Giving voice to stakeholders:

A guide to participatory video

no. **9**

Acknowledgements

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Introduction

The Caribbean Natural Resources Institute (CANARI) has been experimenting with ways to help marginalised stakeholders to have a voice in the management of natural resources. Fisherfolk and craft-makers for example have traditional knowledge that is often overlooked in policies. Where stakeholders are located in rural communities, access to them is often difficult and they are left out of policy decisions that may affect them and their livelihoods.

Participatory video is a fun way to help the stakeholders to share their voices with their target audience. It brings the challenges and issues facing stakeholders alive for others who may not have an opportunity to visit them. Since the participants are the ones controlling all aspects of the video, they are more comfortable sharing their story.

This guide is intended for organisations that want to help marginalised stakeholders have voices in policy. These are normally persons in government departments involved in making policy or civil society organisations that are helping to design policies. The guide is based on CANARI's own experiences facilitating participatory video in the Caribbean and gives the facilitator a step by step guide from planning the project to sharing the completed video with the target audience.

CANARI welcomes comments, suggestions and feedback from its users.

Photo 1: Participants taping footage in Blanchisseuse. November 2011.

Overview of what is PV, why and when it is used

What is PV?

Participatory video (PV) is a facilitation tool that stakeholders use to tell their story. It is called this because stakeholders are involved from the creation to the production of the video. PV is the process of making the video. PV is not traditional documentary film-making. It gives control to those who are affected by the issues to decide what the issues and questions are, who should be part of the process, who need to hear the messages and how those messages should be crafted. It is a fun process that captures the imagination of the participants.

Why PV? (Adapted from Insights into participatory video: A handbook for the field)

There are many benefits to participatory video.

- PV is an easy and accessible medium for people of all literacy levels. Drawing rather than writing is emphasised.

Photo 2: Participant from Caura working on one of the storyboard images for the video. June 2012

- PV is immediate and powerful and people feel excited to see themselves on film and share their story or idea.

- PV engages people to tell their stories in their own voices in their own environment. They feel comfortable to voice concerns, explore issues or tell stories to their peers who are interviewing them.

- PV builds community through screenings of footage which show all of the perspectives within a group or community. This helps to raise awareness and stimulate a rich discussion and consensus building among a group or community.

- PV catalyses people to come together and identify and analyse problems and solutions.

Case study: Using PV for advocacy- the case of the Blanchisseuse fisherfolk

In 2011, CANARI along with the University of the West Indies worked with fisherfolk in Blanchisseuse, Trinidad and Tobago to help them to document the challenges in the fishing industry. The fisherfolk did not have easy access to ice and fuel in their community; they were forced to purchase them from vendors with trucks. The vendors demanded that the fisherfolk sell the fish to them at the lowest possible cost. The profit the fisherfolk made was miniscule. The fisherfolk appealed to the Ministry of Food Production (MFP) and the Ministry of Energy and Energy Industries (MEEI) among others to assist them with ice and fuel respectively. They placed the video on YouTube[1] and met with representatives of various target organisations identified during an initial workshop. The MEEI made a commitment to provide a gas pump for fisherfolk use only. MEEI asked that the fisherfolk secure the rights to the proposed site from The Office of the Commissioner of State Lands. A private business owner saw the video on YouTube and committed to providing a ready supply of ice in the community until Divisions and agencies in the Ministry of Food Production could provide other solutions.

This project was funded by the *International Development Research Centre (IDRC)* and the *JB Fernandes Memorial Trust*.

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1 http://www.youtube.com/watch?v=8SFnazhiu9Y&feature=youtu.be

- PV amplifies people's voices and brings them to life for others in a powerful visual medium.

- PV empowers a group or community and allows them to communicate their ideas directly to decision-makers and/or other groups and communities. It allows them to share their vision of sustainable development.

What is PV used for? (Adapted from Insights into participatory video: A handbook for the field)

Participatory video can be used for many different purposes.

- Advocacy is the most common use of PV where stakeholders work together to effect change (vertical communication to decision-makers)

- Exchange of ideas and experiences between groups or communities (horizontal communication) to share ideas and experiences, which can:
  - build relationships and foster solidarity and collaboration among groups or communities
  - promote innovation and endogenous development
  - encourage and inspire

- Participatory research and action learning allows stakeholders to develop research skills and to be part of knowledge generation and the sharing of the results

- Participatory monitoring and evaluation is a fun way of involving stakeholders in assessing the results of projects and what lessons were learnt

- Facilitating dialogue between a group or community and stakeholders from outside the community (e.g. researchers, policy-makers, donors)

- Building consensus through sharing among a group or community

> *"To ensure all partners are engaged in the process, make sure they are clear about the objectives and expected outcomes of the PV. Ensure that they are also interested in the process and understand what is needed from them."*

Planning: before starting PV

Mobilising stakeholders

Before going into the community to work, ensure that all the partners engaged in the process are willing to work on the project for its duration. Each partner should be clear about the objectives and the expected outcomes of the process (for example if this is being facilitated under a project focusing on a specific issue or result). Stakeholders involved should agree on the general scope and purpose of the PV and this should be discussed in detail at the start of the process (see Section 4) to refine the specific focus.

Engage the stakeholders who will be part of the process from the start. Ensure that they are also interested in the process and understand what is needed from them. A site visit to the community may help participants to understand what is expected of them and the potential benefits associated with the process. It also helps the community to understand the time needed to be part of the process.

[2] https://www.youtube.com/watch?v=6kpOq24gNPU&list=UU-tyI9LCv8VfFcyih60lkOQ

Ensure that you have the correct equipment to suit your objectives. Other materials such as markers, paper and Play-Doh can also be used to get the messages across to the participants and increase the fun. Games can be used to break the ice and help to make learning fun.

Getting your equipment ready

It is best to purchase equipment specifically for participatory video since these will be used by the participants. CANARI often leaves the cameras with the participants for them to practice with and collect images and videos without the aid of the facilitator. Specific equipment includes:

- Video capture devices. Video cameras and Smartphones are two of the more popular devices to capture video. Video cameras often provide more versatility since they are designed for that function. Ensure that the quality of video is good (720P or higher resolution).

- Still shot cameras. These can be used to document the process as well as provide images that may appear in the video.

- Batteries. Many cameras are packaged with their own rechargeable batteries. Keep extras on hand that are charged. If you must purchase, try buying rechargeable ones. They will save you money.

- Tripod. These can steady the cameras. Mid range tripods retail for US$30-US$60.

- Microphones. Some cameras do not have very good audio. A good microphone with sound recorder can improve the quality of the final video.

- Memory cards. Many cameras and Smartphones use memory cards to store the images. Ensure that they are of good quality (e.g. class 10). Use the maximum size card allowed by the device. Have extras in case more are needed.

- Computers. Although professional videographers prefer Apple's Mac, personal computers can be used to view and edit the videos. They are cheaper than Mac and can provide good quality. Use computers with Windows 7 operating system or higher with a good processor (e.g. Intel Core i5 or higher). Ensure that the sound and video cards are good quality ones. If using a laptop, an external mouse will make navigating on the computer easier.

- Software. Different software can be used to edit videos. Adobe Premiere Pro CS6 is described in this guide as one of the more accessible software to use.

- Projector. A good projector will be faithful to the quality of video especially if it is bright. A projector with 3000 lumens or above is recommended. A mid-range, 3000 lumens projector retails for approximately US$400.

- Speakers. Good external speakers can help participants hear the video better.

- External hard drive. This can be used to store the videos and photographs collected in the field. 500GB or more is recommended.

- DVDs or flash drives. These can be used to put videos on to distribute to the participants.

Planning to facilitate

A good facilitator always prepares thoroughly to facilitate any session. This includes:

- Knowing the audience: The facilitator needs to know who is expected to attend the session, what is their interest and expectations, what perceptions and conflicts may exist, and what the level of competency may be (e.g. understanding about the issue, skills in using video, etc.). Planning for how many people are expected is especially important to know if the session will be done all in plenary or small groups, and how will participants be divided into small groups.

- Logistics: The facilitator needs to ensure the location where the session will be held is well equipped and comfortable, that good food and refreshments will be provided, that facilities are suitable (including having electricity available if needed).

More guidance on facilitation is available in CANARI's Facilitating participatory natural resource management: a toolkit for Caribbean managers[3].

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3 http://canari.org/documents/CANARIPNRMTooklitFinalJan2012.pdf
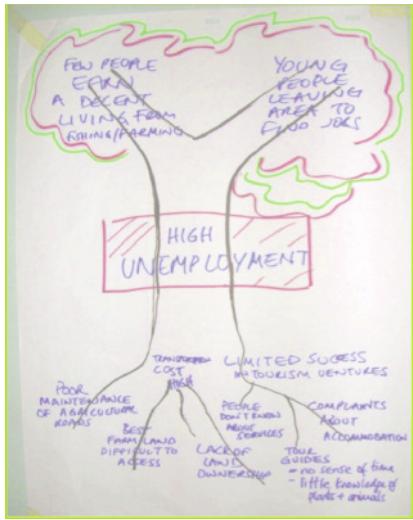
Photo 3: Example of a simple problem tree drawn on flip chart paper, showing core, root and effect problems.

Facilitating the PV process

Agreeing on objectives and outcomes

The first step is to remind the participants who will be involved in the PV process what the overall objectives and the expected outcomes are (see Section 3). Explain that they will discuss in detail and get agreement on what will be the specific focus of the PV that they will develop.

Understanding the issue

Participatory problem analysis

It is important for participants involved in a PV process to have a common understanding of the issue that they want to present and the purpose of the video. If the video is for monitoring and evaluation or research, the problem may be defined and a problem analysis may not be necessary. If the video features analysis of a problem or challenge (which is important for advocacy or planning PVs), it is important to understand the real cause or the root problem. Using a problem tree is a visual way to do this.

- Brainstorm or discuss the problems you are seeking to address together.

- Write or draw each problem on a separate sheet of paper.

- Find out how each problem relates to each other by asking:
  - 'What problem causes this?' (Root or causal problem)
  - 'What problem does this cause?' (Effect or result problem)
- Arrange the problems around a selected problem to show relationships by putting causal problems below and problems that result above. Show the connections

between problems by using string, masking tape, wool or twine to connect them.

- Repeat with other problems to get a web or tree of problems ('problem tree') that is interconnected.

The result can be a complex web of inter-related problems and you can interpret your results as follows:

- Problems that cause other problems will be at the bottom of the tree. These are the roots or the causal problems.

- Problems in the middle of the tree are the problems that you need to focus on. These are the core problems and represent the trunk of the tree.

- Problems at the top of the tree are symptoms caused by the core problems. These are the leaves of the tree or the effect problems.

After the tree is developed, have participants vote to determine priorities. The priority problem will be the one addressed in the video. It is important not to try to feature too many problems in one video or the story can get confusing. Participants will also understand how solving one or two priority problems will help to address all of the linked problems in the problem tree.

Photo 4: Many challenges. Blanchisseuse fisherfolk's problem 'tree'. November 2011.

Developing the solutions

Once the problem tree is developed it is important to turn the problems into solutions. A solution should be written for each problem. To do this, follow the same steps that were used to create the problem tree. The result is called a solution tree. Remember to include things that you can do and things that others can do.

Developing the objectives of the video

Help participants to define the specific focus of their PV and what they want to achieve. This may depend on their collective understanding of the problem or issue (see Section 4.2). The objectives of the video are linked to the change they want to see happen. Create objectives that are SMART- specific, measurable, attainable, realistic and time-bound. Be very clear if you want to raise awareness, to share knowledge, to effect a change in behaviour or to advocate for 'action' (you can further define the action you want).

Identifying target audiences

The objectives of the video tell us what we want to achieve. We can use the solutions developed to determine who the video should target in order to achieve the objectives.

Break the audience into distinct groups e.g. donors or funders, civil society, community based organisations. For each audience, determine its interests, beliefs and agenda. This can help to fine tune the messages.

Developing your messages

The video will have a few key messages that you want to share. Write or draw a list of messages that you want to appear in the video. The messages should be ones that will directly engage the target audience to achieve your objectives. Use the 5Cs of communication: keep your messages clear, concise, correct/ credible, comprehensive and consistent.

Determining the pathways for the video

Your video is your voice. You need to determine who you would like to share it with and where it would be seen. These are the pathways for the video. Some pathways include:
• Meetings with the target audience
• Presentations to communities or at regional and international conferences
• YouTube
• Website hosted by partner organisations
• Local television stations

Choose the most appropriate pathway for what you hope to achieve. A combination of pathways can be used to achieve the most impact such as meetings with the target audience while hosting the video on YouTube.

More guidance on communication and identifying target audiences, messages and pathways is available in CANARI's toolkits on communication: Communicating for conservation: A communication toolkit for Caribbean civil society organisations working in biodiversity conservation (http://www.canari.org/communicating-for-conservation-a-communication-tool-kit-for-caribbean-civil-society-organisations-working-in-biodiversity-conservation/) and Communicating climate change: A toolbox for local organisations in the Caribbean.

Box: An example of a problem, solution, objective, target audience, message and pathway for a video (product)					
Problem	**Solution**	**Objective**	**Target audience**	**Message**	**Pathway**
Fisherfolk are not strong enough to participate in managing fishing facilities along the north coast of Trinidad.	Fisherfolk should form strong organisations to partner with authorities to manage fishing facilities along the north coast of Trinidad	To rally fisherfolk along the north coast of Trinidad to form organisations to be effective partners in fisheries management decisions.	Fisherfolk along the north coast of Trinidad	We need to work together to manage our own facilities.	Meeting with fisherfolk from north coast Trinidad.
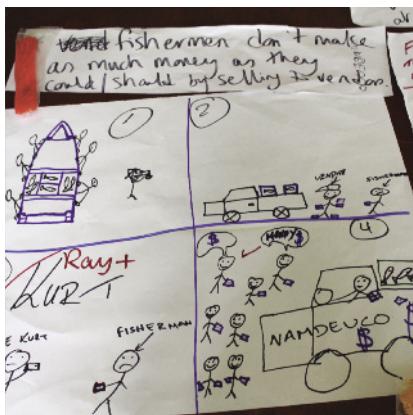
Photo 5: Fisherfolk message and the images that will convey that message in the storyboard.
November 2011.

Creating the storyboard

A storyboard is a set of drawings that show the images that will be captured in the video. It lets all participants see what is planned so that they are aware of what would appear in the video. Creating a storyboard also helps to keep the video concise and clear.

1. Return to the list of key messages that were developed with the participants.

2. Determine the type of film that is being made.

3. Set out blank sheets of letter-sized paper and markers so that everyone has access to them.

4. For each message, ask participants to determine how they would like to see that message conveyed in the video. Ask the participants to draw the image or images to depict the particular message. Remind the participants that most of us are not artists and stick figures are also appropriate. Some participants may be uncomfortable with drawing. Assist participants as needed but ensure that they direct the process. Get everyone involved.

5. For each image ask the participants questions to determine where the scene will be captured, who will be filming the video and who will appear in the video. Ask the participants to explain the image to everyone creating the storyboard.

6. Once all the images are drawn, rearrange them in the order they will appear in the video.

7. Ask the participants if there are any scenes that they believe are left out. If there are, have the participants draw them and place them in the appropriate place in the storyboard.

8. Verify once again that the storyboard is complete.

9. Ask the participants to think about a title for the video and to suggest what music should appear in the video, if any.

10. Assign duties by asking the participants if there are scenes that they would like to capture or be a part of. Have them explain what will be captured to everyone present so that they are all sure of what will be done.

11. Congratulate the participants on a job well done.

Photo 6: Videographer, Raynaldo Phillips, explains the different shot types to the participants in Blanchisseuse. November 2011.

Capturing footage

Practice makes perfect

Participants will have to learn to use the cameras and microphone before capturing footage. This helps them to get comfortable with them and to reduce the time spent in the field.

1. Place the participants in pairs or groups of three depending on the amount of cameras available.

2. Give each group a camera and microphone if needed.

3. Explain the different parts and functions of the camera and the microphone. Ask the participants to identify them to ensure they understand the different functions.

4. Show the participants the correct way to hold the camera while filming. Each camera is different but a good rule is that if you are not using a tripod place your elbows on your body to anchor your arms. This keeps the camera steady. Standing with your feet slightly apart can also keep you steady and minimise shaking.

5. Explain to the participants that there are basic types of shots ranging from an extreme close up to an extreme long shot. Each can be used to convey something different. An extreme close up can convey deep emotion while an extreme long shot can tell you where an image is located. (See Figure 1.)

6. Give the participants an exercise to practice using the camera. Ask them to practice telling a one minute story each. Each person in the group should be allowed to capture footage and to appear in front of the camera. Try this for 30 minutes. Remind the participants to view the footage in the field to see if it is one they would like to share.

7. Return to plenary and show the participants how to download the video onto a computer so that they can all view it.

From left to right:
Extreme close up; close up; mid shot; long shot; extreme long shot
The image inside the box or frame will be captured in the video.
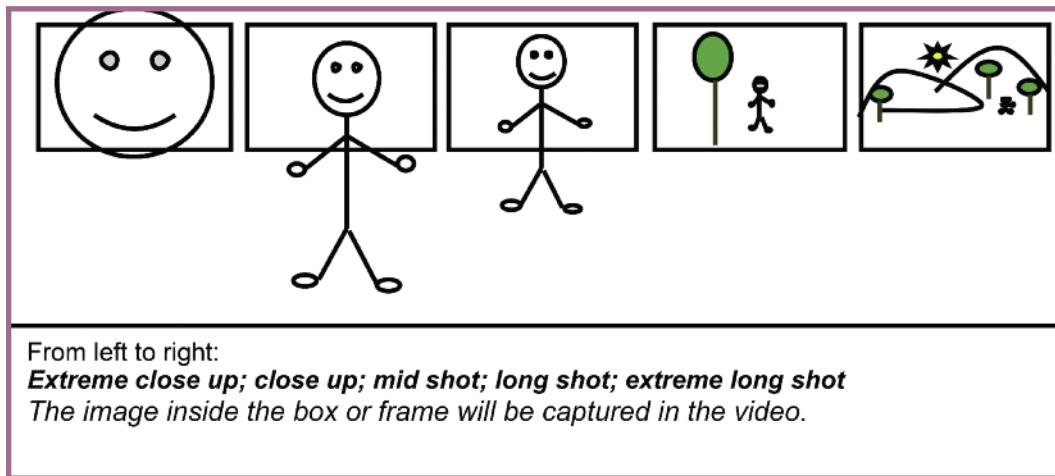
Figure 1: Five basic types of shots

8. Download all the video in a specific folder on the computer and view them together. Ask the participants to note what was good and what can be improved in the shooting.

9. Create a schedule with the participants to capture the video. Try to ensure that facilitators are present to assist with problems that may arise.

10. If possible, leave the cameras with the participants so that they can capture other images. These are sometimes useful in the video.

Capturing the footage

Once a schedule is created, the facilitators should meet with the participants to support them to capture the footage. Facilitators are not to capture any footage for the video themselves but they can help the participants to:

• Compose the scene by assisting with the placement of microphones and cameras.

• Fine tune panning, zooming and framing the shots

• Put the interviewees at ease by chatting with them beforehand

Photo 7: Screening the footage captured in Blanchisseuse. November 2011.

- Determine appropriate questions to ask the interviewees

- Play back the video captured in the field to determine the quality

Help the participants to name the footage captured and place them in specific folders on a computer or on an external drive. Do the same with any photographs and music that forms part of the video. Folders can be named according to the scenes as an easy way of finding them quickly. Assist the participants to take notes of the video captured, quality (digital video, high definition video), frame rate, length, date captured, interviewer and interviewees. This can help the participants to organise and later edit the footage.

Getting feedback from the participants and the local community

Regular screening of the video with the participants and the local community helps to build awareness of the video and promote a sense of ownership among the community members. It also offers an opportunity for viewers to analyse the video and make changes to the storyboard and make decisions about editing (what clips should be included and in which order).

It is important to screen in a space where everyone is comfortable. This may be a community centre or a school in the community. Arrange the location and the day of the screening with the participants and community beforehand so that everyone is aware of it.

Show all the footage captured. Ask the persons present to identify those that should appear in the video. Take note of start and end times of clips within videos where only a small portion of it is relevant. Leave all unedited, good quality footage with the community members so that they too can have the clips we are working with.

There are times that regular screening may not always be possible and the facilitator is asked to edit the videos. Ensure that someone from the community is on hand to be part of the screening and pass the information onto others. This ensures that the participants remain part of the process.

Special tips: Shooting the video in the field

- Tripod. A tripod offers the best way to keep the image steady. Try to use one as much as possible. If one is not available, place your elbows on your body to anchor your arms. This keeps the camera steady. Standing with your feet slightly apart can also keep you steady and minimise shaking.

- Pan and zoom. Panning (moving the video from side to side or up and down) and zooming quickly while shooting can cause you to get dizzy. Try to minimise the use of those functions. If pan and/ or zoom are needed in the video, do so very slowly.

- Camera angles. Capturing images from different angles can give you different perspectives and make the video more interesting.

- Lighting. A person who has the light behind them will not appear well lit in the video. Be aware of the light where the shoot is taking place. Check the light before filming.

- Sound. Sound is easily distorted. Wind from the sea or someone chatting nearby can reduce the quality of the audio. Be aware of different sounds around the video shoot. They will have implications for the placement of the camera and microphone. If you are recording in a windy place you may want to place the microphone or camera close to the person who is answering questions. Check the sound and microphone placement before filming. If you are interviewing someone, try not to make encouraging sounds as these are also captured and are sometimes difficult to remove.

- Review video in the field. Playback the video (and audio if separate) in the field to see if you are satisfied with its quality. This minimises re-shooting after viewing in plenary.

Special tips: Conducting interviews
(adapted from Insights into participatory video: A handbook for the field)

- Check if permissions are required to conduct interviews. Some persons may not want their image or their voices to appear on camera. Others may not want their entire names to appear in the video.
- Be prepared. Work with the interviewee beforehand so that they know the questions that will be asked.
- Build a rapport with the interviewee to put them at ease before filming begins.
- Try to avoid leading questions that will suggest answers to the interviewee. Ask questions beginning with 'who', 'what', 'why', 'where' or 'how'. The answers will be more interesting.
- Keep the questions short and clear.
- Follow-up questions may be necessary to ensure that we are getting the real issue.
- Give the interviewee time to answer the questions.
- Let the interviewee see the video captured before it is shared with anyone else. This will ensure that the interviewee is comfortable with the video and confident in the material being presented.

Editing the video in Adobe Premiere Pro CS6 on a personal computer

As mentioned previously, there are many different computer programmes that can be used to edit video. The very basic process used in Adobe Premiere Pro CS6 is described here. It is recommended that the facilitators train in video editing before training others. Several tutorial videos are available and can assist facilitators[4].

The participants should also be trained to edit video. For some, this may be the first interaction with a computer. Be patient and encourage them.

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4 http://www.youtube.com/watch?v=hp9fr7brq2k.

1. Starting a new project

   a. Open the Premiere Pro programme.

   b. From the welcome screen, select New Project. If the welcome screen does not appear, you can easily create a new project by selecting File→ New→ Project.

   c. At this point a dialog box will open where you will be required to select the format in which the videos were captured. These options are DV (Digital Video) 720 x 480 pixels and HDV (High Definition Video) 1920 x 1080 pixels. You will also be required to specify the name that your project will be saved at and location where it will be saved. **Note: It is always recommended to save the project in the same location where your video files in the project will be saved.**

   d. Once complete, click OK.

   e. At this point a dialog box will open. Here, participants will be more specific as to which format was used to record the video. They must also give a name for the sequence which would also be the name of the final exported video. **Note: Participants will need to have prior knowledge of what format their video was shot in.**

   f. Click OK. Your project has been created and you're ready to start working.

2. Importing media files

   a. Once the project is created you can begin to import the media files. One of the simplest ways to import media files into the programme is to use Premiere Pro's 'Media Browser'. The videos, photographs and music in the folders are entered into the 'Project' panel. 'Project' panel allows you to label and group the footage into bins.

Photo 8: A participant at Caura learns to move a mouse for the first time. June 2012.

Photo 9: Participants in Caura learn to use the video editing programme from an experienced videographer, Desiree (standing left). June 2012

3. Assembling and refining the sequence

    a. The clips can then be viewed in the 'Source Monitor'. Edit points (where the clip should start and end) can also be determined. Audio can also be viewed as a waveform and edited here.

    b. Add media to the 'Timeline' below by clicking on them and dragging them there.

    c. The context sensitive tools or the tools in the 'Tool' panel can be used to change the clips.

4. Adding titles

    1. Place the playhead[5] over the area in the 'Timeline' where the title is to appear.

    2. In the menu at the top click 'Title'. Name the file for the title.

    3. Click on the 'Type' tool to create the title.

    4. Change the font colour, size, etc. by using the settings above.

5. Adding transitions and effects

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5 The playhead is a graphic line that represents where the frame of the material that we are working with is.

5. The 'Effects Control' panel allows the user to add creative effects to the video. Try different effects and transitions to see which one suits your video the best.

6. Exporting the finished video

    6. Video can be exported as a completed file or as a file to be further edited in another programme.

You can get assistance from an expert videographer to fine tune your video (for example tidying up rough edits and adding music and titles) but remember that the editing decisions must be made by the participants themselves so that the video really reflects what they want to say.

Communicating your PV

Sharing with participants

Give participants copies of the completed video and all footage used. In many cases, participants prefer to give the video to the leaders in the community or organisations participating in the process. They should also be given links to where the video is hosted online, for example on YouTube. Remember the participants who made the PV own it! The facilitator should ask permission to use it or disseminate it, including on a website, Facebook, or YouTube.

Disseminating to target audiences

Disseminate the video to the target audiences via the pathways you identified (see Section 4.4). Remember that the video can be posted on YouTube, featured at a specially arranged event (e.g. film launch), hosted on a partner organisation's website or shown at a meeting with the target audience.

Photo 10: Blanchisseuse fisherfolk chat with their target audience as they leave the presentation. November 2011.

Evaluation and learning

It is important to return to the participants after the video was disseminated to the target audiences to assess the ways the video was shared and the impact of the video. Were the objectives achieved? What lessons were learnt? What was the follow-up? Were any additional actions undertaken? Sometimes the participants can create another video to evaluate the results of the first video.

Case study: Evaluating Fish for Gas

In 2012, CANARI returned to Blanchisseuse to chat with the fisherfolk about the use of the video and the impact it had on the challenges presented. The fisherfolk explained that they received a commitment to provide gas specifically for fisherfolk in the community from the national gas company, Trinidad and Tobago National Petroleum Marketing Company Limited. A private company provided ice for them that they can also sell to others in the community.

Several unintended benefits were also documented. A private business owner saw the video on YouTube and wanted to donate office equipment to the organisation. A winch was also donated to the Association to help its members pull their vessels onto the slipway.

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Links to CANARI's participatory video projects

1. Participatory video: An advocacy tool to help the Blanchisseuse fishing community to communicate their challenges and develop partnerships to solve them . YouTube video link: http://www.youtube.com/watch?v=8SFnazhiu9Y&feature=youtu.be

2. Pilot project: Community action to build climate change resilience in Trinidad and Tobago. YouTube video: http://www.youtube.com/watch?v=MSEyW_uKrLc&feature=plcp

3. Consolidating the role of civil society in biodiversity conservation in the Caribbean islands . YouTube video: https://www.youtube.com/watch?v=6kpOq24gNPU&list=UU-tyl9LCv8VfFcyih60lkOQ

4. Promoting participatory information communication technologies (ICTs) for adding value to traditional knowledge in climate change adaptation, advocacy and policy processes in the Caribbean . YouTube video: http://www.youtube.com/watch?v=fjZwxP5HMf0&list=UU-tyl9LCv8VfFcyih60lkOQ

5. Strengthening Caribbean fisherfolk to participate in governance . YouTube video: https://www.youtube.com/watch?v=Gw4Tffu4tZQ&list=UU-tyl9LCv8VfFcyih60lkOQ

Caribbean Natural Resources Institute Guidelines Series

The Caribbean Natural Resources Institute (CANARI) is a regional, technical, non-profit organisation which has been working in the islands of the Caribbean for over 20 years. Our mission is to promote and facilitate equitable participation and effective collaboration in the management of natural resources critical to development in the Caribbean islands, so that people will have a better quality of life and natural resources will be conserved, through action learning and research, capacity building and fostering partnerships.

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