



TRADITIONAL KNOWLEDGE  
AND COMMUNITY  
OWNED SOLUTIONS IN  
CONSERVATION AND  
DEVELOPMENT

**A TRAINER'S GUIDE**

## Traditional knowledge and community owned solutions in conservation and development - A Trainer's Guide

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## PREFACE

*"The course highlighted the importance of sustaining [livelihood] practices and the need for meaningful incorporation of traditional knowledge into work policies"*

Guyana Forestry Commission

*"Before completing this course, I did not fully appreciate the importance of traditional knowledge and the valuable contributions Indigenous peoples could make to my organisation's work"*

Environmental Protection Agency Guyana

*"It has increased my knowledge on Indigenous peoples and the value of their traditional knowledge. Prior to the workshop I was not aware of the role participatory video and community owned solutions can play in community engagement. These are tools that can be considered as my organisation continues to engage Indigenous communities"*

Guyana Lands and Survey Commission

*"It has certainly increased my knowledge and awareness of traditional knowledge - to think more about how I can better work with Indigenous communities to improve dialogue and cooperation"*

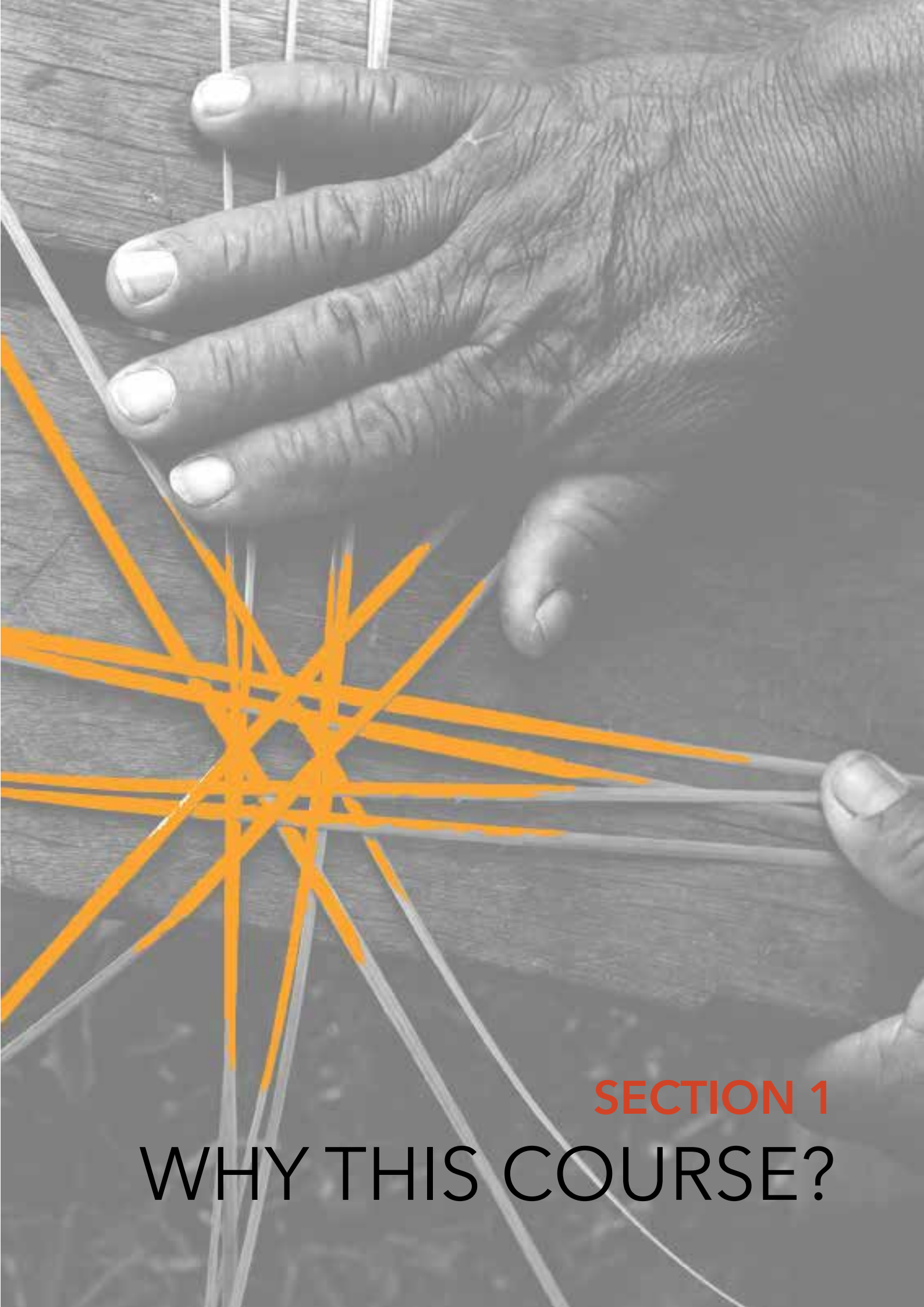
South Rupununi Conservation Society

*"It has increased my knowledge on where Guyana stands in terms of our status on incorporating traditional knowledge into national policy and practices"*

North Rupununi District Development Board

*"The course has increased my knowledge and awareness as it relates to traditional knowledge. It has highlighted not only the necessity of including traditional knowledge as a best practice, but also emphasised the need to safeguard the rights of Indigenous peoples through the process of Prior and Informed Consent"*

Guyana Wildlife Conservation and Management Commission



## SECTION 1

# WHY THIS COURSE?



## CONTEXT: DARWIN INITIATIVE TRADITIONAL KNOWLEDGE IN CONSERVATION PROJECT

This course emerges out of 'Integrating Traditional Knowledge into National Policy and Practice in Guyana', a four-year project funded by the Darwin Initiative, UK government. The aim of the project was to use a participatory, transparent and evidence-based process for traditional knowledge evaluation and promotion, which meets biodiversity and poverty alleviation goals, is reflected in national policy and can be replicated elsewhere.

The project involved the participation of a number of civil society organisations and government ministries and agencies in Guyana, in collaboration with research institutions in the UK. These organisations developed and tested the approaches of this course through the support of Indigenous communities living in and around Guyana's protected areas that hold biodiversity of global significance and critically endangered species.

For additional information on the project, see <https://cobracollective.org/portfolio/traditional-knowledge-and-conservation/>



## AIMS AND LEARNING OUTCOMES OF THE COURSE

The overall goal of the course is to improve the capacity of Indigenous leaders and staff in government agencies and civil society organisations to strengthen and support inclusivity of Indigenous and local peoples in national decision-making and to safeguard their traditional knowledge, innovations and practices. This can be done through:

- 1) Understanding the importance of traditional knowledge for conservation and development;
- 2) Identifying how traditional knowledge can be used and weaved into different work programmes;
- 3) Engaging with traditional knowledge holders in respectful, meaningful and culturally appropriate ways;
- 4) Promoting participatory and community owned solutions approaches;
- 5) Understanding the process of developing traditional knowledge action plans;
- 6) Recognising how improved use of traditional knowledge will contribute to achieving the 2050 vision under the Convention on Biological Diversity (CBD) and the Sustainable Development Goals (SDGs), as well as country-specific national priorities.

At the end of this course, participants will be able to:

- i. Explain the importance of traditional knowledge for biocultural diversity;
- ii. Identify how traditional knowledge can contribute to their organisations work and/or plans, and advance their country's international and national commitments on conservation and development;
- iii. Apply the community owned solutions approach in promoting traditional knowledge and addressing community challenges;
- iv. Practice participatory methods, particularly participatory video, in engaging communities;
- v. Summarise the process of developing a traditional knowledge national action plan.

## STRUCTURE AND USE

The course is structured in four units:

Unit 1 - Traditional knowledge, its importance and relevance provides the grounding material on the importance of traditional knowledge for biocultural diversity, barriers to traditional knowledge use in policy and practice, and the relevance of traditional knowledge to policy and international commitments.

Unit 2 - Applying the community owned solutions approach gives participants the knowledge and skills on addressing community challenges through the identification and sharing of solutions underpinned by traditional knowledge.

Unit 3 - Using participatory video with communities allows participants to have first-hand experience of the visual technique, how it can be used to research and promote community owned solutions and traditional knowledge, and how it can be used in representation and decision-making.

Unit 4 - Developing a Traditional Knowledge National Action Plan outlines the process by which a country can produce this policy document, using Guyana as a case example.

Units 1 and 4 are delivered through an e-module and webinar respectively.

Units 2 and 3 are delivered face-to-face, but there also needs to be time, preferably in the face-to-face sessions, to reflect on the outcomes of Units 1 and 4. The duration of this training will depend on the time available and the capacity of the participants.

An example agenda for a two-day training is found in Appendix 1.





# FACILITATION

It is important to encourage active participation by participants, to promote communication that is open and honest and to provide a safe environment for discussion and critique. Box 1 lists some of the key characteristics of a good facilitator.

One of the most important aspects of participation is that it should be fun and engaging rather than boring and formal. Based on experience, we know that numerous approaches and techniques used in this handbook not only stimulate thinking, creativity and discussion, they are also fun to do and can generate a lot of laughter and a 'feel good' atmosphere in the participants.

To achieve this, many games can be sprinkled throughout the course - these are called icebreakers and energisers (Appendix 2). Icebreakers can help people to get to know each other at the start of a session, feel at ease and can be used to introduce the theme of the activity. Energisers are games that are meant to wake participants up particularly at the start of sessions after lunch or after long periods of sitting and listening.

In terms of materials, participants should be asked to bring their own notebooks, pens and pencils.

The trainer should have the following: flip chart/ large paper, flip chart pens of different colours, colouring pencils, sticky notes, projector and screen, speakers and laptop / computer.

For the participatory video exercises, you will need tablets / smartphones uploaded with a basic video making application such as PowerDirector or Filmora, and have the associated cables to connect the device to a computer / laptop for screening completed films.

For access to online resources, you will need access to the Internet or copies of films on a DVD.



## Box 1. What makes a 'good' facilitator?

- **Do your homework:** understand the participants
- **Set the stage:** clearly explain what you are going to do
- **Manage expectations:** clearly explain the potential benefits
- **Get to know the participants:** learn their names and backgrounds
- **Encourage participation:** do not discriminate but facilitate all to take part
- **Be an active listener:** always listen and pay attention even if someone is not speaking in your language
- **Be observant:** be aware of group dynamics
- **Be positive:** always encourage and support participants
- **Use appropriate language and posture:** use language and body language that participants are comfortable with
- **Be neutral:** make sure you facilitate all views
- **Behave according to local rules and customs:** respect local customs and decision making approaches
- **Feedback and questions:** ask for feedback and answer participant's questions

## COURSE EVALUATION

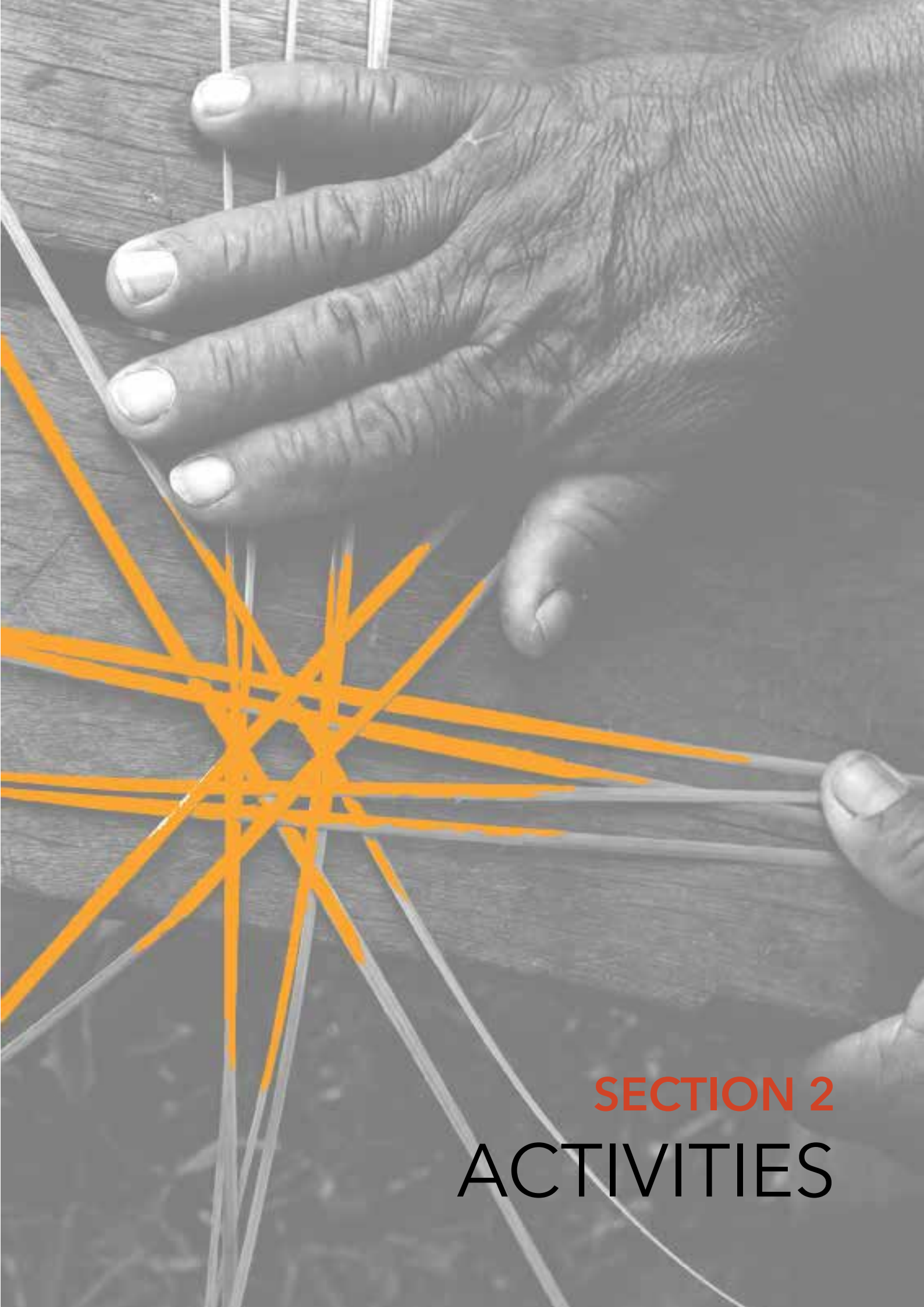
It is important to have regular feedback and evaluation during the training to make sure participants really understood the aims, concepts and techniques behind each activity. It also offers a summary of what has been learnt on both sides. Don't forget to reflect on your own facilitation, on how you thought the activities went, identifying how and where things might need to be changed (Appendix 3).

It is important to collect information on the impact of the training. Pre- and post-training questionnaires should be administered to all the participants. Examples are provided in Appendix 4 and 5.

## KEY RESOURCES

There are a number of key resources that accompany this trainer's manual. They are as follows:

Name	Description	Source
Trainers Presentation	A PowerPoint presentation that accompanies the training course	Can be downloaded for free from: <a href="https://cobracollective.org/resources">https://cobracollective.org/resources</a>
E-module - Traditional knowledge, its importance and relevance	E-module on Traditional knowledge, what it is, its importance and what good practice of its use looks like.	<a href="https://cobracollective.org/resources">https://cobracollective.org/resources</a> <a href="https://traditionalknowledge.unep-wcmc.org">https://traditionalknowledge.unep-wcmc.org</a>
Cobra handbook	Handbook on how to find and share community owned solutions, including the community owned solutions approach, participatory video and monitoring and evaluation	Can be downloaded for free in English, Spanish, Portuguese and French from: <a href="https://cobracollective.org/resources">https://cobracollective.org/resources</a>
Community owned solutions website	Website that showcases films and other resources made by communities on community owned solutions	All films and resources can be viewed for free from: <a href="https://communityownedolutions.org">https://communityownedolutions.org</a>
Participatory video tutorials	Set of short (5 minute) videos explaining the technique of participatory video	All video tutorials can be viewed for free from: <a href="https://communityownedolutions.org/library">https://communityownedolutions.org/library</a> Use filter "videotutorial"
Developing a Traditional Knowledge National Action Plan webinar	Webinar describing the process of development the Traditional Knowledge National Action Plan in Guyana	Webinar can be viewed for free from: <a href="https://cobracollective.org/resources">https://cobracollective.org/resources</a>



## SECTION 2

# ACTIVITIES



# TRADITIONAL KNOWLEDGE, ITS IMPORTANCE AND RELEVANCE

## ACTIVITY 1.1

### E-MODULE DISCUSSION

	<p>Objectives: to gain a good understanding what traditional knowledge is and the numerous benefits from ensuring its continued use and wider inclusion; to improve understanding of what good traditional knowledge inclusion looks like and how it can be achieved; to know how to engage with Indigenous and local communities in a respectful way; to explore common challenges for the inclusion of traditional knowledge and ways to overcome these; to highlight international Conventions and resources that support the inclusion of Indigenous and local people's rights and traditional knowledge</p>
	<p>Duration of activities: 1-2 hours</p>
	<p>Resources: E-module, flip chart paper, pens and blue/white tack</p>

#### How to facilitate:

#### 1. Briefly describe the e-module

Highlight the following:

- What traditional knowledge is and its importance for conservation and development
- Relevant international agreements that support Indigenous and local people's rights and use of traditional knowledge
- The three levels and the different types of good practice for the use and inclusion of traditional knowledge
- The three most common types of challenges (communication, conceptual and political) for including traditional knowledge
- Useful legal instruments and frameworks that support Indigenous People's rights and use of traditional knowledge

Explain that during this session we will discuss what you have learnt from the e-module and how this might be applied in the participants own organisations or local context.

#### 2. Assess knowledge gained from the e-module

Ask the following questions to the whole group:

- How did you find the e-learning module on traditional knowledge? Potential follow up questions: What part of the e-module was familiar/new to you? What part did you find most useful and why?
- Put the two statements in Box 2 up on the board/slide, one that describes traditional knowledge and one that describes western scientific knowledge:





### 3. Ask which statement best describes traditional knowledge?

Ask participants to put their hand up for the statement in Box 2 they believe describes traditional knowledge the best.

Ask them for the reason why they thought the correct statement described traditional knowledge, and encourage a brief discussion on key characteristics of traditional knowledge. Highlight the spectrum of knowledge systems – traditional knowledge is not static but is continuously responding to its environment, including inputs from other knowledge systems such as science.

- Enquire if anyone can describe one or more benefits from promoting the use and further inclusion of traditional knowledge.
- Bring up the benefits listed in the e-module and ask if any of these were new to the participants or could they think of other benefits not mentioned in the module?

#### Box 2. Assess knowledge which of these two paragraphs describes traditional knowledge?

*"This knowledge system, with its imperative for precise categorization and abstract generalization, rapidly loses its ability to provide useful guidance to the general public when faced with increasingly complex situations typified by uncertainty, nonlinear dynamics, and conflicting perspectives."*

*"This knowledge system generates a systemic understanding of a complex environment and integrating a large number of variables, qualitatively over an extended period of time. Through collective and adaptive dialog, this knowledge system can lead to simple rules that can be easily remembered and locally enforced through social means."*

Adapted from: Mistry and Berardi (2016). Science, 352(6291): 1274-1275

*"Where there is no vision, the People Perish".*  
WHENEVER THE COUNCILLORS AND LEADERS MAKE A DECISION,  
THEY MUST CONSIDER ITS IMPACT ON SEVEN GENERATIONS BOTH  
SEVEN GENERATIONS BEFORE AND SEVEN GENERATIONS AFTER.  
SO IN THIS WAY A CHOICE MADE BY THE PEOPLE TODAY WOULD  
AFFECT THEIR CHILDREN, THEIR GRAND CHILDREN AND EVEN THEIR  
GREAT GRAND CHILDREN'S GREAT GRAND CHILDREN! THIS IS HOW  
THEY RESPECT THEMSELVES AND RECOGNISE THAT THEY ARE  
NOBLE FIRST CLASS CITIZENS."

#### **4. Identify how traditional knowledge is important and where it can contribute to an agency and an organisation's work programme.**

Split participants into groups of 4-5, and ask them to discuss the following questions:

- Have you got an example of when Indigenous People's rights and/or traditional knowledge has been used well in policy or practice in your country? Or in your organisation? In your community? Discuss what this was and if you can identify the key factors that made it a success.
- Are you aware of any example(s) from your country / organisation of barriers / challenges to the inclusion of Indigenous People's rights and/or traditional knowledge? Or in your organisation? In your community? Discuss what this was, what type of challenge and how they were overcome. If they were not overcome, why not, what were the persistent barriers and how can we tackle these?
- How can traditional knowledge be useful for achieving your organisation's strategic goals or your own work programme? Or in what way could traditional knowledge be further used and maintained in your community? Where could traditional knowledge be included, in what already established processes and plans would be most useful?

#### **5. Feedback to whole group.**




Each group should then be given 5 minutes to report back to the whole group on the main implications and recommendations from their discussions. Use the participants' notes to highlight where the opportunities seem to be for their agencies, organisations or communities to improve the use of Indigenous People's rights and/or traditional knowledge.

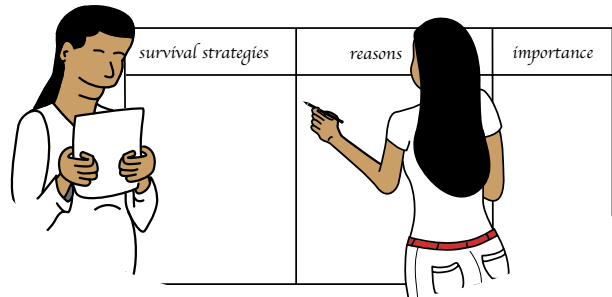


# APPLYING THE COMMUNITY OWNED SOLUTIONS APPROACH

## ACTIVITY 2.1

### COMMUNITY VIABILITY

	Objectives: to introduce the idea of community viability; to explore how traditional knowledge and its associated practices have developed in order to cope with current challenges
	Duration of activities: 1-2 hours
	Resources: Trainers Presentation, Cobra Handbook, flip chart paper and pens, computer / laptop



#### How to facilitate:

#### 1. Introduce the concept of community viability.

Using the material on the opposite page and Box 3, explain the six different categories of community viability, and how they contribute to overall community viability.

#### 2. Explore community viability

Use the community viability diagram (handout in Appendix 6) and ask participants to identify which survival strategies rely on traditional knowledge and why or how. Ask participants to list the strategies in one column and the reasons in another. Ask participants to rank in importance the strategies in a third column. Split participants into groups, and depending on numbers, allocate a community viability category to each group.

#### Box 3. Categories of viability

- How do we meet our basic needs? - to exist under normal environmental conditions, you need basic resources such as food, water, health, shelter and fuel.
- How do we work with others? - to co-exist with other communities and/or organisations and institutions outside the community, you need good relationships.
- How do we maintain our identity? - to resist temporary changes in the environment, you need to draw on traditions.
- How have we adapted to new challenges and influences? - to adapt to major and permanent changes in the environment, you need to learn to do new things.
- What gives us choice and flexibility? - to be flexible in a highly variable environment, you need to have more options.
- What helps us to be organised and efficient? - to be successful when resources in the environment are scarce, you need to become efficient.

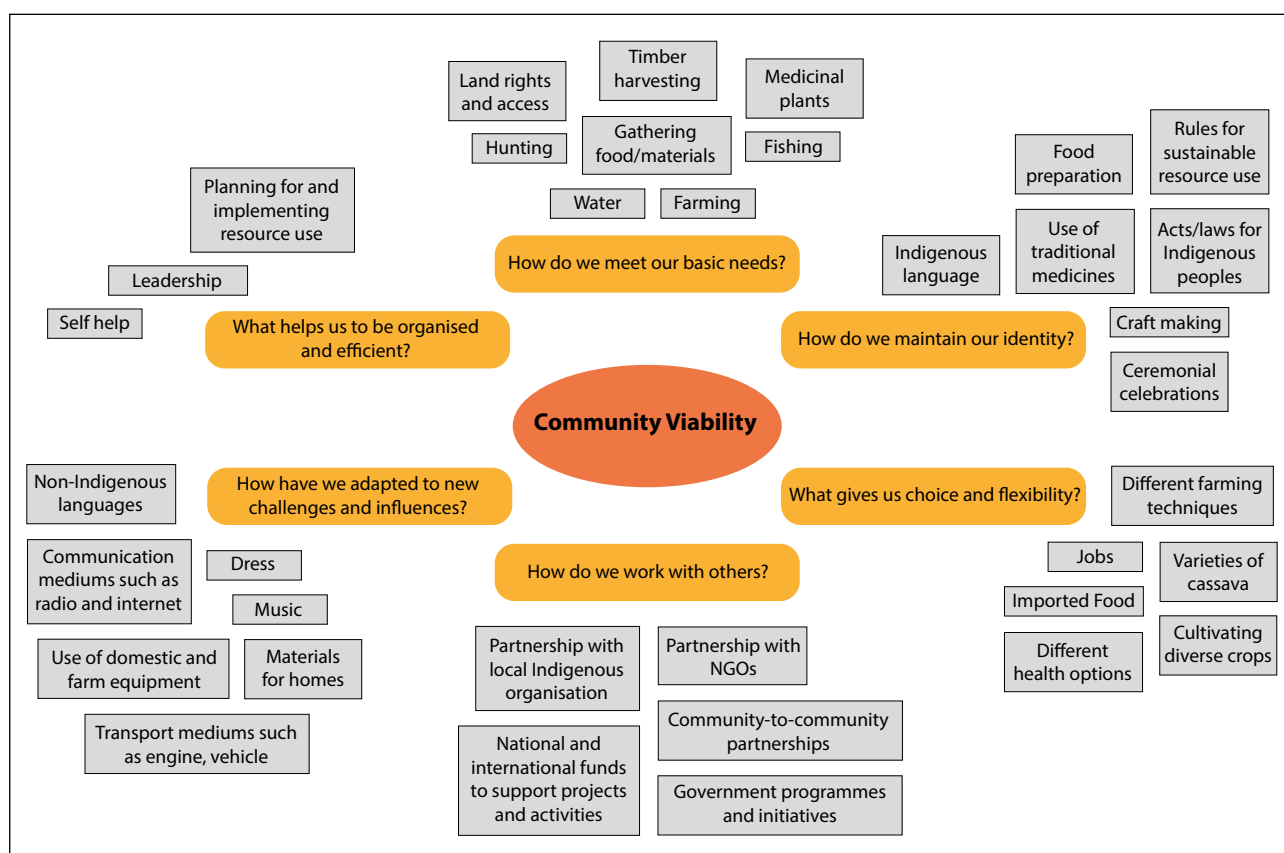


## What do we mean by community viability.

Viability means to survive, to be healthy and to prosper. However, for a community this is not easy. Sometimes the situation is stable, sometimes conditions vary from the normal, and sometimes things change forever. A community, and its traditional knowledge, therefore has to continually react and adapt to its environment. This environment might be the physical situation such as the weather, plants or animals. However, the environment also includes economic, cultural, political, legal, and social factors. Communities need to develop strategies to cope with all these different aspects of the wider environment and they need to be careful to ensure that all their survival strategies are at hand to deal with an increasing number of different challenges.

For each category of community viability (Box 3), Indigenous communities identified different survival strategies that were important to them. Some of these may be relevant to more than one category, but the aim of the diagram is to show the myriad of survival strategies a community possesses. It also helps to show the tensions within communities. For example, if you focus on securing resources for basic existence, it means that there are less resources for sharing with other communities. If too many of your strategies are resisting change and maintaining your identity, this can take away resources for adapting to new changes. A viable or healthy community is one in which there is a balance of strategies between the different community viability categories.

The figure below is a diagram of community viability created using information collected from Indigenous communities across the Guiana Shield of South America.





## ACTIVITY 2.2

### COMMUNITY VIABILITY ROLE-PLAY

	Objectives: to provide practical experience of use of community viability within a community setting
	Duration of activities: 1-2 hours
	Resources: Trainers Presentation, Cobra Handbook, community role-play cards in Appendix X, flip chart paper and pens



#### How to facilitate:

**1. Introduce the role play.** Using the community role play cards (Appendix 7), explain the context and roles. Split participants into groups and allocate roles which include: a) youth; b) elders; c) village leaders; d) mother; e) farmer; f) fisher.

**2. Explore community initiatives based on roles.** Ask participants to discuss what initiatives the community should focus on based on the scenario and their individual roles. Ask participants to agree on one initiative to take forward and the reason for the choice.

**3. Explore community initiatives based on community viability.** As a group, now ask participants to identify how the different initiatives might affect or promote community viability using the survival strategies outlined in Appendix 6 and based on the community description. This should follow the steps undertaken in Activity 2.1. Ask participants to agree on one initiative to take forward and the reason for the choice.

**4. Assess community initiatives.** Ask each group to discuss the differences between the initiatives chosen, and the process of selection. Ask participants to discuss how the community viability concept and diagram could be useful in their own work.

**5. Feedback to whole group.** Each group should then be given 3 minutes to report back to the main group on their discussion and conclusions. Highlight how choosing initiatives just based on roles may bring up biases and power structures within the community. Although not free of power dynamics, using the community viability approach helps to draw attention to the suite of strategies that can be impacted, either positively or negatively, by different interventions.

## ACTIVITY 2.3

### COMMUNITY OWNED SOLUTIONS

	<p>Objectives: to introduce the idea of community owned solutions; to provide examples of community owned solutions identified and recorded by communities; to highlight the importance of sharing community owned solutions</p>
	<p>Duration of activities: 1 hour</p>
	<p>Resources: Trainers Presentation, Community owned solutions videos, computer / laptop, projector, speakers</p>

#### How to facilitate:

**1. Introduce the idea of community owned solutions.** Using the material on Page 19, introduce what is meant by community owned solutions.

**2. Assess which strategies are community owned solutions.** From Activity 2.1, establish to what degree 'important' strategies from Step 2 are community owned solutions. Use the simple checklist of "what are community owned solutions" given in Box 4. Ask participants to describe whether each strategy is a community owned solution in the fourth column using the following categories: yes, no, maybe.

**3. Introduce the community owned solutions videos.** Explain the context and focus of the community owned solutions videos to be screened.

**4. Screen the community owned solutions videos.** Show 1-2 community owned solutions videos. Ask participants to consider the following while they are watching the films:

- what does the video show?
- what is the message?
- whose perspectives are represented?
- what are the assumptions?
- what ideas or views are missing?

**5. Feedback to whole group.** Facilitate a whole group discussion on the importance of community owned solutions for promoting traditional knowledge and maintaining biocultural diversity. Highlight how many solutions to community challenges are within the control of communities themselves, and that organisations need to better support and enable community owned solutions.



## COMMUNITY OWNED SOLUTIONS

Community owned solutions are practices developed and carried out by communities themselves. The solutions contribute to the well-being of communities in the present and in the future. They are born, developed and implemented in the communities, by the communities, for the communities, with minimal influence from external stakeholders. They are fair to all members of the community and they do not negatively impact on the environment.

Although many community owned solutions are developed from within the community, ideas can also emerge from the outside. If these are adopted and adapted by the community, then they can become community owned solutions. However, these innovations need to fit into, and support, the strengths of the community, rather than undermine community solutions.

As the figure below suggests, importing food into a community for its food security might help and offer a temporary solution but also creates dependency and disempowerment. Promoting local solutions to food security (like local techniques and knowledge for food production) is empowering and promotes independence

You could easily identify community owned solutions without needing either to record them or showcase them to external audiences. However visual recording and sharing provides the following benefits:

If a solution works well within one community, it could be used as inspiration for another community who might be facing a similar challenge.

### Box 4. What is a “Community Owned Solution”

- The community needs it
- The community does it
- The community controls it
- The community benefits from it
- The solution is fair
- The solution is good for the environment
- The solution is self reliant and not dependent on long term external support

‘Communities that share directly with other communities’ challenges the expert-led process, where ‘experts impose their ideas on communities’. Communities that share have a greater chance of understanding each other’s problems and finding the best solutions. Solutions are less theoretical, more realistic and engaging, showing how things actually happen in real life.

It can encourage people who were initially hesitant or reluctant to participate to contribute, as they immediately see outputs which they can identify with.



External solution (food parcels) vs. community owned solutions (traditional cultivation of cassava).

# USING PARTICIPATORY VIDEO WITH COMMUNITIES

## ACTIVITY 3.1

### PARTICIPATORY VISUAL METHODS

	Objectives: to convey importance of participatory visual methods for active involvement of communities, and for identifying and recording community owned solutions
	Duration of activities: 15-30 minutes
	Resources: Trainers Presentation, Cobra Handbook, flip chart paper and pens, computer / laptop, projector screen or white sheet.



#### How to facilitate:

##### 1. Introduce participatory visual methods.

Explain the ideas behind participatory video, and other visual methods including participatory photography. Use material on Page 21 and, refer participants to Appendix 8. Screen the 'what is participatory video?' tutorial video. Explain the equipment needed for participatory video as listed in Box 5.

##### 2. Develop communication confidence.

Working in groups of 2-3, ask participants to film each other talking about the usefulness of participatory video.

##### 3. Explain some of the ethical considerations.

Use the feedback from participants on filming and being filmed, and material on Page 22, to highlight some of the ethical issues to consider when undertaking participatory work.

#### Box 5. Participatory video equipment list

- Video camera, tablet or smartphone, with external microphone connection
- Photo camera
- Headphone
- Tripod
- Adaptor to attach to tripod, if using tablet or smartphone
- Memory cards for video and photo cameras devices
- Hard drive for backing up files
- Connection cables, for device to computer or projector
- Extension lead
- Projector
- Speakers
- Laptop or computer, required for downloading files and for editing film if footage taken with video camera
- Editing software, can be downloaded as app for tablets and smartphones (e.g. Power Director) or needs to be installed on laptop/computer

Note: the higher the specification of the video and photo devices, the easier it is to produce high quality films. However, this is dependent on your budget and good materials can be produced with basic equipment.



## VISUAL COMMUNICATION FOR ENGAGING AND RECORDING A WIDE RANGE OF PERSPECTIVES

Using images can help local people to put forward their views, experiences and hopes. Drawings, photos, videos produced by local people for local people can significantly help in the information being easily understood since it is expressed in the community's own language.

Video is fun to watch and photos are enjoyable to look at so other people are more likely to engage with these approaches to communication, and because these can now be recorded digitally, they can be shared with distant communities and preserved for future generations within the same community.

In fact, the idea that a photograph or video recording can be saved for the future can be a major incentive for participation.

Visual methods include Participatory Drawings, Participatory Photography and Participatory Video. The aims of these techniques go beyond just presenting information in a different way; they can be a tool in the process of gathering information.

At the centre of these visual techniques, we find three elements:

- images (still and moving)
- words
- a story

When people are asked to tell a story, they are encouraged to reflect on some aspects of their lives/activities, to confront them, to take a position, and to present it to others.

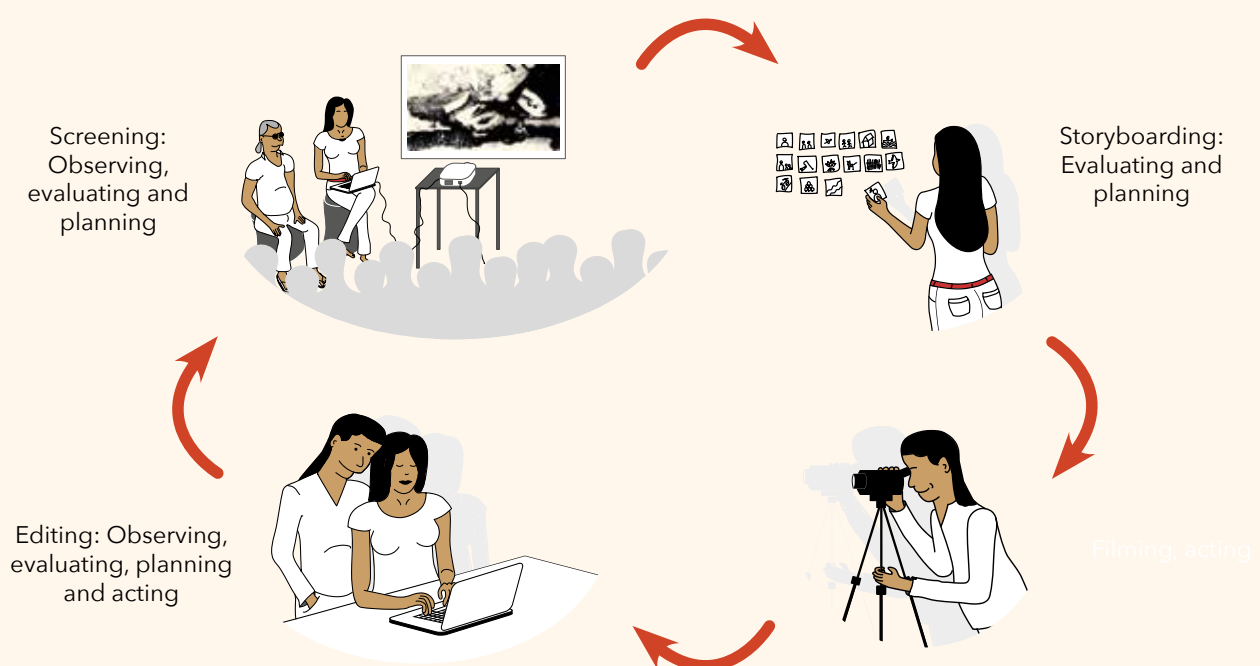
The way a person or a community decides to tell his/her story, choosing what to include, what to exclude, what to show, what to say and how, reveals a lot of thoughts about themselves and stimulates discussion within the community.

The application of the participatory video can be broken down into four phases:

- storyboarding
- filming
- editing
- screening

Drawings can make a major contribution to the initial phase of storyboarding, and are also an effective way of introducing information into the participatory video when participants have had difficulties in capturing appropriate photos and videos.

The figure below shows the different phases of participatory video, and its emphasise on reflection through planning, acting and evaluating



The four phases of participatory video

## ETHICAL CONSIDERATIONS

Ethics refers to reasonable and well-founded standards of equity, positive attitude, anonymity and consent that provide guidelines for what we do in terms of rights, obligations, benefits to society and fairness. Ethics is an integral part of proper research and community engagement. The following are some ethical guidelines:

**Do not raise expectations** – Ensure that the objectives of the project are fully understood by the participants and that no false expectations are built.

**Consent** – It is important that all participants are asked for their consent before any video or photographic material is screened which may feature them. An Informed Consent form, can be used to gain this agreement (Appendix 9).

**Ownership** – Prior to starting, ownership of the data should be made very clear. Who owns the data and where is it accessible (storage location). In most cases, this will be a community, represented by a village council/community-based organisation. Note that any sensitive personal data must not be identified by names. Be clear that all publicly available materials will be licensed under the Creative Commons “Attribution Non-Commercial No Derivatives” licence (CC BY-NC-ND). This implies that any distribution of original material will need to be attributed to the original authors, the material will not be allowed to be used for commercial purposes, and if the material is remixed, transformed or built upon it cannot be distributed as such.

**Permits** – Make sure all the appropriate permits have been obtained prior to starting the work. This may include country-level permits, but will normally involve a prior consultation with the community and written consent from them before the work is approved in compliance with the right to Free, Prior and Informed Consent (FPIC), as stated in the 2007 United Nations Declaration on the Rights of Indigenous Peoples.




**Payment for participants** – Be clear if and how some community members will get direct payment for their involvement. For example, in some cases community members may be working full-time and be employed under their respective community-based organisations. For wider community members, there may be incentives for participation in the research including the provision of food and accommodation if the participant is asked to travel from their usual place of residence.

**Participants younger than 18 years** – It should be acknowledged that children and youth may be present during the research process. Any engagement with children and youth should be done in the presence of one or more community adults and with prior consent of parents/elders, and under the same consent and data ownership guidelines as described above.



## ACTIVITY 3.2

### PLANNING AND STORYBOARDING

	Objectives: to plan the documentation of a community owned solution using participatory video
	Duration of activities: 1 hour
	Resources: Trainers Presentation, Cobra Handbook, flip chart paper and pens, computer / laptop, projector, speakers



#### How to facilitate

- 1. Introduce the planning of a video.** Explain how to plan a video, thinking about what the topic is about, the audience and the message to be conveyed.
- 2. Introduce storyboarding.** Explain the technique of storyboarding, using material in Appendix 8.

- 3. Develop a storyboard.** Split participants into the same groups as for Activity 2.3. Ask participants to choose a community owned solution identified in Activity 2.3 and develop a six scene storyboard to film it. The film should be no longer than 3 minutes in length and should include a couple of interviews.





## ACTIVITY 3.3

### PARTICIPATORY VIDEO CREATION

	Objectives: to film and edit a participatory video
	Duration of activities: 1-2 hours
	Resources: Cobra Handbook, flip chart paper and pens, tablet / smartphones



#### How to facilitate:

##### 1. Introduce participatory video filming and editing.

Provide brief explanation on lighting, sound, framings (Appendix 8), and how to use filming and editing application on tablet / smartphone.

**2. Film video.** Ask participants to review their storyboards and begin filming. Give participants a set amount of time for this step (e.g. 45 minutes).

**3. Edit video.** Ask participants to use their storyboards to help edit the film. Once completed, the film will need to be produced and saved onto a computer / laptop.





## ACTIVITY 3.4

### PARTICIPATORY VIDEO SCREENING

	Objectives: to share participatory videos; to reflect on opportunities and challenges of using participatory video
	Duration of activities: 30 minutes - 1 hour
	Resources: Cobra Handbook, computer / laptop, projector, speakers

#### How to facilitate:

**1. Introduce film screening.** Provide brief explanation on importance of screening participatory videos.

**2. Screen videos.** Show all the produced videos. Ask participants to consider the following while they are watching the films:

- what does the video show?
- what is the message?
- whose perspectives are represented?
- what are the assumptions?
- what ideas or views are missing?

**3. Reflect on sharing community owned solutions videos.** Ask participants to consider what could be some of the positive and negative consequences of sharing community owned solutions videos. Highlight how sharing videos through knowledge exchange between peers, for example communities, can create a climate of trust where participants are more willing to share their experiences, knowledge and challenges.



## ACTIVITY 3.5

### VIDEO-MEDIATED DIALOGUE

	Objectives: to share video-mediated dialogue films; to reflect on opportunities and challenges of using video-mediated dialogue
	Duration of activities: 1 hour
	Resources: Trainers Presentation, video-mediated dialogue film, computer / laptop, projector, speakers



#### How to facilitate:

**1. Introduce video-mediated dialogue.** Using the material on Page 27, provide an explanation of video-mediated dialogue\*.

**2. Screen one video-mediated dialogue film.** Explain the context and focus of the film to be screened and show the video-mediated dialogue film. Ask participants to consider the following while they are watching the films:

- what does the video show?
- what is the message?
- whose perspectives are represented?
- what are the assumptions?
- what ideas or views are missing?

**3. Reflect on dialogue process.** Ask participants to consider what could be some of the positive and negative consequences of the video-mediated dialogue process. How could it be used in their own work?



## VIDEO-MEDIATED DIALOGUE

Video-mediated dialogue is a two-way communication based on videos produced by communities, which are screened to decision-makers and then taken back to communities for feedback (which could initiate another round of filming, screening and feedback). The process generally has the following steps:

### a) Pre-screening meeting of facilitators.

The aim here is to clarify any issues or themes arising from the community videos, and discuss the implications for the screening. Some key questions to discuss are:

- What is the purpose of the engagement?
- How will you invite people and frame the engagement purpose so that they are motivated to come and know what to expect?
- Are there likely to be negative or unexpected reactions in this context? How will you alleviate the risks to vulnerable participants?
- How will you contextualize the context and the processes used to produce material to aid understand and conviction?
- How will you prepare audiences, so they know you are initiating exchange rather than providing solutions?

Go through screening schedule to make sure roles and responsibilities of facilitators are clear. Who is chairing screening, who is taking notes, who will do filming?

Develop a series of questions that would aim to document and assess current knowledge and opinions of the topics/theme of the video by policy makers. Policy-makers should be sent these questions in advance of screening for completion.

### b) Meeting face-to-face for screening.

This should start with a short introduction to the screening that explains what the project or initiative is, the aim of the screening, duration, and what will happen i.e. presentation, screening of videos, discussion, filming of responses.

If possible, include a participatory video exercise, with the aim to get policymakers using the same tools as the communities, holding the camera and taking some footage. The focus of this exercise could be for policymakers to introduce themselves, talk a little about what they do in the organisation/institution, and what they know about the topic.

To help guide thinking as they listen to the issue(s) and views of those documented in the community videos, provide policymakers with some prompting questions, such as:

- What do the video materials show you?
- What are the key messages?
- What did you feel watching it? E.g. how persuasive/integrity
- Do any of these stories challenge your assumptions about the topic?
- Is more information needed to help your understanding of the issues raised?
- What are the possible lessons for policy makers or programme leaders?
- What steps are needed to build better collaboration with the communities and what obstacles do you see that would prevent that from happening?

Use the same questions to facilitate a discussion after the screening. If there are multiple videos, have a discussion after each video.

Depending on the context, the responses of the policymakers can either be documented on video straight away or you can arrange a suitable day and time to return to make the video response. Wrap-up the session with saying what will happen next.




### c) Compile policymaker video and share.

Create a draft video to share with policymakers for feedback and consent. Once the final version of video is produced, arrange to take this back to the communities for their feedback, and if appropriate, initiate another round of filming, screening and feedback.

# DEVELOPING A TRADITIONAL KNOWLEDGE NATIONAL ACTION PLAN

## ACTIVITY 4.1

### WEBINAR DISCUSSION

	Objectives: to review and discuss the process of developing a TKNAP and expected challenges perceived for its implementation
	Duration of activities: 1 hour
	Resources: Webinar (presentation), flipchart, markers

#### How to facilitate

**1. Introduce the approach taken in developing a Traditional Knowledge National Action Plan (TKNAP).** Recap the main steps in the process of drafting a TKNAP. Facilitate a discussion by developing a flowchart / mindmap of the steps involved (using backcasting) that lead up to the development of a final TKNAP.

**2. Discuss the advantages of following such a process and any challenges that could be expected.** Recap each of the following components covered in the webinar that contributed to the development of the TKNAP, to clarify any questions participants may still have after their review of the webinar.

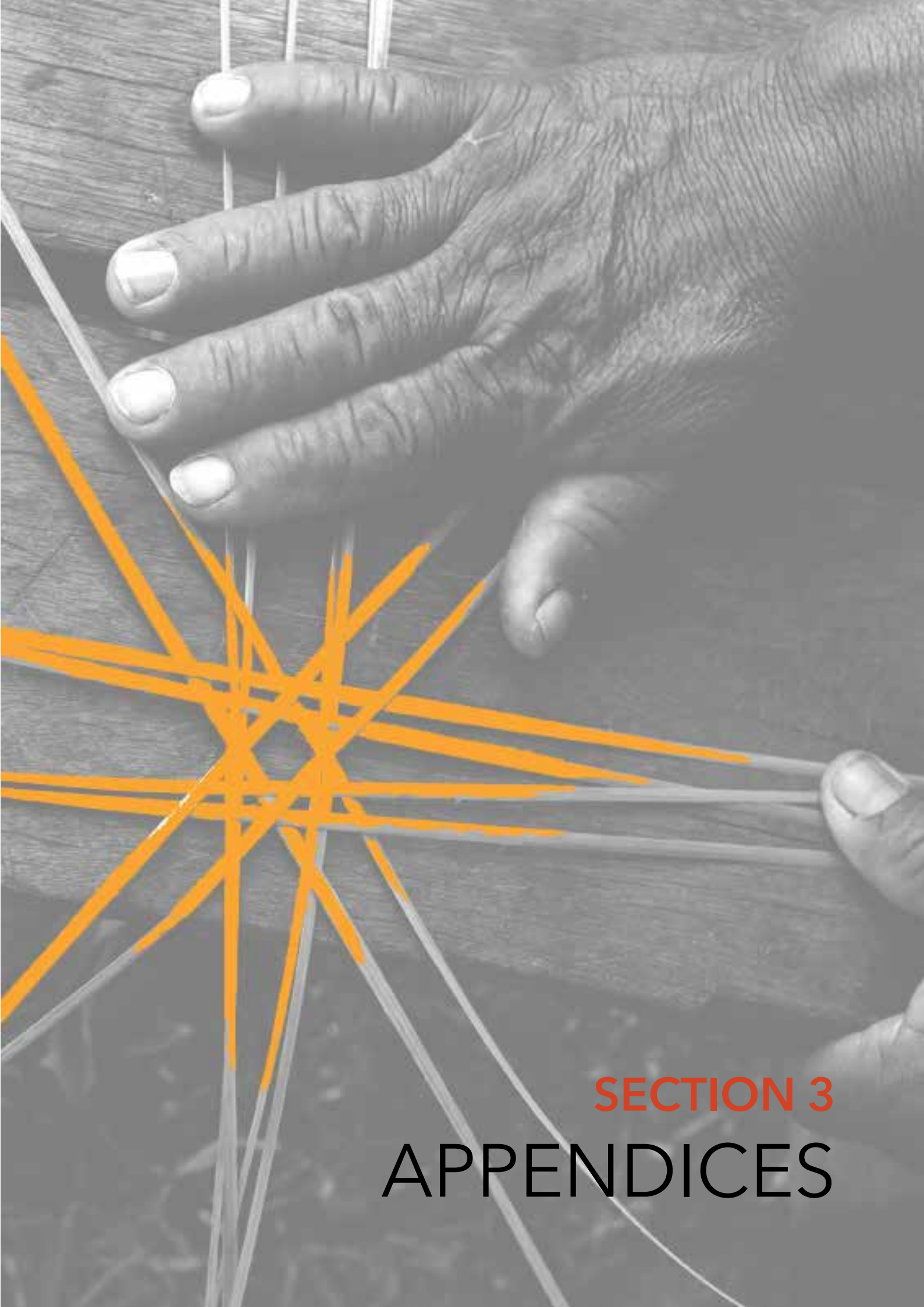
- i. Evidenced based approach
- ii. Situation analysis
- iii. Policy review methodology
- iv. Analysing community owned solutions and participatory video data
- v. Linking evidence to actions
- vi. Stakeholder engagement and consultation
- vii. Making linkages across sectors and national policies and strategies
- viii. Implementation and challenges

**3. Reflect.** Ask participants to identify the pros and any limitations of their organisation being ready to implement the actions outlined in a TKNAP developed, using this process of development. How might identified challenges be overcome?

Ask participants to pair up and discuss for 10-15mins. Present back briefly (5mins) to whole group (facilitator may have 2-3 teams present back depending on time).







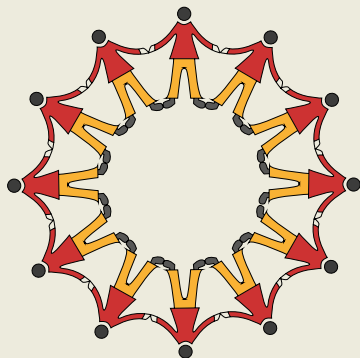
**SECTION 3**  
**APPENDICES**

# APPENDIX 1. STANDARD TWO-DAY TRAINING FORMAT

Day	Time	Duration	Unit	Activity	Description
At least one week prior to training		1-2 hours	1	E-module	Undertake activities of e-module, and compose questions for clarification and applicability
		1 hour	5	Webinar	Watch webinar and compose questions for clarification and applicability
		20 minutes	Evaluation	Questionnaire completion	Administer pre-training questionnaire in Appendix 4.
1	8:30-8:45	15 minutes	Welcome and ice-breaker	Outline of training; ice-breaker activity to get to know each other	Use Trainers Presentation to provide overview of aims of course. Ice-breaker (see Appendix 2)
	8:45-10:15	1.5 hours	1	1.1	Discussion on e-module task
	10:15-10:30	15 minutes	Break and refreshments		
	10:30-11:30	1 hour	2	2.1	Use Trainers Presentation to provide key concept of community viability
	11:30-12:30	1 hour	2	2.2	Community viability role-play
	12:30-13:30	1 hour	Break and lunch		
	13:30-13:45	15 minutes	Recap and energiser	Recap morning session; energiser activity to wake up	Recap morning activities. Emphasise importance of traditional knowledge for community viability. Energiser (see Appendix 2)
	13:45-14:45	1 hour	2	2.3	Use Trainers Presentation to provide key concept of community owned solutions  Screen and discuss 1-2 community owned solutions videos
	14:45-15:00	15 minutes	Break and refreshments		
	15:00-15:15	15 minutes	3	3.1	Use Trainers Presentation to provide overview of participatory visual methods
	15:15-16:15	1 hour	3	3.2	Planning and storyboarding
	16:15-16:30	15 minutes	Wrap up and evaluation	Administer graffiti board	Encourage participants to provide feedback of day
2	8:30-8:45	15 minutes	Welcome and recap of Day 1	Energiser and recap	Energiser (see Appendix 2)  Recap lessons learnt from Day 1. Emphasise importance of participatory video for researching and recording traditional knowledge.
	8:45-10:15	1.5 hours	3	3.3	Participatory video creation
	10:15-10:30	15 minutes	Break and refreshments		
	10:30-11:30	1 hour	3	3.4	Participatory video screening and discussion
	11:30-12:30	1 hour	3	3.5	Use Trainers Presentation to provide overview of video-mediated dialogue  Screen and discuss one video-mediated dialogue film
	12:30-13:30	1 hour	Break and lunch		
	13:30-13:45	15 minutes	Recap and energiser	Recap morning session; energiser activity to wake up	Energiser (see Appendix 2).  Recap morning activities. Emphasise importance of sharing community owned solutions between communities and with decision-makers in order to promote and strengthen traditional knowledge.
	13:45-14:45	1 hour	4	4.1	Discussion on webinar
	14:45-15:00	15 minutes	Break and refreshments		
	15:00-16:30	1.5 hours	Overview and evaluation	Summary and questions  Questionnaire completion	Use Trainers Presentation to provide overview of training and learning outcomes  Q&A. Encourage participants to talk about how training can contribute to their work, and that of their organisation.  Administer post-training questionnaire in Appendix 5.

## APPENDIX 2. ICEBREAKERS AND ENERGISERS - EXAMPLES

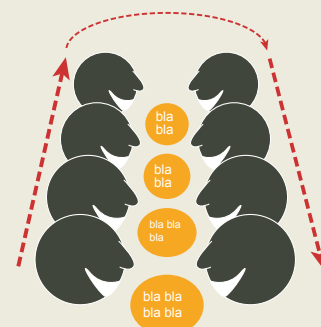
### PASSING ON THE ENERGY



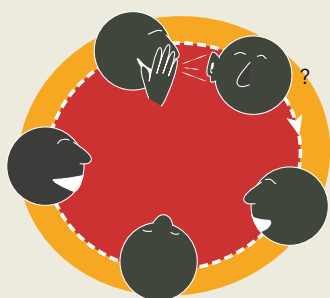
1. Place everybody standing in a circle holding hands. One person starts and squeezes another person's hand, passing on "energy" to that person.
2. The person whose hand has been squeezed squeezes the hand of the person next to them in the circle and so forth. In this way the "energy flow" circulates in the circle.
3. The person can also decide to 'bounce' energy back. To do this they squeeze twice the hand of the person who has just passed them the energy. In this case the flow of energy circulation is inverted. Energy can also be bounced to another person of the circle who is not next to us by looking at the person we want to pass the energy to and shouting "boing".
4. If a person doesn't pass the energy correctly, or takes more than 2 seconds to pass the energy, they are eliminated from the circle. The game lasts until only one person, the winner, remains.

### SPEED DATING

1. Arrange everybody face to face in two lines. It can be sitting or standing.
2. On "go", ask the people who are facing each other to start talking, introducing each other for example. People have 1 minute.
3. After one minute, time is over and participants move on to the next person.
4. Carry on until most people have been able to exchange a few words.



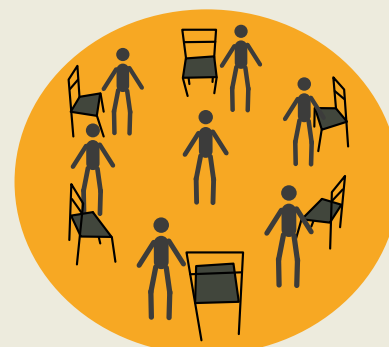
### THE CHINESE WHISPER



1. Place everybody standing in a circle.
2. One person chooses a short sentence, and whispers it to the ear of the person standing next to them. The sentence shouldn't be heard by anybody else, and can only be told once.
3. The person who is being told the sentence listens carefully, then repeats it to the next person, and so on.
4. The very last person says out loud what he/she has heard. In big groups, often the sentence has radically changed, which makes the whole group laugh out loud.

### THE LAST PERSON STANDING

1. Place chairs in a circle. There should be one chair missing compared to the number of participants.
2. One person stands in the middle and calls for people with one common feature to stand up. For example: "people with long hair" or "people with a red T-shirt" or "people who like milk".
3. As people stand up, they immediately have to run for someone else's chair, so does the person standing in the middle!
4. Once all the chairs have been taken, there will be one person without a chair. This person will be the next person standing in the middle, and calling for the next "similar people" to stand up and exchange chairs. The game can carry on for as long as you want, until everyone is energised and laughing.



## APPENDIX 3. EVALUATION TECHNIQUES

It is important to evaluate whether participants really understood the aims, concepts and techniques within the training, to monitor progress with the participants as you work with them and to evaluate the impact the activities have had on the wider community. It is also important for you as a practitioner to regularly reflect on what you have done and use the feedback to improve the activities. Evaluation can be used to provide feedback within or after the following training and participatory techniques:

- Training sessions
- Interviews with individuals
- Focus groups
- Community workshop
- Informal discussions
- Screenings of the films or photostories

### **WRITTEN FEEDBACK**

Steps to follow:

- Give all participants or community members a piece of paper or a sticky note.
- Ask them to write any feedback they want to give about the activity, screening etc. You can provide guidance questions such as 'What did you like?' and 'What didn't you like?' to help people focus their feedback.
- Ask them to put their comments on a board, wall or sheet of paper hung up so that everyone can read the comments.

### **SPOKEN FEEDBACK**

Steps to follow:

- Ask the participants or community members to give their comments about an activity, screening, specific question etc.

- In a focus group or workshop context, it is important to encourage as many participants or community members to speak as possible so facilitating individuals to speak is key. This can be done by directing questions to individuals or facilitating them to speak as part of a wider discussion.
- Developing more of a conversation rather than an interview makes people feel more comfortable and often provides more useful feedback.

### **DRAWING FEEDBACK**

Steps to follow:

- Provide pens, pencils and flip charts.
- Ask an individual or group to provide feedback or to evaluate progress by developing a drawing or storyboard.
- Ask them to talk through their drawing or storyboard to the group.

### **OBSERVATION**

Steps to follow:

- During any activity, interview, focus group or workshop it is important to have a member of the team observing what is occurring, the dynamic of the individuals and what is discussed.
- After the activities it is important to reflect with the team on what has been observed and what feedback has been given through written, spoken or drawing feedback.





## APPENDIX 4. PRE-TRAINING QUESTIONNAIRE

**Training course:** Traditional knowledge and community owned solutions in conservation and development

Date:

Dear participant,

Before we start the course, we'd like to ask some questions about your interests and level of knowledge on the topic.

We would be grateful for your thoughts on the questions below. If you prefer to remain anonymous please leave question 1 blank.

1. Personal details:

Title:                      First name:    Surname:

Job title:

Organisation:

Email address:

2. What is your interest in the topic?

3. What are your expectations of the course?

4. What is your level of knowledge and skills on the topic?

5. Have you any previous experience of the topic area, and if so, what?

THANK YOU!



## APPENDIX 5. POST-TRAINING QUESTIONNAIRE

**Training course:** Traditional knowledge and community owned solutions in conservation and development

Date:

Dear participant,

Thank you for taking part in the course. We'd like to ask some questions about what knowledge and skills you gained on the topic.

We would be grateful for your thoughts on the questions below. If you prefer to remain anonymous please leave question 1 blank.

### 1. Personal details:

Title:                      First name:    Surname:

Job title:

Organisation:

Email address:

2. Has the course influenced or changed your thinking, or increased your knowledge or awareness in any way? If so, how?

3. Will the course affect how you do things? This might relate to your professional practice, or to life outside of work. If, so, what may you do differently?

4. How satisfied were you with the training? Please circle

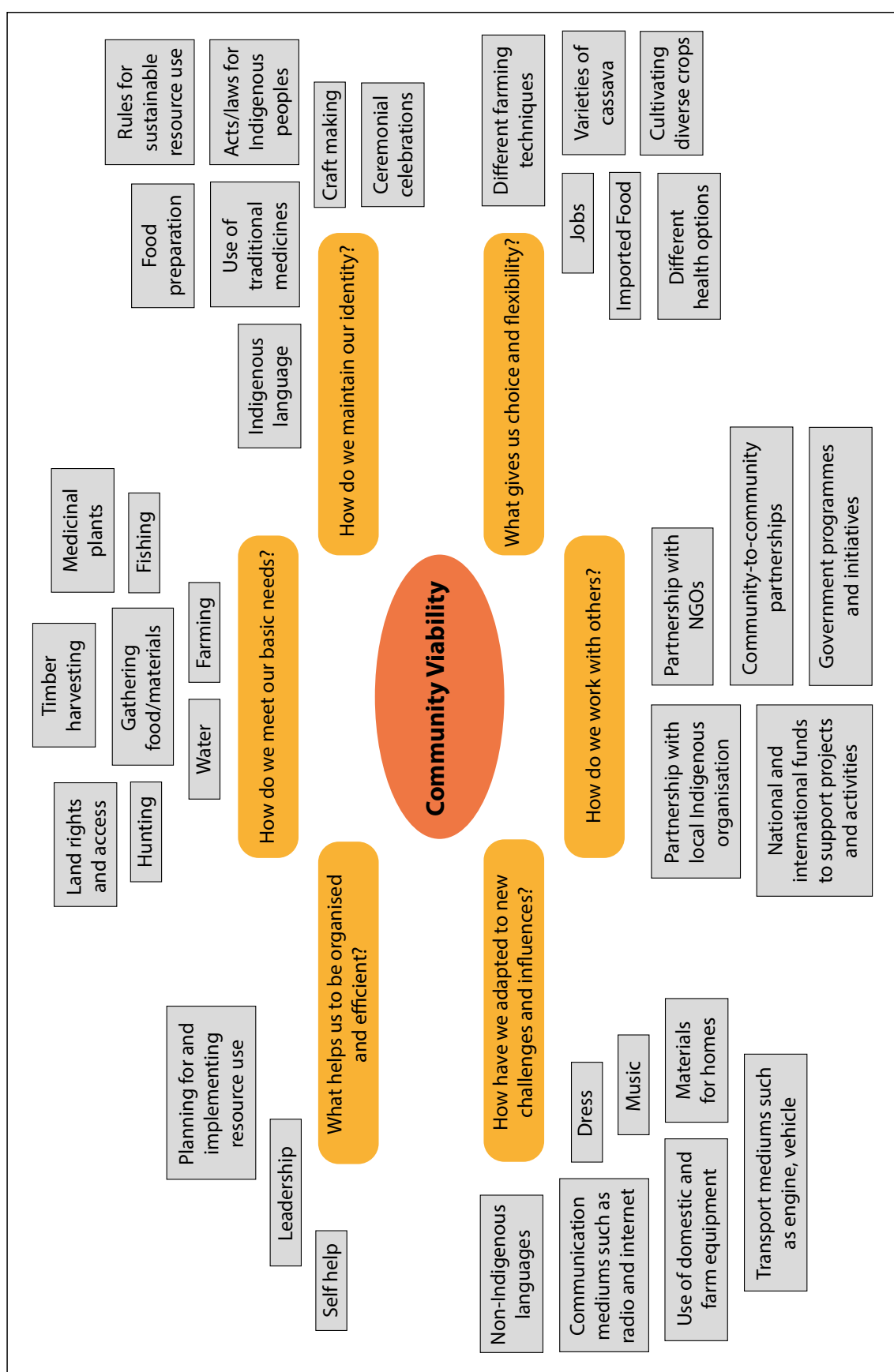
(Highly satisfied)    1                      2                      3                      4                      5                      (Not satisfied at all)

Please provide feedback how the training can be improved

We may wish to contact you by email to follow up on this feedback. If you'd prefer us not to do so, please tick this box ☐

THANK YOU!

## APPENDIX 6. COMMUNITY VIABILITY



# APPENDIX 7. COMMUNITY ROLE PLAY CARDS



1

Village Leader

Role

VILLAGE LEADER

YOUTH

MOTHER

ELDER

FISHER

FARMER



ISSUES AND CONCERNS

- You want to keep everyone happy in the community and ensure it is run smoothly and fairly.
- Although you have direct links with government and managed to get solar panels for each house the poor communication with the outside world makes it difficult to take things forward.
- Different CSOs are suggesting different initiatives but you are not sure which ones to support.
- The poor transport links are a real problem you'd like the government to solve.

FUTURE VISION

- You want development but not the loss of culture and identity of the community.
- You want better transport links so farming and tourism can thrive.
- You want proper land rights for the community so they can be protected from the outside threats of hunting, logging, over fishing and pollution.
- You want to develop better relationships with CSOs and the government.



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Role

3

## Mother



### ISSUES AND CONCERNS

- There are few jobs in the community for you or your family so that you can buy good clothes for your children, pay for their education and use during health emergencies.
- The community have always come together to solve their problems in the past but this is changing as more outside influences impact the community.
- Your children want to leave the village to seek jobs and earn money and you are worried about who is going to look after you in your old age.

### FUTURE VISION

- You would like your children to grow up and stay in Katoanarib but you also want them to have opportunities in the future and you are not really sure what to do about this as your friends send their children to town.
- You want the community and your culture to be maintained so you hope some of the initiatives talked about will create more jobs within the community.
- You would like to work in the tourism cooperative as you can make handicrafts and could have a small restaurant.



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4

## Elder



### ISSUES AND CONCERNS

- You are worried that the community has doubled in size in your lifetime and more bush islands are being farmed putting pressure on the natural environment.
- When you were young you regularly saw different wildlife species near the village. Now you rarely see animals and you have to travel further and further away to find timber, thatching and medicinal plants.
- People in the village and especially the younger people do not know the traditional hunting, fishing and farming techniques and yields have been dropping.
- People do not understand the old ways and the Wapishana culture is being lost. You are worried about the influence of outside cultures.
- Only a few young people come to the Culture Group at the moment as many leave the village or are more interested in watching television or listening to pop music.

### FUTURE VISION

- You would like all of the community to maintain the Wapishana culture.
- You would like the traditional fishing and farming techniques to be practiced to sustainably manage the natural resources. You have been teaching these in the Culture Group.
- You are happy with development and new initiatives as they keep the youth in the village but only if they do not threaten the Wapishana way of life and the traditional techniques for living with nature.



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5

## Fisher



ISSUES AND CONCERNS

- You are worried that fish stocks seem to be dropping and you're having to travel further to catch fish.
- You see outsiders coming to do sport fishing and you have even seen someone electro-fishing in the places where you traditionally fish.
- In the past you used traditional fishing techniques such as bow and arrow and line to catch fish but now you use nets more as you can catch more fish. However, the fish that you catch are getting smaller and smaller.
- The road is very poor so you can't really sell your fish in nearby villages or the town as it takes too long to get there.

FUTURE VISION

- You would like to control outsiders coming to fish in the village's ponds, streams and rivers.
- You would like to be able to sell your fish in villages that don't have access to the river and the town.
- You would like to be a tour guide for the tourism groups, taking people on the river and have people stay in your house.

VILLAGE LEADER

YOUTH

MOTHER

ELDER

**FISHER**

FARMER



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Local Solutions

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6

## Farmer



ISSUES AND CONCERNS

- You are worried that yields are dropping in the bush islands as a result of a changing climate, increasing pests, and shorter rest periods for the land.
- Cutting new farms now means you have to walk further and further from the village as all the bush islands near the village are used and/or have low productivity.
- The road is very poor and needs to be improved if you are to get your crops to the nearby town and market.

FUTURE VISION

- You want to start farming the savannas with the new techniques (tractor, fertiliser and pesticide) and new fast-growing and high yielding crop varieties so that you get more for your effort.
- You want the peanut factory to start again and want the village leaders to contact CSOs for more money.
- You want the road to be improved so you can get your goods to the market more easily.
- You have heard of a traditional technique of farming from one of the elders that involves planting many different varieties of the same crop to make sure if one variety fails the others will still provide a yield. You want to try this.

VILLAGE LEADER

YOUTH

MOTHER

ELDER

FISHER

**FARMER**



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## Community Description

- **Village** - Katoonarib, a Wapishana community of more than 400 people
- **Location** - South Central Rupununi region of Guyana 80 km from a regional town
- **Landscape** - semi-deciduous bush islands within an extensive dry savanna
- **Transport links** - unpaved track and river but no airstrip
- **Communication** - no access to the internet and limited phone network coverage from a few hotspots
- **Facilities** - village office, health clinic and primary school
- **Housing** - traditional, locally produced brick structures with palm thatched roofs
- **Power** - government funded solar panels on each house but with limited power generation
- **Food** - traditional hunting, fishing and subsistence farming of the bush islands that not only provides crops such as cassava, banana, sweet potato, peanuts etc. but also maintains biodiversity
- **Water** - river and wells
- **Challenges in the community**
  - **Population growth** - increasing village population
  - **Poor road** - access to the nearby town is slow and dangerous
  - **Limited job opportunities** - lack of job opportunities within the community so young people migrate to towns, cities, mines or logging companies
  - **Loss of culture** - music, dancing, clothing, handicrafts, language and traditional hunting, farming and fishing techniques are being lost
  - **Falling yields** - fish catch, game from hunting and crop yields have been dropping
  - **Illegal resource use** - outsiders fish, hunt, farm, mine and log in their traditional lands causing loss of wildlife, loss of resources and pollution
  - **Climate change** - changing climate in terms of an increase in the frequency and intensity of extreme weather (tornadoes, drought and floods) are making traditional livelihoods such as farming harder

KATOONARIB

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## APPENDIX 8. VISUAL METHODS FOR CAPTURING INFORMATION AND TECHNICAL TIPS FOR PARTICIPATORY PHOTOGRAPHY AND VIDEO

### ***PARTICIPATORY VIDEO***

<b>What is it?</b>	Representation of issues or activities through video. Video clips can be compiled to tell a story in the form of a film.
<b>When to use it?</b>	<p>To bring people together to explore issues – allows a specific group or community to come together and work collectively on representing a specific issue/concern.</p> <p>To communicate with wider stakeholders – allows effective communication with other groups, communities and decision-makers.</p>
<b>Benefits</b>	<ul style="list-style-type: none"> <li>• Comprehensive information capture and communication through visual and audio</li> <li>• Can reveal unexpected outcomes.</li> <li>• Creative.</li> <li>• Can be motivating and fun for participants.</li> </ul>
<b>Limitations</b>	<ul style="list-style-type: none"> <li>• Expensive – equipment can be costly, although low quality video footage can now be taken with mobile phones.</li> <li>• Time-consuming – training in equipment use and the capture/editing/sharing of information can take a lot of time.</li> <li>• Engagement with the information captured can be affected by the quality of the filming, editing and screening.</li> <li>• Participants need to be literate, especially when using computers for editing.</li> </ul>





## PARTICIPATORY PHOTOGRAPHY

What is it?	Representation of issues or practices through photos. These can be compiled (with or without written text) to tell a story in the form of a photostory.
When to use it?	<p>To answer specific questions, either individually or in a group – shooting photos can allow people to represent a specific issue/concern.</p> <p>To share outputs of an activity with other groups/communities (for example through a photostory).</p> <p>To visually document a community owned solution, a particular indicator, thresholds, a best practice, etc.</p>
Benefits	<ul style="list-style-type: none"> <li>• Can give more vivid and rich information compared to writing.</li> <li>• Commenting on photographs can foster group discussion.</li> </ul>
Limitations	<ul style="list-style-type: none"> <li>• The need of technical and relatively expensive material: cameras, printer, computer.</li> <li>• If the use of computers is needed, participants need to be literate.</li> </ul>



## PARTICIPATORY DRAWING



### What is it?

Representation of issues or practices through pictures (with or without written text). This is carried out by the participants themselves.

### When to use it?

To answer specific questions, either individually or in a group - creating a drawing can allow people to represent a specific issue/concern.

Developing storyboards - putting ideas together in the form of a story.

### Benefits

- Cheap - can be used when only basic materials of pen, pencil and paper are available.
- Allows individual expression of ideas, concerns, opinions.
- Group drawing, for example through storyboards, fosters discussion.

### Limitations

- Representing ideas through drawings is not always as easy as it sounds. You must give very clear and easy guidance at the beginning.
- Interpretation of drawings is very open and free and its relevance to the project's objectives is open to you and the participant's interpretation.
- Participants may be astonished and not really sure of the objectives and the outputs of such an activity.
- People may soon be discouraged if the expected outputs are too high.

## STORYBOARDING

Storyboarding consists of drawing a scheme for the different scenes we want to include in a participatory video or in a photostory. Storyboarding plays a very important role in putting together ideas about the topics to be investigated, how they will be captured (whether to use drawings, photos and/or film) and what locations and people will be involved. The format of the storyboard (sequential boxes) lends itself to developing a story over time that people can draw, put in queries and comments and write notes over time.

Storyboards can then be used as the guide for filming, photographing and editing. However, you do not need to stick strictly to the story. It is



adaptable and you can change, delete different aspects of the storyboard as you start filming/photographing and encountering new situations - this is all part of the action learning process. To note that it is always possible to go back to the sketches made during the storyboarding and photograph/scan/video one or more sketches for later incorporation into the videos or photostories.

## FILMING & PHOTOGRAPHING

In PV and PP, filming and photographing is the way in which information is collected. Some filming/photographing may involve interviewing people and/or recording a group discussion. It can also be used to illustrate the theme of discussion by, for example, directly filming aspects of this theme, and/or engaging individuals in a role-playing activity i.e. acting.



### Tips for filming and photographing

- Take time to get to know your camera/video camera and the basic functions. Read the instruction manual if necessary. Use it as much as possible, even for personal use, so you get used to it.
- Make sure all the equipment is ready to use before the first PP or PV activity. You should insert the battery and memory card (and make sure batteries are charged).
- When opening the camera to put in the memory card or battery, dust, water, sand, etc., could get in and damage it. So try and do this indoors, or by protecting the camera.
- Keep memory cards dry, out of direct sunlight and away from extreme heat and cold so they don't get damaged.
- To keep things simple, keep the camera/video camera set on 'Automatic' mode for the activities, don't use the manual settings.
- When outdoors, wind can distort the sound. So try to protect the microphone - sometimes some sponge wrapped around the head of the microphone can be effective.
- Tell participants never to film a scene or subject for less than ten seconds, as it will be too short to use at the editing stage.
- Most people new to filming will zoom in and out and pan across a scene. If necessary, let participants make this mistake once: when they view the result, they will realise for themselves how shaky the footage/picture is. Make the point of **NO ZOOMING OR PANNING**. Teach people to stop shooting/recording, find their new scene, then start recording/shooting again.
- If there is a very bright background (like the sky through a window), even when the subject is lit up, they may appear very dark (under-exposed). The cameraperson is responsible for the shot and must move or ask the subject to move so that the light is shining on their face rather than from behind them.
- When someone points to something or talks about something (object or place) during the interview, the cameraperson should wait until the end and then film it. Don't follow the direction of the pointing initially.
- When filming interviews try to keep them as short as possible: it will be easier to edit them and they will be more comprehensible for the audience (and very long interviews can be boring and hard to follow). Instead of making one long interview make two smaller ones.
- Sometimes it can be useful to film the same interview twice in two different settings (indoor and outdoor) for example: in case one turns out to have bad sound or light the other one can be used or parts of the two interviews can be mixed to make up a good one.
- Show participants the different kinds of shots they could use (see Appendices p.45-46).
- Make sure the participants film some general shots and take some general photos of the village to illustrate or provide context, including more light-hearted scenes or cultural activities (e.g. local musicians, songs, dance, daily activity). This helps to lighten the tone and maintain viewer interest. They can also act as cut-aways in the editing. Similarly, it is useful to capture ambient sounds for editing.
- Label the memory cards so it is easier to log details of clips and photos.
- When the memory card is finished, lock the files (see technical instructions for your camera).
- It is vital to keep a good storage system of clips, photos and sounds on the computer. Set up a filing structure and make sure the whole team is aware of the structure.
- Data filed on the computer should be burned onto a CD or DVD at least once a week to ensure that copies are made in case of loss/damage.

## EDITING

Editing normally takes place in two stages. The first involves a paper edit, where all video clips/photos are viewed and descriptive notes are made on individual pieces of paper which are then physically arranged in the order of the final story. This allows participants to discuss how they would like the different video/photo material to be represented and the story to be told. This can engender significant discussion and allow participants to think about extra features, such as narration, music, that could be added to enhance the message. The final paper edit can then be used as a template for the computer edit of the video/photo material into a final film or photostory. Editing of the video material into a film or the photographs into a photostory involves a significant element of evaluation.

The first stage of editing is organizing the video footage and photographs. It is very important to keep track of what you have filmed or photographed on every memory card. Include the length of time for each video clip. A sample logging schedule includes: clip/image n°, length of time, description, location, keywords, quality/remarks. Logging of video and photographic material should be done on a regular basis, at least once a week.

As the video/photographs are collected and logged, you can start making lists, dividing your footage/images into different categories, selecting footage/images that have been chosen through community screenings, and other material that is important for the final film/photostory. Things to consider:

- Main themes or storyboards filmed - these form the framework of your film. Think about: a) What kind of film/photostory are you making? b) Who are the different audiences? There may be multiple audiences served by the same film.
- Key events: interviews, mapping exercises, etc.
- Any nice shots, or music or general scenes and possible cut-aways (e.g. animals walking past, children playing, etc.).



- Any shots of people filming or using a camera. If there is no second video camera then perhaps you could take photos and scan them into the computer for including in editing. A digital camera will make this even easier.

Once you have a list of video footage and/or images, you can do a paper edit. A paper edit for PV involves making a timeline for your film where the video shots/images are on the right, and the audio, including music and narration if necessary, to go along side divided off to the right. The time line runs from top to bottom. Using sticky notes or small pieces of paper, each video clip, image, audio is laid down at the point in which they should appear in the film. The original storyboard could be used as a guide at this point. The paper edit allows people to discuss how they would like the different video material to be represented and the story will be told.

A paper edit for photos involves disposing yellow sticky notes in the place where photos should appear in the photo-story. The order on the sticky notes respects therefore the chronological order of the story, and under each picture the narration, if necessary, is included. Just as with video editing, the original storyboard could be used as a guide, with people discussing how they would like photos to be shown and the story to be told.

Once the paper edit has been agreed, it's off to the computer to do the actual editing on software to make the final film or photostory.



As a final remark it can be useful, once the editing is concluded, to screen the video/watch the photostory and make sure that:

## SCREENING & SHARING

Screenings of the video material and sharing the photographs is a critical step in the visual methods process. It allows people to see the material collected and give consent for it to be used. Once video footage and photos are edited into a film or photostory, screenings allow participants the opportunity to critique the narrative, suggest what to exclude, and what is missing. It is a form of sharing knowledge and views and can stimulate much discussion (which can also be fed into another cycle of filming and editing, and eventually production of the final film/photostory).

For in-depth information on Participatory Photography (PP) and Participatory Video (PV), we recommend the following excellent sources:

Insightshare is an organisation that specialises in PV. Their website, [www.insightshare.org](http://www.insightshare.org), has a wealth of information, including their PV Handbook. <http://www.photovoice.org/>

Most video screenings can use the low-tech options if a projector is not available:



- Simply plug in small active speakers to the video camera through the headphones socket. Speakers must have their own power source; therefore batteries are needed (those without batteries do not actually amplify the sound and will not be loud enough). The camera flip-out screen can be used to show the footage to groups of up to ten people. This set up is okay for showing back footage immediately to the group who have just shot it, but is not usually sufficient for larger community screenings.
- Use a laptop computer to screen the material. This can either be done by plugging the video camera directly to the laptop and showing the footage from the camera or downloading the video clips onto the laptop and screening them from there.

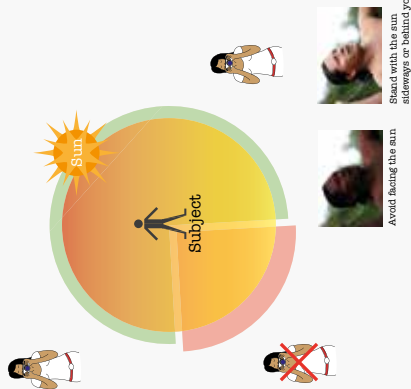
Most sharing of photographs can use the low-tech options as well:

- The digital camera screen can be used to show the photographs to groups of up to eight/ten people. This allows pictures to be shown to the group right after having shot them, but is not usually sufficient for larger community sharing of pictures.
- Use a laptop computer to show the material. This can be done by downloading the images on the laptop, either by inserting the memory card directly in the computer or using a USB cable to connect the camera with the laptop.
- A third option is printing the images (on regular paper or on proper photographic paper). This option requires printers to be available in the field or the possibility to take a trip to a place where photos can be printed. Using printed images can be very useful: images can be hung on walls, or scattered on a table or on the floor, people can touch them, confront them more easily, and keep them afterwards.

## 5 TIPS FOR A BETTER PHOTOGRAPH

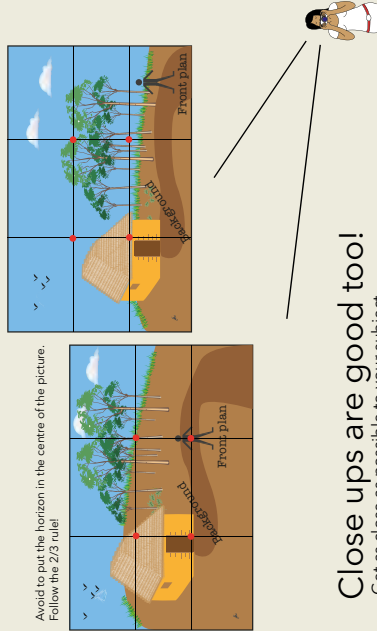
### 1 Watch the light!

Do not face the sun!  
Mornings and sunsets are the best



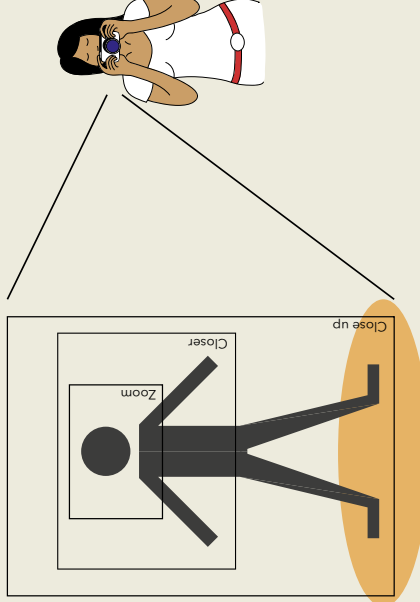
### 2

Analyse the scene  
There is more than the subject.  
Consider the background too!



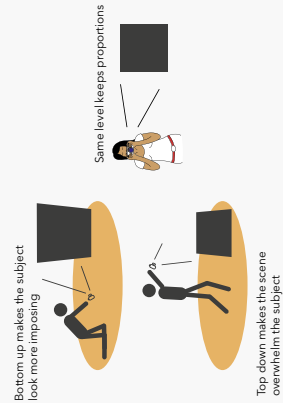
Close ups are good too!

Get as close as possible to your subject.



### 4

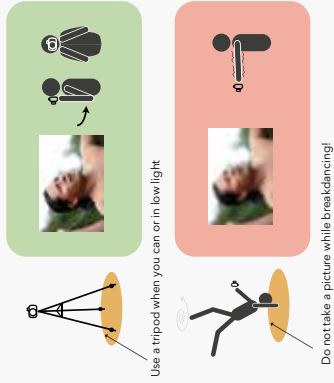
Angle matters  
Think about the meaning  
you want to give to your subject



### 3

Don't shake!

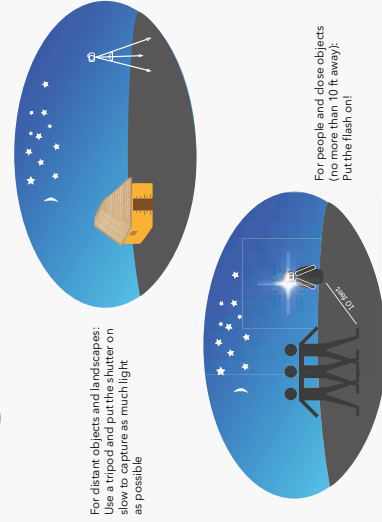
Hold your breath and keep your elbows tight when you press the button



### 5

In the dark...

This is where it gets more challenging!



## 5 TIPS FOR A BETTER VIDEO

1

### Team up!

Find your role, organise your team



**Scene Director**  
Organises the scene, leads the interviews, directs the shooting



**Visual Assistant**  
Takes care of all the visual elements of the scene, from the bottom left corner to the top right corner

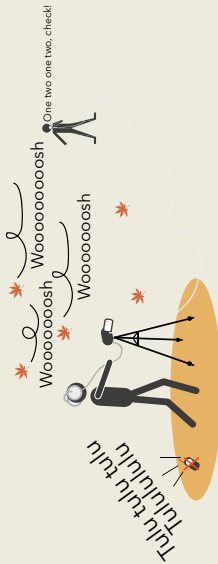


**Cameraman/Sound Engineer**  
Shoots the scene, manages the sound prior and after shooting the scene

2

### Sound is king

Shooting in plain nature is not for rookies



One two one two, check!

Make sure the microphone is plugged in

Ensure everyone (and everything) is silent before you record

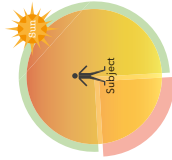
Check the sound with the earphones

Before moving on to another scene, listen again to the video! Shoot again if needed!

3

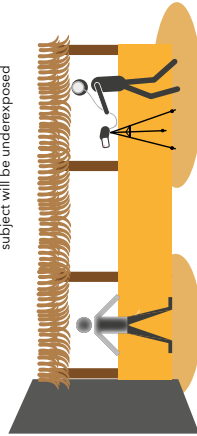
### Watch the light

If the light outside is too strong, your subject will be underexposed



Avoid shooting towards the sun

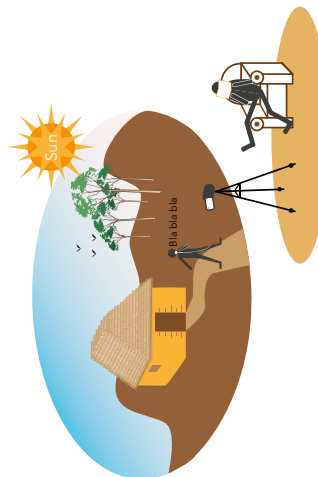
Inside (or in a benab), don't shoot towards bright windows or openings else your subject will be underexposed



4

### Stand still!

It is not because you shoot a video that you should absolutely move!

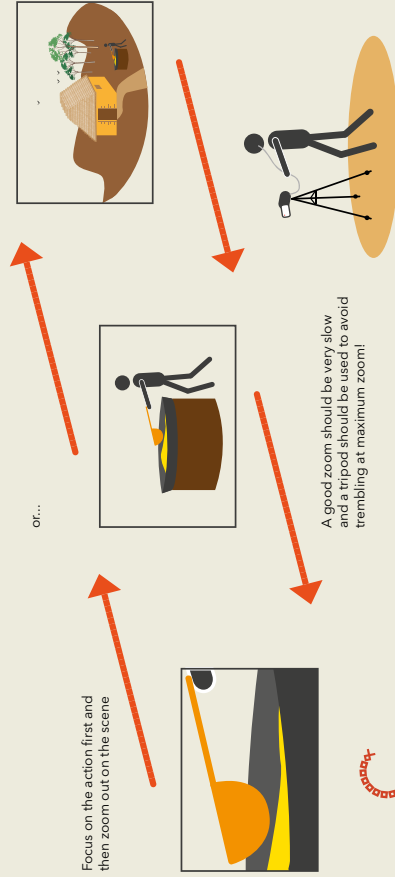


The best shots are often still. Let the camera capture the movements of the scene, don't force it yourself!

5

### Zoom in, zoom out

You can tell a lot with zooms



[www.projectcobra.org](http://www.projectcobra.org)



# APPENDIX 9. CONSENT FORM



## INTEGRATING TRADITIONAL KNOWLEDGE INTO NATIONAL POLICY AND PRACTICE IN GUYANA

### Consent Form

 <p>I understand what the main aims and objectives of the project are.</p>	 <p>I understand who the project partners are.</p>	 <p>I understand who the local members of the project team are.</p>
 <p>I understand my role in the research. That I am being asked for information in group discussions and individual interviews through video and for my picture to be taken.</p>	 <p>I understand that my picture and video footage maybe used in the production of videos and stories by the local team and community members.</p>	 <p>I understand that these pictures and videos may also be used by other project partners for research and sharing information e.g. the project website.</p>
 <p>I understand that my picture may be taken.</p> <p>I agree to be videoed <input type="checkbox"/></p> <p>I agree to be photographed <input type="checkbox"/></p> <p>I agree to an audio interview <input type="checkbox"/></p>	 <p>I understand that my role in this project is voluntary and that I can refuse to provide information and that I am free to stop participating at any time.</p>	 <p>I feel informed about the research and have had a chance to ask questions to clear any concerns. I know that I can ask questions at any time about the research.</p>
 <p>By signing this form I agree to participate in the research of this project and consent to all the above.</p>	<p>Date: _____</p> <p>Village: _____</p> <p>Team member: ..... Name ..... Signature .....</p> <p>Participant: ..... Name ..... Signature .....</p>	

## Guide to Consent Form

Box 1 – Goals and Objectives	<p><b>Name of project or activity being carried out: e.g.</b> <i>Integrating Traditional Knowledge into National Policy and Practice in Guyana</i></p> <p><b>Main goal and objectives of the project or activity: e.g.</b> To address the inclusion of traditional knowledge [TK] into policy and for biodiversity conservation, poverty alleviation and promote respect for Indigenous Peoples’ culture and knowledge by:</p> <ol style="list-style-type: none"> <li>1) developing a process for inclusion using protected areas as case studies</li> <li>2) Building capacity for TK inclusion, and</li> <li>3) Developing a National Action Plan for TK.</li> </ol> <p><b>Problem being addressed:</b> Lack of effort being made to advance traditional knowledge use in resource management and biodiversity conservation.</p>
Box 2 – Partners	Do you have partners on the project or activity? Who are they? e.g., North Rupununi District Development Board, Ministry of Amerindian Affairs, Royal Holloway – University of London
Box 3 – Local Team	Who are the persons working on the project or activity? Provide a list of persons and the institutions they are working with.
Box 4 – Individual Role	What is the role of the participant? Do you understand that you are being approached as a resource person with useful knowledge on the topic of interest? Do you understand you are being asked to be involved in group or individual discussions? Do you understand that your discussions will be recorded by video or audio as to your preference?
Box 5 – Use of video	How will the recording be used? That the footage recorded of the you will be used in producing other videos and stories.
Box 6 – Used/Sharing	How will the videos be used and shared? That the videos recorded and produced will be used by the researchers and will be shared with other stakeholders e.g., through the project website.
Box 7 – Consent	What is this consent form asking of you? Do you consent to your picture being taken? Do you consent to being videoed? Do you consent to being audio recorded?
Box 8 - Participation	Do you understand what your participation means? Do understand that your role is voluntary? Do you understand that you can refuse to give information? Do you understand you can stop participating at any time? Do you understand if you request your recording not be used it will be deleted without question?
Box 9 – Informed	Do you feel you know and understand enough about the project to participant? Do you understand you are free to ask questions about the project/activity at any time, even after signing this consent form?
Box 10 – Signing	By signing this form, you are agreeing to participate in the activity/project and to all the above listed conditions.

## ACKNOWLEDGEMENTS

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