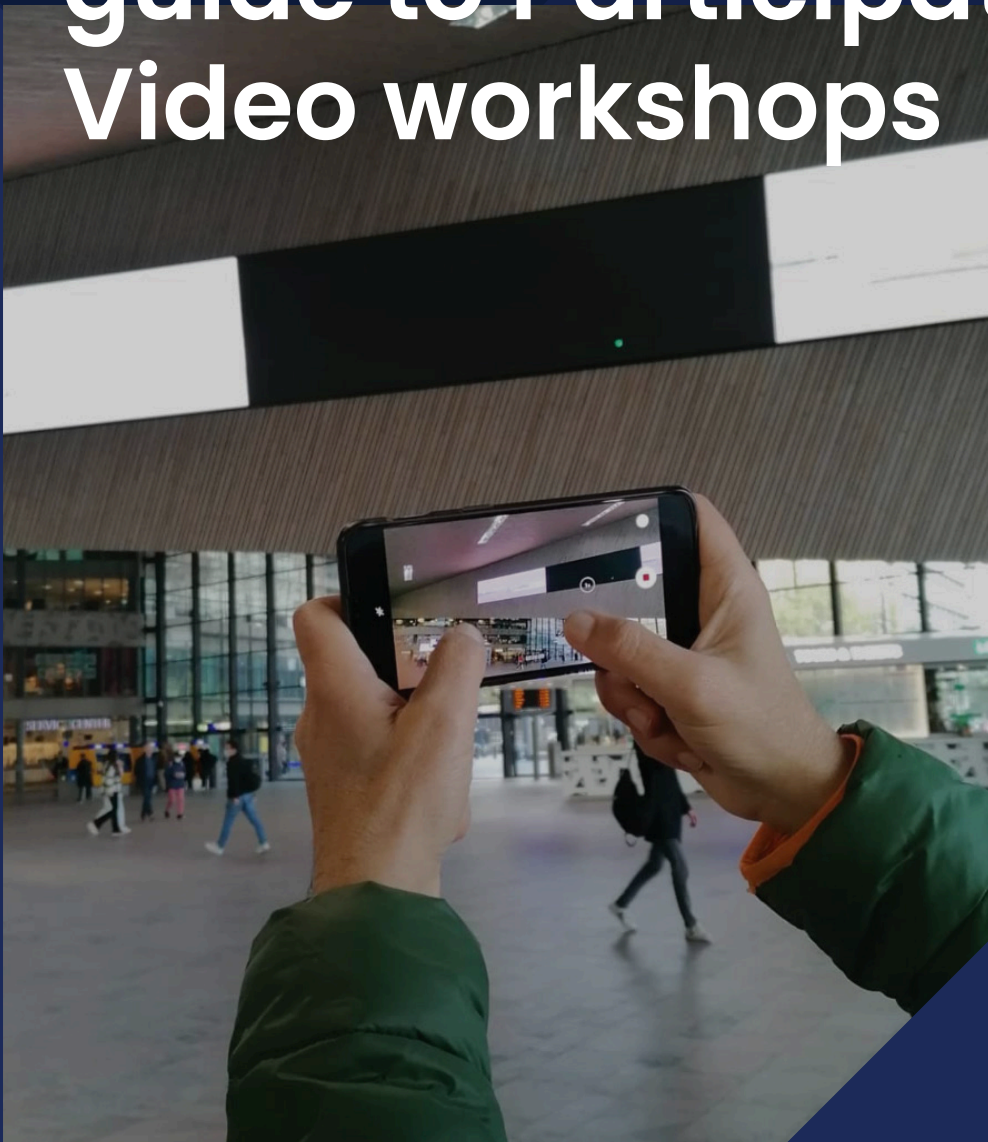# *Digital place-makers' handbook:* A field guide to Participatory Video workshops

Translocal Lives Research Project
Refugee settlement, place-making and digital technologies.

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About this handbook

As digital participatory methods continue to expand and technologies become increasingly accessible, so does their potential to have a profound impact on research. However, with digital technologies becoming more accessible and widespread, methodologies that focus on the co-production of knowledge, such as Participatory Video (PV), also face new ethical and technical challenges: how to ensure the inclusion of all voices involved in a PV project, without overshadowing its diversity? How to guarantee the agency and autonomy of participants while balancing the interests of researchers? What technical challenges are most pressing in developing a PV project and what tools are useful for overcoming them?

In refugee-focused research, these are crucial questions that are only recently being addressed. Therefore, our aim with this digital handbook is to contribute to this complex discussion in a practical way that can be applied by all those who bet on Participatory Video as a methodology capable of yielding outstanding opportunities within and beyond the field of migration research.

The *Digital Place-makers Handbook* is one of the outcomes* of the *Digital Place-makers Program,* a filmmaking and storytelling course that took place during 7 weeks between September and October of 2021, and that relied heavily on PV to co-produce 11 short films in collaboration with refugee participants while exploring the topic of place-making. We present chronologically the 7 sessions conducted during the program and describe in detail the most important activities. We also present the resources needed to implement the workshops as well as the most relevant learning outcomes and lessons learned week by week. We encourage both academics and non-academics, as well as NGOs, governmental actors and grassroots groups, to use the activities in this handbook as we are sure that anyone interested will be able to find activities and reflections of value.

Feel free to download this template. If you do use it, please let us know by dropping a line!

· **Website: www.translocallives.com**
· **E-mail: translocallives@gmail.com or pazalencar@eshcc.eur.nl**
· **Instagram: @translocallives**

*Other outcomes of this project include:

> A documentary film of the *Digital Place-makers* program. Available at www.translocallives.com/films
> 11 short films co-produce by the participants of the program. Available at www.translocallives.com/films
> A conceptual paper on the topic of Digital Aspirations, refugee settlement, and place-making. *(Forthcoming)*
> A methodological paper with critical reflections on the development of the program. *(Forthcoming)*

Kick-start session

Towards an inclusive conceptualization of place-making

KEYWORDS: Place-making, ethical guidelines, collective word-clouds

This welcome session is dedicated to **getting to know each other,** tuning in to the most **important concepts** that will be worked on during the course, and most importantly, to **establish the ethical guidelines** that will help us create a safe space for all participants.

OVERVIEW OF ACTIVITIES

- ☐ Introduction of the team and the participants.
- ☑ Group activity: Collective Word-clouds.
- ☐ Review of the concept of Place-making.
- ☑ Discussion: Co-defining the ethical guidelines.
- ☐ Hands-on: Set up of the digital folders and test.
- ☐ Creation of the WhatsApp group.

In this handbook, find a step-by-step of the activities marked with ✓

Collective word-clouds to define Place-making together

Group activity | 30 minutes

To explore the concept of place-making, we built 2 different word-clouds during the session. Each word-cloud was guided by a question that could be answered using single words or concepts:

> a) *"What words come to your mind when you think of home or belonging?"*
>
> b) *"What things work against place-making or belonging?"*
>
> The results were used to prompt a discussion about different aspects related to the idea of making a place: family, education, identity, opportunities, work, exclusion, discrimination, among others, were recurrent topics.

There are different ways to build a collective word-cloud. We decided to do it with the free online tool Mentimeter.com because it creates automatic visualization of the data and participants can add words anonymously. We provided the following instructions:

1. With your smartphone go to www.menti.com and use the voting code* to access the first word-cloud (Question A)
2. Take 5 minutes to answer the question with single words or concepts; you can answer as many times as you want.
3. The more a word is repeated, the bigger it will be displayed on the screen.
4. Take a 2 or 3 minutes to read the word-cloud; What caught your attention? In what ways could you relate to the bigger words? What patterns do you observe?
5. If you wish, you can share the feelings you experienced during the activity or the ideas you had about place-making with the group.

Repeat the exercise with all leading questions.

WHAT YOU WILL NEED:

- ■ Internet connection
- ■ A screen or projector
- ■ Smartphones (multiple participants can use one device)

You can create word-clouds in an analog way as well; make sure you have a bulletin board or a table to add all the words. Keep in mind that this activity can be used for conceptualizing collectively any concept.

> Word-clouds built collectivelly with participants during the activity.

Co-defining the ethical guidelines

Group discussion | 30 minutes

LEARNING OUTCOMES OF THIS SESSION:

- An inclusive conceptualization of Place-making.
- A (digital) document with the agreed ethical guidelines.

LESSONS LEARNED:

- Keep in mind the different digital literacies among participants.
- Make sure participants feel they can be themselves.

Following our commitment to incorporate the *principle of "do no harm"* guided by ethics of care and respect, we facilitated a discussion with the participants to establish the ethical guidelines of the program. The discussion touched on several aspects related to Participatory Video. We started the discussion by asking participants *"How we could all as a group guarantee a safe and comfortable space throughout the workshops".* As the discussion moved forward, a team member took notes on an online document that was later shared with the group for them to add anything that they deemed necessary. The resulting ethical guidelines considered four main points:

Collection of material and identification: Each participant has the autonomy to decide what content is included in their final film. In line with this, participants can decide if they want to appear in the films or if they will remain completely unidentifiable. This decision pertains to the participant only and will not be questioned by the team or by anyone in the group. In addition, participants have the autonomy to decide whether and how to be involved in the audio-visual documentation of the program.

Cloud-storage: The recorded material will be stored in a private server, only accessible to the participants and the research team. Once the project ends, this material will be deleted, and access accounts will be terminated.

Circulation of content: The content created individually or collectively during the sessions cannot be circulated outside of the program without the consent of its owner/s. This includes the content and conversations held through the WhatsApp group (created with participants to facilitate communication during the project).

Dissemination of the films: Each participant is autonomous in deciding how to disseminate their final film and to which audience. Possibilities for collective dissemination (e.g. screening nights, websites, online exhibition) were discussed as a group at the end of the program.

Session 1

Digital Narratives: What, How, and Why

KEYWORDS: Digital narrative, story-telling, purpose

In this session, participants **explore different approaches to the construction of a digital narrative.** We design the session through three key questions: **What** story do I want to tell in my film; **how** can I tell this story? (methods and techniques); and **why** is it important for me to communicate my perspective through the story?

OVERVIEW OF ACTIVITIES

☑ Brainstorming to define the main narrative.

☑ 17 questions to connect with my purpose.

☐ Discussion: What can a video do?

☐ Talk: Filming techniques and examples.

☐ Hands-on: practice with a short video and upload material to the digital folders.

In this handbook, find a step-by-step of the activities marked with ✓

Brainstorming to define the main narrative of the film

For this session we asked participants to record videos with their mobile phones during the week prior to the workshop. These videos were about different places, objects or activities that each participant related to place-making. Once in the session, we provided the following instructions:

1. Carefully review the material you recorded with your mobile phone during the week.
2. Write on different post-its the words or concepts that come to your mind when watching the material. Example: rain, travel, nostalgia, family, etc. (One word for each post-it)
3. When you finish, stick the post-its on the work table so that everyone else can see all the words that the group wrote.
4. Take a few minutes to read the words or concepts that the others wrote and choose 3 or 4 that stand out to you and that you can use as input to create the main narrative of your film.
5. Play with the relationship between different concepts. For example, when relating the words nostalgia and family, what story comes to your mind?
6. If you wish, you can share the feelings you experienced during the activity or the ideas you had about your film with the group.

WHAT YOU WILL NEED:

- Pots-its (3 or 4 per participant).
- Pens (1 per participant).
- A space to stick all the post-its, for example, a table or a bulletin board.

We encouraged participants to record material (videos, photos, audio) regularly in between each session, keeping in mind that this material could be used for their films later on.

> Brainstorming together to define the main topic of their films.

17 Questions to connect with my purpose

Individual activity | 30 minutes

The **participatory approach** we adopted during the program helped us address the issue of research fatigue among refugee-focused research. To do so, we focused on understanding in depth the motivations that each participant had for developing their film. One of the activities that helped do so is «17 Questions». Through this activity we invited the group to **explore their purpose, vision and motivation for developing a film** about their place-making perspective. The instructions were provided as follows:

1. Take 1 or 2 minutes to relax and feel fully present in the activity.
2. Have a sheet of paper and a pencil ready.
3. We are going to read 17 questions aloud and for each question you will have 40-30 seconds to write down the answers that come to your mind.
4. These questions invite us to reflect on aspects of our lives and the purpose of being in this programme, so there are no wrong answers.

Read the questions slowly:

> *1) What did I learn about myself in the last year?*
> *2) What do I want to keep doing in the following years?*
> *3) Who has been a support in my path?*
> *4) What aspects of my life generate frustration in me at this moment?*
> *5) What did I discover about myself in the process of arriving here?*
> *6) What are my greatest sources of energy?*
> *7) What motivates me every morning?*
> *8) What is the biggest lesson from my experience in this new place?*
> *9) What would I tell others in similar situations as me?*
> *10) Where do I see new opportunities for me?*
> *11) What advice would I give to my younger self?*
> *12) What do I want to tell others?*
> *13) What is the story of my life about?*
> *14) What would be the title of the book of my life?*
> *15) What am I grateful for at this moment?*
> *16) Why do I want to share my experience with others?*
> *17) What is the purpose of this community that is gathered here?*

6. When you finish, take a few minutes to read your answers. What stands out to you? What surprised you about your answers? Did you discover something new about yourself? How did you feel during the activity?
7. If you wish, you can share the feelings you experienced during the activity or the ideas you had about your motivation and purpose for being here.

WHAT YOU WILL NEED:

- A pencil and a sheet of paper per participant.
- A timer.
- Print out of the 17 questions for the facilitator.

LEARNING OUTCOMES OF THIS SESSION:

- Identifying personal motivations for engaging in participatory video making.
- Identifying the potential of audiovisual narratives for expressing ideas about place-making.

LESSONS LEARNED:

- Make sure you connect any technical video language with practical exercises; *Learn-by-doing* is a more fun way to deploy the unfamiliar audiovisual vocabulary and techniques.

Editing 101: Playing with video and audio

KEYWORDS: Participatory editing, media literacy, *ShotCut*

During this hands-on session the objective is to learn through practical exercises the **basic elements of editing.** To do this, we worked with a free editing program *(ShotCut).* Participants explored and learned the basic tools of this software through the two main elements of a film: video and audio.

OVERVIEW OF ACTIVITIES

- ☐ Installation of open software *ShotCut.*
- ☐ Workshop: *ShortCut* basics.
- ☑ Hands-on 1: Filming an object.
- ☑ Hands-on 2: Recording a story about the object.
- ☐ Upload the material collected into the software.

In this handbook, find a step-by-step of the activities marked with ✓

Filming an object using basic smartphone camera techniques

Hands-on activity | 45 minutes

For this session we asked participants to bring a meaningful (small) **object that could be related to their place-making process.** During the workshop, we asked them to take 45 minutes to produce different shots of the object that would be used to create a **1 minute «test film».** The objective was to practice different ways to shoot with their smartphone. The instructions were provided as follows:

1. Take a few minutes to look at the object you brought and individually answer these questions: Why is it important to you? How does it relate to your place-making process? What annecdotes come to mind? What would you like to share about this object?
2. Share the answers with the person next to you. You can give as much detail as you like. Each person will have 3 minutes.
3. Once you have finished the conversation, you will have 30 minutes to go out and record at least 5 shots of the object, each of at least 10 seconds with your smartphone. This will be the material you will use to compose your «test film» in *ShotCut*.
4. Tip: remember to use the various shot types that we learned during the last session: still shot, moving shot, zoom in/out, throw, slide, drop. Also remember to use your hands, use a background, or change the surroundings.
5. Once you have recorded all the material, upload it to the *ShotCut project* created in the first part of the workshop. We will assist you if you need it.

WHAT YOU WILL NEED:

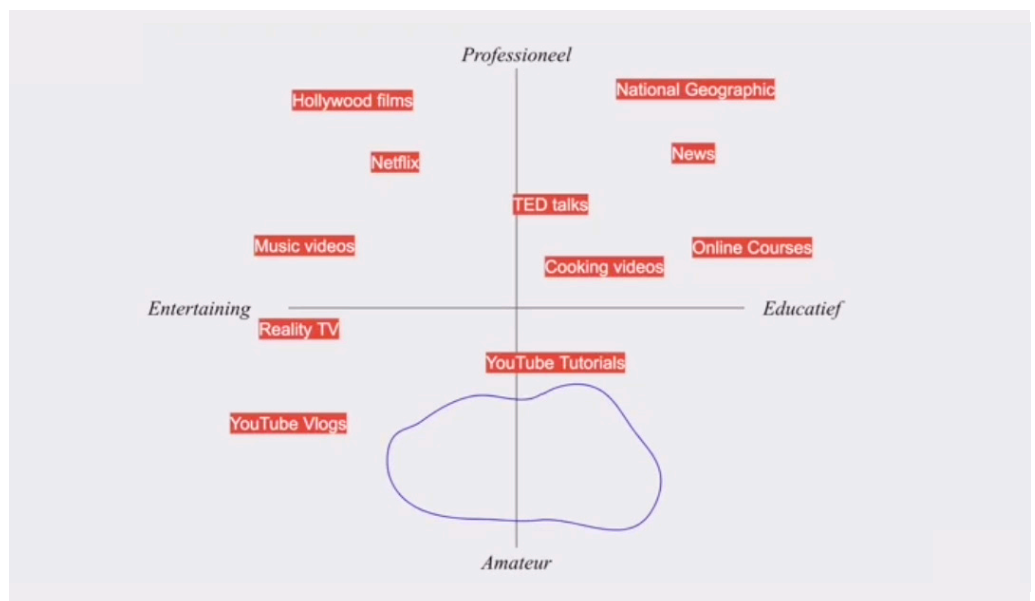- A small object per participant (brought by them).
- Individual smartphones.
- *ShotCut* free software installed in the laptops (we recommend individual devices, but participants can also share their laptops.)

ShotCut is a open source software that can be downloaded freely from www.shotcut.org
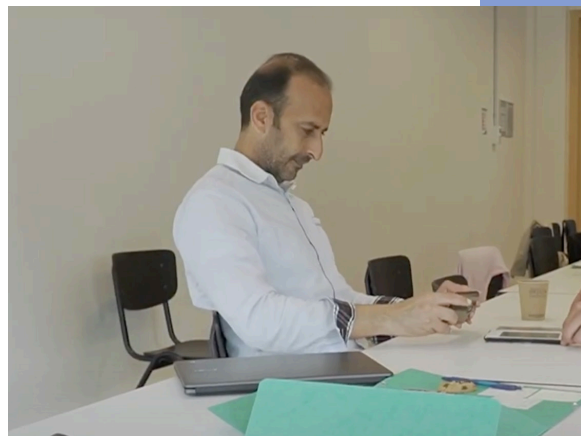
> Participants experiment with their smartphones to shoot videos for their test film.

Recording a voice-over about the object

After participants have recorded several shots of their object, we focus on the second element of the films: audio. To do so, we provided the following instructions:

1. Open your smartphone's recorder application. If you can't find it or don't have it, we will assist you.
2. Find a space where you feel comfortable, and record at least one minute of audio in total. This audio is known as voice-over and will be the audio that accompanies the short film of your object.
3. Some tips to let the creativity flow! You can:
   a) describe the object;
   b) tell why it is important to you;
   c) tell a story that is related to this object; and/or
   d) tell a story as if the object were a character that you give voice to.
4. Record as many versions as you want. The more versions you have, the more material you can use in editing your test film.
5. Once you are finished, upload the material to the *ShotCut project* created in the first part of the workshop. We will assist you if you need it.

We used this diagram to communicate to participants that the final films are developed using amateur techniques. This takes off the pressure of producing high-quiality films and allows them to focus on their narrative and main message.

WHAT YOU WILL NEED:

- Smartphones with a free recorded application.
- A space that allows privacy to participants to record the audio.
- *ShotCut* free software installed in the laptops (we recommend individual devices, but participants can also share their laptops).

LEARNING OUTCOMES OF THIS SESSION:

- Participants produce the audiovisual materials they will use to make a test film.
- Getting in touch with meaningful insights that will help participants to build a story about place-making.

LESSONS LEARNED:

- Organize this activity around a group discussion where participants feel comfortable sharing their insights and experiences about place-making.
- Bear in mind that not everyone is an extrovert. Make sure you create a safe space and have sufficient time for all participants to share their insights.

Session 3

Participatory Editing to create a test film

KEYWORDS: Participatory editing, constructive feedback

The aim of this session is to continue practicing and learning how to edit in *Shotcut* software. During the session, the work is focused on **personalized tutorials** for the challenges that each participant faces when preparing his or her test film. At the end of the session, we engage in a group activity to check the results and provide **constructive feedback** to each other.

OVERVIEW OF ACTIVITIES

☐ Hands-on: Develop a 1 minute test film.

☐ Personalized tutorials on *ShotCut.*

☑ Group activity: Screening test films and providing constructive feedback.

In this handbook, find a step-by-step of the activities marked with ✓

Screening test films and providing constructive feedback

Throughout this session the participants have worked with the material (video and audio) collected in the «object exercise» of session 2. Each participant has worked on a short test film of maximum 1 minute to explore the editing software and to **understand in a practical way how the logics of video and audio work in an audiovisual narrative.** Once all the test films have been exported and uploaded to the cloud, we organized the following group activity:

1. Each participant's film is screened in the room. The film director has a brief moment to introduce their film to the group if they wish.
2. The other participants (audience members) receive post-its to provide the film director with constructive comments anonymously.
3. At the same time, participants can openly comment on the film by answering any of the following questions: a) what did you like about the film? b) what caught your attention? c) what could be improved? d) what message do you take away from the film?
4. The exercise is repeated with each of the films.
5. At the end of the activity, all participants keep the post-its that their peers have filled out with comments, advice, encouragement, and other messages.

Screening their test films together to provide feedback collectively.

WHAT YOU WILL NEED:

- A video projector or a screen to watch the films together.
- Post-its (15-12 per participants).
- Pen per participant.
- Pop-corn is a nice addition!

LEARNING OUTCOMES OF THIS SESSION:

- Learn the basics of video editing.
- Receive and provide feedback on the test films of participants.

LESSONS LEARNED:

- Organize the feedback activity through the use of interactive tools.

- Encourage participants to trust their filmmaking skills by providing constructive feedback; they will feel supported by the community while developing their video editing skills.

Creating a Script: practical tools

KEYWORDS: Creative writing, story-board, 3-arc structure

The fourth session of the program was dedicated to strengthening the participants' **story-telling skills**. Through practical exercises such as story-boarding or creative writing, participants were able to **establish the narrative arc** of their final film projects.

OVERVIEW OF ACTIVITIES

- ☐ Talk: The three act structure.
- ☐ Sharing ideas for the final film.
- ☑ Hands-on Writing a synopsis of my final film.
- ☑ Hands-on: Creating a story-board.
- ☑ Hands-on: Defining a shot list.
- ☐ Individual talks after the session.

In this handbook, find a step-by-step of the activities marked with ✓

Writing a synopsis of my final film

A synopsis is a brief and general summary of the novel, film, or play we want to create. In this case, we use this tool to understand **what are the general points of the subject matter** of each of the participants' films. We develop this exercise following the **3-act structure** explained at the beginning of the session and we asked participants to follow this instructions:

1. In pairs, take 5 minutes each to explain to your partner what the theme of your film is and what is the main message you want to convey.
2. Now, divide a blank sheet of paper into three parts and name each part as follows: Act 1, Act 2, and Act 3, respectively.
3. For each act write the most important event. For example, in Act 1, the protagonist arrives at the train station. In Act 2, the protagonist remembers his hometown, in Act 3, the protagonist leaves the train station.
4. Begin to imagine more details within each act and write them on the sheet. In Act 2 of our example, what specific images or sounds can you use to imply that the protagonist is remembering his hometown?
5. With these inputs and insights, write the synopsis of your movie in one or two short paragraphs.
6. If you wish, you can share the feelings you experienced during the activity or the ideas you had about the synopsis of your film.
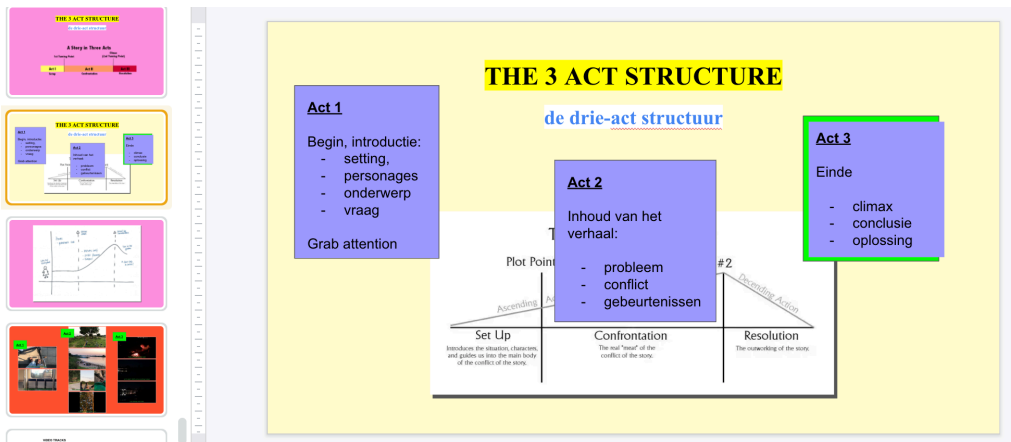
Screenshot of the presentation slides used to discuss the 3-act structure.

WHAT YOU WILL NEED:

- ☐ A pencil and a sheet of paper per participant.
- ☐ An understanding of the 3-act narrative structure.

The 3-act structure is a model used in narrative fiction that divides a story into three parts (or acts), often called the Setup, the Confrontation, and the Resolution.

Creating a story-board

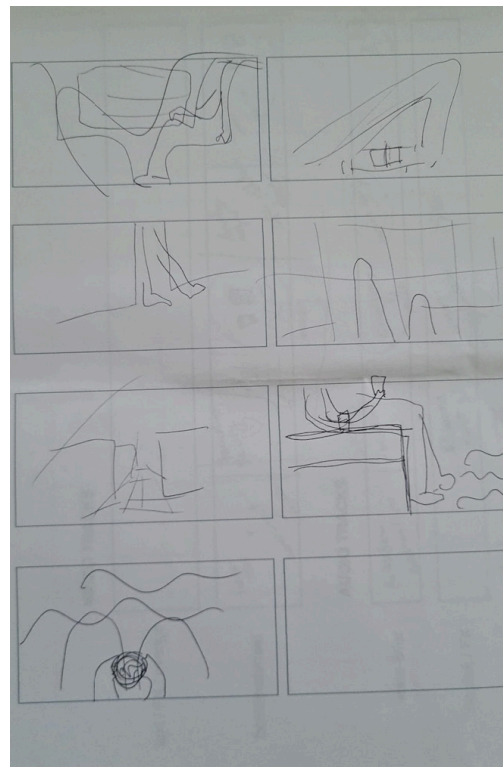**Hands-on activity (in pairs) | 45 minutes**

Once the synopsis of the film is written, we move on to the part where we define more concretely the scenes of each act through a **story-board.** The story-board is a tool widely used in the creation of short films or movies, in which the most **important scenes are represented in graphic form.** Again, we use the 3-arc narrative structure to break down the exercise. The participants follow these instructions:

1. Use the template provided to create a storyboard of 6 scenes for each act. These scenes will be a guide that will allow you to identify what visual material you need for your film and how to shoot it.

2. Start with Act 1. On the template you will see 6 blank boxes or frames. These boxes represent the sequence of main scenes that take place in your film. In our example above, we have established that Act 1 portrays the main character arriving at the train station. How do you want to show it? For example, one option is to show the character getting off the train. In the next frame, the character could be walking down some stairs with a suitcase.

3. The story-board also serves to identify in which way you want to record each scene: for example, it is different to show only the protagonist's legs getting off the train than to show his whole body. In the first option you offer anonymity and mystery, for example. You can write down this kind of detail next to each frame.

4. Complete the story-board for each act.

5. Once you finish, find a partner to share your creation and receive feedback. You can focus on the coherence of the sequences that you have created for each act.

‹

The story-board was used by the participants to co-direct the filmming and editing process of their films.

Defining a shot list

With the synopsis and story-board, participants have more clarity on what shots are essential to their film. This is done using what is known in filmmaking as a shot list. **This tool has an organizational focus; it is a kind of checklist of the shots needed for the film.** With the materials produced throughout the session, it is much easier to write this list down. To do so, we provided participants with a simple template with a three-column table and the following instructions:

1. In the left column, you should write down the scenes your film needs according to your synopsis and your recently created story-board. For example: "Protagonist getting off the train".
2. In the middle column, simply write down if you have already shot this scene in the past weeks or if it is a pending scene to be shot. To do this, you can review the material you have been compiling and see what you can use. For example, you may already have some footage of the train station that you can use.
3. For the scenes that are pending, you can use the column on the right to write down what you need to record these scenes: for example, a sunny day, a friend to help you with the camera, cups of coffee, etc.
4. Use this list during the next 2 weeks (last weeks of the course) to complete the scene checklist. It is important to remember that the checklist is a guide, but not a strict structure; you will probably need to adjust some scenes as you go along with the shoot.
5. Once you finish, find a partner to share your check-list and receive feedback.
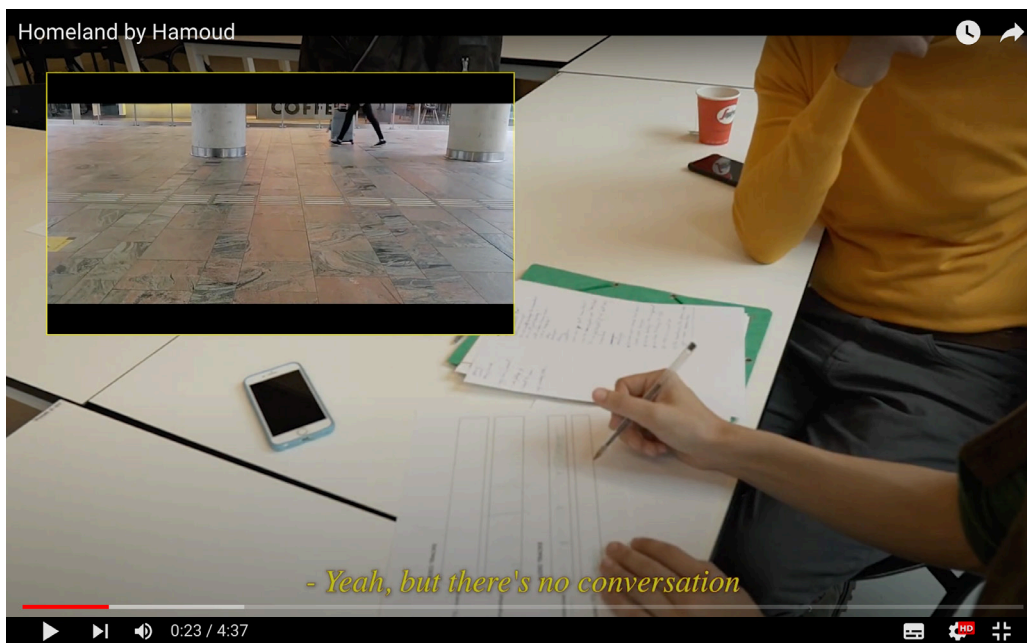
Hamoud discussed with the filmmaker what he wants to show in the first part of his film while working on his shot-list. *Screenshot of the documentary.*

WHAT YOU WILL NEED:

- Print out of the shot list template (one per participant).
- A pencil per participant.
- An understanding of the shot list logic.

LEARNING OUTCOMES OF THIS SESSION:

- Create the storyline of the final film.
- Have a clear vision of the story you want to film.
- Learn different creative tools related to filmmaking.

LESSONS LEARNED:

- Make sure you stimulate the creative side of participants («*Done is better than perfect*»).
- Working in pairs or groups will put less pressure for them to come up with a storyline and encourage their ability to create.

Session 5

Creating a Script: practical tools

KEYWORDS: Participatory editing, media literacy, *ShotCut*

This session is mainly a **technical session,** dedicated to the editing and production of the final films using the material collected during the previous weeks of the program. This session has a **personalized format** in which each participant develops the activities at their own pace.

OVERVIEW OF ACTIVITIES

- ☐ Organizing the material recorded.
- ☑ Hands-on: Defining the sound/voice in my film.
- ☐ Hands-on: Editing, editing, editing.
- ☐ Solving technical questions.

*In this handbook, find a step-by-step of the activities marked with ✓

Matching the sound/voice in my film

Hands-on activity | 1 hour

The last session was mainly focused on defining the narrative of the video through the images. In this session, once the participants organized their visual material, we worked **focusing on the sound more concretely.** To do so, we asked the participants to follow these instructions:

1. Write down the text (known as voice-over) that will accompany your film. It does not have to be the final text, but hopefully it will be a fairly close version of the final one. If you do not have this text yet, use this activity to create it.

2. Once you have your voice-over written down, divide it into important sentences or fragments and write each of those sentences on a post-it. For example, a text might say *"Today there is a storm in my head, I feel overwhelmed. I go outside to feel better."* You can write the first sentence on one post-it and the second sentence on a separate one.

3. Now that you have these fragments of your text, look for what images can help you convey that idea visually among the visuals you have collected in the past weeks. For example, for the part *"today being a storm in my head"* you can show images with the wind whipping through the trees. But for the sentence *"I go outside to feel better",* maybe the right image is something different than the windy storm.

4. In this way, you can play with combining text and images on paper that you can then «transfer» later to the editing program and see how they work together. This saves a lot of time and work on the editing software.

5. Do this as many times as necessary. Remember that in the last session you created a story-board that you can use as a guide.

6. If you feel stuck, feel free to seek the support of a fellow participant or the facilitators to discuss your ideas.

WHAT YOU WILL NEED:

- ■ A pencil and a sheet of paper per participant.
- ■ Several post-its per participant (varies).
- ■ ShotCut free software installed in the laptops.

LEARNING OUTCOMES OF THIS SESSION:

- ■ Participants will finalize their films.

LESSONS LEARNED:

- ■ Let them be the directors. Make sure that they get to know as much as possible about editing. Make sure that they are the main brain behind their production.
- ■ Be flexible to participants' skills. Encourage the ones who want to be more involved in assisting others with technical aspects.
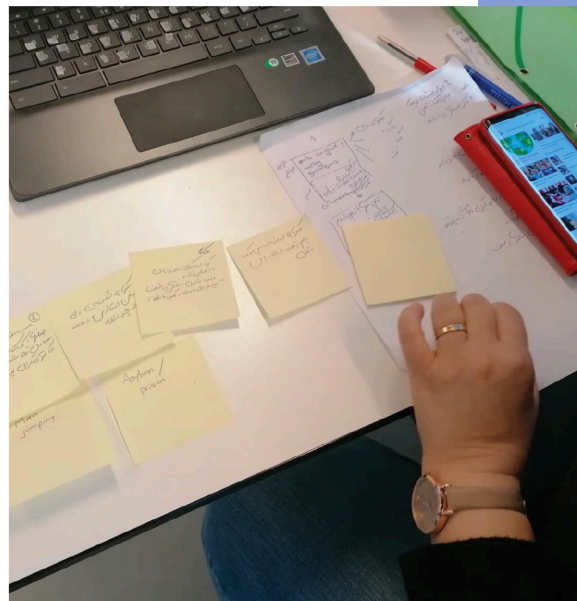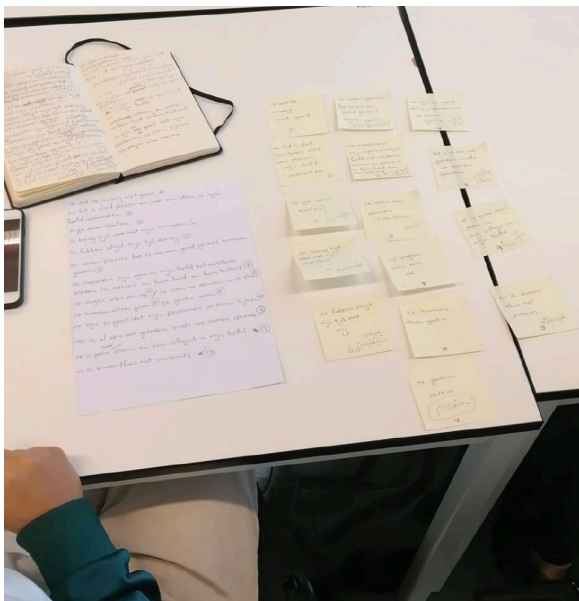
> Participants explore different ways to match sound and images using post-its.

Session 6

Closing session: final touches and pop-corn time!

KEYWORDS: Dissemination, follow-up interviews, evaluation

The last workshop of the program is dedicated to **sharing the final films collectively and defining the dissemination plan** to be implemented over the coming weeks and months. We also used an important part of this session to evaluate each participant's experience through individual follow-up interviews.

OVERVIEW OF ACTIVITIES

- ☐ Editing final details and exporting.
- ☐ Screening together.
- ☑ Discussion: How and where to share our films?
- ☐ Certificate awards.
- ☑ Individual interviews about the overall program experience.

In this handbook, find a step-by-step of the activities marked with ✓

How and where to share our films?

Group disucssion | 30 minutes

Following the principles of participatory video, a key aspect to keep in mind is to **include the voices of the community in the decision about the dissemination of the films.** In this sense, we set aside a space in the session to discuss as a group in which formats and to which audiences it would be important to share the results of the program. The research team facilitated this discussion keeping in mind that **each participant has specific and personal motivations, and in turn, has privacy concerns that vary individually.** For this reason, it was important to have this discussion collectively, respecting the agreements established at the beginning of the program. After the conversation it was agreed that two events would be held to disseminate the results:

> A private **expert meeting** with actors from different organizations related to the integration of migrants in the Netherlands, such as NGOs and government institutions.

> A public event to share the films with members of the family, friends and locals in the format of a **Screening Night.**

Some of the participants expressed their wish to be involved in the organization of such events and therefore this was taken into account when implementing them. In addition, with each participant we discussed the possibility of hosting their film on the Internet so that it could be shared with a wider audience. To date, the films can be watched on our website: *www.translocallives.com/films*

In the methodological paper «*Using participatory video for co-production and collaborative research with refugees. Critical reflections from the Digital Place-makers program»,* we discussed the challenges and opportunities of the relation between confidentiality, authorship, and vulnerability.

> Photo taken during the Screening Night event co-organized with the participants to share their films with friends, family, and several key stakeholders.

Follow-up interviews about the overall program experience

Individual activity | 15 minutes per participant

LEARNING OUTCOMES OF THIS SESSION:

- Inclusive decision-making on the dissemination plan for the films.
- Learning about participants' experiences throughout the digital place-makers program.
- Learning about each other's perspectives on place-making through their films.

LESSONS LEARNED:

- Make sure participants receive a certificate for their participation in the program.
- Invite participants to organize a dissemination plan for their films.

One of the main features of **participatory methodologies is the constant evaluation with the participants** to include their perspectives and concerns. This was done throughout the program through informal conversations between sessions, however, in the final session we provided a more structured space to discuss the overall experience with each of them. We did this through **short individual interviews,** which lasted approximately 15-20 minutes per participant. In the interviews we focused on 3 key aspects:

First, we asked them to reflect once again on the **concept of place-making:** how did their perspective about this concept change over the course? How could they define it after having worked on this concept in the past seven weeks?

Second, we asked them to tell us a little **about their film,** the specific theme they worked on and the relevance they feel it has to share these projects with others and why.

Third, we asked them to share with us about their overall experience of the program: what activities or dynamics they enjoyed, what they would have liked to explore with more depth, what **opportunities for improvement** they see, and what they would recommend to the team for a future version of the program.
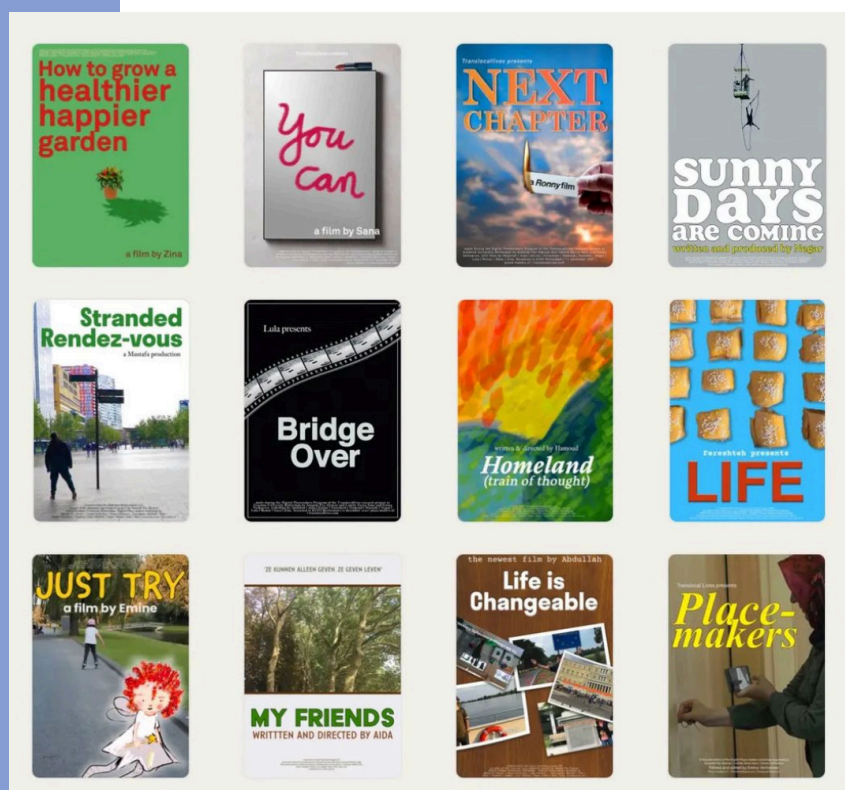
> Posters of the 11 final films co-produced by the participants of the program.
>
> At the bottom right corner, there is the poster of the documentary film of the project.
>
> *Available online at www.translocallives.com*

Acknowledgements

Digital place-makers' handbook: A field guide to Participatory Video workshops

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