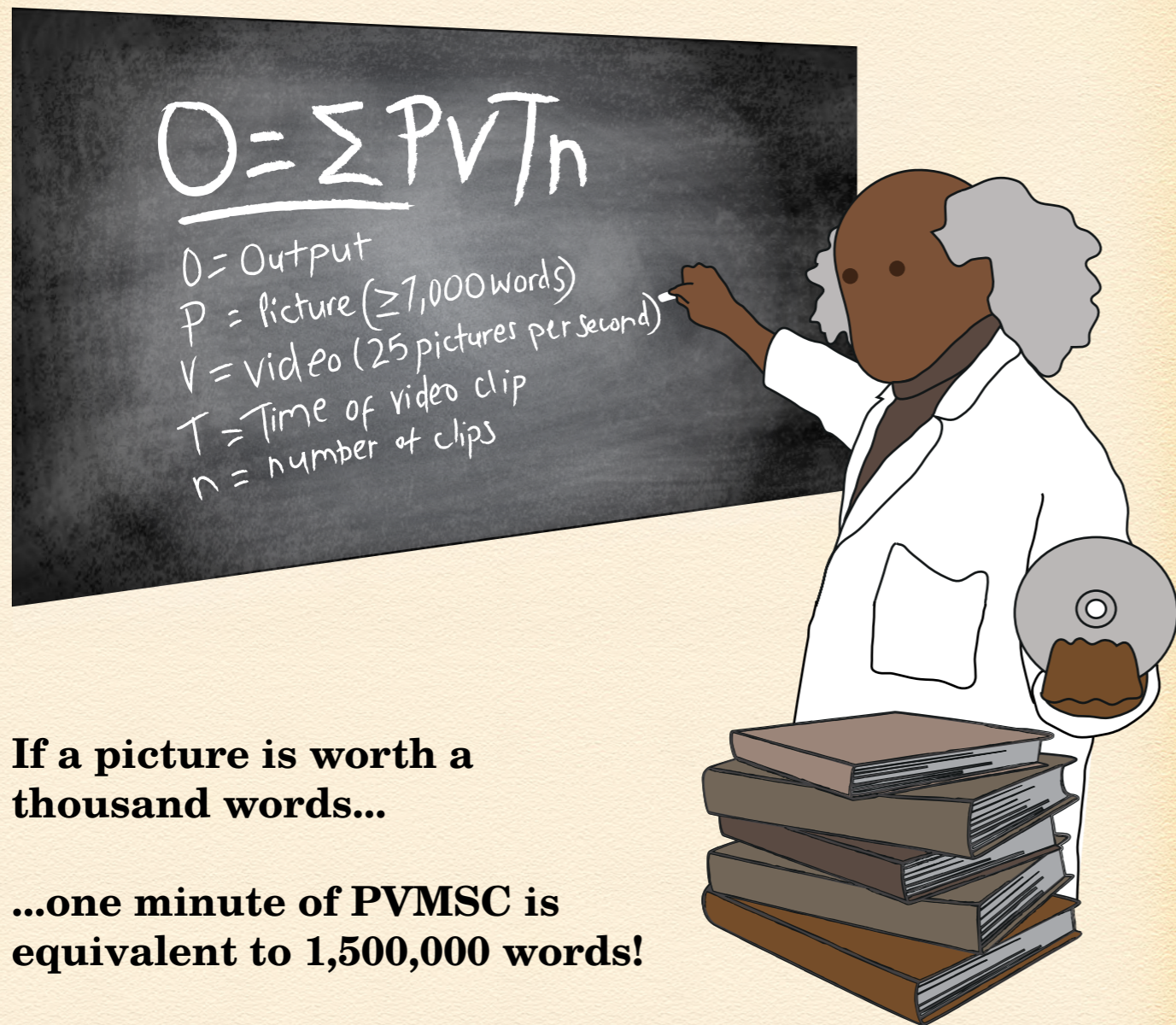
How the video-stories are recorded and used is the key to the success of video adding impact to the evaluation. The process of participatory video - with its ethos and methodology - supports participants to build confidence and trust in themselves, and in each other.

***"From our quantitative research we knew what was happening, but this has helps us to explain how and why it is happening."***

Programme Manager  
Mercy Corps, Kenya

The ethos behind PV infuses the PVMSC process - through the sharing of stories, group reflection and analysis activities. Everything is done with the intention to provide a positive and beneficial experience for the group, through bringing them together to deepen their understanding of their situation, to listen to and value each others' experiences and insights, and to take control of the means to have their voices heard.

This process is key to ensuring that the storytellers develop and film their stories in a way that remains true to their experience, and effectively carries their voice and viewpoint, without being unduly filtered or interpreted by intermediaries.



**If a picture is worth a thousand words...**

**...one minute of PVMSC is equivalent to 1,500,000 words!**

**Case Study:**

**Tell it Again: cycles of reflection build confidence and insight**  
*(PVMSC for the London Transport Museum Youth Programme, UK)*

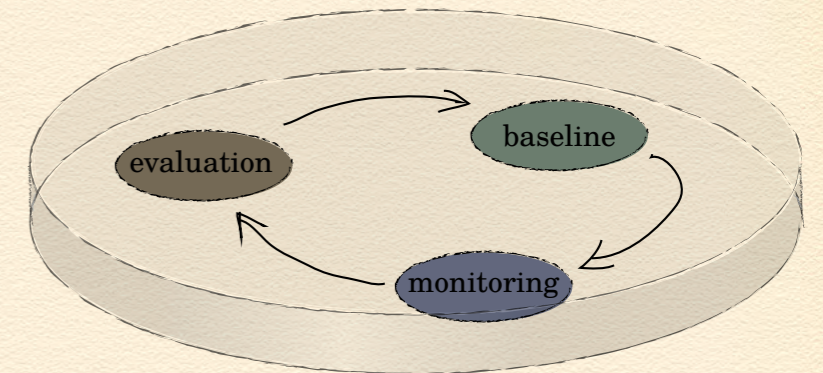
The LTM staff were very happy with the stories, lessons and recommendations that had come out of the 2 day evaluation process. They thought the video stories were excellent, and valuable. However, at the end of the screening event one staff member remarked that she thought the process of PVMSC was what had made the project so powerful. I had been able to witness what she was referring to: how the process had helped the storytellers to reflect, to evaluate their experiences and to go deeper - to really understand how the programme had influenced them.

During their spoken presentation of the analysis of their stories and their recommendations, the four trainees (two young people and two retired people) expressed their experiences and ideas more clearly, elegantly and in more detail than in their video stories. The staff were impressed by how confidently the trainees were speaking in front of them. Our collective conclusion was that the clarity and richness of what they were presenting was the result of this cyclical process: telling, discussing, reflecting, retelling, speaking in front of a camera, watching back and analysing.

Marleen Bovenmars (InsightShare)

**Fig. 3 - PV MSC at different stages of an M&E cycle**

- **Baseline** - Recording the current situation and expectations of those targeted.
- **Monitoring** - Recording stories of change over time or at mid-term review for learning and adaptation of programming
- **Evaluation** - Recording stories of change at the end of the project to learn and create recommendations for future programming



Note: PV MSC can be used throughout the programme implementation with a longitudinal approach as well as in impact evaluation after implementation.

**Q&A of operational considerations**When do I start planning for PV MSC?

Whenever you dedicate time to create your M&E strategy, you should consider if this is an appropriate method to include, based on the kind of data and process that you want to aim for.

How long does the process take?

The process can be as short or as long as you want, depending on whether you are involving a local evaluation team or not.

If you are involving a location evaluation team, you'll need to a couple of days to train them before carrying out fieldwork.

If you are not involving a local evaluation team, you can brief a facilitator or consultant on what do you expect, and then that person can directly carry out the fieldwork.

Once the fieldwork is done, you should factor in time needed for editing the stories and the amount of screening and selection activities you require, based on how the diversity of stakeholders you want to engage.

Finally, you should also consider time needed for including the participatory analysis process and final reporting.

How much will it cost?

That will depend on if you are using internal human resources or hiring external facilitators/evaluators.

Beyond the fees of any external consultant, you should make sure there is a local budget to cover all logistics.

The logistics will include, among others: transportation, stipends, meals, equipment rental (if required), translator (if required), stationery, workshop venue, and accommodation (if you or the team need to stay in location more than a day), etc.

Do I involve my partners, and in what way?

You should definitely involve your partners if you are not the direct implementer of a programme.

You can involve them from the planning stage onwards, so that they are engaged in all the conversations around methodology choices, defining the MSC question, as well as the sample that will participate in the activities.

Should government be involved?

That highly depends on the role the government has played in that programme. If it has been a lead implementer, then you should consider involving them like any other partner.

If that's not the case, you can involve them in the selection screening events so they can learn from the stories and discussions.

How much involvement is expected from the coordinating team in the organisation?

You should assign 1 or 2 members of staff to coordinate all the activities, including planning and logistics.

Those members of staff will be heavily involved throughout the process in coordination.

Other members of staff can be involved through the selection screening activities to generate a space for internal learning and sharing lessons.

How should PV MSC relate to other forms of programmatic evaluation?

We recommend you designing a mixed methods approach to your M&E strategy. PV MSC, as any other participatory or traditional M&E method or tool, is best used when combined with other methods. It will provide you with rich qualitative data, so we recommend merging it with other methods you consider appropriate based on the data you need to answer your learning questions.



## KEY STAGES IN PVMSC

The following section gives an overview of key stages in the PVMSC process. (Part two gives details of how to facilitate each stage.)

### Stage 1: Planning and Preparation

#### Design

The first stage is to design the way you will use PVMSC and how it will fit into the wider M&E strategy. To do this, you will need to answer the following questions:

- What do we and the community want to find out?
- Who should participate in the evaluation activities, and how will we select or recruit participants?
- Which other stakeholders should be involved and how?
- How will this process fit alongside other methods used in our wider M&E strategy?

#### Local evaluation team

We recommend recruiting a local evaluation team to work with the lead facilitator to carry out the process. The team should include project participants, as well as grassroots-level staff or other key local-level stakeholders. This team will:

- Facilitate the storytelling, selection process, and video-recording with evaluation participants
- Analyse the results with participatory tools
- Produce their conclusions and recommendations in a video report

#### **Context analysis**

You could conduct a context analysis (if required) to understand the power dynamics, who should participate, perception of video by different sub-groups, and the impact of sharing the video in greater depth.

#### MSC Question

The next step is to decide on the MSC question that will guide the storytelling process. Participants are asked to share their stories in response to a question which is usually formed along the lines of ‘What has been the most significant change for you, since joining xxx programme?’

This question prompts evaluation participants to reflect on and analyse their experiences. It also sparks their interest to hear what others will say in answer to the same question, and so establishes a compelling dynamic of listening and sharing. The emphasis on significance starts participants thinking about what kinds of impact they value for themselves and/or their communities.

As the framing of the question emphasises change, it can lead to a positive bias in the collected stories. As Davies and Dart write: ‘However, this is not necessarily a failing, because identifying what the program can achieve when it is at its best should help move the program towards achieving more of these positive outcomes’ (Davies and Dart, 2005, p.70). Facilitators will make it clear to participants that stories of no change or negative change are equally valid and important, and that participants should share whatever has been their experience.

#### Domains of Change

To find out about certain aspects of programme impact, you can incorporate domains of change into the question. For example: What has been the most significant change in relation to your self-esteem, since joining the project? , directing the storytelling to focus on a theme i.e. self-esteem. The more tightly you define the question in reference to programme aims, the more tightly focussed the resulting information will be.

Based on our experience, and the unique potential of PVMSC to start from the participants’ values, and reveal unexpected change, it can be preferable to use a more open question. For example, the question already mentioned: ‘What has been the most significant change for you since taking part in XXX programme?’

In this case the storyteller will have more freedom to identify impacts that have had the most significance for them, and report unexpected change or unintended consequenc-

***“I never thought this was possible. This is grounded theory in practice. We are de-colonising research as girls are doing each step of the process, including analysis”***

M&E Coordinator  
Population Council,  
Guatemala

es of a programme. You can compare what emerges from their stories of significant change with the aims and expectations of the programme design, to see how aligned they are. In leaving the storyteller this freedom, it becomes interesting to see if and how the programme activities are mentioned in the stories, and how different factors have interacted with them to shape results. The local evaluation team can then analyse the stories to look for themes and domains of change can emerge from the stories themselves (See *Participatory Analysis* section).

### **Case Study:**

#### **Using Grounded Theory to establish domains of change**

*(Video Girls for Change - capacity building in PVMSC for BRAC Uganda and Population Council Guatemala, with support from Nike Foundation, June 2011 to May 2012)*

For an evaluation of girl programming, InsightShare trainers and Population Council coordinators in Guatemala decided to approach the creation of domains using Grounded Theory. Grounded Theory proposes to analyse research questions by identifying patterns in participants' answers to a particular domain, allowing the researchers to build on the knowledge constructed from the bottom-up. In this case it meant asking a broad question about changes in the girls' lives, instead of setting a question based on programme indicators about types of change. The stories were tagged (i.e. at least 3 keywords relating to the stories' content were identified) and these tags then enabled the stories to be identified with a certain domain. This method fitted the participatory evaluation because it was built from the testimonies and dramatisations of change collected in the MSC rounds, which means that data for analysis comes from an emic understanding of the programme outcomes: from within the local culture. (For more on Grounded Theory see Glaser and Strauss (1967) *The Discovery of Grounded Theory*)

Soledad Muniz (InsightShare)

## **Stage 2: Collection, selection and videoing of stories**

This is the central stage of the process where the stories are collected, involving four key steps.

### 1. Story circle

Groups of peers gather to share stories in response to a question posed by a facilitator. Using our example, this would be: "What has been the most significant

change in your life since joining the XXX programme?" All the stories are either noted by a scribe or audio-recorded for later analysis.

### 2. Story selection

Each group of storytellers is asked by the facilitator to select one story from those they have heard; the story that contains what they consider to be the most significant change. The facilitator suggests a nomination and selection process and asks the group to establish their own criteria for selecting the story of most significant change.

### 3. Video

The group supports the selected storyteller to practise retelling their story and then record it on video. If there is time and the added output is desirable, the group can use participatory video techniques to plan and film extra footage which illustrates key moments in the story. This could be in the form of a dramatisation, reconstruction shots, or documentary-style filming.

The process of working together as a group and planning how to represent the story helps the group in analysing it and feeling collectively represented by the story.

### 4. Informed consent

At the end of each day, all those involved watch back what they have filmed, and go through a consent process to determine which parts can be shared publicly, and if any parts should be deleted. This can involve recording consent on video or in a paper-based format. This is one of several stages of consent (See *Informed Consent* section).

## **Stage 3: Participatory editing**

The videos may be ready to screen directly. However, it is likely that you will want to undertake some editing to prepare the videos for use at screenings and for wider dissemination. Video-editing can drastically alter the intended message of a recorded story and/or how it is received by an audience. For this reason, editing of participatory videos should be undertaken sensitively. For PVMSC our aim is to leave the original content and natural flow of the story intact, so the information is not unduly influenced.

Any additional footage to the video-stories should be added in a way that supports the story but does not add any commentary or additional perspective to the narrative (See *Participatory Editing* section).

There are different options for achieving the editing in a participatory way, in order of preference:

- Videos are edited on-site by the lead facilitator or local evaluation team being directed by the storytellers
- The facilitator or local evaluation team edits the videos according to a 'paper edit' - guidance given by participants after watching all the footage, where they agree and record on paper any parts they would like to be left out, and which parts left in, and how any extra footage should be used (See sections on Paper Edit and Informed Consent).

In every case, before being shared publicly, the edited videos should be shown to the participants to get their feedback, and any requested changes should be made. The storyteller can then reaffirm or provide final consent.

#### **Stage 4: Screenings and selection of stories**

At selection screenings, audiences are invited to watch the video-stories, reflect on what they have heard, and go through a story selection process: in small groups they recap the stories, establish their own criteria for selection, and select the story of most significant change from those they have watched. They present their selection to the rest of the audience, and a discussion follows.

Screening events can serve several purposes:

- To enable different stakeholders to learn directly from the participants' experiences in their own words, through the videos
- To check the stories against the experiences of a wider group of people
- To add the opinions of different stakeholders to the evaluation, through their selection of the most significant change
- To enable dialogue between different stakeholder groups to promote mutual understanding
- To stimulate discussion that focusses on programme impact
- To support transparency around the process of evaluation

Multiple events can be organised with different audiences and aims. Bringing together audiences of stakeholders and participants to reflect on and respond to the videos can catalyse important action, and create significant shifts in perspective for those who attend. Having everyone in the same room watching the same stories, can bring the need for action into focus. Evidence from the video-stories shared

publicly cannot be ignored, and can help to galvanise support from different stakeholders needed for making improvements. The videos ensure that the starting point for all discussion is the lived experiences of participants, their needs and priorities. This can avoid abstract speculation based on assumptions, and lead to more concrete problem-solving and action-planning.

Watching and hearing the stories of how the programme has impacted on peoples' lives can also provide motivation for project staff, who can reconnect with the importance of their work.

#### **Why select at all?**

At a selection screening, the audience are required to reflect deeply on the stories they have heard, and work in groups to select the story of most significant change. People are often reluctant at first to make a selection, preferring open discussion. However, the work of selecting one story over another draws them into an analysis of the lived experiences of participants reported through the stories, and thereby the change created by the programme. In having to justify their reasons to select one story over another, they reveal their values and the assumptions behind their choices. In building a criteria for selection, the group is coming to consensus around what change is most significant. These can become powerful statements or indications of where a programme could or should be aiming to make change. So making a selection between stories of change becomes a discussion about values and about change.

#### **Stage 5: Participatory analysis and video report**

A participatory analysis process brings together a group of participants and stakeholders, or the local evaluation team, to perform a thematic analysis of the data, including written and video stories. Together they identify patterns across the stories and the criteria upon which they were selected, and draw conclusions about the most significant changes reported by the storytellers. In this way, information from all of the stories told is carried into the evaluation, producing results that work alongside the stories that are highlighted through video. The stories can be analysed in different ways, depending on what you are aiming to find out (See Participatory Analysis in Part Two).

The results of the participatory analysis can reveal pivotal enabling factors that underpin a

***“The Participatory Video activity is the only space where we managed to bring all our team together to reflect and share learning across programs.”***

Country Director  
Mercy Corps, Kenya

programme's success, as well as crucial weaknesses that need to be addressed. A team made up of project participants and project delivery staff can be an extremely effective analysis team, well-placed to use their different perspectives to come up with workable suggestions for improvement. For example, the project participants are familiar with people in their communities, while the project delivery staff are familiar with the logistics, aims and priorities of the organisation.

If conclusions are recorded through a short video report, the insights and learning can be shared in a way that is engaging, accessible and expressed directly in the words of the people involved. This promotes transparency, accountability and helps people at every level to value the opinions and capacity of the project participants.

### Story Analysis

There are many ways to analyse MSC stories. The method suggested here emphasises an accessible, participatory process of undertaking a thematic analysis. To keep up to date with developments in analysis and secondary analysis of stories of change, see Rick Davies' site: [www.mande.co.uk](http://www.mande.co.uk)

### Stage 6: Dissemination

If participants provided consent for wider dissemination of their stories, the videos can be used to share with diverse groups and stakeholders: for peer-to-peer learning, education in similar programmes, advocacy and external communication.

The best way to do this will differ according to each context. Examples include building a website, duplication and distribution of DVDs, and facilitated screenings carried out by participants or staff in communities, at organisations or events and conferences. In some places, versions of the videos can also be made for use on mobile phones, to support peer-to-peer dissemination.

The participants in the evaluation should each receive a copy of their video, or at least they must have access to it. This should be done in a way that best fits the needs of the participants (See *Dissemination* section in Part Two).

#### **Case Study:**

#### **From Messenger of War to Peace Messenger**

At a busy intersection in the city of Douékué, a crowd of more than 2500 people has gathered; the atmosphere is electric, people are talking on a microphone, a makeshift screen and projector have been set up and there is

dancing and theatre in the street. The scene is a far cry from the terror witnessed in these same streets in 2011 when 800 Douékué citizens were massacred as part of the post-election violence that swept across Cote D'Ivoire. Today the message is peace and the messengers are youth, many of whom were unfortunate actors caught up in that same violence 4 years ago.

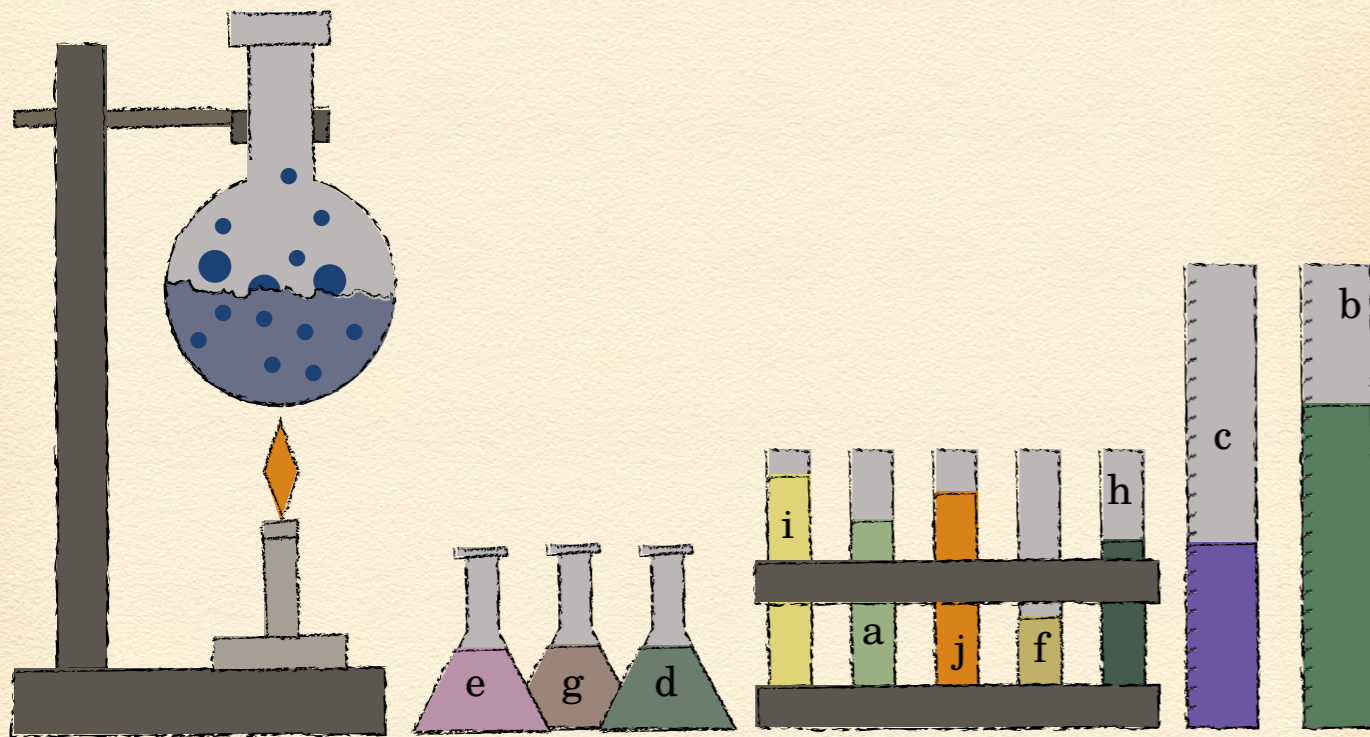
The initiator of all of this is 20 year old Stephane Taha and his grassroots youth organization "Entr'nous" (Between Us,) a federation of students and youth which aims to promote peace and Cote D'Ivoirien culture. When we first met Stephane he was one of 12 youth being trained by InsightShare to facilitate a participatory video evaluation with more than 100 of his peers. Anicet Oboue, a student at the Félix Houphouët Boigny University in Abidjan who also took part in the workshop explained: "it was as if he was at a crossroads and this evaluation project became the catalyst for him to launch the next phase of his journey. In his story he talked about his violent past, his transformation and also about his future intention to set up a youth led peace movement and retrace his footsteps, so that he could visit all those places where he had fought as a child soldier or gang leader, this time to speak about peace with other local youths".

His video was first watched by a small group of peers and then, with Stephane's consent, it was shown to other students, parents, UNICEF and Search for Common Ground staff, and even representatives from the Ministry of Education (watch it online here). With each showing Stephane's confidence and resolve grew and now he and his friends have put his words into action. They are touring the country with their video testimonies, using social media to drum up audience numbers in advance, screening in bus stations, markets, and at crossroads to audiences of up to 3000, persuading local politicians to attend and make pledges, and encouraging engagement from the audience. In Douékué two local schools were so enthused by the initiative that the Principle took all the students out of class so they could attend the event!

Now that their stories have been told, those involved want them to be heard. They have recognised an opportunity to enable people to share and forgive, and are building on the skills they learnt as part of the Peace Messenger programme. What started as a 3 week participatory video and most significant change evaluation has become a platform for the launch of a grassroots youth movement that is mobilizing thousands around Cote D'Ivoire with a message of peace and forgiveness.

Chris Lunch (InsightShare)

Fig. 4 - Key ingredients for PVMSC



PVMSC works best when an organisation is willing to:

- learn from the project participants by listening to their experiences and opinions
- engage in two-way communication with participants
- use the results to inform ongoing or future programmes
- hear negative results without seeking to censor them
- be flexible and responsive to shifting circumstances and the needs of evaluation participants
- accept the decisions of storytellers regarding how and where they want to share their stories
- carefully recruit and support a local evaluation team
- invite and engage relevant stakeholders to participate in selection screenings or other activities
- honour any commitments it makes regarding follow-up or use of the videos
- take action in order to improve their programmes

### PVMSC may not be the right tool if...

- You need a specific communications product or are looking for promotional material
- You have no capacity to use the information or to share the videos
- You need to evaluate defined outcomes of the programme that would be better measured by quantitative methods
- You need to justify spending to a funder, rather than undertake learning to improve programming
- Your primary need is for advocacy rather than evaluation and learning, in which case other forms of working with participatory video may be more appropriate

### Learning vs. communicating

The primary intention behind using PVMSC is to create a dynamic process of learning for all those involved in a programme. Stories are shared for learning, rather than being used as promotional material in reporting back to funders. It is an opportunity for organisations to hear participants' stories based on the reality of their experiences. Opportunities to use the stories for advocacy and communication purposes may arise and can be positive for all involved, but this should be secondary to this primary aim, especially since the participants should not be under external pressure when they choose how to share or not share their stories. If the process is handled well, and participants take control over how to share their stories, there is more likelihood that they will be keen for their stories to be heard by others beyond the programme.

There is the related potential for a conflict of interest between the aims of evaluation for learning and evaluation for advocacy. These aims must be sought in distinct stages and kept separate.

*"I have given the participatory analysis to everyone in the department, so we can use the principles and enablers defined by the young people to guide all our work"*

Young People's Skills Programme,  
London Transport Museum

*"The method is unique, it's really participative. We learn from the participants"*

Local Evaluation Team,  
MDG Achievement Fund in  
the Philippines

## Facilitation

In this guide we describe how to lead the process with one facilitator, or a facilitator leading a local evaluation team. The role of facilitator is crucial for a successful PVMSC process. Key roles include planning and facilitating the story circles, creating and protecting safe spaces for participants to share their experiences, safeguarding the consent process, coordinating the recording of stories by the scribe, supporting the video-recording of stories, the editing process, and the screening events.

A successfully facilitated process can affect the following aspects of the participants' engagement with the evaluation:

- their willingness to share stories openly and honestly
- their level of engagement in the process, including the amount of time and energy they commit to it (assuming they are not being paid for their time)
- the ownership and control they take over telling their stories and their subsequent willingness to share their stories with a wider audience
- the confidence with which they engage in dialogue with other stakeholders, enabling them to communicate their ideas and feedback
- their lasting feeling towards the experience and the organisation that has asked for the evaluation
- their enjoyment! We aim for the process to be meaningful, beneficial, positive, and at times fun for all those involved. Participants will most often be volunteering their spare time to participate in the activities, so it helps to think of the process as an exchange. The story circles should be a rewarding exercise where people enjoy being listened to, listening to each other, and learning through reflection. Facilitators can help to communicate the most compelling reason for most people to invest their time and energy into the process - which is the feeling that their opinions are truly being sought out and valued by the organisation, and will be listened to in a way that could help to improve future programmes for themselves or their communities. Facilitators can also manage expectations that concrete impacts will appear as a result of their participation.

## Choosing an appropriate facilitator

Key skills and attributes include active listening, patience, an ability for self-reflection, and being non-judgemental. Other concerns when choosing a facilitator:

- Will participants feel more relaxed to share their stories in separate groups of males and females, and if so, should the facilitator be the same or opposite gender?
- Should they be local or an outsider? Will people share more openly with someone they know, or someone they do not know?
- Should there be one or two? Is it useful to have a female and male facilitator together? Is there a large group so two people will be needed to support each other to facilitate effectively? Is there a small group or a need for intimacy and privacy, in which case two facilitators could be too many?

### **InsightShare facilitates PVMSC in the following ways:**

#### InsightShare facilitator:

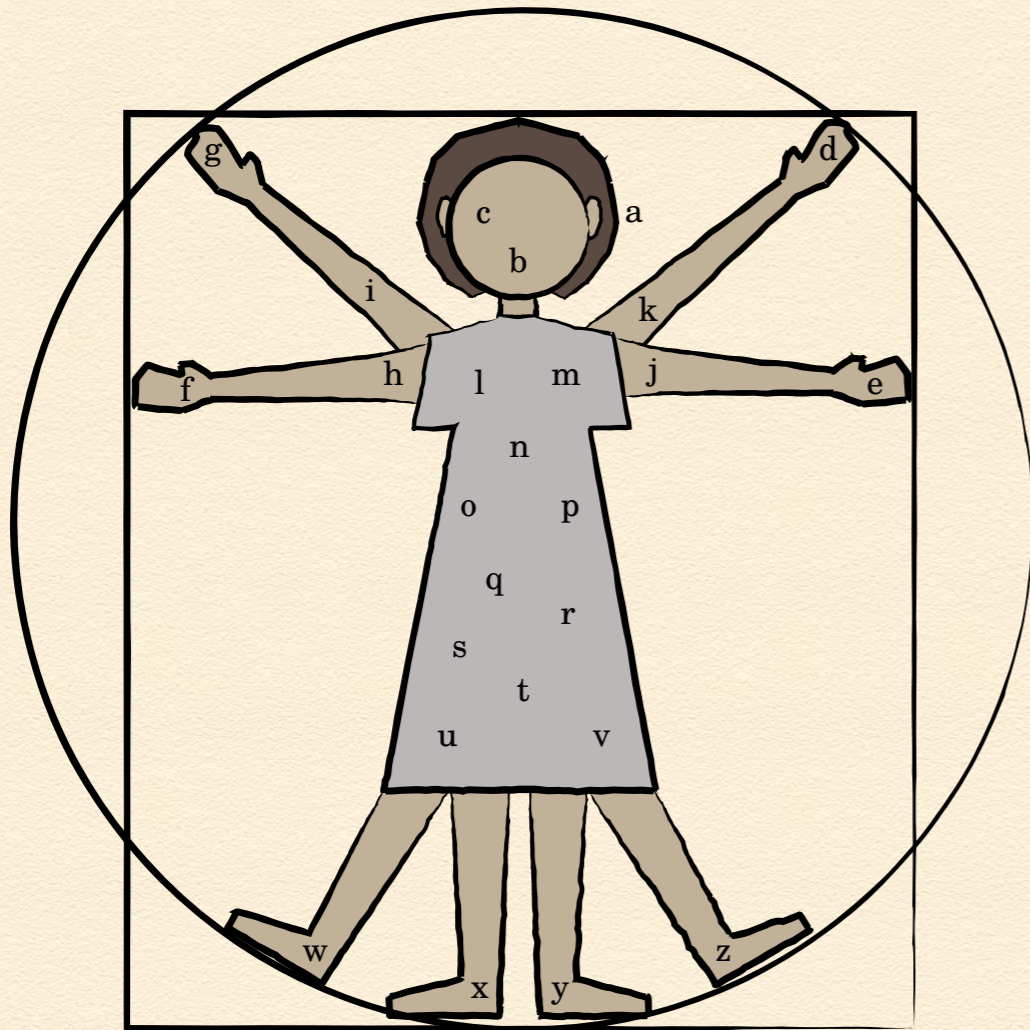
For evaluation projects with a low number of participants, or where there is no possibility or need to train a local person as facilitator - an InsightShare facilitator leads all the evaluation activities.

#### Local evaluation team:

For evaluation projects with a broader scope, an InsightShare facilitator builds the skills of a group who act as a local evaluation team to facilitate the PVMSC process, thereby involving project participants' voices at every stage of the evaluation - from data collection, to analysis, to the presentation and dissemination of results.

#### Local capacity building:

For organisations with a long-term view of using participatory video for monitoring and evaluation, InsightShare delivers in-depth training to build the capacity of a local team to deliver PVMSC independently.

**Fig. 5 - Anatomy of a facilitator****Skills & qualities of a facilitator:**

- |                                       |                              |
|---------------------------------------|------------------------------|
| a. Active listener                    | n. Patient                   |
| b. Clear & concise communicator       | o. Energetic                 |
| c. Looks ahead for risks              | p. Effective planner         |
| d. Consistent                         | q. Fluid and flexible worker |
| e. Lets go of control                 | r. Respectful                |
| f. Observant                          | s. Self-aware                |
| g. Skilled in Participatory Video     | t. Creative                  |
| h. Skilled in Most Significant Change | u. Confident                 |
| i. Skilled at managing groups         | v. Positive in attitude      |
| j. Good humoured                      | w. Knowledgeable in subject  |
| k. Trusting of other's abilities      | x. Ethically guided          |
| l. Empathetic                         | y. Open to new ideas         |
| m. Impartial                          | z. Trustworthy               |

**A Local Evaluation Team**

Working with an local evaluation team means project participants are involved at every stage of the process: in collecting and analysing the data, in drawing conclusions for reporting, in presenting insights to stakeholders at selection screening events, and disseminating the learning informally and formally beyond the time-frame and scope of the evaluation activities. It makes the whole process more accountable and connected to the project participants.

A local evaluation team can ensure the PVMSC process is adapted for the local scenario, using local knowledge to guide all planning, preparation and delivery. This can greatly effect the quality of the stories, and the extent to which evaluation participants engage and commit to the process, bringing their ideas and energies, and goodwill for an improved programme. From many years working with PV in grassroots-communities around the world, we have seen time and again that when people are invited to speak by their peers rather than by outsiders, they will feel more relaxed and engaged to speak their minds.

**Team Profile**

The ideal group brings together committed individuals with different and relevant perspectives of the programme, with an emphasis on including participants and some grassroots-level project staff, who have first-hand experience of the programme delivery at community-level. From our experience the following considerations will help to build an appropriate team:

- a. A selection of project participants or community-members who have direct but varied experience of the programme, who represent different age-groups, genders and backgrounds, i.e. factors which could enable them to represent different target groups for the evaluation. This can be helpful for the following reasons:
  - To build trust with participants when facilitating the story circles, creating the best chance for a relaxed, open and honest sharing of experiences
  - To guide local logistics to make sure that locations, times, dates and arrangements are made in a way that fits with local patterns
  - To connect with local networks, to pass on invitations to screenings, field questions and manage expectations, maintain a flow of communication
  - To bring contextual knowledge to inform the participatory analysis of the stories

Cont.

- b. It can be effective to recruit a mixed group of project participants and staff, with a higher ratio of participants. Staff should be grassroots-level and involved directly in project delivery, rather than office-based with little or no experience of interacting with participants
- c. Members of the local evaluation team should be seen as relatively neutral and/or trustworthy when working in communities

### Working together

In bringing people from different backgrounds, the lead facilitator must take steps to build a group culture of trust and respect, where people are comfortable to speak openly and can establish good working relationships with each other. See *Building a Local Evaluation Team* for more information.

Building these relationships and communication channels has the potential to become an asset in practical implementation for future projects. Those engaged in the local evaluation team walk away with a deep insight into the project impacts, the needs people have, and often a great appreciation for the potential for the programme. They can become important conduits for information and champions for the programme.

### Risks

When involving staff in the evaluation team, there is the potential for them to have a vested interest in the outcome of the evaluation, which could potentially lead them to put pressure on the storytellers, or manipulate the information arising from the stories during the participatory analysis. It is important to recruit staff who are well-trusted by community members and have an interest in learning from participants' experiences to improve the programme.

***“I hope I can be a bridge of information from one point to another”***

Local Evaluation Team,  
MDG Achievement Fund in  
the Philippines

### ***Case Study:***

#### **Using a Local Evaluation Team**

*(Mercy Corps Financial Literacy Programme, Kenya June 2011 to May 2012)*

Stories were collected from 3 different towns, with distinct ethnic groups, in areas that had been involved in the post-election violence of 2010. It was of critical importance that the local evaluation team contained community members from these different groups who were well-known and trusted locally.

Their help in guiding the local evaluation team was crucial in ensuring that the process was designed in a suitable way. They helped to make sure the language for the MSC question was appropriate, that participants felt comfortable during the process, taking the role of facilitator during the story circles in their own communities. They could help to communicate the aims of the project clearly, field questions and doubts, make logistical arrangements, and help to ensure high attendance at screening events.

In return, they benefitted a great deal: building their skills (video, communication, teamwork, public speaking, facilitation, active listening, analysis), broadening their horizons, feeling further connected to their community, and learning from the knowledge that was generated through the stories. They could therefore become local champions for the programme aims.

Sara Asadullah (InsightShare)

*“Imagine how much we have learnt from listening to 74 stories. It’s a lot of knowledge. It is going to help us so very much in our lives. I’m planning to expand my business. The first thing I’ll do is to share the videos in Kericho, there were very many who were not able to take part, so they will have to watch. We’ll borrow the projector from the church and screen the films in the youth centre.”*

Project Participant and Member of the Local Evaluation Team  
Kericho, Kenya.



## PART TWO: TOOLS

This section is a guideline for facilitators, giving details of how to facilitate the key steps in the process of PVMSC.

### Facilitator Guidelines

During the description of the tools in this section, we have used the term 'facilitator' to refer to whoever is leading the activity.

A PVMSC process may be led by one facilitator, either working alone or with a co-facilitator, or by a facilitator leading a local evaluation team. When working with a local evaluation team, they can divide the roles along the following lines:

#### Story circle facilitator (and co-facilitator)

- facilitating the storytelling and selection process

#### Scribe or note-taker

- noting down the stories in the story circle on paper

#### Equipment caretaker

- supporting participants to experience camera equipment through PV games, supporting the video-recording of stories, screening back footage, transporting it, keeping it clean, safe, dry, charged, with all component parts accounted for and ready!

#### Logistics

- transport, refreshments, consent forms, communication, timings

#### Documenting

- in some cases, you can ask permission for someone to subtly document the process through photography. This can help to explain and evidence the process by which the stories have been elicited, and also to make a record of any important information recorded on flip-charts, in case they are lost or damaged. This should be undertaken sensitively and only if the participants remain undisturbed by it.

### **Case Study:**

#### **Peer-to-peer evaluation by local team of adolescent girls**

*(Video Girls for Change - capacity building in PVMSC for BRAC Uganda and Population Council Guatemala, with support from Nike Foundation, June 2011 to May 2012)*

The initiative involved training 24 girls who listened to 450 girls who took part and shared their stories and recorded 200 hours of footage all together! This mammoth process resulted in 64 participatory videos made during 31 PVMSC collection processes, 16 PVMSC selection processes, and 25 videos selected by the country teams to be shared with an international audience.

It was peer-to-peer learning in action. Participatory monitoring and evaluation activities were carried out by girls with girls, later involving girls, boys, adults and partner staff in a process of interpretation, triangulation and validation of data. The aim of using this method was to help make sure girl programming remained relevant and focussed on girls' needs. Girls talking to other girls was a way to reveal local expert knowledge that was unique and based on their life experiences.

Organisational learning at Population Council and BRAC was enhanced through the methods, which unearthed rich new data. The evaluation teams of girls became experts on girl programming, through their analysis of all the stories. They took ownership over every stage of evaluation, from collecting data, to knowledge generation through an analysis of data contained in the PVMSC stories collected during the Initiative, to recording and presenting results in video to staff and donors.

The girls provided suggestions for changes to the programmes for girls and led a cathartic process for girl storytellers and community members, resulting in real stories from the ground. Through the process, girls' voices were amplified through screenings at local, national and international level. Approximately 1100 people were involved in the activities, including girls, parents, community leaders, staff from Population Council Guatemala and BRAC Uganda, and local partners!

The first three stages of the evaluation focussed solely on learning from the stories. It was only in stage four, after all the learning had been gathered and reported, when the girls turned their attention towards communication of the learning through videos edited for external audiences. At this point

the videos were mobilised to great effect in order to raise awareness of the issues facing girls, and shared at a global level through a website, and international conferences and webinars.

Soledad Muniz (InsightShare)

### **Find out about the participants**

Knowing as much as possible about the evaluation participants will help you plan and prepare appropriately. In particular, consider how you and the local evaluation team will organise people into story circles of peer groups, where people will feel most comfortable to share their stories. The recruitment of the evaluation participants is usually undertaken by the organisation, but the facilitator can play an important role in guiding the selection and arrangements.

### **Adapt the tools and techniques**

Select and adapt the games, exercises, and flow of the process according to the needs of the participants, the size of the group, the time available, and how well people already know each other.

### **Adapt language**

Consult with the local evaluation team to make sure that the MSC question and other key information is framed in simple and accessible language, appropriate for the evaluation participants. If literacy levels are low amongst participants, decide how best to use paper and pen during the process, if at all, to make sure the process remains transparent and accessible to all.

### **Plan and plan (and then throw out the plan)**

Circumstances on the day will rarely go as planned! Be ready to go with the flow, respond to whatever situation arises, and adapt to the participants as you find them that day. Having a well thought-through plan will support you in being calm, flexible and responsive.

### **Build trust**

Establish an environment where participants can trust the facilitator and each other as much as possible. This lays the groundwork for effective communication and a successful process overall.

- Use warm-up games and icebreakers to set the tone for the day - especially important with large numbers of participants, and/or when participants do not know each other. All facilitators or members of a local evaluation team should join in games and exercises to help break down barriers.
- Give clear explanations and strive for transparency. Regularly invite the participants to ask questions, and check their understanding by asking them to tell you what they have heard.
- Establish clarity about the scope of the evaluation through discussion with the organisation, including any details about where the videos will be used, and any plans to act on the evaluation results or not. This will help you to take care in managing peoples' expectations.
- Ensure channels of communication are open, and evaluation participants know how they can get in touch to ask questions about their stories, videos or any other details of the process.
- Follow-up on any promises made by you or others in the team.

### **Logistics**

Ensuring the logistics are well-organised is an important part of building trust with all who participate in the evaluation. It demonstrates that their well-being and participation is being valued. Here are some questions to help you plan:

- Where should story collection and screening events take place? Are the locations accessible, neutral, and comfortable for all?
- Have you left enough time for all the essential stages of the process? Are the timings feasible for people? How will it fit in with local schedules for work or other responsibilities?
- Where are people coming from and how will they travel to participate in story collection days or screening events? What could prevent people from attending? Should childcare be made available?
- Are there any local events or holidays that could effect the process?
- Will people be hungry, thirsty, and what should you provide in terms of refreshments? Could someone locally provide them?

### Consider key things that can go WRONG:

- Telling personal stories may expose feelings, emotions and experiences that individual storytellers and/or the group may struggle to cope with, either immediately or in the future. Where facilitators are ill-equipped or otherwise unable to manage the 'fall-out' from a particular process, either through lack of time/skills/resources, additional professional support might be required. Consider the themes likely to be explored and participant profiles well in advance, and consider whether sufficient expertise is available prior to starting.
- Are there any dangers or safety concerns or other negative responses that could be faced by a storyteller or someone else connected to the process or a story, if the story is shared publicly? A rigorous consent process should avoid these kinds of problems, the facilitator needs to ensure that the participants have considered many different possible scenarios, however unlikely. Sometimes additional participatory editing may be required, or changes in how the stories are shared and where they are accessible. This is particularly important in peace-building contexts but also when dealing with gender or culturally sensitive issues. Remember that for all those under 18 you will also need parental consent.
- If a participant's story has been selected as the most significant but that person doesn't want to be filmed, consider the option of only recording their voice telling the story, or failing that, simply writing it down. In this case the second most significant change story that was selected can be videoed. Just make a clear note that the main story selected was not filmed and outline the reasons for that choice.
- If the story collection or selection process is being dominated by one or two people and you notice that the other participants are not comfortable challenging them, introduce a talking stick and seek the groups agreement with the rule that the person holding the stick should not be interrupted. Ensure the talking stick circulates so that everyone has an equal opportunity to express

themselves. Another option might be to split the group up, or to record some stories individually outside of the story circle. A secret ballot can work when open discussion during the selection process is causing tension or when individuals are exerting too much pressure on others.

- Sometimes political agendas can take over a screening or wider learning event and divert the discussion. This is especially possible in the months leading up to elections. You may need to intervene and bring the conversation back to the core learning if this happens. As always, relying on local knowledge and advice is key to navigate these situations in a culturally appropriate manner.
- Sometimes, despite the intended learning goals, the organisation may not take the results seriously or provide clear feedback to the local evaluation team. Working together to determine the relevant steps that will be required to implement and follow up on recommendations they make can help prevent this. It is useful to revisit this plan at regular intervals during and after implementation. Building support and 'buy in' from key individuals within the organisation from the start of the process is also an important means of supporting change from within.

### Screening logistics

When setting up a video screening, the technical aspects should be well-prepared and tested in advance. For a detailed account of how to prepare for a screening, we recommend reading InsightShare's 'Community Screenings for Participatory Video - A Guide', especially the *Technical Considerations* section (p.21).

### Group dynamics

Consider the grouping of participants and the allocation of a facilitator extremely carefully when planning story circles. The aim is to give the storytelling and selection the greatest chance of being unaffected by unbalanced group dynamics, which could lead to a decision-making process that is not consensus-based. We find the best way of ensuring a successful story circle is to make sure a group is telling stories to their peers. Having storytellers with different levels of power or status

in their communities in the same group can inhibit story-sharing and skew selection processes to the point of rendering the process meaningless. The local evaluation team will be best-placed to explore what might affect peoples' willingness and level of comfort to share their stories, and speak frankly during selection.

### Self-reflection and evaluation

Regularly make time to reflect on the strengths and weaknesses of your facilitation, and how it might be helping or hindering the process. Evaluate with co-facilitators or the local evaluation team, to reflect on what could be improved or changed. See *Checklist for Facilitators* p.54 in InsightShare's Rights-Based Approach to Participatory Video Toolkit for more information.

### Sensitive issues

Consider what to do if people become emotional during or after telling their story. This can happen at any time, but will most likely will depend on the sensitivity of the topics involved, and how accustomed the participants are to speaking about their experiences in public. Find out about existing support networks and how they could be involved. In the first instance, having two facilitators for the story circle will make it easier for one to attend to anyone who needs a break or be supported. For programmes where there is a counsellor or mentor system in place, make sure they are aware of the evaluation, and can follow-up after the evaluation process.

### Power dynamics within a community

Careful project set-up, participant recruitment, information dissemination, transparency, communication, and facilitation of the storytelling processes, especially

#### Don't make assumptions!

Evaluating a beekeeping project in Uganda, an assumption was made by the organisers that a female facilitator should work with story circles of females, and vice versa. However, the local evaluation team objected and used a facilitator of the opposite gender for the men and women's circles (with a co-facilitator of the same gender). In brief, the men were more likely to share in response to a request from a woman, and the women were more likely to take the exercise seriously in response to a male facilitator.

under the guidance of a local evaluation team, will help to reduce any ramifications of selection of one story over another in terms of local community politics. This has not emerged as problematic in any of our experiences so far.

### Building a local evaluation team

Our experience of training facilitators has proven that the best way to learn how to facilitate an activity is to experience it first as a participant. To support a local evaluation team to learn how to facilitate PVMSC, the team should first experience the process in a workshop setting as participants, then reflect on each stage to decide how they would facilitate it themselves. When planning the facilitations, they can make adjustments to fit the activities to the local setting and participants, and plan the roles and flow of the activity as a team according to their skills and attributes.

The facilitator can make a group agreement or ground rules at the start of the process (See *Group Agreement* p.91 of InsightShare's Rights-Based Approach to Participatory Video Toolkit); encourage people to share their worries and expectations; games and exercises that encourage teamwork and equal participation; mix people regularly so they have the chance to work in different combinations to build relationships and avoid cliques forming (See *Games and Exercises* section).

#### Case Study:

#### Telling sensitive stories

*(Video Girls for Change - capacity building in PVMSC for BRAC Uganda and Population Council Guatemala, with support from Nike Foundation, June 2011 to May 2012)*

16 year old Linda spoke in a quiet voice, and looking down at the floor in front of her, told her story of change. A group of 9 other girls sat in a circle on mats listening intently, with two facilitators. We were four days into a training workshop in central Uganda where the girls were learning to become facilitators for the PVMSC process, so they could go out into their communities to collect the stories of other adolescent girls engaged in a Girl Club programme organised by BRAC. But first they needed their own experience of the story circle. We had asked the most open question, which did not reference the programme at all - 'What has been the most significant change in your life so far?'

Linda had been a quiet presence all through the training so far, participating fully but never taking the lead. Now she was almost whispering her story,

as she told about how she had met her 1 year old son's father, how they used to meet up regularly, and then, when she fell pregnant as a teenager, how she was forced to leave school. When it came to selecting a story of most significant change, the girls chose Linda's story, because, they said, it represented key issues for all girls out there in their communities - teenage pregnancy, and not being able to continue with school. We had a discussion about what they thought other girls would feel if they heard her story.

As it was the end of the day, we asked them to go home and rest, and overnight Linda could reflect on how she felt about recording her story on video. She knew it could then be shown in her community, to BRAC staff, and perhaps to girls all over the world. I checked in with her as she left, worried she felt vulnerable and exposed, but she just seemed a bit drained from the experience. In the morning, everyone turned up on time and we started the first exercise, which was to reflect on their experience of the previous day, by writing key words or drawings on a sheet of flip-chart paper in the middle of the circle. We hadn't even asked for a volunteer to start when Linda reached forward, grabbed a pen, and started to lead the activity. It was like a weight had been lifted off her shoulders through sharing her secret burden, and being accepted by the others. From then on, Linda stood out as a girl with confidence and clarity. She was ready to record her story on video, and had made a clear decision that she wanted other girls to hear her story, with the hope that they would think more carefully about themselves and the consequences of their actions. As she sat in front of the camera to speak, an even fuller story emerged, with all the details she had not been ready to share the day before.

As this team of girls went out to facilitate the PVMSC process with hundreds of other adolescent girls, their own experience of having told their story, and how it had helped them to do so, gave them the motivation to encourage others. On the first day of storytelling in their local community, several girls became emotional, given the chance to share their experiences for the first time. The facilitators stepped up quickly into the role of supporter to comfort and reassure their peers. After this first day, it became apparent that the process was going to unlock untold stories and burdens that the girls were carrying, so a counsellor was engaged and a process set-up so that someone could follow-up with the girls afterwards.

Sara Asadullah (InsightShare)

### Roles in an evaluation team



**STORY CIRCLE**

**Aims:** To share deep and honest stories from real life experience. To collect the stories for the evaluation process.

**Facilitator goals:** To establish clarity for participants about the aims and consequences of participating in the exercise. To establish and maintain a safe and trusting environment for people to share their stories and listen to one another. To help ensure the stories and storytellers are given equal attention, and manage any pressure people feel to share.

**Group size:** 3-14

**Venue:** A quiet, private and neutral space where participants will feel comfortable and undisturbed.

**Equipment:** Chairs or mats for everyone to sit in a circle.

**Materials:** Flip-chart paper and marker pens (Not necessary if working with groups who have low literacy levels). Paper and pen for the scribe to note down the stories. Audio-recording device (optional). Consent forms, if using.

**Time needed:** 40 mins-1.5 hrs. It is important to allow enough time to complete the process all in one go, within a relaxed atmosphere.

- i. Participants, facilitator and scribe sit in a circle
- ii. Explain the aims, the process, and how much time there is for storytelling
- iii. Explain that each person will tell their story, and the person to their left is their 'listener', which means they must listen extra carefully to help recap the details of the story later, to aid selection. Another option is that the 'listener' draws key scenes from the story onto flip-chart paper while listening. Later this can be stuck up on the wall to help recap the stories
- iv. Explain the role of the 'scribe', who will note down the stories to be included in a report for the organisation. Explain that they can choose to have their story noted down without their name associated with it. (Of course their story cannot be entirely anonymous, as they will share it in front of the group)

- v. Present the Most Significant Change question (write it on a sheet of flip-chart paper)
- vi. Hold a brief discussion to define the terms 'most', 'significant', and 'change', and check the question makes sense to all
- vii. Allow participants to reflect for a few minutes before telling their stories. Wait until everyone is ready before beginning
- viii. Ask for a volunteer to start, or if the facilitator is a local person with a carefully chosen and appropriate personal story, they can start the storytelling
- ix. Each participant shares a personal story of change. Take turns in any particular order, or go one-by-one around the circle
- x. If on the first round of storytelling the stories were brief, not fully developed, or people were nervous, go round again for everyone to tell their story a second time
- xi. After each story, the facilitator can invite the other participants to respond, comment and/or ask questions for clarification. The facilitator can also ask follow-up questions if necessary.
- xii. Thank everyone for sharing their stories, and take a short break before the next stage of story selection.



## FACILITATOR CHECKLIST

- Check participants are sitting in peer groups and will feel free to share a story.
- Clearly explain the evaluation aims, partners involved, and a plan for the day.
- Encourage people to ask questions about the process to gain clarity.
- Give people a way out: If this is not what you expected and you no longer wish to participate, please feel free to leave.
- Encourage the group to be respectful of each other and each others stories.
- Make it clear that if someone decides not to share their story, there is no obligation.
- Make it clear that the stories can be noted down without names.
- Start by discussing the question and the meaning of SIGNIFICANCE. Draw the conclusion that a significant change can be either positive or negative.
- It is useful to have some idea of follow-up questions that can help encourage a full story, (but refrain from becoming an interview). Examples include:
  - Can you tell us more?
  - Can you tell us why that was so significant for you?
  - Can you remember an example/time when that happened?
- Thank participants for sharing their experiences.
- Give people a chance to express how they feel about hearing the stories and telling their own.

### Tips for Storytelling

Start the story before the change. This can help turn a statement about how someone feels into a narrative of how change came about, which is more likely to include detail, and reveal contributing factors.

Tell it again. Storytellers build confidence with each telling. Repeating the story keeps the original account intact, while the narrative becomes clearer and sharper. The group can also give feedback to the storyteller about what they most appreciated about the story, which parts were interesting, and details they feel are important to include. Repeated tellings also mean that everyone has a chance to absorb the content, which will aid reflection and analysis.

Facilitator shares first. Sometimes people will be unsure about what is being asked of them in telling a 'story', and how much to share. It can help to set the tone and build an atmosphere of trust if the facilitator begins by sharing their own personal story, honestly and openly. This only works if the facilitator has a personal story that is relevant and appropriate to the topic, and works particularly well if the facilitator is from the same peer-group or background to participants. It is important that the story is of a similar depth and personal revelation as you are expecting from the participants, as people will be likely to take their lead from the first story. If the first story is shallow and non-personal, then subsequent stories are likely to follow in this vein. The facilitator can practise their story before sharing, to set a good example, using some of the storytelling techniques explained in this guide.

Individual reflection first. Ask participants to spend 5 - 15 mins in individual reflection on their story of most significant change, which could also entail drawing or noting down their story before bringing it to the circle. This can help participants commit to their own stories, and avoid the risk of them taking their lead from others in terms of what and how to share. Having a drawing to refer to can also support people who are nervous to speak, and give others in the group something they can ask questions about, to help the story emerge. The risk here is losing the natural flow of an oral story.

## STORY SELECTION

**Aims:** To select the story of most significant change, according to criteria built through consensus.

**Facilitator goals:** To ensure the aims and consequences of selecting a story are clear. Help the group to make a considered decision by slowly moving towards a consensus, and taking ownership over their selected story.

**Group size:** Only those who have heard all the stories can participate in the selection process, avoid any newcomers joining the circle.

**Time needed:** 30 mins-1.5 hrs. Allow enough time for a satisfactory selection process to take place. The Story Selection process continues directly from the Story Circle - have a short break in between if the story circle took a long time. This can become an intensive discussion process - avoid timing it before lunch or when energy might be low.

- i. Carefully introduce the selection process (See *Facilitator Checklist & Why are we selecting?* sections)
- ii. The 'listeners' recap a summary of the stories, the group discuss the changes in each one. (You can note the name of the storyteller, a title of the story, and key changes onto flip-chart paper. If the 'listener' has drawn scenes of the story, add these to the drawings.)
- iii. Ask the participants to each nominate a story that represents the most significant change, and explain their reasons
- iv. Go around the circle until everyone has had a chance to nominate and explain the reasons behind their selection, which are also recorded on flip-chart
- v. Ask the group to review the reasons for selection, and use them as the basis to create common criteria for how to determine the Most Significant Change. The common criteria is based on what the group values and considers as significant and impactful
- vi. Once common criteria have been agreed, the participants can confirm or change their nomination to select the MSC story. The story selected by the majority is the Most Significant Change story, which will be filmed

## Facilitator Checklist

- Why are we selecting? The selection process needs to be explained and facilitated with great sensitivity. Don't forget these are not fictional "stories", they are lived experiences which can be deeply moving. It is crucial to acknowledge this, and to emphasise that all the stories have value and will feature in the analysis and report - you may have to repeat this. Before selection, invite the group to express their appreciation for each story, so the storytellers all feel sufficiently acknowledged. Stress that the group are not selecting the 'best' story, i.e. the most compelling, exciting, sympathetic, or well-told story. Neither are they selecting the storyteller they most like, or wish to honour. Participants are being asked to select a story on the basis of the change within the story, which they consider the most significant, according to collective criteria. Explain that as some people will never have time to listen to all the stories, if they select the most significant they can ensure that what they most care about is communicated. Remember that the aim of selection is to provoke the group into sharing, analysing and presenting their values and opinions around change.
- Give it a title. After recapping each story, an optional step is to ask the group to come up with a title for it that pinpoints the most significant change. They can be creative, but make sure it is understandable to an outsider. This starts an analysis of the content, and distinguishes the stories from one another other by the content rather than the storyteller, supporting a move to selection on this basis. This can really help people to feel less awkward about selecting one story over another, with the facilitator reinforcing the fact they are selecting the change rather than the person. The title can later be added to the video-stories, to help people connect quickly to the key message.
- Recap with a drawing. If the 'listener' drew scenes from the story, use the flip-chart sheet can be presented, the storyteller's name added, (and the title of the story), while the scribe recaps the story. Using a drawing helps to focus on elements of the story rather than the storyteller's delivery.
- Reasons for selection. The selection of one story should be accompanied by a record of the criteria by which it has been chosen, which shows how the group determines significance. This thinking process can be an empowering one for the group, for them to come to consensus about what they feel are the key points about the project or programme.
- Everyone tells their story again. This gives the storytellers a chance to practise and build confidence in telling their story, and helps to reduce the instances of a story being selected because of how compelling the storyteller is, rather than the change within the story

Cont.



- **Group dynamics.** Be observant and check to see if everyone is speaking their minds and a frank discussion is possible. If you feel people are being influenced by certain individuals in the circle, move to other methods (See When Selection is Difficult).
- **Making a considered decision.** If the participants are rushing to choose a story, the facilitator can help slow the group down and encourage them to take a considered decision against their collective criteria. Ask questions such as: Does this story meet the criteria better than others? What about the other stories? In what way are they different or similar? Remind them that the story they select will represent their views on the programme, and it will be shared with many others who would not have time to read or hear all the stories.
- **The facilitator remains neutral!** When a group is struggling to decide they may turn to the facilitator, asking 'What do you think? You tell us?' It is important to remain neutral: encourage them of the importance of making the decision and how this will make their viewpoint known to the organisation and others; support them through asking questions reminding them of the aims and their criteria. Have a few options available to avoid deadlock (See When Selection is Difficult).
- **'Pass the pen'.** Wherever possible, engage members of the group to take control of noting the title, names, changes and reasons for selection - rather than the facilitator. This helps to build their ownership over the selection process. 'Pass the pen' around, so that different people share the responsibility. (In places where literacy levels are low, use only drawings, or refrain from any use of pen and paper, just oral discussion).

### How to select?

There are multiple ways of selecting a story (See MSC Guide, Criteria for Selecting SCs, p.32). We suggest using 'iterative voting', as described by Davies and Dart (2005):

*In iterative voting, after the first vote, people discuss why they voted as they did. This is followed by a second and then a third vote, ideally with some movement towards consensus. In some cases, the participants who disagree with the majority view will eventually decide to agree. Where they are unwilling to do so, their dissenting views can be recorded as an important caveat to the group's main judgment: for example, about an aspect of the story that was unclear or contradicted the main point of the story. Where groups remain more evenly split in their opinions, two stories may need to be chosen. Iterative voting can be time-consuming, but it fosters good quality judgments.*

We find this method is preferable to all others, for the way it pushes the group to take responsibility for the selection, to own the decision, and understand why they have selected a certain story to represent their values. Reaching clarity through this process will support them to articulate their views to others - for example, at screening events.

You can come to a simple decision by an initial vote, such as by show of hands. However, as Dart and Davies explain:

*The main risk is that a choice will be made without any substantial discussion. Arguments about the merits of different SCs [significant changes] are important because they help to reveal the values and assumptions behind people's choices. Only when this is done can participants make more informed choices about what is really of value.*

### When selection is difficult

**Secret Ballot:** When coming to consensus proves difficult, or there are people in the group dominating or influencing the decision-making process, you can move to select a story by 'Secret Ballot', i.e. anonymous voting.

*Each person writes their choice of SC [significant change] story on a slip of paper, and then the total votes are presented. This should be followed by an open discussion of the reasons for the choices. This process can be surprisingly useful, especially if there are power inequalities in the group, or if people are initially reluctant to cast their votes publicly.*

*It is important to remember that in MSC, transparency is an important way of making subjectivity accountable. Therefore, it is very important to add the second step of capturing and discussing the reasons for choices. Davies and Dart (2005).*

Voting in this way can introduce an unhelpful feeling of competition between storytellers, leading to a win or lose conclusion, rather than a consensus decision. Basing the decision on criteria is therefore preferable, and may entail several rounds of nomination and negotiation. Try using a 'talking stick' that moves around the circle, to help ensure each person has a chance to speak (they can pass their go if they wish). Also, establishing a rule that people cannot vote for themselves can help the process.

### **Filming more than one MSC story.**

The process should be adapted to the participants, so the outcomes can represent their views. For projects with a low number of evaluation participants, it is possible to film all of the stories, and conduct the selection at the screening event. There are some cases where a group cannot decide between stories, and there is a clear reason why, in which case more than one story can be filmed. For example, where experiences of a project were mixed - some highly positive, others less so - a group selected a most significant change story that showed the full potential of a project, but also considered it important to record an example of how the project fell short for other participants. This provided rich data for the organisation, and created a non-confrontational opportunity to discuss improvements to the project, by looking at how they could raise the experience of all participants to match that of the positive most significant change story.

### **Selection remains uncomfortable.**

For some people or some groups, the idea of promoting one person's personal story over another will remain uncomfortable. The facilitator can provide encouragement by acknowledging this, and reiterating the reasons for selection - to provoke reflection, discussion and consensus about values - and to filter data from all the stories into just a few key stories, which will make a stronger impact on those who would not otherwise have time to listen to all the stories. Groups can sometimes suggest making a film that summarises all the changes, rather than selecting an individual story. In this case, hold a discussion about the relative power of an individual story versus generalised conclusions. In the rarest of cases, a group may refuse to make a selection. This decision should be respected, and their reasons for doing so can be recorded, for why each story is as significant as each other. A film summarising their viewpoints or key changes will still be valuable, but will invalidate any later selection screening process.

### **Case Study:**

#### **Stories of violence**

*PVMSC Evaluation of Transitional Justice and Peace Club projects supported by UNICEF, Cote d'Ivoire.*

We are sat in a circle, 10 of us, sharing stories of change. One of the trainees for the project is telling her story for the third time, while the rest of us sit quietly, attentively listening. The first time she told the story she was hesitant and unsure. This time she is sure-footed. Spelling out the anger, frustration and unhappiness of being locked into a forced marriage from a young age. As she approaches the part of her story that describes her husband's behaviour in the marriage she stops, a tear rolls down her cheek. The group wait patiently.

Mama, who usually falls squarely into the role of team leader, had asked this group whether she could share her experience after they had all told their own stories - each person in turn, recounting an experience of change in their lives. She recognised that this was an opportunity. At the end of the three week training programme she told me, "You have to try and share what's in your heart. It isn't easy but it's the only way to forgiveness and peace".

Mama's story was one of 60 told during the participatory video peace building workshop that took place in Abidjan, in Cote d'Ivoire, in January 2015. Using Participatory Video and the Most Significant Change methodology, 10 local youth from the Transitional Justice and Peace Club projects supported by UNICEF Cote d'Ivoire, were trained to facilitate workshops using film as a method of capturing less easily recorded change and impact. The story circles and testimonial film productions took place in central Abidjan and in schools in the districts most severely affected by the resurgence of ethnic conflict during the crisis in 2012. The young people talked about the impact of the civil war on their lives, the importance of support to escape the cycles of vengeance and legacy of violence that has penetrated their schools and communities.

Over the three weeks the team came closer together. Now the young and motivated peace messengers of the secondary schools were linked into a broader network of transitional justice activists. They had shared the same stories, they saw they were not alone, and that for some, forgiveness was possible. One of the young men told us, "I haven't forgiven yet, but I started

to forgive today". Another, whose experience was chosen by the group to be filmed, had to leave the room while others watched his testimony. During the filming he was quiet and withdrawn but wanted to carry on. He told the team, "Staging my story in this way has helped me to transform its darker side".

Several of those whose stories were selected by the group for filming, chose to remain anonymous, for fear of retribution for the acts and emotions they reveal. One of the young men from the team, watched and re-filmed his story several times - he was deciding whether to conceal his identity. In every day life he was the leader of a peace club, but still commanded respect on the streets for his turbulent history. He decided in the end, to tell the full tale. At the community screening he was confident and proud, but at the screening to policy-makers he was nervous. He seemed overwhelmed, unable to focus on the selection process, he seemed overwhelmed. After the event we checked in to ask whether he was sure he wanted to reveal his identity. "Yes, I'm sure now. I want to turn everything that was negative into a force for the positive."

Emilie Flower (InsightShare)

### How to film safely?

In some instances during the process of using participatory video for monitoring and evaluation certain information is better accessed if the author remains anonymous. It is possible in such instances for participatory video facilitators to use a variety of tools such as off-screen voice, drama, or backlighting to conceal the identity of the speaker. Strategic choices need to be carefully balanced with the need to maintain an open and transparent process in the community and to ensure that the wellbeing of participating individuals and communities is safe-guarded at all times. The explicitly overt nature of participatory video and its emphasis on constructive dialogue and positive engagement (as opposed to criticism or complaining), often serves to eliminate the need for anonymity in most cases. However there is a real need for facilitators to be aware of potential consequences that may befall participants and why some people may be reluctant to take part. (Handbook of Participatory Video, Ed. Milne et al, 2012. Chapter V, Lemaire and Lunch).

## PREPARING THE STORYTELLER

**Aims:** To build the skills and confidence of the selected storyteller to record their story on camera. To help them tell their story clearly, succinctly, with all its key elements, in a way that is relaxed, clear, personal and engaging.

There are several ways to help the storyteller develop their delivery of their story:

- i. Tell it again. Ask the selected storyteller to tell their story again, while the group listens attentively, to check there is no detail left out. Repeated tellings build confidence and skill in storytelling
- ii. Draw your story. The storyteller works with other participants to break down their story into stages, which can be represented on paper with images. This helps the selected storyteller clarify and practise their story before recording it on video (PVMSC Selected Exercises)
- iii. Step your story. The selected storyteller can work with a partner to physically step the stages in the story. These methods help to clarify the elements of the story, and build the storyteller's skill and confidence to tell it (PVMSC Selected Exercises)
- iv. Story matrix. Clarify a story by breaking it down into 6 key elements (1. Where the story takes place, 2. Who is involved, 3. What problem or obstacle was faced by the storyteller, 4. What actions did the storyteller try to overcome the obstacle, 5. What factor, event or person helped them to overcome the obstacle, 6. What solution was found and what was learnt) (PVMSC Selected Exercises)

Note: It is at this point you can make sure that the content of the story will not have any negative repercussions for the storyteller or anyone else identified through the story. If the storyteller mentions other peoples' names, make sure it is appropriate, necessary, and will not cause any upset.

**FILMING STORIES OF CHANGE**

- Aims:** To support the storyteller's peers to operate the camera equipment and film the storyteller.
- Group size:** 1-4
- Venue:** A quiet, private space with a neutral background, where the storyteller will feel comfortable.
- Equipment:** Chairs or mats as seating. Camera equipment (See *Equipment List*)
- Materials:** Any drawings that have been made to support the storyteller to recall their story. Consent forms, if using.  
40 mins-1.5 hrs. It is important to allow enough time to complete the process all in one go, within a relaxed atmosphere.
- Time needed:** 30 mins - 1 hour. Ensure the process is not rushed, and that they storyteller has time to record a first attempt, then watch it back, and decide if they want to try again.

- i. The storyteller selects 2-3 participants to accompany him/her during the filming
- ii. The facilitator, storyteller and selected participants film the testimony
- iii. The storyteller watches back the footage, repeats the filming if necessary, and discusses consent

**Facilitator Checklist:**

- **Technical preparations.** Scope out possible locations for filming and have the equipment already set-up beforehand to reduce waiting time for the storyteller, which can increase nervousness. Check with the storyteller where they will feel comfortable being filmed
- **Filmed by a friend.** The person operating the camera should be someone the storyteller feels relaxed with. If the camera operator needs technical support, you or another facilitator can help set up the camera, frame the shot, check the sound etc. then walk away before they start filming. Return after the storyteller has finished speaking to check that everything has gone well. You can also make sure the storyteller is sitting next to a friend (they can be out of the frame) and/or sitting across from a friend so they feel connected to those people as they tell their story, rather than speaking to the inhuman camera
- **Relax the storyteller.** If the storyteller appears nervous, give encouragement and take action to allay their fears. For example, they can practise telling their story with a friend, or they can film the story, watch it, then film it again until they are happy with the result. (Always film one complete take of the story where possible, rather than breaking it into sections)



### Tips for filming a story of change

It is a shame to make mistakes at this stage with someone's heartfelt story. Make sure the camera is recording, sound is not compromised, background is not distracting or that poor lighting does not prevent the audience from seeing the subjects' emotions and expressions.

- Choose a quiet spot with a neutral background. A neutral background will help the audience focus on the storyteller and not be distracted by other things included in the frame. A private place, not overlooked, can help the storyteller to feel relaxed.
- Capture clear sound. For the stories to come across to an audience, sound is crucial, so make sure that the sound quality is high, and use a camera that accepts an external microphone. Choose a quiet location with no background noise. Make sure someone is monitoring the sound carefully, and understands what they are listening for, and how to signal if they hear a problem.
- Frame the storyteller. For the audience to be able to connect with the storyteller, their faces and body language should be clearly visible in the frame.
- Make sure the local evaluation team have built sufficient skill and experience of video recording through participatory video exercises.

### Case Study:

#### The transformative effect of seeing yourself on screen

(PVMSC for Local Empowerment for Peace Programme (LEAP), Mercy Corps, Kenya, 2010)

LEAP aimed to promote reconciliation through sport and peace dialogue in Eldoret, Kenya, following the violence triggered by the 2007 disputed elections. InsightShare trained a group of nine youths to collect, film, edit and screen the stories of their peers taking part in the LEAP programme.

One of the biggest impacts of the activity is the transformation that occurred at multiple levels and stages with the participants. During the collection of stories, the participants learned about each other and began to realise the similarities and differences between them. The debate on "what is most significant" is a powerful exercise where participants discovered more about what each other's priorities and perceptions were, building ties and mutual understanding. The storyboarding and filming process also brought everyone together, letting everyone play their part and giving everyone involved something to be proud of, having been involved in the making of a short film that their entire community was able to see. The screening was also a time for reflection, seeing oneself acting violently on screen leaves no one indifferent.

Isabelle Lemaire (InsightShare)

*"When I first told my story in front of everyone, it made me really sad. The second time I told it, in front of the camera, it was also hard for me because that was a horrible period of my life. But when I see myself on screen, once on the day of the interview and now in this screening, I feel better somehow. I can see that I've changed and my friends are here. It has really helped me. Thanks."*

*Project Participant  
LEAP Sport Kenya*

## FILMING EXTRA FOOTAGE

<b>Aims:</b>	To illustrate the story with scenes that provide additional contextual information. To build a sense of group ownership over the selected story. To provide an engaging and potentially cathartic group exercise for the whole group to participate in representing their selected story.
<b>Group size:</b>	Everyone in the group can take part!
<b>Venue:</b>	Space for everyone to gather around a flip-chart, on a floor or table
<b>Equipment:</b>	Camera equipment (camera, mic, headphones, tripod)
<b>Materials:</b>	Flip-chart paper and marker pens for drawing a storyboard
<b>Time needed:</b>	1-2 hrs

- i. While the storyteller is recording their story, the rest of the group can work with a co-facilitator to draw a storyboard of scenes or shots to illustrate key moments in the story. This can be in the form of drama re-enactment of key scenes, or 'cutaways', illustrative shots and/or sound (See *Insights into Participatory Video: A Handbook for the Field* for details of the Storyboarding method).
- ii. After filming the story of change, the group present their storyboard to the storyteller, who gives their feedback, and changes are made, if required.
- iii. The participants film the extra scenes working as a team, alternating the roles of camera-person, sound-person and director.
- iv. When the footage is watched back and discussed, and the participants can make their decisions about which parts should be used, and give their ideas about where they can be placed in the film.

**Note:** Adding the extra footage to the video-stories can impact on how the story is received, so you may choose to edit the extra scenes into a film that is kept separate from the video-story. In that way the films shown at selection screenings can be kept more uniform, as simple head and shoulder testimonies, with minimal editing and alteration. This gives the best chance of making an equitable comparison between the videos, rather than being influenced by the extra scenes.

If you want to combine the shots with the video-story, keep the filmmaking simple, not to overpower or distract from the testimony. We suggest not using any dialogue or extra speaking that might change the story, and keep the extra scenes to just the images or some background sounds.

### Facilitator Checklist:

- Is the storyteller comfortable having their story re-enacted? Is the content sensitive, and can it be handled sensitively?
- Is the storyteller comfortable acting in the extra shots, or should someone else take on the role?
- Encourage all the group to get involved and appear on video. This helps everyone to feel represented, rather than just one person appearing on camera. If they prefer not to appear on video, ensure they have a role in the filming.
- Encourage the group to take turns at the roles of camera person, sound person, director and actor - this builds their joint ownership of the resulting product.
- Is the story being represented accurately? Support the group to try and represent the situation as close to the reality as possible, and not portray things that didn't happen in the story. Sometimes groups can get carried away with creating a fictional reconstruction, or not knowing how to represent things. Ask questions such as, 'Is this how it really happened?'
- Are there opportunities to involve key actors or a wider group of participants from the community or real locations? In asking others to participate by acting in the film, you are drawing others into the dialogue around change, they will get to know the story, and be more likely to attend screening events to share their views. However, this should be done sensitively and sometimes would not be advisable if there is insufficient time to explain clearly and involve them properly, or if the topic is sensitive and the storyteller would feel exposed.
- Most people are happy to improvise simple re-enactments. If time allows, think about incorporating some drama-based games and exercises to prepare the group for acting (See Boal, A. (1992)). There is the potential to bring in concepts from Theatre of the Oppressed to provide a more cathartic experience for participants.

## INFORMED CONSENT

**Aims:** For storytellers to make decisions about the use of their stories.

**Facilitator goals:** To ensure the participants are fully aware of the aims and consequences of agreeing to share their stories for the report and their image on video. To record participants' consent to share, including any restrictions. To make sure participants know how to get in touch in future, in the case of wanting to ask a question or to withdraw consent.

Stages of informed consent:

- i. Consent to participate - before sharing stories
- ii. Consent to be filmed - before recording videos
- iii. Consent to share - by individual storyteller - after they have recorded their story
- iv. Consent to share - by the group - after watching back the footage to discuss editorial decisions and final consent
- v. Consent to Share - after viewing the final product

Ensure the participants are aware that they can impose restrictions on the use of the content or how they are connected to it. Ask questions to explore all the possible scenarios connected to sharing material online and ensure that they have considered worse case scenarios. Record any restrictions they wish to impose in the footage or changes they wish to make to hide identities or protect or avoid any possible negative repercussions.

Consent can be given in a verbal, written or video format (See *Methods for Informed Consent p.68* in InsightShare's Rights-Based Approach to Participatory Video Toolkit).

We prefer to think of consent as part of the process, whereby individuals take ownership over their stories and videos. The emphasis should be on establishing clarity for the future, rather than record of permission to use the products. Establishing informed consent can be an empowering process, where participants gain clarity about the potential impact of their stories and video products, and make decisions about where they want the videos to go.

## Facilitator Checklist:

- Check peoples' understanding of why they have been invited to participate, what will happen during the process. Check and manage any expectations or concerns
- Using a paper-based consent process is only advisable if participants are literate. Produce two forms for each person - one they sign and give to you, and one for them to keep as a record, which should include the details of the project, contact details for you and the organisation, and any details of where the video will be made available
- If a storyteller decides they are not willing to be recorded on video, the group can go back to their earlier decision-making process and record the second most selected story of change. This decision should be noted for later analysis. (The facilitator should also explore the reasons the person does not want to be filmed, and explain the possibilities available for recording the story with a degree of anonymity, or with someone else telling their story)
- Online uses and conferences: it is important to help people understand the potential reach of a video if they have given permission to share with external audiences. It is worth explaining what it means to be on YouTube or an organisation's website, as well as a video being screened in a conference and the kind of audiences that will have access to the video.
- Domestic law: it is important that you are familiarised with the domestic law in relation to videos, child protection issues, data protection laws, as well as a 'do no harm' analysis of people participating.



## PARTICIPATORY EDITING

**Aims:** To produce the video-stories for an audience without altering the content of the story. To ensure the storyteller has editorial control (See the *Participatory Editing* section of InsightShare's Rights-Based Approach to Participatory Video Toolkit).

Acceptable alterations might include:

- anything requested by the storyteller or suggested by the storyteller's group
- minor changes to ensure the audience is not distracted from listening to the story (deleting mistakes at the request of the storyteller, removing accidental repetition, reducing long pauses, adjusting sound levels, adding the title of the story at the beginning)
- adding illustrative extra shots in a simple way, matching the content to what the storyteller mentions directly, e.g. if the storyteller mentions their family, and you have a shot of the family, the family should appear at the time the storyteller mentions their family. These extra shots are those filmed by the group, so you should have their storyboard as guidance to make the decisions based on their intended narrative
- if there is any doubt that the content might raise controversy and/or have a negative impact for the storyteller, ensure that the consequences have been fully considered by the storyteller and their group. See section on *Informed Consent* section of InsightShare's Rights-Based Approach to Participatory Video Toolkit).

Unacceptable alterations might include:

- deciding to cut sections from a story without consulting with the storyteller for aesthetic reasons or to refocus the message in the story
- censoring information, i.e. removing parts of the story at the request of the organisation
- using extra footage in a way that tries to tell a different story to the one intended by the storyteller
- adding music which creates a strong mood and can alter the way a story is received and judged by the audience

### Option A: Editing is done by the Local Evaluation Team

- Build the computer editing skills of the local evaluation team. See *Teach Participants to Edit* section p.64 of InsightShare's Rights-Based Approach to Participatory Video Toolkit).
- Complete a paper editing process. See *Paper Editing* section p.61 of InsightShare's Rights-Based Approach to Participatory Video Toolkit).
- Working in two teams - Team 1) computer editing, Team 2) transcription of scribe notes or audio recordings in preparation for the participatory analysis
- Films are shown to the storytellers to ask for their approval before screening publicly
- Produce DVDs to give to storytellers

### Option B: Facilitator edits

- The facilitator edits according to the guidance given by participants.
- The facilitator shows edited material back to the participants for approval.
- The facilitator produces DVDs to give to storytellers.

**Note:** To make it more convenient for participants, the editor can sit in one location for a set time, with participants coming and going to check the progress of the video and giving their feedback so the editor can incorporate changes. The group can gather at the end of the day to give a final sign-off for the videos as a group.

In cases where the facilitator or local evaluation team does not have the necessary editing skills, using a video-editor external to the project is a possibility, but this should be undertaken extremely carefully. It is important that whoever produces the final versions of the video-stories understands the context and does not feel free to edit or change the content of the stories according to their own ideas or aesthetics.



## Dissemination

It is of the utmost importance that participants have access to their videos. The way to achieve this will differ according to each context:

DVDs or USB sticks can be prepared in advance of screening events where all participants are invited, so that you have a chance to ensure they receive a copy. If you are unable to deliver a copy of the video into the hands of participants, project delivery staff should take responsibility for ensuring that all participants receive a copy of their video.

In cases where all participants have regular access to a computer and/or the internet, and they have agreed to the videos being hosted online, you can provide them with links. See *Advocacy and Dissemination* in InsightShare's Rights-Based Approach to Participatory Video Toolkit.

### **Case Study:**

#### **For internal use only**

*(PVMSC Evaluation of the London Transport Museum Apprenticeship Programme, UK, January 2014 -15)*

We were getting ready for the final step in the evaluation process. Four apprentices had come to the end of their year-long programme of work with the London Transport Museum (LTM), during which they had recorded their own stories of most significant change at different stages throughout the apprenticeship. Two staff members had also recorded their stories of change, from their experiences of managing the apprenticeship. We were preparing to screen their latest and final stories of change to an audience of staff members and other stakeholders. The group would then facilitate a process to select the story of most significant change, as a way to explore the impact and value of the programme. The museum was piloting the apprenticeship, and this in-depth look at the experience would directly inform a model for apprenticeships which they could move ahead with and share more widely with the museum sector.

The museum had taken on PVMSC as a method for internal learning, meaning that the videos were screened for audiences of staff and selected stakeholders to stimulate reflection and discussions, to share learning, and raise awareness between departments of the different projects.

Before the screening, as it was our final private time together, we watched the stories one last time, and went through a final consent process. We created a group agreement about where the videos could and could not be used. During the discussion I raised the question of whether or not these videos could be used by the museum publicly on their website. The room went very quiet and the apprentices looked uncomfortable. This was a bit of a shock for them to consider, as all throughout the evaluation, we had promised that the videos would only ever be for internal use at the museum: they would have no online presence.

However, during the participatory analysis of the stories, the apprentices made a recommendation that more information should be available to describe all the training, experience, personal development and improved career prospects the apprenticeship had brought them. In gratitude to the programme, they suggested that their stories were made into case-studies to encourage and inform others.

We therefore agreed that some parts of their stories could be edited into a video that the museum staff could use at events to raise awareness about museum apprenticeships, inform prospective new apprentices, to share learning with other people in the sector about what could make a successful apprenticeship. We agreed a process whereby the videos would be edited, then sent to them, and they agreed to respond to me privately to let me know if there was anything they would like taken out of the video. They agreed to take responsibility for giving that feedback. As I knew them well by now, when editing I chose shots and statements which I felt they would be happy with, and that showed them in a good light. Then sent the video to them with plenty of time to feedback and incorporate changes.

The process of storytelling, personal reflection, and video-making itself contributed to the apprentices' personal development, so that by the end of the evaluation they were taking full ownership over how they wanted to present themselves on camera to tell their final stories. This led to a fulfilling process for all, and meant they were happy to offer their stories to be edited into a video, with the hope and motivation that it would encourage other people to create similar programmes.

Sara Asadullah (InsightShare)

## SCREENING & SELECTION OF STORIES

**Aims:** To plan and facilitate an event that brings stakeholders together to listen and respond to the stories of most significant change.

### Planning and preparation:

- Ensure the organisation has given thought to how the screenings can figure in their wider strategy of dissemination and advocacy, and who should be invited
- Invite stakeholders and coordinate logistics (Venue, timings, technical set-up, refreshments, travel arrangements)
- Help the local evaluation team to establish aims for the screening, the flow of events, and the logistics. Divide roles and responsibilities to coordinate the activity. Each of the following steps in the process can be introduced by someone different from the team, or even the project participants.

### Suggested flow of the event:

- Welcome. Explain to the audience why they have been invited and the order of events
- Introduce each of the videos and screen them. (This could be done by the participants who have been involved, introducing their own films. Preparation and coaching may be required).
- After watching all the videos, divide the audience into small groups. The groups can be divided randomly or in relation to your participant sample strategy (for example, groups of women, men, policymakers, staff, etc.)
- Each small group selects the story of Most Significant Change, according to a list of criteria they agree as a group.
- A member of the local evaluation team can join each group to facilitate discussion. If there is no local evaluation team, the lead facilitator can give the instructions, and revisit each group to check that everything is going smoothly
- Finally one representative of each group presents back their selection and the criteria to the wider group.
- Questions, answers, comments and discussion should be encouraged to take advantage of the participants being all together in one space.

### Variation:

After screening each video, invite the audience to briefly reflect on the video, respond with comments or questions, or to turn to their neighbour to discuss what most stands out for them etc. This works well if the audience is a small, focussed group and you have a low number of videos, so you can maximise the opportunity for discussion and learning. Having a chance for a brief reflection on each video, before moving on to the next one, can help the audience to remember and recall all the stories when it comes to selection.

### How to divide your audience into groups?

The audience can be divided into specific or random groups to discuss the films, depending on the intended outcomes of the event.

In most situations, we advise dividing the audience into peer-groups, for the following reasons:

- People are more likely to speak freely and honestly if they are seated in peer-groups than with people from varying levels of decision-making power within a community or organisation
- If people feel more free to speak, they stand to learn more from the stories, as discussion will flow more easily, and ideas, questions and opinions shared.
- By asking peer-groups to discuss and select the most significant change, it provides additional data for the evaluation, by giving you an insight into the viewpoints of different groups. For example, if two groups select different stories of change giving different criteria for selection, it can reveal a difference in attitude towards the programme and the impact those groups value. For instance, if a groups of men and a group of women select different stories, it can reveal their different priorities, which need to be taken into account during programming. If groups select the same stories or give the same selection criteria, then it may reveal a degree of consensus around the impact the programme should be seeking.
- By giving each group the opportunity to present their selection and reasons for selection to the wider group, the difference and similarities are made explicit, promoting mutual understanding and a basis for future consensus-building.

You may decide it is important to use the opportunity to mix participants with stakeholders for a discussion of the films. This can open the door for direct communication between stakeholders and project participants, enabling them to discuss

issues raised in the films and in their own lives, and to facilitate relationship building between parties that rarely meet. However, you should be aware of power dynamics within a group, with some feeling more at ease speaking in public than others, and how this will impact the discussion and sharing of ideas. If this is the favoured option, it is a good idea to have a facilitator in the group to help ensure a balanced sharing of ideas, and to prevent some parties dominating the discussion.

A mixed group may make it more difficult for the group to come to consensus around a story of most significant change and a criteria for selection, so it could be that another set of questions is used in this scenario. Another option could be that you organise for the selection discussion to happen in peer-groups, and then create subsequent opportunities for mixing and discussion between groups.

### **Case Study:**

#### **Targeted screening events**

*(PVMSC evaluation of the Mercy Corps Western Union Research Program on Financial Education, Eldoret, Kenya, 2012)*

InsightShare was commissioned to evaluate Mercy Corps' financial literacy programme that had been implemented since 2011 in Eldoret, Kericho and Nakuru, Kenya. The evaluation took place over 16 days and reached approximately 200 people through screenings, filming and interviews. We trained 10 local facilitators, made 7 films, and collected 74 stories, which were documented in note form.

The project developed the skills of a local team of trainees, who handled the community interaction with great confidence, creativity and commitment. Through the training led by InsightShare facilitators, they built skills in facilitation, video capture, listening, and communicating with participants in local communities. Through the process of story collection participants shared a great deal of knowledge and experience about the relevance of financial literacy as an essential component of successful financial management and a stable livelihood.

Mercy Corps put an emphasis on the screenings, holding two separate events in order to meet different aims. The first was to support the local evaluation team's plans to invite young people from all over the local area, to learn from the stories, share their opinions, and celebrate the achievements of those who had been involved in the evaluation. The second screening invited the

participation of their key stakeholders and partners, which included key actors in youth programming, such as government representatives from the Youth Ministry, and partners in youth programme delivery

The local evaluation team worked hard on a plan to prepare the screenings, each taking a role such as handling logistics, technical preparations, introducing the films, or facilitating discussion amongst the audience.

At the Youth Selection Screening, 80 young people came to listen to the 7 video stories. They picked up information and ideas from the stories about how to manage money, attitudes that could help them be successful, and different ways to build a business or financial stability. Further to watching the stories, the local evaluation team split the audience into groups for them to discuss the stories, the changes, and select a story of most significant change from the 7 video-stories. This meant all the audience of young people were involved in the analysis of the data, benefitting them through the insights they gained, and providing additional data for the evaluation through a record of their selection.

The Decision-makers Selection Screening was a forum for staff and local leadership to come together, discuss the relevance of financial literacy and feel inspired by stories from the ground. They were also asked by the local evaluation team to form groups, recap the stories, debate the most significant changes, and select one story. They presented their findings back to the rest of the audience.

The stakeholder audience gave many comments at the end of the workshop to share how the day had shifted their perspectives on youth programming. This was especially important in light of a recent trend of giving grants to young people without any accompanying financial literacy training.

Soledad Muniz (InsightShare)

**PARTICIPATORY ANALYSIS**

<b>Aims:</b>	To engage the local evaluation team, or a group of participants and stakeholders, in undertaking a thematic analysis of the stories - to identify patterns and draw conclusions in their own words, using participatory tools.
<b>Group size:</b>	5-9 (More than 9 makes consensus decision-making lengthy. Fewer than 5 will mean relying on only a few individuals for the analysis)
<b>Venue:</b>	A room with large, clear walls and floor space, and permission to stick cards and paper onto the wall
<b>Equipment:</b>	Chairs or mats as seating. Computers loaded with the films for watching
<b>Materials:</b>	Plenty of coloured cards, blue-tack for attaching cards to the wall. Marker pens. Flip-chart paper. Previous to this activity, the scribe notes from the story circles, or transcripts from audio-recordings of stories need to be typed up and duplicated
<b>Time needed:</b>	4-8 hrs
<b>Roles:</b>	Either the lead facilitator organise the local evaluation team to analyse the stories through the following process, OR the facilitator recruits a group of participants and stakeholders to undertake the following process.

To identify main areas of change, and key enabling and blocking factors in the stories:

- i. Introduce the aims of the participatory analysis, the flow of the day, and recap the story collection process for anyone new to the group
- ii. In small groups read and watch all stories (using videos, transcripts or scribe notes)
- iii. Discuss key changes in each story and record them on cards - one change per card
- iv. Repeat the process for identifying enablers and blockers of change - again, one per card

- v. Sort changes, enablers and blockers into piles or groups that have common meaning or connections
- vi. Give a name to each grouping of cards and stick them onto a wall in their groups
- vii. Give the team a chance to add anything from their own experience that they feel is missing from the wall - using a differently coloured card
- viii. Help the group discuss the results, and record any conclusions or recommendations that emerge. Options include:
  - ix. Asking each group to write a statement expressing their conclusions
  - x. Statement Pitching - the group looks at the card wall and suggests statements (See *Selected PVMSC Exercises* section)
  - xi. Have flip-chart sheets on the wall to record recommendations and ideas when they arise
  - xii. If time allows, the team can use other participatory tools to explore any key enabling and blocking factors that have emerged, and make recommendations for future programming. For example, see *Problem Tree* section p.97 of Insight-Share's Rights-Based Approach to Participatory Video Toolkit.
  - xiii. The analysis can be shared in a video report, photo-story and written report with the organisation and other stakeholders that can have an effect on the future programme delivery.

**Facilitator Tips:**

- All stories must be thematically analysed, not just selected videoed stories
- Work with the participatory analysis team to define the terms: 'change', 'enabler' and 'blocker'
- Analyse one story together as an example of the process, and to establish a common method
- Consider how to divide the team into groups for successful analysis
- Ask the group to read the stories out loud to each other, to bring them to life
- When recording changes, enablers and blockers, use the storyteller's words where possible to avoid too many levels of abstraction or interpretation
- Use different coloured cards for changes, enablers and blockers. This helps to visually distinguish the different groups at first glance
- Use dark-coloured marker pens, large writing, and no more than 3 lines per card, so that the words can be clearly read from a distance
- Try to ensure that what is written on the cards makes sense to an outsider; a keyword may not be enough

Cont.

- When sorting the cards, the number of groups of cards should be allowed to emerge naturally from the connections made by the analysis team. If there are cards which will not fit happily into a group, they can stand alone
- The results can be further analysed using tools such as PRA/PLA tools (See *Games & Exercises* section)

### **Case Study:**

#### **Unexpected results for women's economic empowerment, Moldova.**

UN Women commissioned Impact Ready to undertake a thematic global evaluation of women's economic empowerment, in partnership with InsightShare. As part of that evaluation, InsightShare carried out a participatory video evaluation workshop as a component of an in-depth case study in Riscani, Moldova. The evaluation team was composed of two InsightShare trainers and a group of local trainees, including a service provider from the Joint Information Service Bureau (JISB) in Riscani and young women who were JISB users. The evaluation process took place over 16 days and reached approx. 100 people through screenings, filming and interviews. We trained 6 local facilitators, made 7 films and collected 45 stories, which were documented in note form.

The configurational design of the evaluation was key to the meaningful inclusion of a PV component. It meant that the aim of all the case studies – including the PV study – was to identify the key drivers (and barriers) for successful working in a specific context, in relation to women's economic empowerment. There was no need for the case-studies to generate a 'representative' view of results that could be extrapolated to the entire organisation (something that was achieved instead through a different method: the fuzzy sets analysis of 50% of UN Women's portfolio).

Thus, the PV work in Moldova could focus on 'how change happens' in regards to women's economic empowerment at the household and community level. This was complemented by separate consultations and participatory workshops with institutional stakeholders (such as government). Along with the other case studies, the different 'streams' of evidence from the PV and the interviews were brought together in a facilitated Collaborative Outcomes Reporting (CORT) Summit Workshop.

The participatory video component was successful in collecting stories of change from a variety of women, harvesting findings about changes women have gone through, as well as the key enablers and blockers of those changes. The Participatory Video Evaluation was a way to bring stakeholders together, creating a space for reflection and learning for all involved, from participating women and men, to service providers, government officials and community-based organisations.

The seven videos are available on YouTube, and the information on the evaluation blog. The Ministry of Labour, Social Protection and Family (which holds the gender portfolio) and UN Women Moldova have planned to use the videos on national television to highlight the economic contribution (and potential) of women around the country. Meanwhile, the results from the participatory analysis were used in the main evaluation process to identify drivers of change for women's economic empowerment in Moldova, and to better understand how UN Women's work is influencing these drivers.

We also learnt that it is important to manage expectations around the videos and the stories that they tell - by handing over control to communities one gets coverage of the issues that they are interested in and does not always get coverage of all the issues that we are interested in. Also, that the videos were very relevant to their context, but delicate to use out of their context because of pre-existing expectations of what disadvantaged people and development looks like among international development audiences.

The PV process highlighted a number of insights that other evaluation processes did not. For example, it revealed the strength of the influence that their family's health has on women's opportunities for economic activity and saving. Whilst this is a known relationship, it was largely invisible in the other case studies because the question about health was not being asked directly. In contrast, the open nature of the questions guiding the PV stories allowed the significance of this theme to emerge. The PV stories also included discussion of the role that women can play in linking other members of their family to economic opportunities – including enabling male partners to return from economic migration. Finally, the stories demonstrated how many women were successfully interweaving economic and cultural empowerment – making contributions to both spheres and benefiting from the links between them.

Soledad Muniz (InsightShare) & Joseph Barnes (ImpactReady)

## What is Beneficiary Feedback?

PV for M&E is a two-way beneficiary feedback process through participatory evaluation, which includes those targeted in a programme as part of the evaluation team. As it has been recently described by Leslie Groves in a DFID\* publication:

*A beneficiary feedback approach to development evaluation involves a one way or two way flow of information between beneficiaries and evaluators for the purpose of improving evaluation process, findings and use.*  
(Groves, 2015, p.13)

As Groves confirms, the 2010 OECD DAC\* Quality Standards for Development Evaluation contain explicit inclusion of beneficiary feedback principles at each of the key stages of the evaluation process.

Beneficiary feedback can enhance development outcomes through:

- Reduction of participation fatigue with processes that respect participants and enable them to engage in meaningful ways.
- Supporting of development and human rights outcomes
- Making programmes more relevant and responsive

## Making a video report

In using video to convey the results of the participatory analysis, it is important the group reflects on the audience they are trying to reach, to build an effective message. This is even more important if there are advocacy aims for the film. If time permits, encourage the group to draw the potential audience members they are targeting, explore their assumptions about them, and how they could be best reached in the video. For example, decision-makers may have little time so the film should be short in length (See *Audience Pathway* section p.89 of InsightShare's Rights-Based Approach to Participatory Video Toolkit).

As the film will make a record of the data and conclusions from the analysis, it can be important to script or rehearse statements, rather than using a more free approach, so that the film will accurately represent the group's findings. The group itself should write the script or rehearse the narration before filming.

## VIDEO REPORT

- Aims:** To record key results from the participatory analysis on video, to show the process and contextualise the stories. The video can be shared with participants, their communities, and external audiences.
- Facilitator goals:** To ensure the group identify the audience for the video report and successfully communicates with this audience.

### Option A: Video report produced by a local evaluation team

- i. Discuss learning coming from the participatory analysis
- ii. Use the audience pathways exercise to plan the film (See Audience Pathway in RBA to PV Toolkit, p.89)
- iii. Storyboard and script if necessary
- iv. Rehearse the script and film
- v. Watch back and re-record any parts where necessary
- vi. Edit as a group or give a paper-edit to the facilitator
- vii. Discuss consent to share the video

### Option B: Video report produced by facilitator

- i. The facilitator involves participants and other stakeholders in filming recommendations
- ii. These are edited together with other footage of the process
- iii. Final video watched back with the group and approval given by the participants

At the monitoring phase the main goal is learning and adaptation, where feedback will be given back to participants and communities to show how their feedback has been used, and how the programme has been adapted. At end-term evaluation stage, feedback can still be given in the form of a photo-story that highlights how their stories contributed to the results presented about the programme.

## Games & Exercises

The following segment gives a list of selected games and exercises that we incorporate into our projects. We suggest you select what is appropriate based on the time available and what will suit the participants.

### PV Games for PVMSC

We consider the following games key for building basic skills and confidence with video equipment. It will be essential to do at least one game with evaluation participants before the story circle, to help them feel comfortable with being filmed, and to give them a chance to use the equipment themselves.

The local evaluation team will benefit from experiencing most if not all of these games and exercises, to build their skills with video to a sufficient level that they can support evaluation participants to capture their stories on video without mistakes. Having experienced the games, the local evaluation team can then select one or two to use when working with evaluation participants.

#### Disappearing Game

A quick and simple participatory video game that acts as an effective icebreaker between participants at the same time as building basic skills with the video-equipment. In a short space of time a large group of people can have their first experience using the video equipment, appearing in front of the camera and watching themselves on the screen.

See p.26 of *Insights into Participatory Video: A Handbook for the Field* for a detailed description of the Disappearing Game.

#### Name Game

A fundamental PV exercise where everyone takes a turn to film and be filmed, answering a simple question. Participants can quickly learn all the basics of operating the camera: how to record, monitor sound, use light and framing, as well as exploring how it feels to be in front of and behind the camera. The footage is watched back immediately so participants can learn from their mistakes.

Use a question that is light-hearted, quick and enjoyable to answer, and can get people starting to share stories or facts about themselves. For example ‘What kind of animal would you be, and why?’

With a media literate group that is already comfortable with each other, the name

game can be used to break the ice with the evaluation topic, for example, ask them to share in one or two phrases: ‘What is the most memorable moment from your involvement in this project?’

See p.22 of *Insights into Participatory Video: A Handbook for the Field* for a detailed description of the Name Game.

#### Show & Tell

A PV game to help people familiarise themselves with the equipment, practise filming, and work together as a team.

See p.33 of *Insights into Participatory Video: A Handbook for the Field* for a detailed description of Show & Tell.

#### Comic strip

A PV exercise to learn shot types and how to tell a story with images rather than words. Introduces the storyboarding method.

See p.33 of *Insights into Participatory Video: A Handbook for the Field* for a detailed description of Comic Strip.

#### Storyboard

A tool to support a group to plan a film.

See p.95 of InsightShare’s *Rights-Based Approach to Participatory Video Toolkit* for a detailed description of the Storyboarding method.

### Selected PVMSC exercises

Exercises to support storytelling:

#### Draw Your Story

An exercise to help the storyteller prepare themselves before telling their story on camera. Working with a pair or group to support, the storyteller tells their story again, with the instruction to try and break it into less than 10 steps, while someone else draws an image to represent and summarise each step in the story on a piece of flip chart paper. This can be used by the storyteller to remember and recap their story. It can be used in conjunction with the next exercise, Step your story (Note: try to dissuade the storyteller from looking at the drawing whilst recording the

story on video. Encourage them to look at it before recording, but when recording, just look at the camera operator and deliver the story naturally).

Step Your Story

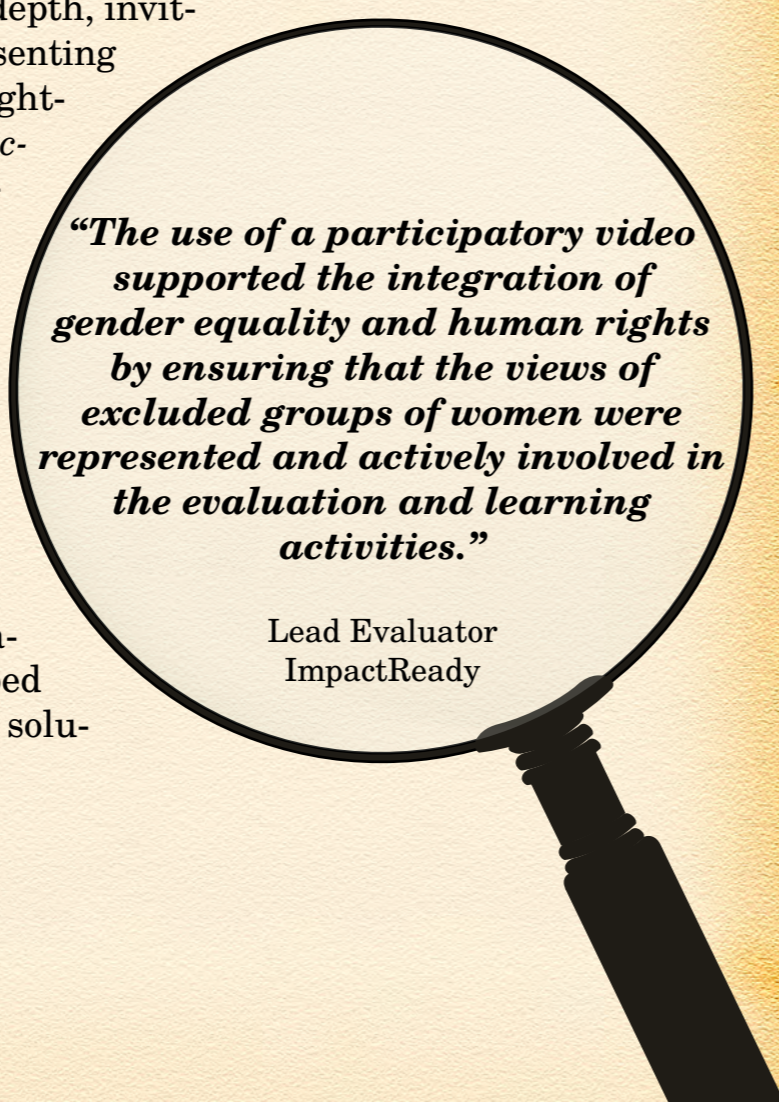
An exercise that can be used after drawing the steps of the story, to further help the storyteller refine and learn their story so it flows naturally when they tell it to camera. (Repeated tellings help the storyteller to feel relaxed and remember each part of their story with confidence). The storyteller works with a partner to establish a simple action and key word that represents each part of the story. The storyteller and partner practise ‘stepping’ the story, until they can do so smoothly, without hesitating. They take a step, at the same time do the action and say the keyword, before taking another step, and so on. This helps the story to crystallise and give the storyteller more chance of recalling the steps. (There is a risk that through these repetitions the story becomes over-rehearsed and loses its immediacy, but the risk is low and it is more likely that the story becomes clearer and therefore more effective).

River of Life

An exercise to explore a story in more depth, inviting participants to draw a picture representing their story as a river (See p.98 of InsightShare’s *Rights-Based Approach to Participatory Video Toolkit* for a detailed description of the River of Life method.).

Story Matrix

Clarify a story by breaking it down into 6 key elements. 1. Where the story takes place, 2. Who is involved, 3. What problem or obstacle was faced by the storyteller, 4. What actions did the storyteller try to overcome the obstacle, 5. What factor, event or person helped them to overcome the obstacle, 6. What solution was found and what was learnt.



**Selected Participatory Editing Exercises**

Paper Editing

A tool that will support the local evaluation team in organising the footage on paper and taking editorial decisions based on the guidance provided by participants. See InsightShare’s *Rights-Based Approach to Participatory Video Toolkit* p.40 for a full description of the activity.

For information on training a local evaluation team in computer editing, see InsightShare’s *Rights-Based Approach to Participatory Video Toolkit* p.64.

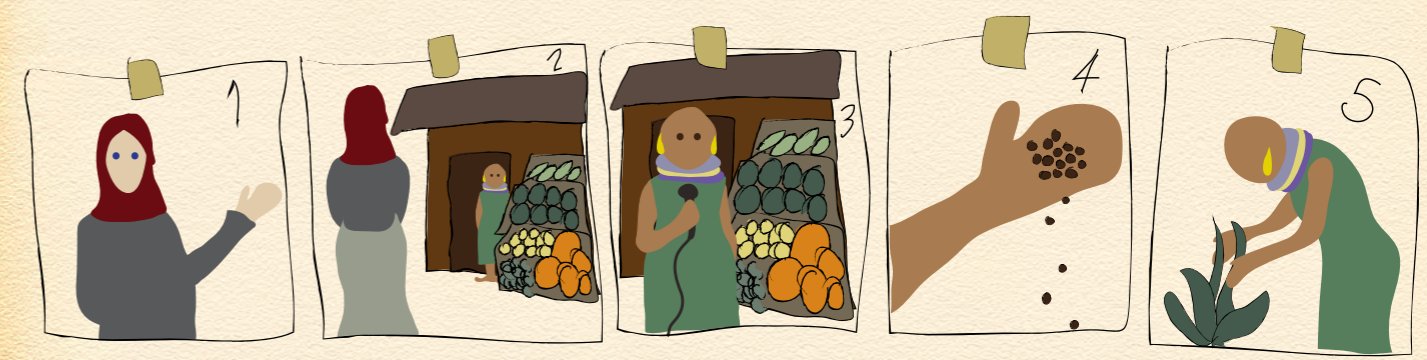
Introduction to the Computer

**Aims:** To demystify the computer and personalise it, also allowing you to keep a lighter tone when things get frustrating or long as they can do with editing!

**Materials:** Coloured paper

**Time needed:** 10 mins

**Description:** Ask the team to decorate the computers with paper, with images and/or give the computer a name, then introduce their computer to the rest of the group. Or ask the group if you can recreate a local naming ceremony for the computer. Important point to remember: it’s a little silly, but that is the point! People can often feel intimidated or serious around computers.





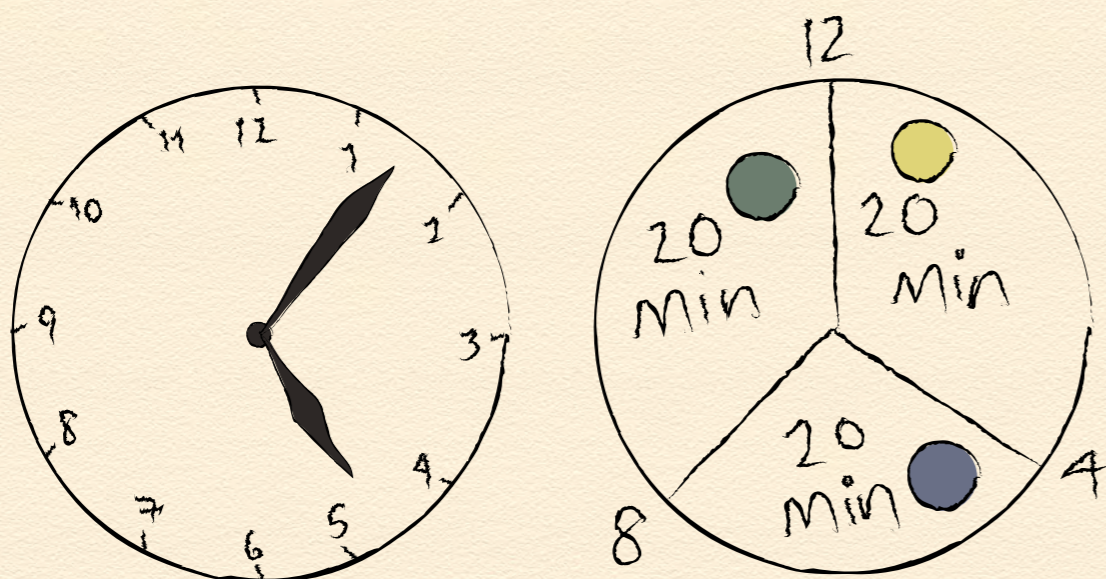
Edit clock

**Aims:** To ensure that each participant has equal time in charge of the computer.

**Materials:** An analogue wall clock, strips of coloured paper

**Time needed:** For the duration of the edit

**Description:** Draw a clock on paper and divide it into sections equal to the number of participants sat at each computer (we recommend 2 - 4 on one computer). Assign a colour to each section and give each participant a colour accordingly. Tell participants that whenever they see the minute hand of the wall clock in the same section as their colour, they should be the ones controlling the mouse and operating the computer. The rest of their group can support them.



Alternatively, stick pieces of coloured card around an actual analogue wall clock, dividing the hour into 3 or 4 different colour sections (depending on the number of participants in each editing team). Each participant is given a piece of card of a given colour, she can then look at the clock and see when the minute hand is in her colour, indicating that it is her turn.

**Note:** A less confident participant is just as likely to ask someone to take over the controls as a confident person is likely to hog the computer. So when introducing this tool, be sure to enforce the rule “If it’s not your colour don’t touch the computer, even if the person using it asks you to!”

What is Editing?

**Aims:** To help the group have fun while reflecting on the power of computer editing and how we can change the meaning of the story by changing the order of clips. It is particularly important for PVMSC, as they must respect the story as told by storytellers when they do computer editing.

**Materials:** A4 sheets of paper, marker pens

**Description:** Draw different images onto A4 size coloured paper. Draw one per participant in the team (e.g. for 12 participants, you will need 12 pieces of paper). Each drawing should be of a different image: e.g a house, a woman, a boy, a bicycle, etc. Give each participant one image and ask them to work as a group to discuss and create a story that involves all those images. Once the story is ready, they should stand in line in the order they want to tell the story, holding their image so that is visible to all. Ask them to tell the story and when they finish, you ask them to repeat the process, shifting the order of the images (hence also their order in the standing line). You can repeat this process 2-3 times (3 is ideal) so the group realises how many stories they can tell with the same images: endless!

Participatory editing

Over the years we have tested different ways in which you can carry out participatory editing, based on time as well as the human and technical resources available. You can find three options detailed in InsightShare’s *Rights-Based Approach to Participatory Video Toolkit* p.40.

**Selected Screening Exercises**Experience first, then facilitate!

If you are supporting a local evaluation team to learn how to conduct a screening, you should mirror what they will have to do in the field within the workshop activities. They should first have their own experience of how to select a story as participants, and can then reflect on how they would facilitate the screening themselves. Next, plan roles and flow of the activity as a team.

## Selected Participatory Analysis Exercises

### Define terms

Changes, enablers, blockers, what do these mean to the participants? You should support your local evaluation team or participatory analysis group to define the meaning of those words and translate them into words that are simple for everyone to understand, so they develop a common understanding.

### Analyse one story together

Support the group to analyse one of the videos and written notes as an example, working as a group, so everyone can ask questions and clarify doubts about the process. Once clear, they can work in small teams to maximise time, particularly when you are analysing a large number of stories.

### PRA/PLA tool

Once you finish your card sorting process and you have the key changes, enablers and blockers, it is ideal for the group to use a problem tree, a mind map, or other participatory tools appropriate to the topics discussed, if time allows. This will help the group to go deeper in their analysis. See p.97 of InsightShare's *Rights-Based Approach to Participatory Video Toolkit* for examples of tools.

## Selected Video Report Exercises

### Statement pitching!

Looking at the analysis wall where all cards from the participatory analysis have been gathered, individuals can pitch a statement to the rest of the group (it can be a recommendation or conclusion). You can invite the participants to reflect individually on what the wall is "shouting" at them. It could be something obvious or actually something that is not there, something missing from the picture the wall is providing on an issue or program. They then pitch their statements to each other and select a few that represent the group agreement in terms of conclusions and recommendations. The group then records statements on paper and then on video.

### Audience pathway

An exercise to support participants to imagine the audience for their video and which key messages they want to get across. See p. 89 of InsightShare's *Rights-Based Approach to Participatory Video Toolkit* for more.

## Energisers

Energiser games can be essential for successful participatory group processes. Use them at different times for building trust and group cohesion, to liven up a group when energy is flagging, to stimulate reflection, and to have fun!

There are thousands of games and energisers, many can be found in the resources listed at the end of the toolkit. The trick is to find which ones work with a certain group. Often the best way is to ask the group to suggest their own.

Here are a few favourites:

### Fruit Salad

Time: 5-15 mins

Needs: A circle of chairs, one chair less than the number of participants

Group size: 7 or more

Ask the group to shout out the names of three favourite fruits. Go round the circle naming each person in turn with one of the fruit. Start by standing in the middle of the circle, and explain the rules: you have no chair, but want to sit down, and when you call out the name of a fruit, everyone named with that fruit must stand up and find a new chair - they cannot sit down in the same chair again. Whoever is left without a chair comes to the centre of the circle, and the process starts again. The person in the middle can also call out 'fruit salad', in which case, everyone moves.

This is a fun, simple and easy game for people that gets them moving, mixing, and sitting next to different people. Run it until everyone has been left without a chair once. Use it to learn about food or fruit in the local area, ask the group to adapt the game in other ways. (Examples have included 'jungle' using 3 animals, 'stew' using 3 different beans, 'disco' using 3 different local dance moves).

**Note:** Check that people are physically fit to play the game as it tends to involve some rushing around.

### Knotty problem

A fun game that can build trust between participants and lead to insightful discussion about the importance of insider understanding versus outsider capacity to solve a problem. See RBA to PV Toolkit, p.82.

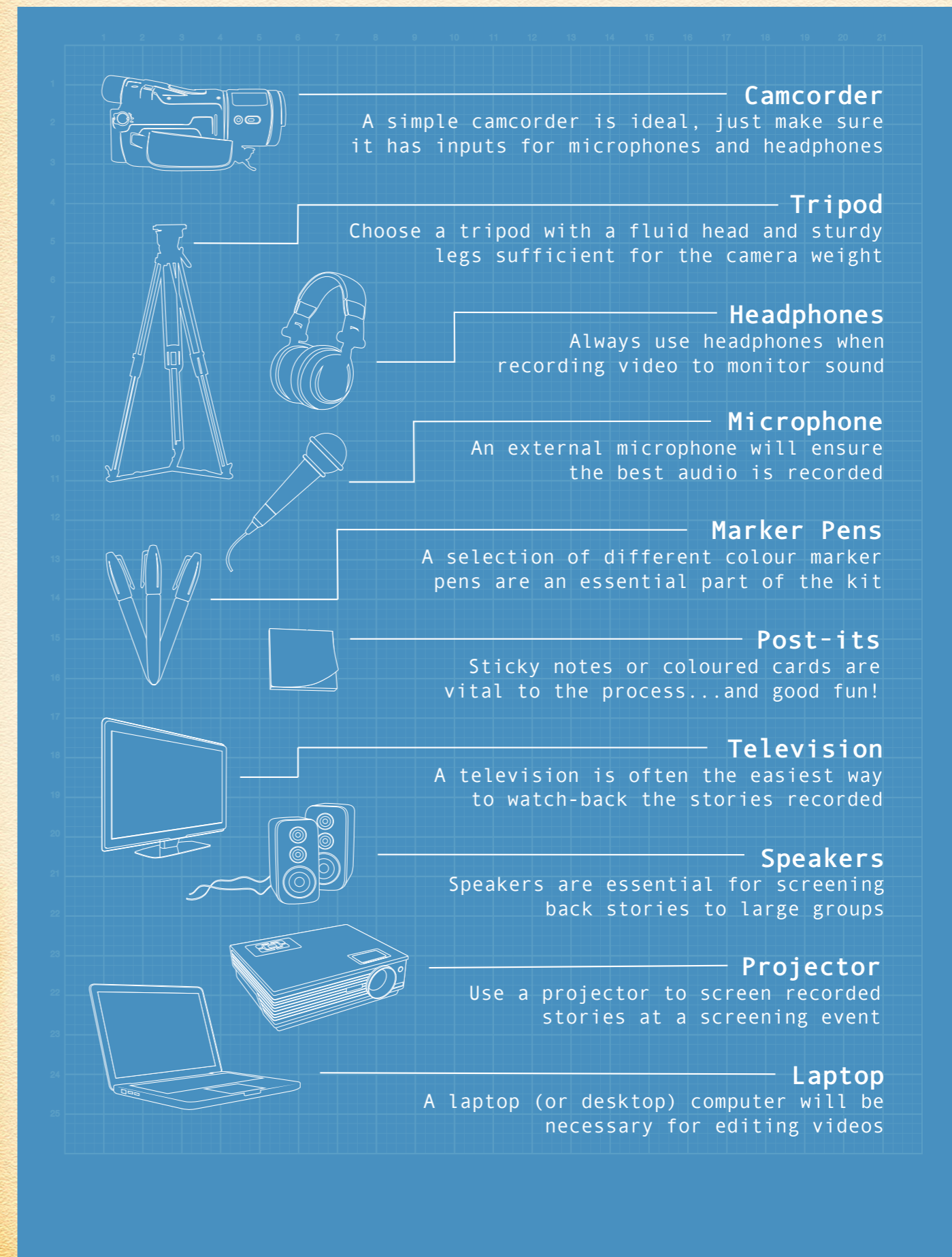
Swatting mosquitos!

Time: 5-15 mins

Needs: A circle of chairs, one chair less than the number of participants

Group size: 7 or more

Standing in a circle, explain that a mosquito is flying around the circle over everyone's head, and we're going to try and get it. Turn to the person next to you (person A) and ask the person immediately after her (person B) to turn to look at you at the same time. Both you and person B clap over the the head of person A at the same time, to kill the mosquito, while person A should duck down out of the way. Then person A turns and does the same, going clockwise round the circle. You can have a go slowly throughout the circle for everyone to practise and understand the game. Once ready, the beauty is in doing it fast! Whoever doesn't clap in the right direction and at the right moment is out of the circle, and can sit down. You continue till you are 3 in the game. If the group get the hang of it and are enjoying it, make it harder by clapping twice instead of over someone's head, and shifting from clockwise to anti-clockwise round the circle every now and again.

**Equipment List**

## GLOSSARY

**Advocacy** - the act of supporting a cause, by aiming to persuade other people or make recommendations to them

**Aggregate** - to bring together data into one group, to be considered as a whole  
**Facilitator** - an individual who helps a group of people understand their common objectives and assists them to plan how to achieve these objectives; in doing so, the facilitator remains “neutral” meaning he/she does not take a particular position in the discussion

**Footage** - recorded video

**Evaluation** - to judge or determine the significance, worth, or quality of; assess

**Monitoring** - observing and checking the progress or quality of (something) over a period of time

**Organisational learning** - a process of creating, retaining, and transferring knowledge within an organisation.

**Qualitative** - based on some quality or characteristic rather than on some quantity or measured value

**Quantitative** - a type of information or data that is based on quantities, obtained using a quantifiable measurement process

**Thematic analysis** - is the most common form of analysis in qualitative research. It emphasises pinpointing, examining, and recording patterns (or “themes”) within data. Themes are patterns across data sets that are important to the description of a phenomenon and are associated to a specific research question. The themes become the categories for analysis.

**Triangulate** - using two or more methods to check results by cross-verification

## RESOURCES

### Key Reading

***The Most Significant Change (MSC) Technique - A Guide to Its Use***

Davies, R. & Dart, J. (2005)

Download from: [www.mande.co.uk](http://www.mande.co.uk)

***A Rights-Based Approach to Participatory Video: toolkit***

Benest, G. (2010)

Download from: <http://bit.ly/PVHRBAToolkit>

***Community Screenings for Participatory Video: A Guide***

Benest, G. (2014)

Download from: <http://bit.ly/PVScreeningGuide>

***Insights into Participatory Video: A Handbook for the field.***

Lunch, C. & Lunch, N. (2006)

Download from: <http://bit.ly/PVHandbook>

### Key Watching

***Insights Into Participatory Video***

Watch online at: <http://bit.ly/pvintro>

***A Short Documentary on PVMSC***

Watch online at: <http://bit.ly/PVMSCdoc>

***What is Participatory Video?***

Watch online at: <http://bit.ly/WhatPV>

***The Isabelle Lemaire Interview***

Watch online at: <http://bit.ly/isalemaire>

***This is NOT a video camera***

Watch online at: <http://bit.ly/CLunchTEDx>

## Resources for Facilitators

### *Games for Actors and non-Actors*

Boal, A. (1992)

London & New York: Routledge

### *Participatory workshops - A sourcebook of 21 sets of ideas & activities*

Chambers, R. (2002)

London: Earthscan

### *A Trainer's Guide for Participatory Learning and Action*

Pretty, J., Guijt, I., Thompson, J., Scoones, I. (1995)

London: IIED

### *Visualisation in Participatory Programmes. How to Facilitate and Visualise Participatory Group Processes.*

Salas, M., Tillmann, H., McKee, N., Shahzadi, N. (2007)

Penang: Southbound

## Theory and Other Examples of Participatory Practice

### *How to find and share Community Owned Solutions? A Handbook*

Berardi, A., Bignante, E., Mistry, J., Simpson, M., Tschirhart, C., Verwer, C., de Ville, G. (2014)

Download from: <http://projectcobra.org>

### *Handbook of Participatory Video*

E-J Milne, Claudia Mitchell, and Naydene de Lange. (2012)

AltaMira Press

### *Pedagogía de la esperanza. Un reencuentro con la pedagogía del oprimido*

Freire, P. (2002)

Buenos Aires: Siglo Veintiuno editores

### *Beneficiary Feedback in Evaluation*

Groves, L. (2015) DFID

Download from: <http://www.dfid.gov.uk>

### *Participatory Approaches. Methodological Briefs. Impact Evaluation #5*

Guijt, I. (2014) Florence

Download from: <http://devinfo.info>

### *Communication for Another Development. Listening Before Telling*

Quarry, W. & Ramirez, R. (2009)

London & New York: Zed Books

### *Girls' Voices, Girls' Priorities: Participatory, Innovative Tools for Capturing Girls' Realities and Understanding Changes in their Lives*

Lynch, A. (2012) EMpower

Download from: <http://www.empowerweb.org>

### *El cambio social a través de las imágenes. Guía para entender y utilizar el vídeo participativo*

Montero Sanchez, D. & Moreno Dominguez, J. (2014)

Madrid: Catarata

### *Emerging Opportunities: Monitoring and Evaluation in a Tech-Enabled World. Discussion Paper*

Raftree, L. & Bamberger, M. (2014). Rockefeller Foundation

Download from: <https://www.rockefellerfoundation.org>

This toolkit is for organisations planning to use PVMSC to evaluate their social change projects.

Part one gives an overview of the key stages and things to consider when preparing for a PVMSC process and includes perspectives and feedback from partners and participants. Part two is a guide for facilitators as they carry out the games and exercises and includes case studies drawn from 10 years of InsightShare's experience in a variety of contexts and countries.

InsightShare have crafted an approach which remains fun and accessible whilst being an analytically rigorous and rich data collection process. It engages communities and donors alike, and connects audiences of different ages and backgrounds. Today, in an age of big data, the human voices, experiences and stories behind the numbers are all the more important to listen to. They can bring to life the impacts that programmes are having on the ground, share perspectives that have been sidelined, and bring us new innovations and understanding.

**‘This is awesome...incredibly useful!  
I love the approach and practical step-by-step guides.’**

Joseph Barnes  
ImpactReady Evaluator

**‘The guide is very well-written, clear and easy to read  
with good incorporation of case studies which helps  
give readers a good idea of its application.’**

Kerida McDonald PhD  
Senior Advisor, Communication for Development, UNICEF HQ



an InsightShare publication