

## *CHAPTER TWELVE*

### **Proposing Participatory Video Within The Foray of Development Communication for Rural Women Empowerment in Nigeria**

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#### **ABSTRACT**

Since its inception in the 1972 vis-à-vis its continuum of nonconformist film making practice, Participatory Video (PV) as a method of Development Communication (DC) has been significantly trending. PV has been increasingly and extensively used as a strategic tool for creating and enacting social reality, especially in the context of disadvantaged rural women in developing countries of the world. Theoretically, PV is emphatically anchored on the foundational premise of socio-cultural tradition. In communication, socio-cultural tradition is an analysis of how the understandings, meanings, norms and rules of people function interactively in the creation and enactment of social reality. Thus, in interacting with social groups or communities, one is able to comprehend people, relate with them and create reality in communication context. The precepts of socio-cultural tradition uphold a gamut of belief that an individual's identity is constructed via social interaction, given that the individual is an extension of his or her group, society or community. The presumption in this study is that the technological advancement and pervasiveness of information communication has made it possible for both professionals and nonprofessionals to not just access, but to wield the video camera at their own volition, and capture sight and sound realistically in various social environments. Thus, the study proposes participatory footage making to determine prospective feasibility of rural women empowerment intervention projects in Nigeria. The proposal reaffirms the viability of Participatory Video (PV) as an inclusive film making technique for mainstreaming pastoral women into national development process from their base groups. The study concludes with key suggestions that are emphatic on networking and collaborative efforts toward proactive communication of the woman agenda in development communication.

**Key words:** Participatory Video (PV), Development Communication (DC), Rural Women Empowerment, Communication, Socio-Cultural Tradition.

## Introduction

The continuum of discourse on the woman question within the purview of development communication at the grassroots level is not exhaustive, especially as it concerns the average rural woman who is inevitably caught in the throes of poverty, apathy, ignorance, disease and gender inequality. What is more to these militating factors, it is obvious that the average rural woman's existence is regulated within a domestic world of endless routine. When observed critically, the average woman's domestic routine could stretch round the clock, just as Meceri citing UNICEF in John Sani Illah (1997:124) substantiates that:

This culture of ignorance and disease is most graphically illustrated by the image of the rural woman whose daily routine stretches from 4:45am to 9:30pm. I would argue that many rural village mothers do not in fact retire before eleven O'clock. Between these hours, the woman is engaged in such physically and emotionally draining activities as taking care of infants and pre-school children; cooking; washing and cleaning the home and compound, grinding cereals; mending and laundering clothes, fetching wood and water.

The above position vividly captures the rural woman's agenda, and by logical extension, it infers that the rural woman's disadvantaged daily timetable is diagnostic of the moral and structural disequilibrium that constitute Nigeria's economic and socio-cultural system. This system is rooted in patriarchal traditions that are indigenously ordained by custodians of male dominance culture in traditional society. This is manifested in socio-cultural and religious beliefs, which have traditionally sanctioned the woman to always play the role of a second fiddle to her male counterpart throughout her life time. In adversely, it culturally punctuates the extent at which a typical Nigerian woman can avail herself of gender roles within the domestic sphere. Okpeh O. Okpeh (2002:111) reiterates in this direction:

The various ethnic groups in Nigeria have classified women and men in particular gender roles. In fact, the values, norms, attitudes, ideals and symbols infusing each community translate the physical underpinning of sexual differences into the socially relevant categories of feminine and masculine gender. Arising from this is the fact that femininity has become

synonymous with domesticity, while masculinity is associated with mobility, power, superiority and opportunities in the supra-domestic sphere.

As a matter of fact, traditional interpretation of gender roles amongst various ethnic groups in Nigeria underscores the attribution of labour between men and women. Hence, culture rather than economic factor determines job and economic opportunities in indigenous patriarchal societies. On the whole, the average rural woman is economically and otherwise sanctioned at the receiving end of indigenous limitations of culture, which has more often than not placed the average woman in a disempowered and disadvantaged position in an emerging Nigeria capitalist economy of the 21<sup>st</sup> century globalized system. Therefore, there is dire need to empower the average rural woman in order to transform the rural poverty agenda from the female gender perspective proactively. The need with regards to Nollywood enterprise with its emphasis on profit driven motive would sound bizarre. Of course, it is a big challenge to film makers who would not want to compromise their money making tool (video camera) with what could be regarded as a non-profit venture – women empowerment video film project. A kind of “missionary labour” video film making labour that would not put food on the table the way it is expected in a profit driven video film project. If the Nigerian film making enterprise must give back to society as part of its corporate social responsibility in view of the woman question, it behooves on film makers to unanimously key into alternative strategies of making video film that would respond to women empowerment issues effectively, the dimension of its envisaged political economy notwithstanding.

This is where the concept and practice of Participatory Video (PV) finds relevance in communicating issues that relate to women empowerment, especially at the grassroots communities in Nigeria. Participatory Video as the name implies is a participatory development communication strategy, which filmmakers have been using to produce virtual images of development issues around the world. According to (Nick and Chris Launch 2006: 6-7) PV is informed by the background that:

In the modern world, with our globalized, inter-linked economies and cultures, it has become all the more important for ordinary people to be heard above the cacophony of over-manipulated dominant-culture media messages. At the same time, the powerful minority is perhaps harder to

reach than ever before. Decision-makers are often isolated from reality, and constrained and over-burdened by bureaucracy.

Thus, this study aims to give more insight into ‘the potential of participatory video as a bridge to link video’ film makers with concerned bodies in development communication with focus on rural women empowerment. Nick and Chris Launch (2006:7) further stated that. “Practitioners of participatory video across the world have shown over several decades its importance as a tool to strengthen civil society”. The researcher hopes that this study will make participatory video interesting and practicable by those who wish to avail themselves of it, for proactive and innovative programming, and methodological response to the woman question at the grassroots and beyond.

### Theoretical Framework

This study is a slant in favour of the socio-cultural tradition of communication within the purview of development communication. The array of socio-cultural tradition of communication assumes that “social interaction reality is constructed through a process of communicating in groups, society and cultures” (<https://www.slideshare.net/chiquillo18>). The branches socio-cultural tradition are:

- (i) Symbolic Interactionism – The way people relate to things is determined by what meaning these things have for them. These things come to have meaning for the person through social interaction.
- (ii) Social Constructionism – Based on the idea that all knowledge is constructed through social interaction. Meaning and language is more important the nature of the world (reality).
- (iii) Socio-linguistics – The way in which language is used depends on the cultural or social setting and meaning is not neutral but rather social and cultural.
- (iv) Philosophy of Language – The meaning of language depends on its use.
- (v) Ethnography – The is the discipline of observing particular groups of people in which a certain meaning is generated. It focuses on how that group communicates, the words they use to communicate and what those words mean to them.

(vi) Ethnomethodology – This is the application of the belief in how social interaction is generated at a particular point in time. In order to explore this, micro-behaviours are studied in real life situations.

Significantly, the tradition of socio-cultural communication emphasizes “...the interaction between developing people and the culture in which they live” (<https://www.verywellmind.com>). In synergy with development communication, socio-cultural tradition is expressed as learning and empowerment process in social milieu.

Accordingly, the theory of development communication is a term that was first conceptualized by Nora C. Quebral (1972), as “the art and science of human communication linked to a society’s planned transformation from a state of poverty to one of dynamic socio-economic growth that makes for greater equity and the larger unfolding of individual potential” (*en.wikipedia.org/wiki/Development\_Communication*). The theory of development communication and its practice have evolved over the decades with varying perspectives and approaches, which are peculiar to diverse development situations. Thus, the theoretical field of development communication is replete with flexibility in terms of concept and diversity in terms of techniques in communicating development issues. In this context, the tool box of development communication is equipped with participatory development, media advocacy, information dissemination and education, behavior change, social mobilization, social marketing, etc. Pioneering theorists of development communication such as Everett Rogers, Wilbur Schramm and Daniel Lerner founded the Bretton Woods School of development communication, which has continued to influence the development agenda of the United Nation Educational, Scientific and Cultural Organization (UNESCO), Food and Agricultural Organization of the United Nation (FAO), the Rockfeller Foundation, the Department for International Development (DFID), and Ford Foundation. The Bretton School of development communication was informed by the establishment of development approaches that emerged from the establishment of the Marshal Plan (economic strategies) after World War II; as well as the establishment of the Bretton Woods System, the International Monetary Fund and the World Bank.

The original paradigm of development communication within the Bretton School focuses on ‘production and planting of development in indigenous and uncivilized societies’ based on Top-down westernized approach. This resulted to the collapse of numerous ‘development projects in the 1960s. Nevertheless, the school has been reviewing its development communication approaches over the decades. In this regard, the current definition of development communication by the World Bank is “is the integration of strategic communication in developments projects”, which should be grounded on vivid comprehension ‘of indigenous realities’. In praxis, this definition, of course, has strategically evolved into the foray of “participatory development communication”, a term that is used to connote “the use of mass media and traditional, interpersonal means of communication that

empowers communities to visualize aspirations and discover solutions to their development problems and issues" ([http://en.wikipedia.org/wiki/Participatory\\_development\\_communication](http://en.wikipedia.org/wiki/Participatory_development_communication)).

The foregoing concept and theory on development communication is significant to the preoccupation of this study in the sense that, the agenda of the associate institutions of Bretton School of development communication is gender sensitive in the development process. For this reason, the indigenous or rural woman agenda is a pivotal issue that is posing a plethora of challenges to participatory development communication at the grassroots level. The question of indigenous women participation in the development process has always been an issue of concern in poverty reduction and empowerment programmes in local communities. Typically, the Top-Down approach to women participation in empowerment projects and programmes has failed to yield the desired result. Alternatively, this study proposes participatory video as an emergent method in the tool box of the concept and theory of development communication that has the potential of locating the average indigenous woman via the virtual space for the purpose of empowerment.

### Progress in Participatory Video Narrative around the World

Trends in participatory video between 1970s and 1980s witnessed significant practical applications in most parts of the world. As they were scattered and irregularly documented, it is difficult to identify a 'trend' in its development. Many projects operated on a small scale with small budgets, often not taking notice of other on-going projects with similar intentions. The exchange of experiences occurred, if at all, at conferences, in workshops, and through informal communications. One is left with the impression, however, that some designers of video projects developed their conceptions of 'good participatory video practice' completely on their own. They arguably missed the chance to learn from valuable experiences made in other participatory video projects in some instances. Practitioners argue, to their defence, that a flexible and culturally sensitive approach like participatory video precludes standardised, deterministic performance guidelines. They say that each context requires a very specific approach which is difficult to derive from experiences made in other places (Media Development 1989) (Bernard Huber. *Communicative Aspects of Participatory Video Projects: An Exploratory Study – FULLTEXT01(1).pdf-Adobe Reader*).

In the light of the foregoing analysis, Benhard Huber describes a number of participatory video projects in Africa, Asia and Latin America. In the following examples, Huber presents a simple idea of the range of participatory video based projects that are trending in development communication context, which the writer finds relevant to this study.

### *Identity (de)construction in Colombia*

Latin America is the continent where probably the most video projects have taken place (Riano 1994). Inspired by Freireian Pedagogy (Freire 1970) many grassroots media initiatives have emerged as a counterstatement to state-controlled mass media. They stand as a proof that TV screens can show other things than *telenovelas* all day long. Rodriguez (1994), to take just one of the many examples, gives an account of Colombian women producing video stories. For these women living in marginal areas of Bogota the first step was to learn that making video did not mean copying what they saw on television every day. Rodriguez (1994: 155) picks out one woman's statement aptly describing the initial discomfort: "But we are not pretty; how can we be television actresses?" Only after a while did the women realise that they were given the chance to present their own reality, their houses, families, friends, their own city, etc. and not someone else's reality. The video fostered a process of finding their individual and collective identity; after having shared their views they were inspired to take collective action (Bernard Huber. *Communicative Aspects of Participatory Video Projects: An Exploratory Study – FULLTEXT01(1).pdf-Adobe Reader*).

### *Culture preservation in Brazil*

The Kayapo Indians of Brazil have used video to preserve their cultural traditions for succeeding generations (Ogan 1989). In the middle of the 1980s a few anthropologists stayed with the Kayapo in order to produce a 'conventional documentation' of Kayapo culture on video. The Kayapo, however, realised that they could use video for their own purposes, too. They borrowed video equipment from the anthropologists and started recording on their own. They found that video was a handy medium to preserve their customs and knowledge for future generations. (The elder Kayapo feared the loss of their local knowledge since the Kayapo youth were not interested in those customs at the time.) Terence Turner, an anthropologist, commented on the emerging electronic library of the Kayapo, "Though most of the Kayapo are illiterate (...), they have developed incredible skill with the camcorder" (Ogan 1989: 3). This kind of surprise is often stated in accounts on video projects. But this case is a good example demonstrating that video is not too sophisticated a technology for marginalised rural people. The Kayapo quickly realised what the medium was good for and handled it without the 'interference' of a development communicator (Bernard Huber. *Communicative Aspects of Participatory Video Projects: An Exploratory Study – FULLTEXT01(1).pdf-Adobe Reader*).

### *Video letters in Nepal*

To improve communication between women in a remote rural village and the centrally located development and governmental organisations was the goal of a project in Nepal. The women of the village recorded questions concerning legal problems related to domestic violence or divorce on video and sent them to the Women's Legal Service Project in the capital, Kathmandu. From Kathmandu they received videotaped solutions in return. In that way video helped women to obtain information on their legal position and mobilised them to protect their rights. In the further course of the project the women realised that they needed to fight for a place in the male-dominated community meetings, where many legal issues were dealt with. Inspired and empowered by the video experience, they managed to get a place in them (Ogan 1989) (Bernard Huber. *Communicative Aspects of Participatory Video Projects: An Exploratory Study* – FULLTEXT01(1).pdf-Adobe Reader).

### *Contributing to policy development in Tanzania*

In Northern Tanzania, the opinion of pastoralists towards a new management plan for the Ngorongoro Conservation Area was recorded on video. Ngorongoro is a 'multi-purpose area'. It is a haven of biodiversity, a famous safari destination, an important source of income for the government, and also home for about 40,000 Maasai pastoralists (Taylor and Johansson 1996). The new management plan included a declared commitment to participation and, on its completion in 1995, its supporters as well as a subsequent evaluation reported that all was well with the planning process. However, when members of the FTTP6 (one of them was Lars Johansson) visited Maasai residents in the area, they heard nothing but complaints about the management plan. The FTTP members recorded the complaints on video and edited the material into a tape, which was shown to the responsible planners. The video revealed that the Maasai had not at all the feeling that they had been sufficiently involved in the planning process. They criticised both the unparticipative nature of the planning process and the content of the management plan (Lane nd). The video project widened the gap between the different groups in the planning process. Some conservationists, donor representatives, scientists and local leaders claimed that the video project was biased and irresponsible. Others saw strong evidence for the Maasais' arguments and supported a rewriting of the plan. In retrospect, the Maasai did not achieve much, but according to Johansson (pers. com.) they would have been even worse off if the video project had not taken place (Bernard Huber.



*Communicative Aspects of Participatory Video Projects: An Exploratory Study – FULLTEXT01(1).pdf-Adobe Reader).*

### **Women's empowerment in India**

The experiences of Video SEWA (Stuart 1989) are among the most often cited examples of participatory video in the literature. SEWA (Self-Employed Women's Association) was established in 1972 in India with the purpose of organising poor and self-employed urban women. Since its establishment it has organised women into trade unions and co-operatives, supported legal protection for women, improved women's access to markets, etc. In 1984, Martha Stuart, a participatory video pioneer, held a video production workshop at SEWA. The women attending the workshop, many of whom could not read and write and never before had they seen a video camera, were deeply impressed by the possibilities of video. This inspired them to form a co-operative named Video SEWA. Since then video has become an integral part of SEWA's activities. Video is used to spread information, to raise awareness about social or economic issues, to reach decision-makers and as a training tool. In one concrete example, video was used to prepare *bidi workers* (women who roll the indigenous cigarettes) for a court case against unfair rejection of their work and subsequent pay cuts by their contractor. A mock court with a judge, witnesses, defence lawyers and court audience was set up. The cross-examination was recorded and then watched and reviewed by the women who had to testify. ASEWA lawyer discussed the video with the women. This experience effectively helped the women to prepare and gain confidence for the court hearing (Video SEWA nd) (Bernard Huber. *Communicative Aspects of Participatory Video Projects: An Exploratory Study – FULLTEXT01(1).pdf-Adobe Reader*).

### **Participatory Video and Local Women Empowerment**

The idea and praxis of participatory video is interfaced with development communication in the sense that participatory video is a mass media means of communication, which is focused on empowering populations or communities to visualize and assess their development needs and to assess and find solutions to their problems collectively. This participatory approach to development based video film making took its cue from the 'Fogo process' under the auspices of Don Snowden experiments in Fogo Islands of New Foundland in 1967. Snowden's pioneering effort in participatory video experiments was carried out amongst remote local fishing communities. Commenting on the flexible and immediate potentials of video as a communication medium and Snowden's pioneering reflection on participatory video, Nick and Chris Launch (2006:6) states that:

Video is a highly flexible and immediate medium. What other recording medium captures art, poetry, drama, music, personal testimony, or story telling... with that direct human dimension – face-to-face contact? Donald Snowden, an early pioneer of participatory video, describes his experiences of screening participatory video messages made by fishing communities on the Fogo Islands of Newfoundland to mixed audiences, including other fishing communities and politicians: “the visual comprehension for the viewers is so real that in the memory of the individuals, long after the event, the medium of the video may be forgotten. People may recall that they have actually met with those they saw and listened to only on video”.

The Fogo experiments on participatory video gave rise to numerous PV projects around the world with focus on various issues in the development process within urban and rural settings. In this context, how can participatory video facilitate rural women empowerment, dialogue and capacity building? Participatory video can be used in a workshop forum to involve rural women towards integrating local norms and practices in their PV production. Social capital – relationships and social networks can be used as key elements in PV based women empowerment project. Thus, women can present themselves actively by making significant contributions through video production to their families, communities, and to the larger society. This will go a long way to highlight the relevance of encouraging multi-ethnic or heterogeneous rural women networks in poverty alleviation activities across the country. The practice of looking out for each other in times of need is strongly valued in many traditional societies. This can be demonstrated during production to enable women call for participation and assistance from concerned bodies. Video production within indigenous context has the potency of allowing local women to integrate the social and cultural values of their own community into the development process rather than using exogenous production values. Establishing trust with target women community is pivotal to the success of participatory video projects. Therefore, it is important to find a woman leader who has the trust of her community women and the traditional authority to engage with them in PV project.

Participatory video production process is not an end in itself. The PV product can become a valuable resource to inform policy on women empowerment programmes and create enabling environment for dialogue. It can also provide virtual information for other women populations in other communities to learn from the experience. PV has the capacity of serving as a viable tool for rural

women to see themselves in relation to their community. Consequently, they will become more aware of personal and community needs. The recorded images can create a shift in the imagination of the bureaucracy towards empowering the disadvantaged women. Thus, the rural women empowerment activities will go a long way to gain status in the minds of the stakeholders, in view of mainstreaming the women into the development process.

### **Acquiring Skill, Technique and Materials for Participatory Video**

Skill acquisition for PV process differs according to technical situations and needs, which the PV facilitator and participant trainees are faced with. For technical reasons, some facilitators would want to limit skill PV skill acquisition to the pros and cons of handling the video camera. Thereby, denying the participant trainees of acquiring skill in the editing aspect of the PV process. If PV process is to be truly participatory, as the name implies, then skill must be acquired by the trainee participants in every aspect of the video film production process. In its true process, PV is founded on democratic parlance. Hence, it is a video of the people, by the people and for the people. Therefore, given that the video subject matter is of the people and the people are the makers of the video, as well as the benefits of the process are of the people, therefore, skill acquisition must be holistic in approach.

There are no rigid rules in the technique of applying PV to rural women empowerment issues. Conventional techniques are subject to modification, given the increasing accessibility and availability of video and personal computer equipments. For instance, “portable digital camcorder and media mobile phone with video facility is making video production easy for diverse situations and needs” (Igbaba, 2012). Participatory video techniques can be in the format of interview session, in which the female participants take turn to be interviewed and to handle the video camera. It could also be in the format of discussion session with the female discussants capturing their own images on video camera while they discuss issues concerning their lives. It could also be in the format of what I call participatory video documentary, a situation in which the female participants wield the video camera in documenting their own local resources in their own language and idiom. Another technique is the story board technique, which the writer has applied in a recent PV experiment on environmental sanitation in 2011, at Kogi State University Campus, Anyigba. According to Nick and Launch (2006:29) “the objectives of the story board technique include ‘develop participants’ confidence and control over the process; Build group working skills; Shares roles; Learn to tell a story with images’”. On the whole, any PV technique

that is available to the facilitator and the female participants, the bottom line is that flexibility and creativity must be adhered to, for the purpose of easy flow of ideas and sustenance of interest. The facilitator should always try to make the whole PV process interesting and exciting without losing focus on the intended objective(s). To this end, an illustrative demonstration will be carried out in the next section using the storyboard technique as a template for women empowerment.

### **Template on Storyboard Technique**

The storyboard technique can be used in various context of facilitating local women to tell their own story. The story telling process must based on the reality and needs of the local participants. It must be interestingly exciting and embellished with exercises that will boost morale of the female participants in the learning process. Care must be taken in order not to create sentiment among participants by giving preference to a particular female participant. Every participant should be given the opportunity to participate in all aspect of the exercise. At this point, the seven standard stages of story board technique which Nick and Launch (2006) have established will be illustratively demonstrated in view of women empowerment via participatory video process:

- Step One:** The facilitator commences the process by engaging the female participants in a discussion session and seeking their consent on the issue they would like to create a story around it. If necessary, the facilitator can engage the participants in creative exercises towards stimulating ideas for making a short film about. In doing this, the facilitator should encourage the participants by building their confidence and equally appreciating their efforts in the creative process. For instance, if the idea is in the context of local palm oil production with the goal of seeking external support to increase their local palm oil production output and income. With sharp focus on this goal, the facilitator can involve the participants in initial exercises with the video camera, acquainting them with the necessary materials for the PV process.
- Step Two:** The next thing to do is drawing of boxes on cardboard paper with marker pen. The boxes should be within the range of 4-6 boxes.
- Step Three:** Facilitate the participants by asking the questions on how they would want to introduce their story. Ask simple and stimulating questions that will motivate the participants to

open up discussion in the creative process. Sketch a simple figure or image in the first box without detail. It could be simple stick image.

- Step Four:** Keep the process progressing with rapid outline story. Involve the participants in drawing sketches in the boxes. They needed to be involved actively.
- Step Five:** Once they are through with the sketching exercise, let the participants go back to the first box and commence with the details. Ask guiding questions for each box such as “Who is talking here?” “Who is filming this shot?” “Where will you film it?”
- Step Six:** At this point, appreciate their effort and encourage them to go ahead for the next step.
- Step Seven:** This step involve the participants going out to the various locations to film the shots in accordance with the filming order that is outlined in the storyboard. The participant operating the camera at a particular point must be made to understand that every shot counts. Therefore, everyone must be ready before shot are recorded by the person operating the camera.

It is important to note that the PV shooting process involves exercises and games that encourage preparation before shots are taken. In other words, such exercises and games encourage “in camera editing”, which means rehearsing and preparing for shooting session(s). this allows for on-the-spot editing so as to focus on relevant shots for screening of footage or filmed material to various audience ranging from community members, stakeholders, NGOs, policy makers, governments and other concerned women proactive agencies. However, if necessary, trained film editors who are familiar with the ethics of PV can facilitate the editing process of footages on women issues in a particular target community. On the whole, PV has the potential of engaging women in action and research. Just as Abah et al (2009:25) are of the opinion that PV can act “within and upon existing (women) situations in ways that could produce...transformative changes”. The end product of the entire PV process is to communicate women empowerment and development issues via the virtual space.

The paper upholds that this is one strategy through which Nollywood and the woman question can be symbolically interfaced in the film industry. To achieve this, the paper suggests some feasible ways for a mutual marriage between Nollywood and women empowerment in Nigeria as follows:

1. Networking amongst Nollywood filmmakers towards accessing the strategy of participatory video in response to the rural woman agenda is important, given that Nigeria is an emerging capitalist economy in which the rural woman is yet to be located in the development process. Thus, it is a challenge on the part of Nollywood film makers to welcome the idea of participatory video as part of their corporate social responsibility, their profit motive notwithstanding.
2. Governments, non-governmental organizations, donor organizations, civil society organizations and other concerned bodies should collaborate with Nigerian video film makers to carry out participatory video projects on women issues, especially at the rural areas for women empowerment.
3. Gender policy makers and implementers should avail themselves of participatory video as substantial referral instrument for making and implementing policies that will respond to women real needs effectively.
4. Participatory video practitioners in Nigerian tertiary institutions should extend intervention beyond the academic environment. This can be done by partnering with Nollywood video film makers and concerned women empowerment agencies to access funds from donor organizations both locally and internationally.

### **Conclusion**

Conclusively, it is pertinent to reiterate that as nebulous as there are many different views and perspectives in the field of communication studies, so it is in mainstreaming the theory and practice of Participatory Video into the forays of development communication. Consequently, as Robert Craig (2006) avers that the communication field is a feasible meadow and views the venture of inventing varied hypothesis in the area as a realistic attempt to find solutions to the problematic situations of life. Thus, in this study, the sociocultural tradition of communication theory in consolidation with development communication analysis found expression in proposing the methodology of Participatory Video (PV). In generic terms, the study presupposes that Participatory Video as a nascent methodology is a potent and viable participatory film making strategy for empowering disadvantaged communities or populations. In doing this, the study focused on rural women agenda concerning poverty alleviation and social wellbeing. The study demonstrated how Participatory Video can be of use in empowering rural women

inclusively from their local perspective in Nigeria. Hence, giving them a voice via the virtual space for the purpose of addressing their needs and equally mainstreaming their local resources and labour into the national development process.

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