PARTICIPATORY Action Research SEMILLERO



Universidad AUTÓNOMA de Occidente

University of Sheffield

CENCOIC

Lerma

Corporación Memoria y Paz

CREATING SAFER SPACE
STRENGTHENING CIVILIAN PROTECTION AMIDST VIOLENT CONFLICT

GCRF Global Challenges Research Fund

UKRI Arts and Humanities Research Council

Project

"Unarmed community strategies for civilian protection in south-western Colombia: experiences and lessons learned"

PARTICIPATORY Action Research SEMILLERO

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INTRODUCTION

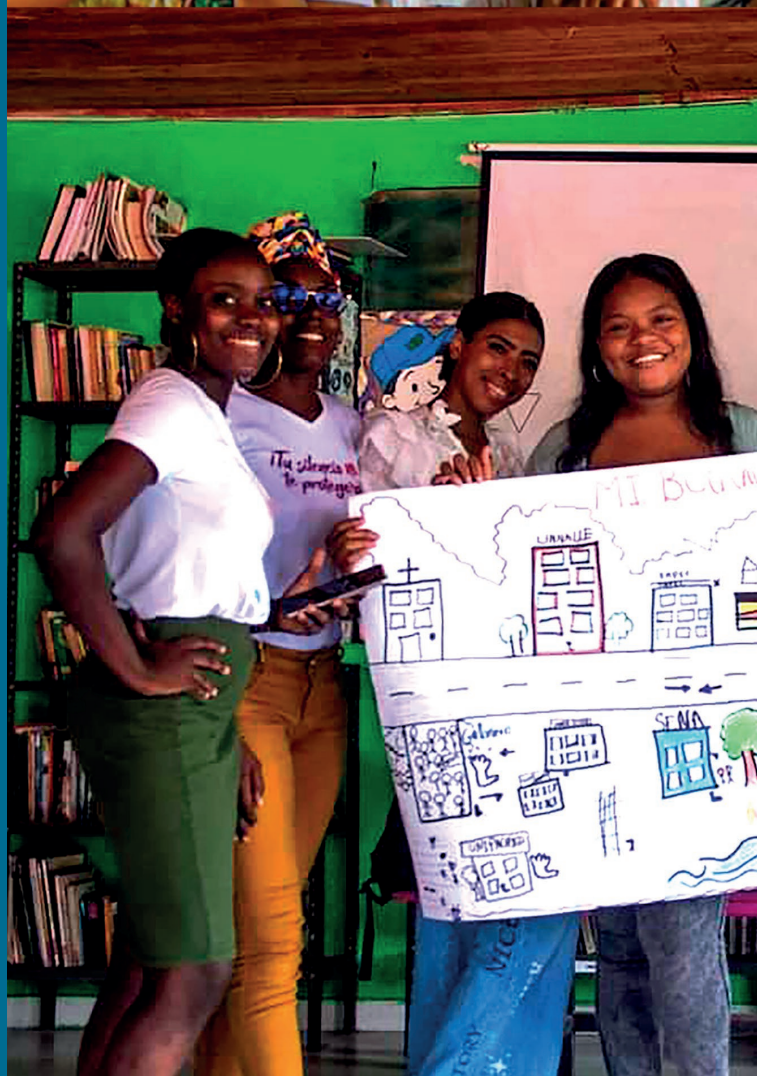
The commendable pursuit of research and knowledge production has, nevertheless, been tied to interests that have not always served the common good. This pattern has been manifested both in empirical and analytical research and in the social sciences.

In the latter case, this has frequently led to a sense of fatigue among communities, which in most cases have been treated as passive "objects" of study or sources of data that have allowed researchers to carry out their analyses and reach conclusions that have not been validated by the communities themselves. This approach has thus led to an assumption that academic epistemology is superior to the knowledge of the people who provide the information in the first place.

Fundamentally, decisions about the topics or problems that are deemed worthy of study have also been in the hands of the funders of research, be they universities or public or private bodies responsible for promoting and regulating knowledge production. In this way, external institutions exert a powerful influence over local communities, whose participation is limited to the signing of "free and informed consent" agreements.

However, a movement emerged in the late 1960s and early 1970s that contrasted with this approach, arguing that research and creative production should be linked to the transformative action of local communities.









This movement is interested in producing knowledge in service of these groups' needs. This approach was complemented by the participation of communities in the formulation, design, execution and application of research, in a practice which came to be known as Investigación Acción Participativa or, in English, "Participatory Action Research" (PAR).

The purpose of this document is to share a set of tools or techniques that were employed in a specific PAR experience with three communities in southwestern Colombia that involved reflections on strategies for unarmed civilian protection and peacebuilding in a context marked by armed conflict.

This toolkit would not have been possible without the determined participation of the communities of Lerma (municipality of Bolívar, Cauca department), the indigenous reservation of San Lorenzo (Caldono, Cauca) and the organisations associated with the training processes developed by the Corporación Memoria y Paz - CORMEPAZ (Buenaventura, Valle del Cauca department).

It was, equally, the result of the alliance established between the University of Sheffield and the Universidad Autónoma de Occidente, which received financial support from the Creating Safer Spaces Network, to whom we express our gratitude.

We hope that this material provides a helpful guide for community-based and academic researchers in their efforts to continue strengthening PAR experiences.

Jesús Alfonso Flórez López



The context of this toolkit: Creating safer spaces through Participatory Action Research



The research experiences and methodological tools presented here come from the project "Unarmed community strategies for civilian protection in southwestern Colombia: experiences and lessons learned" (2022-2023), which sought to:

i) document and analyse experiences, initiatives and infrastructures of unarmed civilian protection (UCP) in the region; ii) identify and disseminate lessons for effective UCP at regional, national and international levels; and iii) strengthen the capacity of communities and organisations to engage in self-analysis and collaboration on protection and self-care issues.

The research followed a Participatory Action Research (PAR) approach, which sought to promote research and work "with" communities rather than "in" or "about" them.

The project was led by the Universidad Autónoma de Occidente (Colombia) and the University of Sheffield (United Kingdom) and was carried out in collaboration with the Corporación Memoria y Paz CORMEPAZ (Buenaventura), the Central Cooperativa Indígena del Cauca - CENCOIC (Caldono), the Community of Lerma, and the Social Pastoral Centre of the Diocese of Popayan .

The research was funded by the UK Arts and Humanities Research Council (AHRC) through the Creating Safer Space Network.

In accordance with its participatory ethos, the project facilitated a train-the-trainer process, which initial phase was developed in two stages.

Firstly, training and support of local researchers: young people from the three communities who participated in the project and played a key role in the methodological design of the project and its implementation.

Secondly: the creation of research semilleros (usually translated to English as 'seedbeds') led by local researchers and supported by UAO and Sheffield researchers.

In addition to the general objective of contributing to strengthening the research capacities of these communities, the semilleros also put into practice their skills in documenting local perceptions and experiences of (in)security.

Thus, the local researchers and semilleros helped to collect and systematise information in their territories[1]; coordinate dialogue and reflection on the UCP in their localities; and facilitate the exchange of strategies, experiences and lessons learned among residents and organisations from across the region.

The work of the local teams permitted the development of experiences associated with four basic principles of PAR:

i) the creation of local capacities for self-analysis; ii) the active participation of communities in coproducing knowledge; iii) systematic feedback of progress and results; and iv) reflection on community practice and action.

The local researchers and semilleros employed a broad and diverse repertoire of methodological strategies, including field diaries, in-depth interviews with community leaders, elders, and young activists, focus groups with leaders and members of social organisations and social cartography.

[1] Translator's note: In Spanish the term *territorio* has more resonance than its English cognate, as it communicates the sense of historical and cultural rootedness indigenous and rural communities feel for the land they have inhabited in many cases for thousands of years.



These techniques, enhanced by local knowledge, served to identify and map threats and risks, and to reflect on the relevance of traditional protection practices.

The hands-on learning approach of the semilleros provided ample opportunities for community engagement, not only on issues of (in)security, but also on a range of aspects such as collective memory and life stories, resulting in interesting audiovisual material on traditional knowledge and practices.

The training also encouraged exercises in autoethnography, allowing participants to bring their personal perceptions, feelings and experiences into dialogue with their role as community-based researchers.



Due to space limitations, some of these formative experiences have had to be left out of this toolkit. For example, the three-day training workshop on researching community archives and archivos de baúl (informal domestic collections of documents) that was held in Buenaventura between 28 March and 1 April 2022.

The participatory video, although a crucial tool for the project, is another example of a training experience that cannot be fully systematised in the context of this toolkit. However, a brief overview of the activities involved in the five-day intensive workshop on participatory video organised for the semilleros can be found in the last section of this handbook.

The training in video production and editing enabled the Semilleros to create a series of videos on topics such as videos on topics such as self-care, environmental and natural resource protection, food sovereignty and security, and spiritual protection practices.

They also produced examples of protection initiatives and experiences of "most significant change" that were shared with their peers from other localities, in the form of audiovisual letters and 'itinerant videos'. Some of these products are available on the Creating Safer Space Network website.

This toolkit is not intended to be a detailed description of the train-the-trainer approach developed during the project. Rather, it is an introduction to community-based ethnographic research, the value of which is that it is a collection of



materials used and recreated by young people who train other young people from their own communities.

Thus, the toolkit draws on the training processes carried out by the semilleros, but also captures multiple learning experiences drawn from the facilitation process, as well as from putting the methodologies into practice.

This allowed participants to discover for themselves the scope, limits and challenges inherent to each technique.

The intention is that this systematic presentation of these pedagogical materials will motivate and guide the creation of future semilleros and the training of future community researchers interested in topics associated with protection, care and the construction of safe spaces.

It remains only to thank the individuals and groups that supported this work, namely communities and organisations that directly participated in the research; Luz Mery López, coordinator of the Social Pastoral Centre of the Diocese of Popayán; Dora Troyano from the Fundación Tierra de Paz; Professors Jefferson Jaramillo and Erika Parrado from Universidad Javeriana; and Professor Irma Alicia Flores Hinojos, lecturer at Universidad de los Andes and coordinator of the Colombia Hub of the Knowledge for Change Consortium.

Finally, our sincere gratitude to the Creating Safer Space Network for their decisive support in producing the English version of this toolkit, especially to its general director, Prof. Berit Bliesemann de Guevara and Dr Katja Daniels, from Aberystwyth University, and its regional director, Professor Beatriz Elena Arias López, from the Universidad de Antioquia.

The project research team,

February 2025



An introduction to the history, theory and practice of Participatory Action Research

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The history of Participatory Action Research (PAR) is diverse and multifaceted. Despite the emergence of variations and different offshoots over the last half century, PAR is characterised as a threefold activity: i) a method of social research, ii) an educational act, and iii) a means of generating transformative action (Hall 1992).

The purpose of this text is to systematically present this triple dimension of PAR, starting with notes on its history before moving on to its theoretical, epistemological and methodological aspects.

A Brief Historical Account

The history of PAR in Colombia dates back to the early 1970s, when the sociologist Orlando Fals Borda (1925-2008) abandoned his role as professor at the Colombian National University and, with a group of researchers, created the Fundación de Investigación y Acción Social, popularly known as La Rosca, to support the land struggles of the peasant movement.

I specify Colombia because, while Fals Borda was developing his work in the country's Caribbean Coast, other social researchers in different parts of the world









were engaged in convergent research experiences: Budd Hall and Marja Liisa Swantz in Tanzania, Rajesh Tandon in India, Anisur Rahman in Bangladesh, John Gaventa in the United States and Joao Bosco Pinto in Brazil, to cite just a few examples.

The common ground on which many of these experiences of participatory and action-oriented research met was the dialogic and emancipatory approach to research advanced ed by Paulo Freire in his book Pedagogy of the Oppressed, 1970.

From this set of experiences, at least three milestones, now emblematic of the development of PAR, may be identified:

1. Fals Borda's *investigación activa* (active research), which would lead to a process of critical systematisation of his own experience:

The work carried out by Fals Borda and his colleagues in La Rosca, on which an abundant bibliography exists (Negrete, 2013; Parra, 1983; Rappaport 2017, 2020; Robles and Rappaport 2018), pursued at least three closely related objectives:

- to develop an alternative model of research to the dominant positivist current, according to which the social sciences should be guided by the criteria of objectivity and neutrality characteristic of natural sciences. As Fals Borda (1970) argued, such claims of neutrality were not objective, but served to support an unjust and exclusionary order.

- to generate new knowledge through action, as a result supporting the peasant and other social movements in the pursuit their own objectives.

- to pursue a contextualised version of the Action Research method that others, such as Kurt Lewin (1946), had already developed from a more instrumentalist perspective in the United States. A crucial point in the process of self-criticism and systematisation that led to PAR was the first International Symposium on Action Research organised by Fals Borda in Cartagena in 1977.

2. The development of an International Participatory Research Network at the initiative of academics and activists and coordinated by Budd Hall in the late 1970s:

After a few years working in Tanzania, Hall edited a special issue of the journal Convergence (1975), which was destined to become the first academic publication dedicated to Participatory Research. With the sponsorship of the International Council for Adult Education, Hall played the leading role in the creation of an International Participatory Research Network in 1976.

Hall's meeting with Fals Borda at the 1977 Cartagena symposium led to a process of cross-fertilisation between the radical, militant ideas that marked the Latin American tradition and the emerging participatory perspective (Hall, 2005). Three years later, in 1980, the International Participatory Research Network would organise the first Forum on Participatory Research in the city of Ljubljana, former Czechoslovakia.

At the Ljubljana Forum, considered by some to be a continuation of the 1977 Cartagena symposium (De Vries, 1980), Fals Borda presented a more elaborate version of his method, to which he gave the name which at that point he called Investigación Acción Participante, or Participant Action Research (Díaz-Arévalo, 2022).

3. The "Convergence in Participatory Research" Congress held in Cartagena in 1997:

In contrast to the 56 participants who attended the first symposium in 1977, 1,850 people from 61 countries attended the 1997 Cartagena Congreso Convergencia en Investigación Participativa, to reflect on, celebrate and critically assess the vigorous development of P(A)R globally during the previous two decades, and to analyse challenges and potential new paths forward, notwithstanding the risk that the approach might become instrumentalised, manipulated and co-opted (Cendales et al, 2005).

Indeed, one of the new paths taken at the end of the 20th century would be the adoption of PAR methodologies by international cooperation organisations, development institutes, universities and even banks.

This development would give rise to numerous criticisms about the instrumental, cosmetic and paternalistic nature of many of these interventions (Díaz-Arévalo

and Galván-Ruiz 2024).

The milestones referred to above teach us at least three things:

i) PAR has a dynamic history that is constantly under construction, and therefore it is important to differentiate between the uses (and abuses) to which it has been put and its underlying principles, core tenets and foundational experiences.

ii) Its richness and strength lie in the fact that it was –and continues to be– the result of a process of collective construction by researchers and activists from different latitudes, concerned about the failure of the social sciences and of academia in general to offer alternatives to conditions of exploitation and poverty in the Global South and the marginalised North.

iii) It is a method susceptible to being manipulated for non-participatory purposes. Its practice therefore requires reflection, self-criticism and attention not only to the results but, above all, to the process of participation.

Theory: what is PAR?

PAR does not follow a preconceived theory or ideology about knowledge or action. Nor does it adopt a predetermined view of social transformation.

On the contrary, the construction of a collective vision of change through research is one of its principal tasks (Rahman, 1987, 2).

Thus, it could be said that PAR's complexity does not lie in its theoretical framework, but in putting its guiding principles into practice.

In ontological terms (Cornwall 2008), that is, in terms of its *deber ser* (literally, its "should be") PAR may be described as a process of dialogic research guided by a set of epistemological principles –rather than methodological strategies– and motivated by a genuine desire to know, learn and act together in response to the needs and aspirations of less favoured communities and groups (Díaz-Arévalo and Ruiz-Galván, 2024).

In brief, it is research carried out with people from a place (not about or for them) in search of practical responses (action) to real needs.

While PAR theory may seem simple, it is highly critical and challenges established power structures:

Firstly, it challenges the monopoly of knowledge and wrests control over forms of production, use and dissemination of knowledge from traditional institutions.

Secondly, it questions the subject-object relationship that has predominated not only in the social sciences but also in paternalistic or welfare-based approaches to social development.

Thirdly, remember that action is also a source of knowledge and, therefore, is not constrained by positivist criteria for validating knowledge and popular wisdom.

Finally, it recognises, legitimises and celebrates the multiplicity of epistemologies and forms of popular and ancestral knowledge (Fals Borda 1988, 1991; Hall 1975, 1992).

As Hall has pointed out, contemporary discourse on participatory research as knowledge co-production sometimes overlooks the point that the pioneering works did not seek to conceptualise the process of knowledge co-production, but rather to "validate people's knowledge-creation capacity and demonstrate that civil society was a source of knowledge" (Interview 22/10/2020).

Regarding the role of researchers, Hall recalls that, "our contribution was to provide tools that legitimised knowledge creation by people outside academia [...] This was picked up by the academic world only many years later" (ibid.).

Epistemology: Who produces knowledge, how and for whose benefit?

The epistemology of sciences in general, and of PAR in particular, refers to how knowledge is produced. In other words: to how we know what we know.

Often, this question is associated with methodologies, but it is really an epistemological matter that has more to do with 'know-how' and less with instruments or tools (the 'with what'). In the case of PAR, the how is determined by the way its three components –research, participation and action– interact in accordance with the circumstances of the context.

This is why each PAR experience, although guided by the same epistemological principles, will always be unique and unrepeatable (Rappaport 2020).

If we look at Fals Borda's works on Action Research as a whole (1973; 1979; Bonilla et al, 1970), as well as other writings in which he presents a more elaborate vision of PAR (1987; 1988; Fals Borda & Rahman, 1991), at least five distinctive epistemological principles may be identified:

1. It is an approach that, by making its commitment to the cause of the less favoured explicit, questions the positivist principle of neutrality and objectivity in the social sciences.

2. It is a form of knowledge co-production that, by generating horizontal relationships, challenges the traditional division between researcher and researched.

3. It is a method that, by generating a relationship between knowing and doing, overcomes the dichotomy between theory and practice.

4. It is a process that recognises, values and promotes popular knowledge, while seeking to contribute to strengthening the capacities, skills and infrastructures required if marginalised groups are to research their own realities and develop agency.

5. PAR emerges from a people-centred approach to knowledge in which participants are recognised as *sentipen-*

sante beings, meaning, agents who feel, think and act.

It is clear that when we talk about epistemological principles, we are not referring to strictly theoretical formulations, but to criteria that seek to ensure a circular relation between theory, practice and critical reflection (Cornwall 2002; 2003). This set of epistemological principles, like others that are similar and widely accepted (see Hall 1992; McTaggart, 1997), allows us to conclude that, despite many possible theoretical and methodological variations, the epistemological question par excellence in PAR is: who benefits from the research process? (Wallerstein and Duran 2008).

Method and methodologies: the 'what for' and 'with what' of knowledge co-production

Over the last three decades, the development of methodologies based on art and on technological innovations has been extraordinary. These range from participatory video techniques to the use of motion capture systems to produce digital stories (Galván-Ruiz 2024).

One of the most recent efforts to compile methodologies and tools in participatory research (Burns et al., 2021, Part 4) dedicates 45 chapters to documenting significant experiences in different fields of knowledge, as well as to the use, among other techniques, of dialogic research strategies and techniques, digital tools, visual and performative methods and evaluation and monitoring mechanisms.

The implementation of new and advanced technological resources, however, does not relegate or displace traditional ethnographic research methodologies such as semi-structured interviews, focus groups or social cartography.

Likewise, the implementation of new techniques is not in itself a preventive measure against the risk, always present in all research, of generating dynamics of exclusion, replicating asymmetries and silencing divergent or uncomfortable voices (Cornwall 2008).

Accordingly, it could be said that it is not the techniques or methodological strategies that guarantee the participatory nature of research (its ontology), but rather the convergence between epistemology and the adopted methodological approach.

What does episte-methodological convergence mean in practice?

In simple terms, this means that the contextual conditions and the transformative goals set by the participants define the tools or techniques to be used or created.

In other words, the toolbox is subordinate to methodological concerns which, ultimately, are themselves subject to the epistemological principles that determine and enable the course of action.

Therefore, it is worth remembering the methodological cores that Fals Borda held were particular to PAR (for a more

complete and detailed analysis see Fals Borda, 1987; 1988; Rappaport, 2020), namely:

1. Collective and dialogic research on contextual problems and their structural causes, using traditional ethnographic techniques, as well as visual and art-based approaches, including graphic histories, puppet shows and theatre. The purpose here was not only to develop research into particular contexts, but to make it easier to identify the broader framework within which local problems occur.

2. Solidarity with the struggles of oppressed groups also required the use of different techniques to activate collective memory. One of the main "incentivisation techniques", as they were called, was the critical recovery of history (Bonilla, 1972: 50-51). The activation of collective memory sought to rescue life stories from oblivion, alongside collective experiences that could be reactivated in present day struggles. This might be achieved through the analysis of archivos de baúl [kitchen archives], the name Fals Borda gave to informal domestic collections of documents that were capable of stimulating collective memory through dialogue.

3. The valuation of local culture and traditions as a way to promote the production and dissemination of new knowledge with the capacity to promote collective action.

4. The co-production and dissemination of knowledge using different formats and levels of scientific language capable of ensuring effective communication with intellectuals, activists and members of local communities.

5. Systematic feedback [devolución sistemática] that responded to "the obligation to systematically return [devolver] this knowledge to communities and workers' organisations, because they remain its owners" (Fals Borda, 1987: 344). As Rappaport (2020) has pointed out, some have interpreted "devolver" to mean the act of presenting finished products to a passive audience that has not participated in the process, which, in turn, has generated criticism about a supposed hierarchical relationship implied by the very act of "returning" research results to communities.

For Fals Borda, however, the process of systematic feedback involved "the creation of educational vehicles oriented to the capacities and needs of their audiences" (Rappaport, 2020: 133), including graphic histories, pamphlets and puppet theatre. Thus, in PAR, systematic feedback does not occur at the end, as if it were a simple validation of finished products, but throughout the entire process.

One aspect that is essential if epistemological and methodological convergence is to occur is the creation of training opportunities for community members to enable them to be genuinely involved in methodological work and collective analysis.

More important than teaching techniques is contributing to the training of trainers;

that is, fostering a learning atmosphere inwhich people from local organisations and groups can learn, adapt and use the methodology beyond the scope of a specific project, so that they can formulate and research their own questions.

This training is not unidirectional. Rather, it involves a process of mutual learning in which the visions and methodological practices of researchers are questioned and enriched by local practice and knowledge.

***

This is precisely what this toolkit is about. The material we share here is not a technical description of qualitative methods, but a methodological resource that has emerged from a process that articulated a collectively defined research agenda.

It is a plan for the training of trainers that led to the creation of three research semilleros and the development in the field of a set of research techniques that were adapted, transformed and enriched with local practices and community knowledge.

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RESEARCH METHODOLOGIES AND TOOLS

The field diary
Interviews
Social cartography
Focus groups
Autoethnography
Participatory videos

PARTICIPATORY Action Research SEMILLERO



THE FIELD DIARY

Let us reflect on three questions about field diary

What are field diaries?

What experiences do you have working with field diaries?

What recommendations would you make concerning the use of field diaries?

What are field diaries?[2]

Field diaries are research tools that enable information to be garnered, impressions to be gathered and facilitate reflection on our experiences in the field. In short, field diaries act as a memory aid for the social researcher (Luna-Gijón et al., 2022).

Thus, the field diary "is one of the most important accompaniers when conducting a study in a particular environment for a considerable period of time, as it constitutes a rich source of both descriptive and interpretative information" (Ortega, n.d.).

Accordingly, the field diary is an instrument that serves as a primary source of analysis, because its objective is to record the events, experiences and informal dialogues that have developed during fieldwork.

Thus, it allows data to be interpreted, as well as expressing the emotions and expressions not only of the transmitters but of the receiver, in a way that invites detailed analysis of the situations it describes.

What makes a good field diary?

The characteristics of field diary writing are closely related to what William Zinsser (1976) calls the four principles of "good writing":

- Clarity. The ultimate purpose of writing: saying what you want to say directly, without beating about the bush.

- Simplicity. An essential value when it comes to writing a field diary, which should be clear and direct. Avoid pompous, specialised and contrived words and forms.

- Brevity. Precision in writing. That is, descriptions or analyses that avoid unnecessary details that might distract us from the research problem or question at hand.

- The principle of humanity. This invites us to find our own voice and style without forgetting that we are writing about the vital experience of other human beings. After all, the "data" we record represent lived experiences of and with others.

Field diaries help us engage in reflection and self-criticism about the actions we carry out, as they allow us to generate an internal dialogue.

[2] This methodological guide on the field diary is based on the work of Cristina Ortega (n.d.), Luna-Gijón et al. (2022) and Zinsser, W (1976). See the relevant links:

https://www.questionpro.com/blog/es/diario-de-campo/

https://www.scielo.org.mx/scielo.php?pid=S2448-84372022000100245&script=sci_arttext

FUNCTIONS OF A FIELD DIARY

A field diary helps the researcher to:

- obtain precise data about the physical, social and cultural environment of a given system.
- keep a record of who, what, why, where, when and how events, activities or processes that are important when it comes to responding to the research question occur.
- maintain a physical record, which may consist of quick notes jotted down in the field or a detailed diary written at the end of the workday.

1. Recording descriptions:

Field diaries help describe events that have occurred in connection with the phenomenon being investigated or the stories in which the researcher has participated. That is, they make it possible to "account for what the researcher has seen and heard" (Ortega, n.d.).

2. Recording interpretations:

They make it possible to include reflections on the meaning of the descriptions that have been recorded. They help identify, on the basis of what is recorded, aspects that can help analyse the situation being studied. Thus, they help researchers evaluate and make sense of their observations.

Recommendations on writing a field diary

- It is a good idea to organise field diary notes into two separate categories or sections: descriptions and interpretations. Distinguishing between the two avoids the danger of confusing what the researcher has seen with their interpretation of events.
- Field diary notes should be written up regularly and in chronological order.
- It is good practice to record conversations without modifying traditional forms of language or the idiomatic expressions used by participants (cf. Ortega, n.d.).

How field diaries can be used in training processes developed by semilleros:

Field diaries do not merely constitute a record of situations encountered in the field but also constitute a tool that can be used to strengthen processes of reflection and self-reflection on questions such as what happened, what was done and what it was not possible to do. In the semillero training process, it is considered important to use field diaries because:

- They make it easier to synthesise each training and practice session, allowing the suggested methodologies to be evaluated and reflected upon by participants. This in turn makes it possible to think about what could be improved in the next implementation and how.

- They make it possible to account for how participants feel and whether the objective proposed for the session has been met or not.

- They allow to record the evolution of the semillero and the dynamics used to motivate participation, along with aspects or situations that do not contribute to the training process.

- They facilitate the process of accounting for new methodological strategies that emerge through practice, dialogue and collective planning.

- They contribute to self-reflexivity by making it possible to refer back to one's own impressions, opinions and thoughts.









INTERVIEWS



Let us reflect on three questions about interviews:

What are the distinguishing characteristics of interviews as research tools?

What needs to be considered in order to ensure a good interview?

How do we build and maintain trust with our interviewees?

Informed Consent

Before discussing interviews, we need to look at the question of informed consent.

What is informed consent?

Informed consent is a tool that records a person's willingness (or not) to participate in a specific activity.

In a research context, the purpose of interviews must be explicitly communicated. Likewise, the way information will be collected and stored and the uses it will be put to must be clearly indicated.

The consent provided by participants must be free, consciously given and revocable, such that it can be modified or withdrawn at any point after it has initially been granted. Assuring participants that these conditions will be strictly respected also helps build trust based on mutual respect.

Informed consent can be obtained in different ways, in writing or using audio-visual techniques.

The important thing is that the process is explicit, that the person's voluntary decision to share information or participate in the research process is clearly recorded, and that they do so having been previously informed of its scope and objectives.

In consequence, it is advisable to consider using the following instruments:

An information sheet indicating the aims of the research, how the data will be used and managed, how personal data and identities will be protected, etc. It should also include the contact information of those leading the research and the safeguarding contact.

An informed consent form

It is recommended to create a separate form for each method. Formats can vary depending on the way people participate. Participating in an interview, for instance, is not the same as participating in a video or in a focus group.



Interview characteristics

Interviews promote formal dialogue motivated by specific topics of interest (Restrepo, 2008). They are guided by questions designed to stimulate discussion and reflection on the research topic.

Although the conversation may drift to cover other interesting topics, it is important not to lose sight of the matter or problem at hand, to ensure that information collection continues.

It may be possible that new topics of mutual interest emerge during the interview. In such cases, it is advisable to schedule another meeting, always with the interviewee's approval, so as not to exhaust the person or rush their responses.

Interviews do not serve all purposes, however. They will record a person's memories, knowledge, perceptions, values and feelings, for example, but are not appropriate for gathering quantitative data or compiling statistics (Restrepo, 2018).

Before starting an interview, preliminary information about the interviewee should be gathered in order to ensure the interview is as useful as possible. Similarly, it is advisable to reflect on how the encounter will contribute to the goals of the research. Some key questions include:

Why is this person's experience important for my research?

How will the interview contribute to the research objectives and what type of information can I obtain from dialogue with this person?

How can I formulate questions in a way that will generate dialogue and help create an atmosphere of mutual trust and respect?

For example: Interviews help collect memories of civilian resistance in the face of armed conflict, as well as the stories of those who promoted these acts of resistance. Similarly, they can help communities reflect on their experiences and the initiatives they have taken in the field of self-protection.

"I had a rewarding experience in the territory when conducting interviews. At first, I was afraid that people would not talk because the topic focused on coca production, and people prefer to remain silent out of fear. But when I explained that the interviews would be anonymous, people gave me consent and told me about their experiences" Alexis Hoyos



The interview process

A good interview does not excusively depend on the period of dialogue with the interviewee. The entire process must be considered, including a before, during and after. All three of these moments are equally important:

1. Before: design and plan the interview. What do I expect from this interview? In addition to the questions I plan to ask, I must have the informed consent form ready and check a series of technical aspects: ensure that the camera or recorder batteries are charged, ensure a plan B is in place should the devices fail (a notebook for example), choose a safe place and, if possible, a quiet one.

2. During: create an atmosphere of trust and allow communication to flow while always maintaining focus on the research topic.

3. After: interviews do not end when you turn off the recorder or camera. Indeed, they may begin at that point. Pay attention to things that are potentially important and, if necessary, ask permission to incorporate this information in the interview. Likewise, for reasons of security and data confidentiality, it is important to store the information according to the established data handling protocol.

How to conduct an interview without wasting time and having doors closed on us?

Conducting a good interview requires time and prior knowledge of the contexts in which communities live. It is important to remember that interviews are not limited to the moment in which dialogue with the interviewee occurs. You must plan and prepare the interview and then analyse and manage the information obtained properly. Selecting appropriate interviewees is also fundamental (Restrepo, 2018).

Recommendations:

1. Understand the purposes of the interview and the research.

2. Provide a clear and concise explanation of the objective of the interview and how the resulting material will be used.

3. Request and explicitly record consent, which must be given clearly, freely and in an informed manner. Interviewees must understand that they can revoke consent at any time.

4. Ensure confidentiality and appropriate information management (data protection).

5. If recording equipment is being used, ensure it is in good condition and batteries are charged.

6. Choose a suitable time and location to conduct the interview.





In-depth interviews

In-depth interviews do not collect random data but seek to gather detailed information about a specific topic, such as stories, meanings, discourses, life trajectories or practices.

They allow feelings, values, fears, aspirations, forms of knowledge, perceptions, experiences and memories to be analysed. In any case, the most important thing is that interviewees trust that we are interested in their stories, their knowledge and experiences, and that this is the reason we are interviewing them. The purpose is to engage in deep dialogue.

The in-depth interview is an ethnographic tool because it allows us to link our field observations (as participant or non-participant) with research into the experiences, perspectives, habits, meanings and feelings of a group or an individual, in order to better understand a sociocultural reality.

What an in-depth interview is NOT

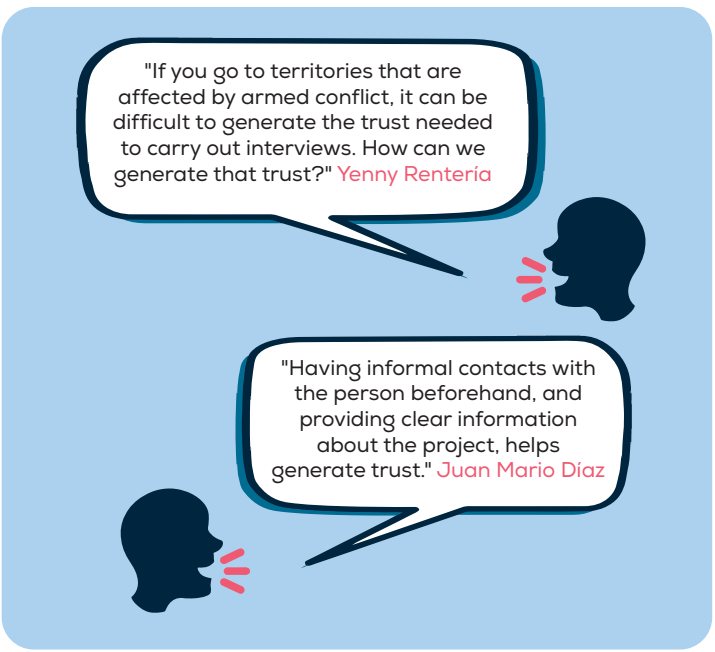
Informal conversations: These can provide important inputs, but from very different perspectives that may not necessarily contribute to the research. Conversations of this kind allow researchers to approach the context which the research is intended to explore and establish relationships of trust with key actors that allow it to develop.

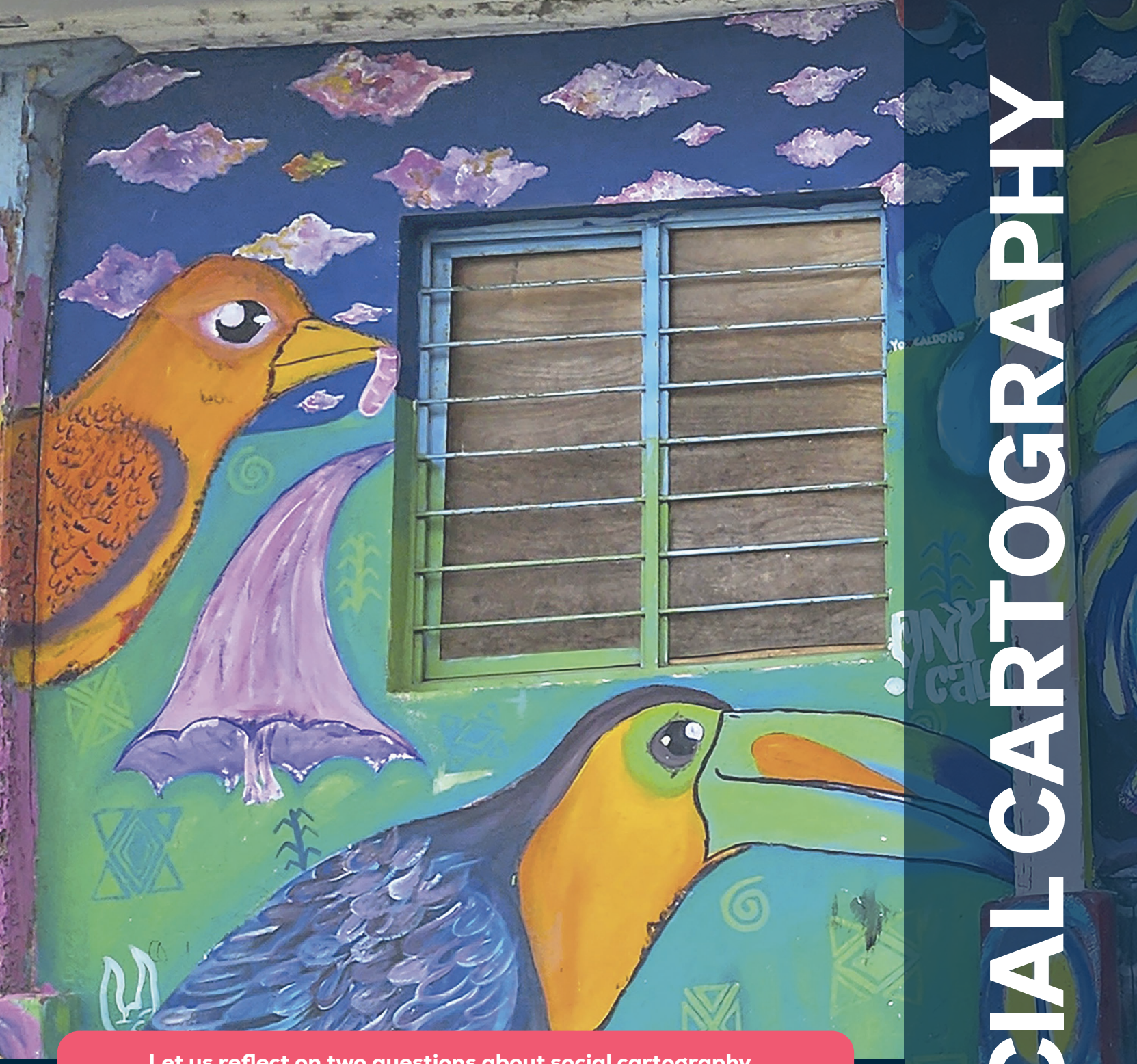
Long conversations: In-depth interviewing does not mean extending the conversation longer and including a wider range of tion longer and including a wider range of topics. On the contrary, it involves identifying one, or a few, specific topics, which the interviewer helps interviewees to explore in depth by providing guiding questions.

Questionnaires: Interviews are not the same as surveys or a census. They do not involve closed questions.

There is no set formula for ensuring a good interview, so each is a unique experience. But this does not mean that it is an isolated or random activity. On the contrary, it is part of the research process.

While we cannot control all circumstances to ensure that the interview is successful, we can do our best to prepare for it and conduct it in the best possible way.





SOCIAL CARTOGRAPHY

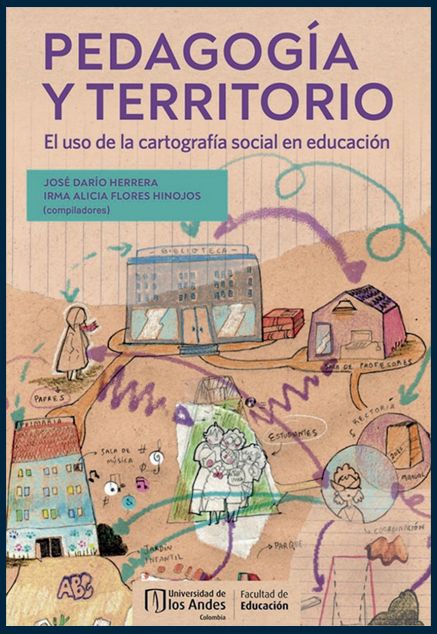
Let us reflect on two questions about social cartography

What is social cartography?

What implementation route can we follow to carry out social cartography?

Social cartography

Firstly, there is no single guide to conducting social cartography exercises, as these can be carried out in various ways. Therefore, for this exercise, we have drawn on concepts, perspectives and methodological techniques from the book 'Pedagogy and Territory' (Herrera González and Flores Hinojos, 2022).



"When we were conducting a social cartography exercise, guiding questions worked well for us, as they helped open up the participants' perspective".

Vanessa Rebolledo Ulcué

Mapping allows us to recognise that space is a central category for understanding social life and for recognising the value that can be found in territories.

"Social cartography involves the recognition of social space as a space that is both made and remade [at the level of meaning] and materially" (Herrera and Garzón, 2022: 8).

"Social cartography seeks to allow participants to resignify social meanings about the spaces that communities inhabit" (Barragán and Torres 2022: 43).



"Social cartography can help us understand how the context where people live exists in their imagination".

Isabel Quintero

What is social cartography?

Implementation Route [3]

1. Propose an issue for analysis. For example:

a. Risks that affected the community
b. Survival strategies (with a temporal aspect)
c. Resistance processes

2. Form working groups and create rules. Aspects to consider:

Participants should include people:
· from different communities/organisations
· of different ages
· with different knowledges
· with different skills and leadership abilities

3. Establish the type of map that will be constructed (Barragán and Amador 2014):

- Thematic: this enables problematic situations (tensions, critical points, opportunities and strengths) to be understood, allowing identification of transformation possibilities.

- Temporal-social: enabling events that persist in a group's memory to be identified, such as historical facts to understand the present and sketch future possibilities for action.

[3] This implementation route has been adapted from the proposal presented in Barragán y Torres, 2022: 47-54.

4. Develop a system of cartographic symbols: these are narrative codes and conventions, which operate in the manner of signposts, permitting the issues or themes proposed in the process to be graphically represented. This could include symbols for:

- Actors
- Sites/areas of interest
- Lines of communication
- Relationship connections

5. Conduct the cartography according to the different levels of analysis you wish to promote

Level 1: According to the chosen issue, create a diagram of physical spaces that allow the following to be located (for example):

- Itineraries
- Routines
- Community practices
- Zones of tension
- Power relations (tensions, inclusion spaces, borders, lines of exclusion)

Level 2: Identification of collective representations or imaginaries as conveyed in narratives of experiences or life stories:

Lines of communication:
- Fluid communication
- Indifference
- Lines of tension or conflict

Lines of desire:
- Lines of initiative
- Project lines

- Participation lines

When the lines of desire that influence participants and communities are identified, individual motivations become known and, with them, how willing people are to work in communally.

Level 3: Power and authority relations:

Relationship connections:

- Leadership relations
- Mutual support and solidarity relations
- Authoritarian and exclusive relations
- Antagonistic and resistance relations

6. People to whom the cartography is presented are asked to make their own interpretations of what the group sought to represent.

7. Group discussion about the participants' interpretations and opinions.

8. The group explains their cartography and reflects on the mapping process.

9. Based on the cartography and the collective analysis, the group discusses further tasks or possible actions.

10. Other uses:

Social cartography allows the promotion of (or participation in) practices such as:

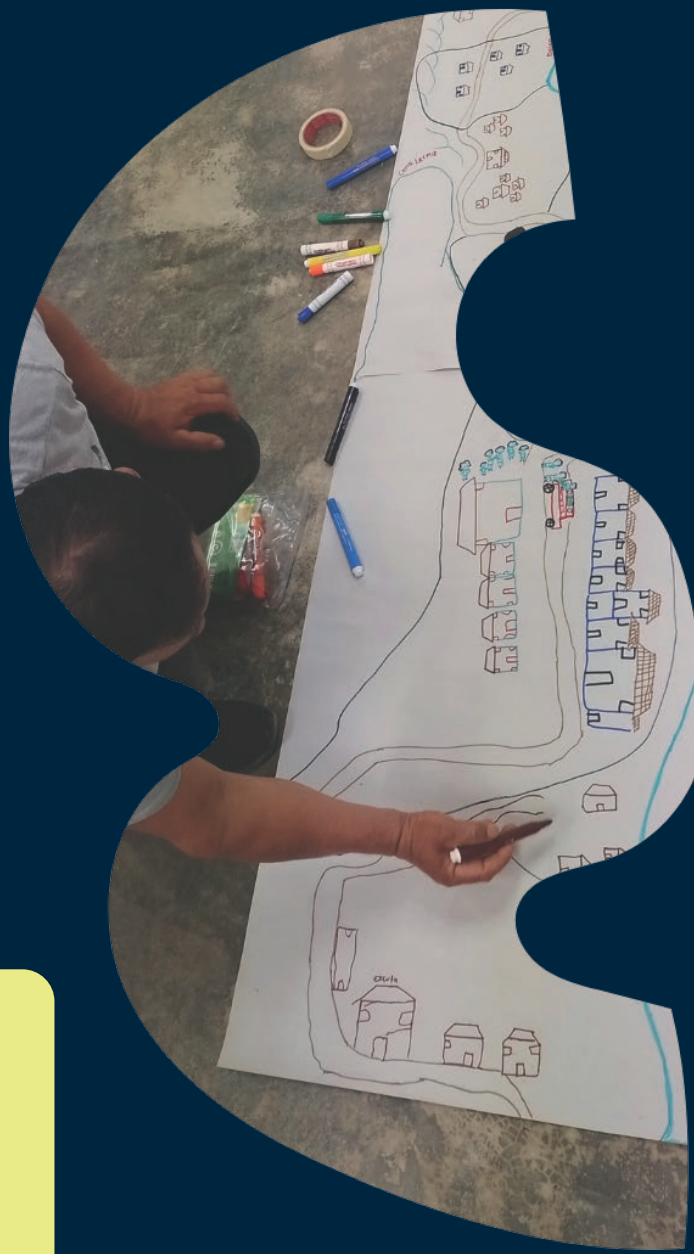
a. Community dialogue
b. Participatory planning
c. Validation of community decision-making processes

Social cartography can be described as a participatory process if strategies are in place to facilitate the meaningful involvement of all participants throughout the different steps of the process. This may include rotating roles and techniques to ensure that all voices are heard and considered.

In PAR, the mapping of problems should be followed by the mapping of collaborative action.

What does not qualify as social cartography?

- It is not the work of an individual
- It is not a mental map that describes or outlines a reality
- It is not a copy of the social world
- It is not a spatial location or a registration of individuals
- It is not a representation of territorial or political divisions
- It is not a mere map of a geographical space



Social cartography helps us understand the spatiality of collective experience better, helping us map the place where a group or community interacts and the situations that affect them.

Hence the relevance of analysing these situations and asking why and how they occur, who is involved, what roles they play, and what repercussions the experience has on the lives of those who inhabit that space. In PAR, the mapping of problems should be followed by the mapping of collaborative action

Juan Mario Díaz



FOCUS GROUPS

Let us reflect on three questions about focus groups

What is a focus group?

How does a group interview differ from a focus group?

What process should be followed to ensure a good focus group?

Research Tools

Focus Groups

What is a focus group?

A focus group is a discussion group guided by a research question. Its topics and questions are carefully designed to guide the discussion towards a particular goal. (Escobar and Bonilla-Jiménez, 2017: 52).

It is also a space where people selected by a researcher are brought together with the purpose of discussing and commenting, from their points of view, on a theme previously chosen by the researcher (López de Méndez, n.d.).

Focus groups and group interviews: similarities and differences.

Group Interviews

- Many people are interviewed at the same time, with little interaction between participants.
- Emphasis is placed on questions and answers.
- Very structured.
- The facilitator frequently intervenes

Focus Groups

- Collective dialogue and high levels of interaction between participants.
- Emphasis is on interaction within the group.
- Interaction flows naturally; not everything is structured.
- Minimal intervention from the facilitator.

Functions

Group Interviews

Allow the collection of:

- In-depth personal perceptions, experiences and emotions.
- Life trajectories.
- Descriptions of practices and trades.
- Personal-level representations, discourses, languages.

Focus Groups

Allow the identification of:

- Collective perceptions, feelings, memories.
- Community expectations/needs identification.
- Systematisation of collective experiences/processes.
- Identification of a range of opinions/experiences on a topic.

Note: Focus groups are not suitable for every kind of analysis, nor for collecting all types of information about "the collective". They do not allow for generalisations, for instance. Likewise, they are harder to control and do not, by design, ensure that all voices will be heard. The number of participants influences the quality of the information collected.

How many people should participate in the focus group?

- More people means there is less likelihood of in-depth discussions, but more voices will be heard.
- Fewer people means there are more opportunities to examine issues in detail.
- Size depends on the depth of discussion desired, or how controversial the topics are.
- The usual recommendation is up to 12. Small groups can have between five and eight participants (Escobar and Bonilla-Jiménez, 2017).

How long should focus groups last?

Long enough to complete:

- Introduction and presentation.
- Ice-breaking activities, presentations and trust building.
- Discussions on the topic at hand.
- Closing conversation/conclusions (ibid.).

1 - 2 hours minimum

Process for conducting a good focus group

(Escobar and Bonilla-Jiménez, 2017).

1. Establish objectives: What do I want to achieve? What information am I seeking?

2. Establish the topic to be addressed

3. Organise prior logistics to ensure the focus group operates effectively (invitations, transport requirements, etc.)

4. Establish a schedule

5. Select participants

6. Select the facilitator

7. Select the location (and time)

8. Prepare guiding questions

9. Organise logistics for the focus group itself (arrange for availability of the space, tables, chairs, ensure the necessary equipment or tools, etc. are available).

10. Conduct the session

A. On the questions.

Questions should:

- Provide guidance and encourage conversation.
- Be open and allow for broad and detailed responses.
- Develop from the general to the specific, from easy to more difficult topics.

B. Types of questions:

A range of questions should be prepared for different moments and aspects, for example:

- "Presentation" questions
- "Introduction" questions that help connect with the topic
- "Transition" questions focused on the topic
- "Key" or "central" questions about the topic
- "Final" or closing questions to structure significant aspects of the discussion

In any case, it is important to avoid questions that make people feel they're being "evaluated".

C. Initiating the group:

- Provide an opportunity for participants to get to know each other and create mutual bonds of trust.
- Establish basic rules covering all participants.
- Start by presenting the research and purposes of the group.
- Request and record consent.

D. Moderate with moderation:

- Request authorisation to record the conversation.
- Lead and maintain the rhythm of the conversation.
- Encourage the participation of all participants, encouraging the shy ones and moderating the contributions of those who are more vocal.
- Enforce rules and agreements.
- Listen respectfully, empathetically and without negative or positive judgement.
- Know when to change questions and when enough is enough.
- Encourage participation and the exploration of ideas.
- Keep to the topic and return to it if the conversation goes off track.
- Encourage respectful disagreement.
- Request clarifications and further explanations.
- Pay attention to non-verbal aspects: silences, eye contact, gestures, body language, etc.
- Thank participants for taking part and for the contributions they have made.

E. Analysis

Advantages of focus groups:

- Non-discriminatory, diverse and inclusive.
- Encourages participation from people who do not wish to be interviewed.
- Gives a voice to people who believe they have nothing to say.
- In some cases, they can be more useful than individual interviews.

Disadvantages:

- Possible biases due to pressure applied by the group or from some participants.
- Level of participation depends greatly on group dynamics.
- It is difficult to guarantee confidentiality.
- The researcher has less control than in an interview, though this can be turned into an advantage.
- They are costly and require considerable organisation.











AUTOETHNOGRAPHY

Let us reflect on two questions about autoethnography

What is autoethnography?

What methodology should be followed to conduct an autoethnographical process?

Research Tools

Autoethnography

Autoethnography is a research technique derived from ethnography and is very close to autobiography. Indeed, for some authors, autobiography is one of the textual forms of autoethnography. Thus, autobiography:

- fosters more sensitive and human form of knowledge
- contributes individual aspects to questions of collective analysis
- is an alternative way of producing new knowledge.

"The central thesis is that it is possible to read a society through a biography" (Franco Ferraroti, 1986).

Types of autoethnographic text (Ellis & Bochner, 2000)

- Short stories
- Poetry
- Fiction
- Novels
- Photo essays
- Personal essays
- Diaries
- Writing fragments
- Social science writings

"Autobiography explores the use of the first person in writing, the appropriation of literary modes for utilitarian purposes, and the complications of being located within what is being studied" (Gaitán, 2000).

- Autoethnographic activities are closely related to writing
- They explore and describe things in the first person singular or plural
- They are an exploration of literary forms
- Other perspectives may emerge when these activities emerge from the context that is being studied or researched, given that autoethnography centres on personal perceptions.

Methodology

1. Autoethnographies should generally be presented in the first person: moving out from the individual towards the broader topic or problem that is researched.

2. The writing will resemble a novel or biography in that it develops in the form of a story with a narrator, characters and a plot.

3. Relationships should be described as connected episodes that develop over time rather than as snapshots.

4. The life of the person who is investigating themself is studied alongside the lives of other participants, in a reflexive manner. Writing is carried out on an individual basis in small groups.

5. The accessibility of the writing converts readers into participants who are actively involved in the dialogue, rather than passive recipients.

6. The narrative text must be evocative, often revealing hidden details

of private life and highlighting emotional experience.

7. If someone cannot write or encounters difficulties, they can request support from someone else, or record audio notes.

It should always be remembered that:

Autoethnographic or autobiographical narratives are ultimately a representation of lived experience and, therefore, do not seek to be "neutral" or "objective" about the self-told story.

About the writing process:

Contextualisation

Texts should refer to the current situation, historical facts and relevant personal events or relevant experiences during the research, etc.

Catalysing moment

It is important to seek an element capable of catalysing the narrative.

Look for support material or starting inputs to help construct the autoethnographic narrative, such as questions, phrases, examples, short films, etc.

The process

Time is required to establish relationships with people, ensuring a calm atmosphere, in tune with the methodology, given that the process is a narrative exercise that explores interior feelings and that the writing process requires time and respectful, empathetic attitudes.

Artistic approach

This type of explanation from within is an example of what is known in anthropology as an "emic perspective"; that is, an approach that focuses on understanding the beliefs, values and practices of a specific culture from the perspective of the people who live within it (Restrepo, 2018).

The nature of ethnographic work is precisely to explore and consider this type of perspective, which, in turn, enriches the analysis.

"Nothing is photographed as much as that which is threatened with disappearance" Life and death of the image".

(Debray, 1994)



"Immortals do not take photos of each other [...] only man is photography, for only he who passes through time, and knows this, wants to endure".

(Debray, 1994)

Autoethnography is an autobiographical genre of writing and research that connects the personal with the cultural".

(Ellis, 2003)

"Autoethnographies are highly personalised, revealing texts in which authors tell stories about their own lived experience, relating the personal to the cultural".

(Richardson, 2003)

"The narrator selects, retells and gives interpretative force to specific memories, autobiographical narratives become more complex due to the context in which they are produced for whom or with whom the story is constructed, the moment and situation in which the elaboration occurs, and the purpose".

(Lapadad, 2009)



PARTICIPATORY VIDEO

Let us reflect on three questions about participatory video

What is participatory video?

What methodologies can we use to create a participatory video?

What is the pathway to creating a participatory video?

Research Tools

Participatory Video

In January and February 2023, the research group working on the project "Unarmed community strategies for civilian protection in southwestern Colombia: experiences and lessons learned", alongside a group of 14 young people from Cali (Valle), Buenaventura (Valle), Caldono (Cauca) and Lerma (Cauca) met to participate in an intense hands-on training in participatory video.

Organized by the Universidad Autónoma de Occidente (UAO) and the University of Sheffield, the course was facilitated by the expert Thor Morales. The training took place in two phases.

The first was a five-day workshop at UAO, Cali, to provide experienced and younger researchers with the tools and skills necessary to facilitate a participatory video process with their communities.

The second, lasting four days, was held in the city of Popayán and consisted of putting what had been learned in the first workshop into practice through a process of facilitation involving teachers and students from the Fundación Universitaria de Popayán (FUP) and members of local organisations associated with the project, including the Social Pastoral of Popayán.

It is difficult to synthesise such a rich and intense experience in this brief space. However, it is possible to share some general considerations about the tool, and to indicate some areas of learning that emerged from the field experience:

The mystique of participatory video:

The opportunity to learn under the guidance of an experienced team and to put into practice what has been learnt allows the tool to be assimilated with a depth that is not possible if the training is limited to its theoretical component.

Although it may sound obvious, the key to a successful learning process in the field of participatory video techniques is to ensure it is delivered in a participatory manner.

This means learning by doing, learning by collaborating, learning by teaching. Training that is not participatory and experiential often reinforces attitudes of power and control over participants.

Central to participatory video is the commitment to breaking with these types of unequal and authoritarian relationships. Therefore, the training goes far beyond learning how to operate a camera or edit footage.

The central question around which the learning process revolves is how to use the co-creation and co-production of a video to facilitate the participation of community members whose voices might not have been heard if other modes of investigating reality or different analytical dynamics were used.

Thus, participatory video gives meaning to the idea, proposed already by Fals Borda (1987), that local communities themselves are the true experts in the nature of the problems they face and in their causes, and that they hold within themselves the potential to deal with them and to progress towards solutions.

This use of video as a tool for participation and social transformation has anteced-ents in the work of Brazilian educator Paulo Freire, who saw video as a way to stimulate dialogue about the hidden structures that shape inequality.

"Give a camera to several people and say: 'Record what you want to record, and next week we meet together'.... You can discuss [the videos with the group]".

"They were reading reality through the camera".

"The camera is a reader of reality, but now it is necessary for us to go into deepening the reading made through the camera in order to put another language in that and to discuss with the group lots of issues that are be¬hind and sometimes hidden".

"[In trying to understand this codification you are] trying to understand the concrete reality in which you are" (Freire, in Horton and Freire, 1990).

The technique of participatory video:

The mystique of participatory video teaches us about the mode and purpose of participatory video.

However, these aspects depend on good management of the technical and practical aspects of the tool.

To illustrate the importance of technique –which does not merely involve the use of equipment but the implementation of the tool itself– a couple of examples will suffice. Imagine the following situation: using a range of participatory strategies, the facilitator has helped create an environment of trust, respect and dialogue; the participants have completed an excellent analysis and have identified the problem they want to address; moreover, they have identified the key actors that should be involved in finding solutions to the problem they have identified. So far so good.

Now, imagine these two scenarios: a) the group cannot agree on how to make the video, nor on the roles each should be assigned, nor the approach they should adopt. Thus, they spend hours and hours in discussion, causing tension and disputes between the members of the group and weakening or destroying their ability to act collaboratively;

b) the group knows what type of video they want to make and have agreed a work plan. However, after walking a couple of hours to the filming location, they discover, as often happens, that they have forgotten the camera's memory card or had not charged the camera batteries or, during the editing process, discover that the images are out of focus, the audio is poor, and it is not possible to hear what people are saying. Who has not experienced some or indeed all of these situations?



The stages involved in a participatory video project:

Despite the variety of models and approaches available, there are some common aspects to participatory video. These can be broadly summarised in the following stages:

Stage 1: Develop dynamics to introduce participants, encourage integration and encourage mutual recognition. The idea is to build trust and create an environment conducive to participation. Icebreakers, energisers and integration activities should not be confined to the introductory session. It is advisable to prepare a range of activities that can be used at the start of each session and when energy levels are low.

Stage 2: Create appropriate conditions for participation. This includes setting the ground rules in a participatory way, and introducing informed consent procedures.

Stage 3: Introduction to camera use and technical aspects. Familiarization and sequential learning of equipment use and an introduction to a basic set of audiovisual techniques. Allow all participants to use the equipment, permit mistakes to be made and use these as collective learning strategies.

Stage 4: Strategies for collective research and analysis. There are many strategies that focus on the collective identification and analysis of problems and solutions. It is very likely that a single strategy will not be sufficient and that the facilitator, depending on the context and the resources available, will employ as many as are needed to ensure an adequate analysis of the problem.

Stage 5: Learning to tell stories. Creation and design of the storyline, script writing, and participation strategies for video production.

Stage 6: Production and editing of the video. In this stage, participants become participant-makers, adopting different roles during the production process, for example, operating cameras and recording equipment, conducting interviews, installing equipment, editing and analysing subject matter.

Stage 7: Sharing and discussing results with the community. The video is just the beginning of the process of dialogue; once it has been produced, it must be shared and discussed with the community. The purpose is not to "defend" the product, but to welcome all comments and allow the process of dialogue itself to shed light on whether the video should be adjusted or modified. Even if people do not like the video, it will have fulfilled its purpose, as its function is not to entertain but to facilitate a process of analysis.



Learnings: between mystique and technique

This process of training and practice in participatory video contributed significantly to the creation of research semilleros in Buenaventura, Caldono and Lerma, where the research was carried out. In the case of Buenaventura, the tool was used in the diploma course CORMEPAZ offers to community members and local organisations.

In closing, we would like to share at least five methodological learning points that have emerged from the use of participatory video in our research:

- Participatory video contributed to the recovery of historical memory by providing an innovative vehicle through which communities could articulate narratives, knowledge and memories in an autonomous way. This was particularly important in contexts of insecurity, where people tend to be very cautious about participating in research led by an external actors.

- Participatory video was not used as an isolated activity but as an integral part of an overall training and research process.

In this way, the work of the local researchers who coordinated the semilleros and facilitated the participatory videos was essential in creating safe spaces for community members to participate.

- The participatory video workshops were accompanied by training in various ethnographic research techniques, on which this toolkit is based. This complementary process enabled the semilleros to become involved in the research, enriching the process of the co-production of knowledge.

- As a process of collective artistic creation, participatory video has contributed to transforming community relationships. For example, the active participation of young people from the semillero

helped change the negative perceptions of some community leaders who had considered young people to be apathetic or uninterested. In this way, participatory video helped promote more horizontal intergenerational dialogues.

- Participatory video facilitated a quest for audiovisual autonomy, which in turn served to reflect alternative aesthetic visions and perspectives of the communities, creating opportunities for regional dialogue. This in turn facilitated the sharing of knowledge, the discussion of significant historical experiences, while questioning practices of exclusion.

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