Title: Navigating the Necessary Risks and Emergent Ethics of Using Visual Methods with Marginalised People

More details/abstract:

The global call to 'leave-no-one behind' cannot be achieved without tacking the intractable social issues faced by the most excluded people. There is increasing interest in using visual methodologies for participatory research in contexts of marginalisation, because they offer the potential to generate knowledge from people's lived experience, which can reveal subjective, emotional, and contextual aspects missed by other methods; alongside the means for action through showing outputs to external audiences. The challenge is that the perspectives of those in highly inequitable and unaccountable contexts are – by definition – rarely articulated and often neglected. The author thus begins by assuming that there are unavoidable tensions in using visual methods; between perpetuating marginalisation by inaction, which is ethically questionable; and the necessary risks in bringing unheard views to public attention. Many experienced practitioners have called for a situated approach to visual methods ethics (Clark, Prosser, & Wiles, 2010; Gubrium, Hill, & Flicker 2014; Shaw, 2016). What is less clear is what this means for those wanting to apply this practically. In this chapter, the author addresses this gap through the exemplar of participatory video with marginalised groups. Drawing on cases from Kenya, India, Egypt, and South Africa, the author contributes a range of tried-and-tested strategies for navigating the biggest concerns such as informing consent; and the tensions between respecting autonomy and building inclusion, and between anonymity and supporting participant's expressive agency. Through this, the author provides a resource for researchers, including prompts for critical reflection about how to generate solutions to visual ethical dilemmas in context.

Navigating the necessary risks and emergent ethics of using visual methods with marginalised people

Jacqueline Shaw

ABSTRACT:

The global call to "leave-no-one behind" cannot be achieved without tacking the intractable social issues faced by the most excluded people. There is increasing interest in using visual methodologies for participatory research in contexts of marginalisation because they offer the potential to generate knowledge from people's lived experience, which can reveal subjective, emotional, and contextual aspects missed by other methods; alongside the means for action through showing outputs to external audiences. The challenge is that the perspectives of those in highly inequitable and unaccountable contexts are - by definition - rarely articulated and often neglected. I thus begin by assuming there are unavoidable tensions in using visual methods; between perpetuating marginalisation by inaction, which is ethically questionable; and the necessary risks in bringing unheard views to public attention

Many experienced practitioners have called for a situated approach to visual methods ethics (Clark et al 2010, Gubrium, Hill and Flicker 2014, Shaw 2016). What is less clear is what this means for those wanting to apply this practically. In this chapter, I address this gap through the exemplar of participatory video with marginalised groups. Drawing on cases from Kenya, India, Egypt and South Africa, I contribute a range of tried-and-tested strategies for navigating the biggest concerns such as informing consent; and the tensions between respecting autonomy and building inclusion, and between anonymity and supporting participant's expressive agency. Through this I provide a resource for researchers, including prompts for critical reflection about how to generate solutions to visual ethical dilemmas in context.

KEYWORDS:

(Please supply up to 6 keywords for your Chapter)

1. Marginalisation
2. Situated ethics
3. Visual methods
4. Participatory video
5. Inclusion

Main Body:

1. Introduction

For social research to address complex real-world problems it needs to generate *phronesis* or Aristotle's practical wisdom (Flyvbjerg, 2001). A phronetic approach focuses on constructing contextual understanding through interaction with people affected by an issue, and this resources action towards improved solutions (Tracey, 2013, p. 4). The global call to "*leave-no-one behind*" (Kabeer, 2016, p. 5) is unlikely to be achieved without collaborating with the most marginalised groups to build this kind of grounded knowledge, and using the insights to influence responses from external agencies. Participatory researchers are enthusiastic about the promise of visual methodologies, such as digital story-telling and participatory video, in contributing to these research and communication aims (Gubrium, Harper, & Otanez, 2015; Shaw, 2015, p. 4; Mitchell, De Lange & Moletsane, 2017, p. 4). Although it is not a singular approach, broadly participatory video is a facilitated group process, which involves participants recording themselves and the world around them, reflecting on their situation together, and producing video stories or messages in order to generate further dialogue across communities or with external agencies (Shaw, 2017a, p. 5). Digital story-telling involves participants crafting individual stories in a group context, and then recording their personal narratives with accompanying visuals and music in a digital format (Lewin, 2010, p. 55). These approaches provide an accessible way for people to explore and share experiences. They are appropriate for group inquiry processes because they are essentially relational: they prompt group members to speak about their lives, and listen to each other; together they make sense of their realities through reflective dialogue; and later, pathways to influence are an inherent possibility through a group creating and then showing their visual narratives to external audiences. The key ethical dilemma is that, because the perspectives of excluded people in highly inequitable and unaccountable contexts are - by definition - rarely articulated and often neglected, there is concurrent danger in bringing them to public attention. In practice, navigating ethical dilemmas is essential as a process unfolds, with ethical relations at the heart of socially-engaged research excellence.

The contemporary resurgence of participatory visual and performative methods to generate missing knowledge on intractable social issues has occurred in parallel with increased ethical regulation in the social sciences and allied disciplines (Wiles et al, 2008, p. 10; Wiles & Body, 2013, p. 1). It is not surprising that critical debate has been provoked about the ethics and integrity of visual methods, given the challenges posed to research ethics norms such as respondent and geographical anonymity, and the difficulties of informing consent given participant's desire to be heard in the sharing age (Clark, Prosser, & Wiles, 2010, pp. 85-87). Visual researcher-practitioners[1] motivated by justice principles, and the potential for these methods to empower participants through building agency and providing communication possibilities, favour showing visual materials in their entirety, if it is appropriate to show them at all (Wiles et al, 2008, p. 22). However, this does not mean anything goes. It is clearly not ethical to encourage participants on short-term projects to reveal deep feelings on sensitive issues, and disseminate exposing visual materials with insufficient thought or clarity about audience, platforms, access, or longevity (Wiles, Crow, Charles, & Heath, 2007; Prosser & Loxley, 2008; Clark et al, 2010). This is the case whether or not participants are recognisable through models, drawings, photos, digital stories, video, or accompanying text. Many experienced practitioners have called for a *situated* approach to visual methods ethics (Clark et al 2010, p. 83; Gubrium, Hill, & Flicker, 2014, p. 1606; Shaw, 2016, p. 421), which takes into account the particular circumstances of who, what, why and

---

[1] Researchers using participatory methods, including participatory visual methods, facilitate participants in participatory research activities, as practitioners of the methods. In this chapter, following usual conventions, I refer to them as researcher-practitioners or simply practitioners.

where. What is less clear is what this means practically for people wanting to apply visual methodologies with marginalised groups, especially given the diversity of people and contexts encompassed by this generalising terminology.

Currently, I am a research fellow specialising in in the use of visual processes to drive and mediate participatory action research (PAR) in community, development and health contexts. Situated ethics are specific, so I distinguish between the one-off/short-term use of visual approaches in participatory research interactions, which is not the focus here, and the progressive visual methodologies introduced above. In this chapter, I address the gap in practice knowledge about these longer-term research process, by concentrating predominately on the exemplar of participatory video. To do this, I draw on more than thirty-five years' experience using participatory video with a diverse range of disadvantaged groups, including women, people with disabilities, homeless, and migrating people, elderly and young people, and others living in in insecure contexts or discriminated against due to factors such as gender, ethnicity, caste, class, sexuality, health status, or geography. I do not underestimate the considerable challenges involved in using visual approaches to transform iniquitous dynamics, and I have developed my approach to participatory video (Shaw, 1984; Shaw & Robertson, 1997), through research to build critically nuanced understanding about the practical realities (Shaw, 2012a; Shaw, 2012b; Shaw, 2016). Applying the knowledge generated on what enables and constrains the possibilities of participatory video, given the inherent risks and challenges, has resulted in the extended participatory video methodology I currently favour (Shaw, 2015; Shaw, 2017a; Shaw, 2020 forthcoming). In this chapter, I consider the application of this longer-term participatory video approach during the *Participate* research initiative[2] (2012-2018), which first brought perspectives on the reality of marginalisation into the global post-2015 debate (Burns, Howard, Lopez-Franco, Shahrokh, & Wheeler, 2013) then developed knowledge on participatory accountability mechanisms (Burns, Ikita, Lopez-Franco, & Shahrokh, 2015), and more recently explored how to build inclusion of the most marginalised people in the context of Sustainable Development Goals (SDG) implementation (Howard, Lopez-Franco, & Shaw, 2018, p. 6). I use this research context to illustrate the strategies I have evolved, from the early 80s onwards, for ethical participatory video practice in participatory research and community development projects.

I begin, in section 2, by framing the inherent risks of research collaborations with marginalised groups, and in section 3, I outline current thinking on how to respond to the ethical challenges presented by visual methods. In section 4, I present the extended participatory video approach as the basis for ethical practice, and I define two key tensions faced when navigating between avoiding harm and doing good through facilitated participatory video processes: supporting participants' autonomy when building the inclusion of marginalised groups: and respecting participant's choices between anonymity and public communication, whilst evolving and surfacing knowledge from the margins

In section 5, I unpack the general strategies that I have used successfully as a foundation for ethical practice, in relationship to specific examples from the *Participate* research projects. Then, in section 6, I draw again on *Participate* experiences, as well as other pertinent examples, to raise the need to adapt participatory video processes according to the particular group the starting point of individuals, the contextual challenges and the sensitivity of the issue. I finish in section 7 with a number of questions to prompt researchers and practitioners planning their own participatory video projects.

In this chapter, I contribute a range of practical solutions to the key ethical and integrity concerns of visual methodologies, through considering the exemplar of participatory video. This includes many tried-and-tested strategies: such as the use of progressive processes to support

---

[2] See more at www.participate2015.org

participant's choices and inform consent; the involvement of two practitioners to provide both one-to-one support and group-orientated facilitation; the practice of group members being subjects of their own videos; the clear separation of video recorded to prompt group refection in *safe* confidential space, from external video communication; the importance of raising awareness that no video materials will be shown outside the group unless or until participants chose to; the need for sufficient time and cycles of the process to enable capacity-building, agenda development and deeper critical insight; the practice of showing videos in progressively diversifying social spaces; the careful contextualisation of video materials for external audience including participant's interpretations of the meanings. This practice model provides a resource for researchers and programme leaders wanting to apply participatory video methodologies ethically, by assisting them in anticipating the likely risks, by prompting them to think critically about what needs to be addressed, and by providing specific ways to avoid the worst difficulties.

2. The inherent and necessary risks of research collaborations with marginalised people

Marginalised groups and communities are those that face systemic disadvantage and discrimination in accessing services, interacting with social institutions, and influencing political processes. Marginalisation is due to the power imbalances that arise from socially-constructed identities such as gender, sexuality, race, caste, ethnicity, class, ability and age, and the most marginalized people often experience intersecting inequalities: they have more than one disadvantaged social identity, which is often compounded by geographic, economic or political factors (Howard, Lopez-Franco, & Shaw, 2018, p. 8). Marginalisation is less about people being overtly pushed to the social margins, but more often a consequence of the lack of action to address the discriminatory attitudes, damaging social norms and inequitable dynamics that maintain it.

There is a compelling rationale for engaging marginalised groups in participatory research collaborations. Pressing and intransigent social issues are unlikely to be solved without understanding the realities from the perspectives of those facing them. There is ample evidence that imposing solutions top-down, without contextual knowledge often generates unintended negative consequences (Shaw, 2015, p. 2), and downward cycles of poverty for the worst off (Burns et al, 2013, p. 9). It is thus crucial to learn from them to avoid investments failing. Furthermore, the global Sustainable Development Goal (SDG) call to leave-no-one behind will not be achieved without considering the effects of intersecting inequalities (Kabeer, 2010, p. 10; Kabeer, 2016, p. 5), because the particular ways in which marginalisation is perpetuated are overlooked.

Participatory Action Research (PAR) (Kemmis & McTaggart, 2005) is a recognised methodology for tackling stubborn social problems because it focuses not only on exploring the barriers to positive change in complex contexts, but also on generating practical knowledge on solution pathways through cycles of action followed by reflective learning and adaption. The most recent *Participate* research has shown that this can build the insights needed for better governance, and also that PAR processes are in themselves ways to tackle marginalisation (Howard, Lopez-Franco & Shaw, 2018, p. 35). For example, our research partners in extremely inequitable contexts in Egypt, Ghana, India, South Africa and Uganda demonstrated how local power dynamics can shift through increasing participants' sense of can-do, developing a group's knowledge, rights awareness and agency; and building influence through working together. This can then provide the necessary leverage to foster accountable relations and hold decision-makers to commitments (Burns et al, 2015, p. 6). However, there is an inherent risk in this endeavour because it is about supporting unheard groups in speaking truth to power.

In this chapter, I proceed from the assumption that research collaborations with marginalised groups happen in unavoidably tensioned contexts because there are conflicting

motivations and expectations from different stakeholders. Completely avoiding any possibility of negative consequences following the ethical imperative to *do no harm* means inaction, which is ethically questionable. Yet, it is important to acknowledge that risk-taking is necessary due to the intention to shift inequitable power dynamics. To clarify, research participants may be those such as people with disabilities, who are automatically flagged up as high risk by research ethics check lists. In addition, research interaction may focus on sensitive issues or bring up painful feelings, not least those caused by being discriminated against. However, avoiding research with people at the social margins is also unethical, because their needs and views continue to be publically unknown or unheeded, which contravenes the research ethics principle of justice.

If participatory methods are to not only describe the world, but also *do good* by forging new social possibilities recognising and responding to tensions is fundamental to ethical practice amongst the messiness (Law, 2004). Researcher-practitioners must face squarely up to the impossibility of completely avoiding risk. Instead, it is crucial to develop awareness of the likely challenges, and how best to not only mitigate risks before a project starts, but also to negotiate them in context by proceeding reflexively as dilemmas arise. This calls into question a pre-project audit approach to research ethics, which assume fixed and asymmetric power relations between researcher and researched, and does not adequately consider the evolving dynamics of collaborative working or co-construction; compounded when institutional ethics review board do not comprehend shifting power relations as a research purpose (Manzo & Brightbill, 2007). Visual approaches add another layer of intensifying complexity, so I next ground my discussions in current thinking on the need for situated approach to visual ethics.

3. Towards a situated, relational and emergent ethics for visual methodologies

There is considerable debate about the ethics of visual research methods due to the clear challenge they present to common ethical principles (Wiles et al, 2008; Clark, Prosser, & Wiles, 2010). Rose Wiles (2013, p. 12) summarises the ethical frameworks that can guide qualitative researchers in making ethical decisions alongside their moral orientation, and the legal regulation, professional guidelines and disciplinary norms. The principalist framework (Beauchamp & Childress, 2001) that informs institutional ethics reviews includes the four pillars of ethical practice: respecting autonomy, avoiding harm, aiming to do good, and justice, and the key practical responses of voluntary participation, informed consent, right of withdrawal, confidentiality/anonymity, treating people fairly, and sharing the benefits of research (Wiles, 2013. p. 6). Constructing knowledge through collaboration challenges traditional approaches to research authorship and ownership. However, the misalignment between the principalist framework and visual methods becomes most acute in the practice balances between respecting participant's autonomous choices about public communication versus anonymity, which involves supporting them to make informed choices about what to reveal to which audiences and where. This is especially given the ease with which images can be distributed, and the limited control over their use once they are online.

The problems of anonymising visual materials through removing names or using pseudonyms often counters participant's wishes (Wiles et al, 2008, p. 16), and can involve an abuse of researcher's decision-making power in silencing people or making their contributions invisible, which is incompatible with co-construction principles (as with text based reporting) (Walker, Schratz, & Egg, 2008; Shaw, 2016). Obscuring or blurring faces can make a mockery of the use of visuals (Prosser & Loxley, 2008; Wiles et al, 2008, p. 22), as one aim is to provide a route for marginalised groups to be seen and heard. Worse, blanking out eyes is de-humanising, disrespectful and ineffective (Sweetman, 2008), and pixilation makes people look like criminals (Banks, 2001). In response, many visual researchers have asserted that participants have a right to be seen (Sweetman, 2008; Wiles et al, 2008), which is particularly important for those currently less visible such as people with intellectual disabilities (Boxall & Ralph, 2009, p. 45).

In terms of participatory video, there is clear possibility of increasing participant's influence through showing videos (Shaw, 2017). Visuals materials resulting from participatory projects are grounded in the collaborative relations established (Pink, 2007; Rose, 2007), and the intention is participants decide who to communicate with and what to say (Gubrium et al, 2015; Mitchell et al, 2017). In this way, participatory video can involve a group making a video to support their own agendas. However, in contexts of marginalisation there is a key tension between protecting vulnerable participants from inappropriate exposure or backlash, which can be paternalistic, and supporting them to articulate their perspectives in public space, when the consequences cannot be controlled. This reflects the ethical dilemmas with other visual methods (Wiles et al., 2008).

Relational ethical frameworks such as the ethics of care (Gillagan, 2008) are generally thought more applicable than the principalist framework to participatory visual processes (Banks, 2001, Wiles et al, 2008), and many authors have proposed a situated and relational approach to ethical decision-making (Simons & Usher, 2000; Clark et al, 2010; Gubrium & Flicker, 2014; Shaw, 2016). This is reflected in participatory video literature where, for example, Capstick (2012, p. 272) suggested a *situated* approach was needed to treat people with physical, sensory or cognitive disabilities *fairly* on a project with people with early-onset dementia. Participatory video practice must be contextualised as people have different needs and wants, and this *is* a relational process played out in highly personalised interactions between the practitioners and group members. However, there is insufficient knowledge of the inter-subjective practice aspects or *soft skills*.

Furthermore, contextual choices may not be straightforward. Whilst, there are resources to help researchers think through the issues (Papademas, 2004), there are questions about whether people can ever know what showing images will be like before the event (Prosser, 2000, p. 118), and particularly how to inform consent in research collaborations with children and other participants who may be more vulnerable due to literacy and cognitive capacities, the circumstances or the research issue, or when consent is not culturally understood as the researcher intends (Pink, 2007). These dilemmas are highly pertinent to research in contexts of marginality (Smith, 2008). My extensive experience and research suggests participatory video ethics should be approached as an ongoing emergent matter (Shaw, 2016). If transforming dynamics productively over time is more important than the videos produced, then contextual adaptation cannot be resolved at the start. Specifically, what happens should develop responsively as processes unfold. Following, Broyles, Tate and Happs (2008 in Clark et al, 2010, p. 81) assertion that filming ethics can be negotiated if the territory is clearly defined, I next turn to participatory video practice as a specific exemplar to consider what enables and constrains ethical navigation of the inherent tensions in context.

4. Navigating between *avoiding harm* and *doing good* using extended participatory video processes

In section 2, I explained the inherent risks of participatory research with the most marginalised groups, which are an unavoidable component of addressing intractable inequality through build influence from the social margins. I have defined the overall ethical balance between *avoiding harm* and *doing good*, which it is necessary to navigate during participatory visual processes in these contexts. My previous research (Shaw, 2012b; Shaw, 2016) identified that the most acute ethics issues in participatory video occur on short-term production projects, where group filmmaking is predominately perceived as data generation. In this application, participants learn basic production skills, and are supported to make a collaborative video over a short period (e.g. a week or so). Following production, the video is shown to an audience to stimulate discussion. Perceiving the video as the main outcome can constrain potential benefits such as capacity-building, inclusive dynamics, group ownership or collective agency (Shaw, 2017a, p. 5). Production needs often take precedence, with activities to facilitate deeper critical reflection and analysis either truncated or not occurring. Well- recognised ethical risks, such as inappropriate exposure

for vulnerable groups (Shaw, 2015, p. 8; Howard, Lopez-Franco & Shaw, 2018, p. 36), are also amplified due to brief engagement timescale. Duty-bearers and decision-makers may watch videos during consultation meetings, but this often functions to end rather than begin longer-term citizen-state partnerships (Shaw, 2015, p. 5; Shaw, 2017a, p. 5). This can *do harm* by exacerbating feelings of exclusion when nothing transpires for those involved.

In response to the risks, I first approach participatory video as an essentially relational practice rather than being technology or production-focused (Shaw, 2017a, p. 8). This means videoing, editing and playback activities serve different interactional purposes at the progressive stages. This separates group filmmaking from the other social aims, as summarized in Table 1 below. This defines four key participatory video phases, and the rationale for how videoing and playback is applied.

TABLE 1 HERE

During the group-building and internally-focused group exploration phases, short videoing and playback exercises are used to build trust, confidence, and inclusive dynamics; and to explore shared concerns through videoing activities in the locale. Whilst this can generate research insight, this early material is not shown outside the group. Clear separation of internally-focused videoing to stimulate research discussion in safe, confidential space, from video's later use to mediate external communication activity is a principle strategy used to mitigate risks. It avoids the danger of inappropriate exposure, before participants have had enough experience to inform their choices about what to reveal to others. Then, once participants have had time to rehearse expressing themselves in private, to form opinions or deepen their understanding, they are more ready to decide what to convey to whom. Only then, at the externally-focused production phase, do participants make video materials to stimulate dialogue with other audiences.

Recent critical discourse on participatory visual processes emphasises the ethical imperative to apply recording/making and playback activities as iteratively evolving processes during longer-term engagement (Shahrokh & Wheeler, 2014; Shaw, 2015; Mistry et al, 2016). As with situated ethics, what actually happens should develop according to particular circumstances, so what these progressive processes involve is less clear to outsiders. This makes it hard for others to adopt them. Whilst table 1 functions as an analytical device to elucidate broad phases of the participatory video process, it only encompasses one cycle of videoing activity rather than the iterative cycles that are proposed. However, an extended participatory video process is anticipated to involve repeated cycles of collaborative video-making action, followed by reflective dialogue after playback in progressively diversifying spaces as a project evolves. A group may first create video materials to show to their peers, then to instigate dialogue in the wider community, and then later to external audiences such as service providers or decision-makers at different social levels. This provides the opportunity for participants to hone their public communication skills firstly with audiences likely to be sympathetic, and later in less supportive forums. This navigates the risks of exposure or negative responses more ethically. Ideas are also developed through deliberation with different stakeholders, and this deepens and strengthens research insight, as group videos are not conceived as the end of one conversation, but as a way of opening various conversations.

Despite the success of these strategies as ethical starting points, re-framing participatory video as the means to drive social interaction, separating internally and externally-focused uses of video, and supporting iteratively progressing cycles of videoing action and reflective dialogue does not make it unproblematic. Rather it makes it apparent why tensions are intrinsic to the practice

territory. Indeed, my research shows that the possibilities of participatory video are intrinsically linked to the tensions at each stage (Shaw, 2012a; Shaw, 2012b, p. 137). Developing this idea, Table 2 summarises the most pertinent balances in relationship to the overall ethical conundrums I have identified in video projects with marginalised groups.

TABLE 2 HERE

Next, I discuss what can be done in response to these practice balances.

5. General strategies for ethical navigation of participatory video processes

In this section, I illustrate some general strategies I have developed to ethically navigate participatory video processes, through projects that took place during the *Participate* research. *Participate* was initiated to bring the perspectives from some of the poorest communities into the UN deliberations that led to the SDGs. Researchers from the Institute of Development Studies (IDS), UK, collaborated with 18 partner organisations with long-term relationships with highly marginalized communities in 29 countries, and these partners undertook participatory research to explore the drivers and barriers to positive change in these contexts. During my role leading the *Participate* visual methods programme, I directly accompanied 4 partners in Kenya, India and the Palestinian West Bank in using participatory video, both for community-led action research, and to open communication with influential policy makers at national and global levels. Full details are beyond the scope of this chapter. To illustrate how participatory video processes can unfold, here, I draw predominately on one of the Kenyan fieldwork cases (Gathigi & Shaw, 2014). This involved a group called the Mathare Mappers - young people from an urban slum in Nairobi who were peer researchers on this project. I also draw on other *Participate* cases as comparison.

5.1 Supporting autonomy whilst building inclusion

Ethical practice in participatory video is fundamentally an ongoing relational matter, which plays out through progressive project interactions. The aim is to support participant's decision-making autonomy, which challenges the tacit assumption that they are powerless, and need protecting. The overall strategy I use is to progressively inform and support choices at each stage.

Progressive processes of informing and supporting participation choices.
The video-mediated action research during all *Participate* projects happened through local partners with long-term relationships with the marginalised communities. This was to ensure that the research was not extractive or superficial, and the groups could be supported afterwards. The first decision for potential participants in context is whether to join a project. The young women and men in the Mathare Mappers were already researching slum-dwelling issues through GPS mapping with the local partner *Spatial Collective*, and were excited about using video in parallel. However, participatory video is a small-group activity with a maximum of eight people needed to ensure active involvement. In this case, we practitioners first facilitated a short participatory video process with a sub-group of Mappers. Then we accompanied this sub-group in running the same process with their peers to involve more young people.

As the Mathare Mappers were already doing GPS research, they were confident enough to try something new; but it is important to think carefully about how to engage less-confident people to avoid perpetuating marginalisation. At the same time people's choices about whether to participate must be respected. Engaging people can happen through local gatekeepers, or progressively as a core group involves others, as they did in this case. Alternatively, a taster session can inform a decision to join a project. Sometimes, this happens informally through setting

up a camera in a public space (e.g. the street or park), and offering people a turn, before inviting them inside to watch playback. On other occasions, more thought is needed: for example, a video project with the partner *Reality Check* in Indonesia started in the home of one of the poorest villagers, and worked out from there (Shaw, 2017a).

Participation choices are then progressive: next is choosing whether to participate in a project in order to learn how to use video, or explore issues in confidence. Consent to use the insight generated for research learning is then re-visited once participants have greater awareness of what is involved and more confidence to refuse. Consent to show video materials is approached when the externally-focused phase is reached, and discussions about what to communicate is informed by the experience of video recording and playback in the earlier phases (see further below). As consent is reviewed as the process unfolds, my strategy when submitting an ethics proposal is to include an ethics management plan. As well as anticipating risks, and detailing how these will be mitigated, this identifies key process stages or triggers when ethics and consent will be re-visited; and includes a schedule for regular ethics reviews, as well as a response plan in case ethical dilemmas arise that need attention. Success in implementing these plans lies in the interactional context established by the practitioner, which makes them active agents in the processes.

Practitioners active role in generating an enabling context and inclusive dynamics.

Extended participatory video processes in contexts of marginalisation aim for good, through progressively building people's sense-of 'can-do', understanding and capacity to influence. The intention is to generate inclusive group dynamics, which means everyone in the group has equivalent opportunities to express their ideas, be heard, and use the equipment. However, this aim confronts the group dynamic tendency for one or two people to dominate and other's to be left out (Shaw 2016: 5). Navigating this effectively to shift unequal power relations amongst participants and address rather perpetuate marginalisation, necessitates a practice balance between supporting individual participant's choice and intervening to establish and maintain inclusive dynamics. For example, handing out video equipment for people to use un-supported is likely to be a disempowering experience for many (Shaw, 2012b, p. 168). It maintains marginalisation by further increasing the capacities of the most confident, which is not fair to the least. Practitioners thus have an active role in maintaining safe space and inclusive dynamics. It is their support that determines whether the challenge of using or appearing on video will be a positive or negative experience for unconfident participants (Shaw, 2016). The details are beyond the scope of this chapter, but the Mathare group began using recording exercises like *statements in a round* (Shaw, 2017a, p. 20). This involves each participant speaking one-by-one as a microphone is passed round the group, and everyone takes turns using the camera each exercise. This stage is crucial to building the confidence of participants who are unused to speaking up, and none of this video material is shown outside the group following the basic principle outlined above.

Whilst turn-taking can back up the purpose of generating democratic space, it is practitioners who facilitate this – the technology doesn't do it on its own (Shaw, 2017a, p. 8). For instance, in Mathare young men repeatedly pushed forward to use the camera, and, as is usual, the practitioners needed to intervene firmly to ensure space for the women. As each individual has particular needs two practitioners are recommended. One can adapt equipment support one-to-one, whilst the other facilitates group activities. Experience also suggests that a more homogenous group is more inclusive, as the more heterogeneous a group, the harder it is to avoid some participants being disadvantaged in activities (Shaw, 2016).

Practitioner input is initially focused on generating an inclusive context, in order to build individual and group agency and shared understanding about the issue or situation being

explored. As a group develops a mutual agenda and their ideas about video stories or messages to make, the process is led by their interests. Nevertheless, it is still necessary for the practitioners to structure production activities given that the group are inexperienced video-makers. This means there is always an element of co-construction to ensure successful video-making, but the balance of practitioner and participant direction is intended to shift as group capacities grow. This requires considerable reflexivity, given the potential for practitioners to drive content as well as structuring activities, and the external pressure to ensure there is an output to fulfil programme expectations (Shaw, 2012b, p. 52).

5.2 Anonymity versus evolving and surfacing knowledge from the margins

I have raised the risks of perpetuating marginalisation through neglecting grounded knowledge. I have also highlighted the inherent tension between supporting people to speak truth to power, and the risks of inappropriate exposure or negative consequences when using visual methods. I now specify some general strategies for navigating this ethically.

The starting point in mitigating the ethical risks of inappropriate exposure.

As specified in section 4, a main strategy to mitigate the risk of video materials being shown before participants have enough experience to inform decisions, is to clearly separate the initial group building and exploration stages, from video's use to mediate external communication. During the initial stages video is recorded solely to prompt refection and discussion in confidence. Later on a group may produce video material for specific external audiences. However, this requires that practitioners think carefully about where the research knowledge lies in the early stages (see Shaw 2017c). Video recording followed by playback aids people in standing back from their experiences. This is important in deepening research knowledge, as participants can realise they didn't mean what they said initially, or can be prompted to think about their assumptions, social norms, missing perspectives, or why an issue is happening (see double-loop learning below). This means that key research insights can be in the prompted discussions, not the visual material recorded. This kind of learning can be included in research reports (assuming consent), without any need to show video materials. However, it is important to document these discussions and as with other research methods. Additionally, funding agencies and other project stakeholders must be aware that no video materials will be shown unless or until the group chooses to, which might challenge their expectations because they may assume that there will be a video output from a video project. This was agreed with the *Participate* funders.

Another key aspect of my participatory video approach is that the group is the subject of their own videos (at least during early production). Every participant is part of the technical crew, and appear in the recorded materials. This is different to typical video-making, where other people are the subjects of the producer's story. This strategy avoids the ethical risk of inexperienced participants recording others, without adequately informing consent processes. It also means if other people are videoed by the group later on, they are more aware of what it feels like to be recorded, and how to inform consent in a participatory manner.

Negotiating between developing group purpose and the external agendas.

Both PAR and Community Based Participatory Research (CBPR) are intended to follow community-led agendas and investigate topics that concern local participants (Minkler, 2004; Burns, 2007). The conundrum is that, in contexts of marginalisation, video projects are generally instigated through outside intervention by researchers or programme leaders from more privileged backgrounds. This provides a challenge to researchers wanting to investigate their own research questions with a group. One strategy is to develop broad enough research questions, within which groups can explore what matters most to them. The overall *Participate* research question asked how change happens and what prevents it, from the perspectives of people living in poverty. This

left room for the Mathare group to focus on health and sanitation, and build insight relevant to the global research aim.

Some groups will already be working together, and have developed their own agendas. But, a newly-formed group is unlikely to arrive with a pre-defined topic, and the project processes build shared purpose before video-making. Early participatory video exercises provide time for embryonic ideas to emerge, and help avoid dominant group members, the researcher, or external actors, driving the investigative direction. For, example, the *shot-by-shot documentary* exercise (Shaw, 2017a, p. 21) assist in generating inclusive team dynamics through structured role rotation. All participants take a turn as director, camera operator, sound recordist, presenter, and floor manager, in order to produce one shot. They then swap round. Like a game of consequences, each shot is recorded one-by-one, which generates a documentary-style sequence in about an hour without pre-planning. This rapidly engenders a sense of accomplishment, as well as informing participant's awareness of what video production involves before their future planning. It also starts building their public performance capacities. Sufficient time to play creatively with video using similar exercises (e.g. shot-by-shot drama) reduces performance anxiety as people have fun improvising together. In addition, the group building phase provides time for participant's agendas to emerge. In Mathare, the group had intended to explore health and sanitation only, but personal security came up repeatedly in the video exercises, so they added it as a major research focus.

Representing existing perceptions or evolving deeper critical insight.

Another rationale for a period of structured exercises, is to develop participant's perspectives on an issue through video-mediated exploration and reflective discussion. Few arrive with pre-formed opinions, and what they express initially can be relatively superficial or reflect damaging social norms or constraining assumptions. Both practitioners and participants have blind spots arising from their positioning, which takes time to unpack. In the participatory video context, to begin with participants can lack confidence to say what they really think, and group dynamics can limit open exchange (Cooke, 2001). This impacts research insights and can *do harm* through re-enforcing negative stereotypes and attitudes. This reflects the curtailment of deeper contextual understanding, which is often found in single-loop rather than double-loop[3] action research processes (Maurer & Githens, 2009, p. 278). Similarly, participatory video created through one iteration of production and reflection activities is more likely to lead to superficial content rather than richer insight.

For this reason, the audience for the first videos made is often the group themselves or their peers. At this stage in *Participate*, the Mappers spent 9 months on horizontal–level (peers and wider community) group inquiry about health and sanitation and personal security (Shaw, 2017a, p. 26). They used progressive videoing and playback to mediate their explorations, and all sorts of video material resulted, including personal statements, contextual visuals, peer and community interviews, in-camera edited documentaries and dramas, and focused messages.

The next stage involves critical reflection prompted by practitioners. Participant's might consider what was communicated and why, and whose views are missing. This can be combined with group sense-making to synthesise key research themes from the video materials, or a power analysis of participant's stories. In Mathare, on the second fieldwork visit we used a narrative arc

---

[3] Single loop learning involves adapting practice according to the outcome of actions, whereas double-loop learning involves reflecting on the underlying assumptions or root causes of problems (Argyris 2005)

to shift discussion from the issues identified to what participants thought could be done. Following this the group were better prepared to make a video to stimulate discussion with an external audience, and we worked with them to make a video message to go to UN policy makers.

Enabling participant content authorship during co-construction processes.

There is, at least in the mid-term, always an element of co-construction in supporting marginalised groups to make videos to communicate to external audiences. It is unrealistic to expect people with no prior experience to develop the same skills in less time as, for example, students on 3-year media production courses. However, the editing process is a sticking point of involvement (Shaw, 2012a, p. 228), due to participation costs such as time/income loss. To address this, an 'in-camera editing' (Shaw, 2017b, p. 9) or 'no editing required' (N-E-R) (Mitchell, 2011, p. 74) approach is recommended. After storyboarding, video shots are recorded in order using the camera. Even if in-camera edited material is tidied up, or made more interesting with additional visuals, by someone else using computer editing software later, this can maintain group control because content choices are made by the group before recording. This strategy also aids sustainability as a time-efficient production process, which participants can use afterwards to make short videos on their mobile phones or cameras of adequate quality for local audiences.

As planning a complete video can be overwhelming, another strategy to enable participant authorship is to dividing production decisions and tasks into manageable chunks. Videos can grow organically through iterative recording cycles, and group reflection on what else is needed (Shaw, 2012b, pp. 220-29). Practitioners also support participants in constructing compelling narratives and visual sequences, which is part of their input to bring unheard views into the public domain. In this way, I with *Participate* partner Real Time supported the Mathare Mappers to storyboard, record and edit a video[4] for global policymakers, which was incorporated into the *Participate* online and New York exhibitions before the 2013 UN summit, and the Participate documentary.[5] Their key policy message was:

> We cannot tackle wider social problems alone, so we want you to work with us not only on prioritising issues, but on implementing specific actions. (Mathare mapper in Shaw, 2017a, p. 29)

This is only a snapshot of the complex range activities with the Mathare Mappers in Kenya, but it is obvious that mediating iterative research and communication processes through participatory video is different to short-term group film-making as data generation. Instead these processes can potentially, as they unfold, establish relationships that in themselves shift marginalisation.

Navigating audience risks through video playback in progressively diversifying spaces.

Audience responses to videos made by marginalised groups is a relatively recent area of practice research. Showing videos to external audience(s) has the potential to communicate participant's messages and stories in succinct or compelling ways, increase audience understanding, and reposition marginalised groups more in influentially in external interactions due to presenter-audience role conventions (2017b, p. 14). Video, like other visual methodologies such as digital storytelling can generate empathy from an audience through human-to-human connection. The assumption is that leaders' attitudes are more likely to shift if they are personally moved (Jupp, Nusseibeh, Shahrokh, & Wheeler, 2014, p. 60), and stirring feelings rouse action that reading a

---

[4] You can see *Work With Us* at https://vimeo.com/showcase/4488354/video/80075380

[5] You can see *Working together for Change* at https://vimeo.com/210789695

report might not. However, there is no guarantee that increased empathy leads to greater responsiveness, and practitioners have also shown the risks audience misinterpretation, provoking a negative reaction, or entrenching conflicting views (Kindon, Hume-Cook, & Woods, 2012; Shaw, 2012b, p. 252).

As mentioned above, building informed understanding of the potential consequences of being seen and heard on video is difficult because choices have to happen in advance of a screening event. In section 4, I outlined how *audiencing,* as well as *production,* can be approached progressively. The strategy is for participants to develop their presentational skills firstly by showing videos to their peers and project supporters, then the wider community and then outwards to different external audiences. This can begin, for instance, with NGO allies and service providers, and then involve county, national and global level decision-makers. This approach does not remove risk, but it better informs choices because consent can be iteratively appraised through participant's experience in different forums. This staging also opens a route for participants to develop their influencing capacities as they become social actors. In Mathare, the peer researchers first organized local screenings of the sanitation issues they had documented to stimulate discussion on what the community could do themselves. After this they went on to show their security video in wider community forums. Community members talked about how torches are used to turn security lights, and the young men decided to form patrol teams to create a safe corridor through the slum (Shaw, 2017c, p. 54). Later they ran an event to discuss solutions with local security stakeholders including youth and women's leaders, community elders, the local chief, and police and security agency representatives, who were keen to develop partnerships as the new Kenyan constitution requires that intervention is community drive. A participant reported:

> ... the highest point is that we've been able SEP to engage the community through ... coming together and doing something instead of waiting for the government to come and do so. (Mathare mapper in Shaw, 2017a, p. 26)

This process shifted local dynamics through nurturing these new social actors: both the core video group as they acted to motivate others, and those who were drawn in through video-mediated discussions. On an evaluation visit three years on, I found the same people still involved in local improvement projects. However, as expressed in the Mathare policy-focused video, it is unrealistic to expect local action to solve structural issues without on-going external support. Neither can audience reactions to participant attempts to build understanding, allies or collaborative partnerships be predicted, as I discuss next.

Careful thought on communication purpose and framing for the specific audience.

The Mathare mappers engagement with local leaders was a success in fostering allies. However, a parallel *Participate* project with partner SEED in Nairobi, which explored the issues faced by children with disabilities and their parents (Shaw, 2015, p. 10), had two contradictory experiences with county-level decision-makers. In one screening a decision-maker reacted angrily after watching the group's video, which finished with the statement that "disabled children have been forgotten and ignored"[6] (Shaw, 2017a, p. 34). He felt the video presented the wrong impression of government efforts. In contrast, on another occasion the group used a video showing how their embryonic therapy centre had transformed life for a boy with cerebral palsy. This prompted an emotional response from leaders, and they were inspired to be further involved. These experiences emphasised the need to be clearer about the purpose of video-mediated dialogue, and whether it was to challenge leaders, to build understanding, to prompt discussion, or to foster

---

[6] You can see the video at https://vimeo.com/210791930

allies (Shaw, 2017a, p. 41).

As the risks of audience misunderstanding or negative responses increases the further removed screenings are from the context of production, it is also ethically important to consider how participant's videos are presented and framed. In terms of research insight, the different readings of visual materials and the discussions between audience members are key sites of knowledge generation (Rose, 2007), and the producer's interpretations are the closest to what was intended. A useful strategy to decrease the risk of misunderstanding is to not only contextualise videos through explaining the situation, the project aims and the way materials were generated, but also to include participant's views on what their video materials mean. This is whether videos are shown in live events or disseminated on online platforms. It is also important to consider the advantages and disadvantages of participants being present at the screening events, which will depend on context. Most *Participate* partners could not attend the UN exhibition, but there was an opportunity for attendees to interact with them in Skype sessions. In other cases, participants were not involved. For example, the disabled children in Kenya met leaders when they visited the locality for a video-mediated engagement event (Shaw, 2015; Shaw, 2017, p. 31). However, they didn't attend the county-level engagements, as they were too physically demanding given impairment needs, as well as more interactively challenging. Instead, the adults brought them into the room via the videos.

Consent processes specify different usages, audiences and dissemination platforms for video materials.

Even if approached progressively (as above), consent processes on participatory video projects need to be clear about the different usages of video materials, potential audiences and distribution platforms. I suggest developing consent forms that specify all the possible uses of video material from transcription and analysis only, or the use of anonymised quotes in reports, to the variety of possible audiences. This might include screening at closed or open subject or methods training events, and to local, county, national or global policy or academic audiences. It is also necessary to specify possible dissemination platforms including project websites or video sharing sites such as Vimeo, and who will have access. For example, if a video is uploaded to Vimeo it is possible to select whether the video will be visible to anyone open access, or only available to watch with a password or email link.

Whilst consent forms can include all these details, it would be unusual to discuss consent for all uses at one time. More usually the group will re-visit consent at each progressive audience stage. As well as the experience of each screening informing the next decision, it may also be possible to show participants similar online platforms, or take them to training or academic events to inform understanding. It is also important to tailor consent processes to the people involved. Written consent should consider cognitive abilities and translate language or use pictures where appropriate, but written consent may increase misunderstanding or mistrust. In this case documented verbal consent processes would be more appropriate better. Participants usually chose whether they want to be credited by name (which most do), but it is obvious that this needs to be a group decision. As there can be group pressure, the practitioner has a role in assisting the dynamics to ensure everyone is happy, as well as being reflexive about their own power to influence decisions, especially given external expectations or project commitments.

There are clearly limits to withdrawal of material from an edited video once it is completed and distributed. It is important that participants are aware that online material would be difficult to remove in the future, and they consider how they might feel about their communications in later years. Data protection requires that video materials are secured, and access controlled appropriately. In the context of GDPR, it is proposed that robust data protection systems, and storage and access processes are set up. Raw video footage that could be re-edited

or early process videos are not made public or deposited on open access platforms with only final videos with group consent stored in accessible research data banks. It is also suggested that a group's output videos are licensed using creative commons licensees that do not allow for re-editing.

To summarise, in this section I have covered some of the general approaches and strategies I developed to mitigate and navigate the risks of using participatory video with marginalised groups. However, this is not a practice blueprint as every group and situation is different, and there are still tensions to navigate in any participatory video process, which I now explore.

6. Adapting ethical strategies to the specific group and particular context

Marginalised groups are in reality not a unified category, and the term encompasses a very diverse range of people and situations. The strategies suggested for mitigating the ethical tensions pre-project, such as a group being the subject of their own video, provide a pragmatic beginning. But, what actually transpires as a project evolves will be dependent on four key factors, which delineate the territory in which practice decisions are made (see Table 3 below).

TABLE 3 HERE

Tacking marginalisation usually requires action by external allies. It is necessary to support the least powerful groups in developing capacities and greater influence over their lives. This is the rationale for approaching participatory video as a facilitated process. However, the time needed and the number of process iterations depends on the nature of the group, the particular context, the starting point of the group, and the sensitivity of the issue, and this determines what is ethically appropriate at which stage.

Nature of group and starting point of group members

The iterative videoing processes exemplified in this chapter may seem lengthy. However, the time needed and the progress possible depends on the group. For example, one *Participate* project with transgender communities in Chennai spent 2 days going through the confidential group-building phase, and then produced a video for UN policy makers in four days. Transgender people in India are discriminated against, and often live in poverty; but it was possible to proceed rapidly because the participants were already politically active, and several ran advocacy and education organisations. It was similar with Bunge La Mwananchi in Nairobi (Shaw, 2017b): this ground-level social movement engages poor and marginalised citizens in political dialogue in informal spaces such as parks, markets and bus stops. The group had already carried out action research to explore what helped and hindered their success, and made a video to communicate the insights during a one-week participatory video process. They were able to achieve this partly because of the structured video production methods, but also because they were strong communicators already experienced in public expression (Shaw, 2017b, p. 9). Comparatively, during my time as co-director of Real Time, I supported a participatory video project with adults with learning difficulties for more than fifteen years. During this extended period the group made many videos, were involved in training other people with learning difficulties to use video, were assisted in running their own video organisation. However, they continued to need practitioner support (Shaw, 2012b, p. 262), and it would have set them up to fail to presume otherwise.

Challenging contexts and sensitivity of issue

At the other end of the continuums in Table 3 are the most marginalised or stigmatised groups, the highly unaccountable or conflicted contexts and the more sensitive issues. It doesn't mean that participatory video cannot be useful in building people's agency or sense of power-within (Shaw, 2017a, p. 10) on a short project. It just means showing materials may be inappropriate. For example, on the recent phase of *Participate*, the Egyptian partner collaborated with adults living with HIV/AIDs who are a highly hidden minority: many of the participant's families didn't even know of their health status due to stigma. Some participants were involved in participatory video and other visual methods, but it was decided too risky to show the material publically afterwards (Howard et al, 2018, p. 22). Nevertheless, research insight was still generated about the differences between group members due to infection pathways and gender, which meant some were more disadvantaged or hidden than others both within the communities and in terms of public health provision. This insight is valuable without any need to show the visual materials. There are also a range of other strategies for communicating findings generated through participatory visual processes. For instance, a participatory video project generated knowledge about life for children living with alcoholic parents, but the final video output used actors directed by the participants to communicate their narratives. Digital-story telling can also be used to tell a group or individual narrative, with pictures or photos to illustrate it, which is less revealing.

It is clear that the more painful, intimate, taboo or contentious an issue the more time and more iterations of the process would be needed when using participatory video or digital story-telling to be ethically appropriate. For example, in a long-term research and communication project with people living with extreme violence and police corruption in South Africa, participants first made individual digital stories, then produced collective videos (Black, Derakhshani, Liedeman, & Wheeler, 2016), and later took part in deeper exploration to re-frame their experiences using hand mapping and further video production. Participants thought the strong group bond enabled them to surface painful experiences and transform their relationship to them, but recommended counselling back up for projects like this (Howard et al, 2018, p. 24). This project also emphasised the need think carefully about the purpose of video-mediated communication in highly conflicted contexts. The police reacted badly to the group video 'Gangsters in Uniform' because they were not pre-warned as to the purpose. This got in the way of building relations with potentially important allies and put group members at risk (Howard et al, 2018, p. 30). Neither is it realistic to think that marginalising attitudes, behaviours and entrenched social norms will be overturned with one project. For example, de-notified tribes in India are extremely stigmatised as 'criminalised' by birth. Participatory research with them aimed to increase political leverage through aligning the project with a national campaign. However, practitioners reported that despite the strength of participant's digital stories, audiences interpreted people's predicament as their fault due to prejudice (Howard et al, 2018, p. 28). The purpose of these case examples in this section, is to show that good intentions do not negate the inherent risks in attempting to not only do no harm, but to do good in these difficult contexts. At the same time surfacing the difficulties in shifting the balance of social influence was part of the research learning.

7. Lessons for navigating between the risk of negative consequences and bringing marginalised perceptions to public attention

In this chapter, I have addressed the knowledge gap on what situated ethics actually look like when using visual methodologies with marginalised groups. As the specifics are by definition contextual, I have tackled this through the exemplar of extended participatory video processes. However, there are insights that can be adapted to other visual methods. To better prepare researcher-practitioners for the reality rather than the ideals of participatory visual processes it is important to be clear about the risks and challenges, and what helps to mitigating them. I

therefore first defined two key participatory video practical balances, and I discussed some strategies I have developed to navigate them ethically as summarised by Table 4 below.

TABLE 4 HERE

I would argue that the ethical tensions I have raised in this chapter, are present in all participatory research with marginalised groups, not just when using visual methodologies. However, my research on participatory video identified that video intensifies both the process benefits and the risks (Shaw, 2017a, p. 40). This explains the enthusiasm of participatory researchers for visual methodologies, but also emphasises the need for caution. In a sense using visual approaches make 'visible' tensions that are intrinsic to social change endeavours in contexts of marginalisation, and somewhat counterintuitively this makes them easier to perceive and prepare for. As situated ethical practice is so context dependent, I finish with some questions for practitioners to consider when preparing to use participatory video, and by extension other visual methodologies, in similar circumstances.

- How will you progressively inform and support participant's choices about participation and public communication?

- How will you ensure clear separation of the use of visual methods to prompt research learning in safe confidential space, from their use in external communication?

- Given the particular group context and research issues, is there sufficient time for capacity-building and agenda development; and enough process iterations for critical insight and progressive audience decisions. If not, how will adapt the process to address the increased ethical risks?

- How will you ensure you (or the researcher-practitioners you involve), are able to support participant's production and narrative skills, and, most importantly, have the relational skills and approach necessary for process facilitation?

- Have you considered the purpose of using visual methods at each process stage? How will this inform your process and session workshop plans? For example, in using participatory video, will group members all take turns using the equipment, and appearing as subjects of their own videos?

- How will you navigate the balance between process and product needs given the purpose?

- How will you document the research knowledge that arises from discussions mediated by visual creation, or is revealed in the project dynamics?

- What are the considerations in showing and disseminating videos or other visual outputs made by marginalised groups? How will you approach anonymity and consent, and the framing of materials for different audiences?

- What will your process be for ongoing review of ethics practice, re-visiting consent, and responding to ethical dilemmas as they arise?

References:

Argyris, C. (2005). Double-loop learning in organizations: a theory of action perspective. In Smith, K. G., Hitt, M.A. (eds.). *Great minds in management: the process of theory development.* Oxford; New York: OUP.

Banks, M. (2001). *Visual methods in social research.* London: Sage.

Black, G., Derakhshani, N., Liedeman, R. & Wheeler, J. (2016) *What we live with everyday is not right: Partnerships for Accountability and Safer Cities in South Africa.* Cape Town: Sustainable Livelihoods Foundation.

Burns, D. (2014). Systemic action research: changing system dynamics to support sustainable change. *Action Research,* 12(1), 3-18.

Burns, D., Howard, J., Lopez-Franco, E., Sharokh, T. Wheeler, J. (2013) *Work with Us: How People and Organisations Can Catalyse Sustainable Change.* Brighton: IDS.

Burns, D., Ikita,P., Lopez-Franco, E., Shahrokh, T. (2015) *Citizen Participation and Accountability for Sustainable Development.* Brighton: IDS.

Clark, A., Prosser, J., and Wiles, R. (2010). Ethical issues in image-based research. *Arts & Health.* 2(1), 81-93: DOI: http://dx.doi.org/10.1080/17533010903495298

Cooke, B. (2001) The Social Psychological limits of participation? In B. Cooke and U. Kothari (eds.) *Participation: The New Tyranny?* (pp. 102-121). London: Zed Books.

Flicker, S., Travers, R., Guta, A., McDonald, S., & Meagher, A. (2007). *Ethical dilemmas in community-based participatory research: Recommendations for institutional review boards.*

Flyvbjerg, B. (2001). *Making Social Science Matter: Why Social Inquiry Fails and How it can succeed Again.* Cambridge: Cambridge University Press.

Gathigi, M. K. & Shaw, J. (2014) Using participatory video in Nairobi, Kenya to enable community-led change - Methods and challenges in using participatory processes in diverse contexts: bridging the gap between community reality and policymaking in T. Shahrokh and J. Wheeler (eds) *Knowledge from the Margins: An anthology from a global network on participatory practice and policy influence.* (pp. 27-31). Brighton: IDS.

Gilligan, C. (2008) Moral Orientation and Moral Development. In Alison B, & Cuomo, C. J. (eds.) *The Feminist Philosophy Reader.* Boston: McGraw-Hill.

Gubrium, E., Harper, K. & Otanez, M. (2015). *Participatory visual and digital research in action.* Walnut Creek, CA: Left Coast Press.

Gubrium A. C., Hill, A. L., and Flicker, S. (2014). A Situated Practice of Ethics for Participatory Visual and Digital Methods in Public Health Research and Practice: A Focus on Digital Storytelling. *American Journal of Public Health,* 104(9), 1606-1614 doi: 10.2105/AJPH.2013.301310

Howard, J., López Franco, E. and Shaw, J. (2018) *Navigating the Pathways from Exclusion to Accountability: From Understanding Intersecting Inequalities to Building Accountable Relationships.* Brighton: IDS.

Jupp, D., Nusseibeh, L., Shahrokh, T. and Wheeler, J. (2014) How Change Happens: Pulling Together and Closing the Gap. in T. Shahrokh and J. Wheeler (eds) *Knowledge from the Margins: An Anthology from a Global Network on Participatory Practice and Policy Influence.* Brighton: IDS.

Kabeer, N. (2016) "Leaving No One Behind": The Challenge of Intersecting Inequalities. In ISSC and IDS (eds), *World Social Science Report 2016: Challenging Inequalities: Pathways to a Just World*, Paris: UNESCO Publishing.

Kabeer, N. (2010). *Can the MDGs Provide a Pathway to Social Justice? The Challenge of Intersecting Inequalities.* New York: United Nations Development Programme.

Kemmis, S. and McTaggart, R. (2005). Participatory Action research: Communicative Action and the Public Sphere. In N. K. Denzin and Y. S. Lincoln (eds.) *The Sage*

Handbook of Qualitative Research, 3rd edition. (pp. 559-604). Thousand Oaks, London, New Delhi: Sage publications.

Kindon, S., Hume-Cook, G., and Woods, K. (2012). Troubling the Politics of Reception in Participatory Video Discourse, in E-J. Milne, C. Mitchell and N. de Lange (eds), *The Handbook of Participatory Video*, Lanham MD: AltaMira Press.

Law, J. (2004). *After method: mess in social science research*. London: Routledge.

Lewin, T. (2011). Digital storytelling. *Participatory Learning and Action*, (63), 54-62.

Manzo, L. & Brightwell, N. (2007) Toward a participatory ethics in Kindon, S. Pain, R. & Kesby, M. (eds.) *Participatory action research approaches and methods: connecting people, participation and place*. New York: Routledge.

Maurer, M. and Githens, R.P. (2009). Toward a Reframing of Action Research for Human Resource and Organisation: Moving Beyond Problem Solving toward Dialogue. *Action Research,* 8(3), 267–92.

Minkler, M. (2004). Ethical Challenges for the "Outside" Researcher in Community-Based Participatory Research. *Health Educational Behavior,* 31, 684. DOI: 10.1177/1090198104269566

Mistry, J. Berardi, A., Tschirhart, C., Bignante, E. Haynes, L., Benjamin, R., Albert, G. Xavier, R. , Robertson, B., Davis, O., Jafferally, D. & De Ville, G. (2016). Community owned solutions: identifying local best practices for social-ecological sustainability. *Ecology and Society,* 21(2), 42. http://dx.doi.org/10.5751/ES-08496-210242

Mitchel, C., De Lange, N. & Moletsane, R. (2017). *Participatory Visual Methodologies: Social Change, Community and Policy*. London: Sage publications Ltd.

Mitchell, C. (2011): *Doing Visual Research*. London: Sage publications Ltd.

Papademas, D. (2004). Editor's introduction: Ethics in visual research. *Visual Studies*, 19(2), 122 – 126.

Pink, S. (2007). *Doing visual ethnography, 2nd ed.* London: Sage.

Prosser, J. (2000). The moral maze of image ethics. In Simons, H. & Usher, R. (Eds.). *Situated ethics in education research,* (116–132). London: Routledge.

Prosser, J., & Loxley, A. (2008). Introducing visual methods. National Centre for Research Methods Review Paper 010.

Rose, G. (2007). *Visual methodologies, 2nd ed.* London: Sage.

Shahrokh, T. & Wheeler, J. (eds.) (2014) *Knowledge from the Margins: An anthology from a global network on participatory practice and policy influence*. Brighton: IDS.

Shaw, J (2020 forthcoming) Extended Participatory Video research processes in Burns, D. Howard, J. & Ospina, S. (eds) *Sage Handbook of Participatory Research*, SAGE.

Shaw, J. (2017a) Pathways to Accountability from the Margins: Reflections on Participatory Video Practice. Making All Voices Count Research Report, Brighton: IDS. Retrieved from https://opendocs.ids.ac.uk/opendocs/bitstream/handle/123456789/13149/PartipVideos_Report_Online.pdf

Shaw, J. (2017b) Connecting communication: using video to open spaces and mediate exchange between Kenyan grass-roots activists. Making All Voices Count Research Report, Brighton: IDS. Retrieved from https://opendocs.ids.ac.uk/opendocs/bitstream/handle/123456789/13339/MAVC_RR_Shaw_BLM_final.pd

Shaw, J. (2017c) Where does the knowledge lie in participatory visual processes. 4th International Visual Methods Conference Special Issue. Visual Methodologies 5(1), 51-58 Retrieved from http://journals.sfu.ca/vm/index.php/vm/article/view/99/pdf

Shaw, J. (2016). Emergent ethics in participatory video: negotiating the inherent tensions as group processes evolve in Milne E. J. (ed.) *Critiquing participatory video: experiences from around the world.* Area. 48 (4), 419-426 doi: 10.1111/area.12167

Shaw, J. (2015). Re-grounding Participatory Video within community emergence towards social accountability*. Community Development Journal*. doi: 10.1093/cdj/bsv031

Shaw, J. (2012a). Beyond Empowerment Inspiration: Interrogating the Gap between the Ideals and Practice Reality of Participatory Video. in E J Milne, C Mitchell, and N de Lange (eds.) *Handbook of Participatory Video*, (pp. 225-241). Lanham MD: Altamira Press

Shaw, J. (2012b) *Contextualising empowerment practice: negotiating the path to becoming using participatory video processes*, PhD thesis, Institute of Social Psychology, LSE, http://etheses.lse.ac.uk/400/

Shaw, J. (1986) Process Work and community video practice. *Independent Media*, 57, 7-8.

Smith, L. (2008). How ethical is ethical research? Recruiting marginalised, vulnerable groups into health services research. *Journal of Advanced Nursing*, 62(2), 248–257.

Tracy, S. J. (2013). *Qualitative Research Methods: Collecting Evidence, Crafting Analysis, and Communicating Impact*. London: Wiley-Blackwell.

Wiles, R. and Boddy, J. (2013). Introduction to the Special Issue: Research Ethics in Challenging Contexts. *Methodological Innovations Online*. 8(2), 1-5.

Wiles, R., Crow, G., Heath, S., & Charles, V. (2007a). The management of confidentiality and anonymity in social research. *International Journal of Social Research Methodology*, 9(2), 83–95.

Wiles, R., Crow, G., Charles, V., & Heath, S. (2007b). Informed consent in the research process: Following rules or striking balances? *Sociological Research Online*, 12(2).

Wiles, R., Prosser, J., Bagnoli, A., Clark, A., Davies, K., Holland, S., & Renold, E. (2008). Visual ethics: Ethical issues in visual research. National Centre for Research Methods: Methods Review Paper 011.

INSERT ANY TABLES / FIGS / PICTURES / ILLUSTRATIONS / TABLES HERE (or attach them in separate documents)

Table 1: Key phases of participatory video (adapted from Shaw, 2012b)
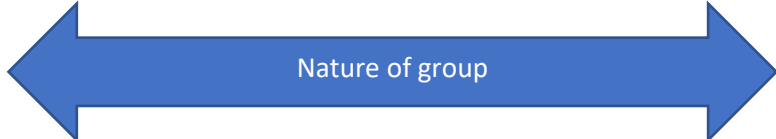
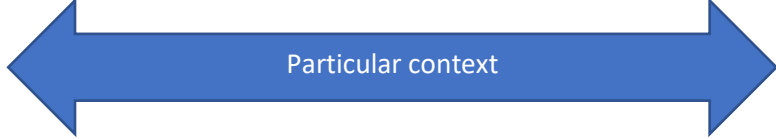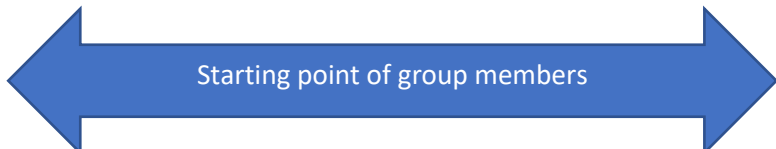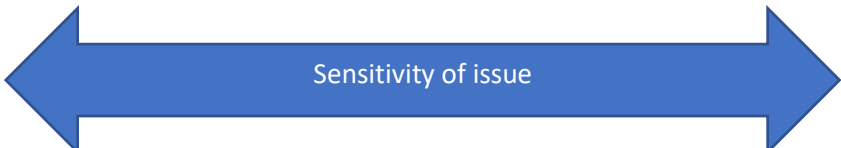| Key Participatory Video phases	PAR purpose	Video/playback activities
Group forming and building	Motivating engagement – space for something new Increasing individual communication confidence and capacities Establishing inclusive dynamics	Video is an exciting opportunity Short video recording and playback exercises progressively build agency and sense of *can-do* Structured role rotation supports inclusive dynamics
Group exploration and reflection	Co-operative inquiry - dialogue on participants lives and issues in *safe space* Time for agenda emergence Deepening and re-framing understanding through critical reflection	Video exercises provide exploration rationale Practicing self-expression builds expressive capacities Group reflection on playback helps people form and articulate opinions Progressive narrative work can deepen discussions and criticality
Collaborative	Exercising collective agency	Video provides the means to ask

production	Exploratory inquiry on key issues 'Becoming' social actors in semi-public space	questions and gather views Recordings can reveal subjective as aspects of experiences Videoing action provides a way to pursue agendas by showing and telling
Video-mediated exchange	Involving community stakeholders through further production/playback action Performing influence through showing videos in external forums –in-between space	Video can provide the engagement hook to initiate exchange Having videos to show can position participants more influentially Videos can connect audiences with people's realities and provoke, illicit or compel response

Table 2: Participatory video ethical tensions and practice balances (adapted from Shaw, 2012b)

Main ethical tension	Practice balances
Supporting decision-making autonomy whilst building inclusive dynamics	• Tackling or perpetuating marginalisation • Practitioners' action to establish/maintain inclusive dynamics versus participant choice • Video as enabler versus balance of individual, group and wider community needs and risks
Anonymity versus surfacing and evolving knowledge from the margins	• Encouraging expression versus risk of discomfort • Developing group agendas and ownership versus external agendas • Representing existing/superficial perceptions or evolving deeper insight • Enabling participant ownership of content during video co-construction • Participant's communicating in public space versus the risk of misunderstanding, entrenching difference, negative reactions or backlash

Table 3: Factors affecting how participatory video can evolve ethically in context

More time and process iterations needed	Continuums of the participatory video practice territory	Less time and process iterations needed
Most hidden or stigmatised	Nature of group	Group face discrimination,

groups		but have public voice
Fragile states, conflict contexts, and highly unaccountable governance	←——— Particular context ———→	Open and democratic public space - stable economy and politics
No previous involvement or capacity-building chances	←——— Starting point of group members ———→	Politically active – activists, advocate or community leaders
Most painful, intimate, taboo or contentious	←——— Sensitivity of issue ———→	Least personal or contentious

Table 4: Strategies for navigating participatory video processes ethically

Main ethical tension	General strategies
Supporting decision-making autonomy whilst building inclusive dynamics	**Progressive process of informing and supporting choices:** • Collaboration embedded through local partnerships, but time needed to reach the most marginalised • Taster sessions can inform choices about taking part in a project • Experience informs participation choices and consent throughout • Ethics management, monitoring and evaluation plan can ensure regular ethics review and adaption
	Practitioners active role to generate enabling context and dynamics • Input to ensure safe space and generate supportive relational context • Use of video turn-taking processes to generate democratic space • Two practitioners enable better attention to diverse capabilities and needs • Homogenous group makes it easier to generate a more inclusive context, especially for the least confident groups at the early stages
Anonymity versus surfacing and evolving knowledge from the margins	**Initial mitigation of risks of inappropriate exposure** • Clear separation of video recorded to prompt refection in *safe* confidential space, from video's use to mediate external communication • Key insights from discussions and about dynamics need documenting, as they often contain the deepest insight rather than visual outputs • Needs for funder/project leads to agree that no video materials are shown unless/until the group decides to communicate externally • Group members are subjects of their own videos
	Evolving new knowledge versus external influence • Avoid imposing topics through broad research questions • Allow time for agenda emergence through creative video play • Structured videoing exercises enable ideas to develop and deepen through deliberation • In-camera editing and structured narrative construction process assist production success, and group authorship • Videos grow organically through iteratively production tasks • Deeper critical insight needs double-loop production processes

	Navigating audience risks
	• Showing videos to mediate dialogue in progressively diversifying spaces can build participant's communication capacities and inform their decisions on what is appropriate to show/say to different audiences
	• Need for clarity of communication purpose, and framing video materials using participant interpretations and prompting questions
	• Consider whether participants' will be involved in showing their own videos through attendance or not
	• Consent forms specify the different usages, audiences and platforms for visual materials, and are adapted (Language and visuals) to group
	• Implications of consent forms are discussed in detail, and documented verbal consent processes when it is more appropriate
	• Need to navigate group decisions about consent for group productions, and be reflexive about group pressure or researcher/stakeholder coercion
	• Set up robust data protection systems, and only final videos with all group members consent are stored in accessible data banks