



PEER TO PEER KNOWLEDGE EXCHANGE
FOR PROMOTING TRADITIONAL
KNOWLEDGE

A FACILITATOR'S GUIDE

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SECTION 1

WHY THIS MANUAL?

CONTEXT: TRADITIONAL KNOWLEDGE IN CONSERVATION

This manual emerges out of 'Enhancing conservation outcomes through peer-to-peer knowledge exchange, Guyana', a 12-month project funded by the Woodspring Trust, UK and 'Integrating Traditional Knowledge into National Policy and Practice in Guyana', a four-year project funded by the Darwin Initiative, UK government. These projects aimed to promote and use traditional knowledge in biodiversity conservation, using peer-to-peer knowledge exchange as a way to share best practices and to inspire communities to take action to current social-ecological challenges.

The project involved the participation of a number of Indigenous organisations and government ministries and agencies in Guyana, in collaboration with research institutions in the UK. These organisations developed and tested the approaches described in this manual through the support of Indigenous communities living in and around some of 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/>



WHAT IS PEER-TO-PEER KNOWLEDGE EXCHANGE?

The maintenance of a significant share of the planet's biodiversity depends on the institutions and actions of Indigenous peoples. Around the world, including Guyana, Indigenous peoples have numerous practices, including fishing, hunting, gathering and farming techniques that sustain species and ecosystems over time. Ensuring that these practices are maintained and promoted for conservation benefits is critical as increasingly Indigenous communities are losing their traditional knowledge and young people are moving away from communities and community life.

At the same time, there is growing recognition that top-down solutions, usually under the control of professional experts, commonly fail, and that there needs to be more 'horizontal' models of capacity building, in which knowledge is shared among communities themselves. Previous work with Indigenous communities across the Guiana Shield region of South America has showed that Indigenous community members are significantly more receptive to solutions emerging from, and communicated by, other Indigenous peoples, and that this approach is a significant motivating force for galvanizing communities to make changes in their community and the environment. This peer-to-peer knowledge exchange through the use of 'inspirational' stories of community and conservation success helped to provide a platform for people to reflect on the current conservation challenges in their community and find collective ways to address them.

WHY DO PEER-TO-PEER KNOWLEDGE EXCHANGE?

Hearing and reflecting on stories and solutions from peers can provide a strong incentive for people to take notice and act. Seeing how your peers, someone who is similar to you in terms of culture, thinking, economics, are responding to and tackling social and ecological challenges can stimulate people to use a similar approach. For example, the loss of traditional knowledge, especially amongst young people, is a common issue within Indigenous communities worldwide. In Guyana, some Makushi communities in the North Rupununi have responded to this problem by establishing culture groups (to teach and practice specific activities such as dance or craft) or cultural events during observances such as Amerindian Heritage Month (where older and younger generations get together to share stories and knowledge). This transmission of traditional knowledge was recorded through participatory video (see <https://communityownedolutions.org/video-post/transmission-of-culture-to-the-younger-generation>), and then shared with Indigenous communities in Venezuela and other parts of Guyana. Through showcasing this community owned solution and discussions in the wider community, Wapichan (see <https://communityownedolutions.org/video-post/transmitting-our-culture>) and Pemón Arekuna (see <https://communityownedolutions.org/video-post/culture-transmission-in-kavanayen>) communities were spurred on to create their own cultural transmission groups and activities for engaging young people.

As well as helping to understand challenges and solutions from a similar worldview, peer-to-peer knowledge exchange could reduce financial expenditure in solving problems if local knowledge and materials are used, local capacity is built, and there is a network of people / communities to draw upon and call on when the need arises. Indigenous youth have especially been drawn to the use of participatory video since most are familiar with the use of electronic devices such as smartphones and tablets. Through peer to peer exchanges, the opportunity to share their own knowledge and experiences with other Indigenous youths can go a far way in further building their enthusiasm for their culture and to be more empowered to contribute to the preservation of their traditional knowledge and address other challenges that affect them and their communities.

STRUCTURE AND USE

The manual is structured in four parts:

Preparing for the knowledge exchange

describes the activities that could be done to get participants ready for the peer-to-peer knowledge exchange.

Sharing traditional knowledge and community

owned solutions provides guidance on the ways in which the exchange communities can get to know each other, and how they can share their knowledge and experiences of traditions and community owned solutions.

Using participatory video in peer-to-peer exchange

allows participants to have first-hand experience of the visual technique, and how it can be used to document and promote the exchange activities.

Sharing experiences of the exchange gives the participants and the wider community an opportunity to reflect on the exchange process.



WHO AND WHAT IS INVOLVED IN THE PEER EXCHANGE?

The peer-to-peer knowledge exchange described in this manual involves an exchange between two communities. The exchange could come about because a community is looking to improve their skills and/or knowledge about a specific practice or issue, or because their traditional knowledge on a particular aspect is declining. This need for an exchange may be identified by a community, but could also be suggested by government agencies or NGOs working in a region who could see potential benefits from peer exchange. Box 1 describes a series of exchanges that took place between communities in the North and South Rupununi, Guyana.

Box 1. Peer-to-peer knowledge exchange between North and South Rupununi, Guyana.

Five peer-to-peer exchanges were carried out in the Rupununi, Region 9 in April 2021. The methodology used in the exchanges was first piloted in Wowetta (host community) with peers from Apoteri (visiting community). The remaining exchanges were carried out between Kwatamang (host) and Parikwaranau (visiting), Merriwau (host) and Aranaputa (visiting), Shea (host) and Katoka (visiting), and Surama (host) and Maruranau (visiting). These communities were matched based on their experiences and potential to learn from community owned solutions being implemented in their respective villages.

- Maruranau is a pilot site for language integration into the formal education system. They also had an interest in demonstrating how language plays a role in maintaining their traditional farming practices. Surama, on the other hand, is a community that showcases its culture through its tourism venture and has an established culture group that shares traditional skills and knowledge with people in and outside their community. The exchange between the two communities gave them the opportunity to explore and share important experiences around language, farming, preservation of traditional knowledge and tourism.
- Apoteri is a fairly isolated community and is dependent on its traditional skills for survival. Wowetta is a community with ready access to more modern conveniences. The exchange gave the communities a chance to explore the strength of traditional practices needed for their survival. Despite their ready access to shops, Wowetta demonstrated how important farming was to their survival.
- Kwatamang and Parikwaranau share similar fates in being located in the savanna and having to travel far distances to access resources. Parikwaranau uniquely demonstrated how they make use of the diverse habitats around them to produce their food. Kwatamang explored the importance of community self-help to achieve collective goals and achieve community development.
- Merriwau is a satellite community of Shulinab. Depending mainly on traditional means and ranching for their survival, Aranaputa is a commercially centred community with a long history of economic venturing for their development. Aranaputa brought their ability to develop environmentally friendly activities for community development, while Merriwau showcased the importance of holding on to traditions in the face of development.
- Katoka and Shea both exist at the base of the Kanuku Mountains. Both communities demonstrated their ability to make use of their traditional skills in the face of changing times. In particular, they focused on the importance of teaching the younger generation Indigenous language that is essential to keeping and safeguarding their culture.

The groups or individuals involved in the exchange may include the following:

- a) Host community - this is the community who is seeking specific knowledge or skills.
- b) Visiting community - this is the community who has the knowledge or skills to share.
- c) Host community group - this is the group of people in the community who will receive and work on the exchange. It is recommended that this could be comprised of 18 to 24 people, and include men, women and youths of varying ages from 18 to elders.
- d) Visiting community group - this is the group of people who will share their experiences and work on the exchange. It is recommended that there should be at least three people in this group that include individuals who have the specific skill or knowledge, termed 'champions', a senior member of the village council, and a community researcher. There may be additional community members or community researchers, and/or staff associated with the implementing organisation (if suggested by an external body).
- e) Facilitators - these are individuals who can facilitate the exchange. They may be researchers from the host or visiting communities, from local / Indigenous organisations and/or from implementing organisations.

Box 2 provides a checklist of things to consider prior to the exchange. In Appendix 1, you can find an example agenda for a four-day knowledge exchange.

The two community exchange can be adapted to involve more communities or, for example, exchange between specific groups, such as youth.

Box 2. Checklist prior to the exchange

Where: Identify the communities that would benefit from the peer-to-peer knowledge exchange, and write to them to establish their interest and determine the best dates for travelling.

When: Determine the best dates to arrive in the host community. Considering that this training manual suggests four days for the peer exchange, the Village Council must be involved in this decision so as to ensure that the dates identified are feasible and that arrangements can be put in place for best participation. If possible, provide the agenda to the Village Council so they can begin thinking and discussing the logistics for each day and help identify the resources needed.

How: Establish the best way for the visiting community group to travel to the host community and make those arrangements or ask them to assist with the logistics. Consider meals and accommodation requirements and communicate with the Village Council of the host community to assist in answering logistical questions. You will need to maintain constant communication with both communities to ensure that things are being done ready for the visit.

Who: Work with the host community's Village Council to identify potential participants for the peer exchange. If persons have already expressed an interest, it would be good to inform the Village Council and seek their approval. Be aware of community politics, so if there are people who indicate an interest outside of that chosen group by the community, there needs to be further discussion with the Village Council to prevent conflict.

What: Make a list of all the resources that will be needed for the exchange. This may include the following: tablets/tripod/microphone, trainer's manual, community owned solutions videos, flipchart paper, markers, pens/pencils, projector, scotch tape, duct tape, masking tape, push pins, cloth for screen, computer, external drive (back up materials), generator (can arrange with community) drop chord, surge protector and sticky notes.

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 3 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 exchange - 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 flash drive.



Box 3. 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

EVALUATION OF THE EXCHANGE

It is important to have regular feedback and evaluation during the knowledge exchange to make sure participants really understood the aims, techniques and benefits of the knowledge exchange. It 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 knowledge exchange. Pre- and post-exchange questions can be asked and recorded using video interviews or in written format. Examples of questions are provided in Appendix 4.

KEY RESOURCES

The key resources that accompany this manual are:

Community owned solutions website – a video database that showcases films and other resources made by communities on community owned solutions, and which can be viewed for free at <https://communityownedolutions.org>

Participatory video tutorials – a set of short (5 minute) videos explaining the technique of participatory video that can be viewed for free at <https://vimeo.com/showcase/8662445>



SECTION 2

ACTIVITIES



PREPARING FOR THE KNOWLEDGE EXCHANGE

ACTIVITY 1.1 REVIEWING MATERIALS

	Objectives: to give the visiting community group an opportunity to refresh themselves on the material they would like to share and prepare for the format of sharing
	Duration of activities: 2 hours
	Resources: Community owned solutions videos, computer / laptop, pen/pencils and paper

How to facilitate:

1. Review the agenda

Ask the visiting group to review their community owned solution for sharing. This could include how it fits with the definition of a community owned solution (Box 4):

- Why does the community need it?
- How does the community do it?
- How does the community control it?
- How does the community benefit from it?
- How is the solution fair?
- How is the solution good for the environment?
- How is the solution self-reliant and not dependent on long term external support?

If the visiting group are familiar with community viability (see Activity 2.2), you can ask them to review their community owned solutions in terms of community survival strategies.

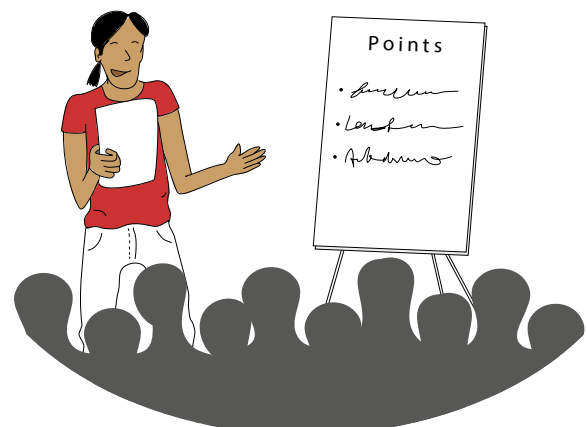
You can also ask the group to consider the roles and responsibilities for the solution, and how the community governs the practice.

You might also want to ask the group to consider roles and responsibilities during the exchange visit, as well as refreshing themselves on specific techniques, such as the participatory video.

2. Prepare to share a community owned solution.

From the discussion in Step 1, ask the visiting group to prepare a presentation about their community owned solutions. This could be a verbal presentation, accompanied by some diagrams or pictures. Decide on who will say what, and the structure of the presentation.

Potential topics to consider for the presentation are: reasons for documenting their community owned solution, what they learnt from the experience of documenting the community owned solution, and how the community felt about creating such videos.



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).



SHARING TRADITIONAL KNOWLEDGE AND COMMUNITY OWNED SOLUTIONS

ACTIVITY 2.1

GETTING TO KNOW EACH OTHER

	Objectives: to give the host and visiting community groups a chance to get to know each other and begin exchanging ideas on peer-to-peer knowledge exchange
	Duration of activities: 1.5 hours
	Resources: pen/pencils, paper, scotch tape, masking tape

How to facilitate:

- 1. Individual interest in the exchange.** Use the pre-exchange questions in Appendix 4 and ask everyone to record who they are, why they are participating in the exchange and what they are hoping to learn. You should make notes of these and put them up on a wall and give everyone an opportunity to read others introductions.
- 2. Discuss benefits of peer-to-peer knowledge exchange.** Place people in groups of 5-6. Ask them to discuss the benefits of peer-to-peer knowledge exchange, and the kinds of opportunities this could have for improving practices and knowledge for both the host and visiting community. You can use the examples in Box 1 as illustrations. Ask each group to share their findings.



ACTIVITY 2.2

COMMUNITY VIABILITY

	Duration of activities: 1.5 hours
	Resources: paper, pen/pencils, community viability diagram

How to facilitate:

1. Introduce the concept of community viability.

Using the diagram on page 18, explain the different categories and the importance of having all the strategies of community viability for the community to be healthy

What do we mean by community viability?

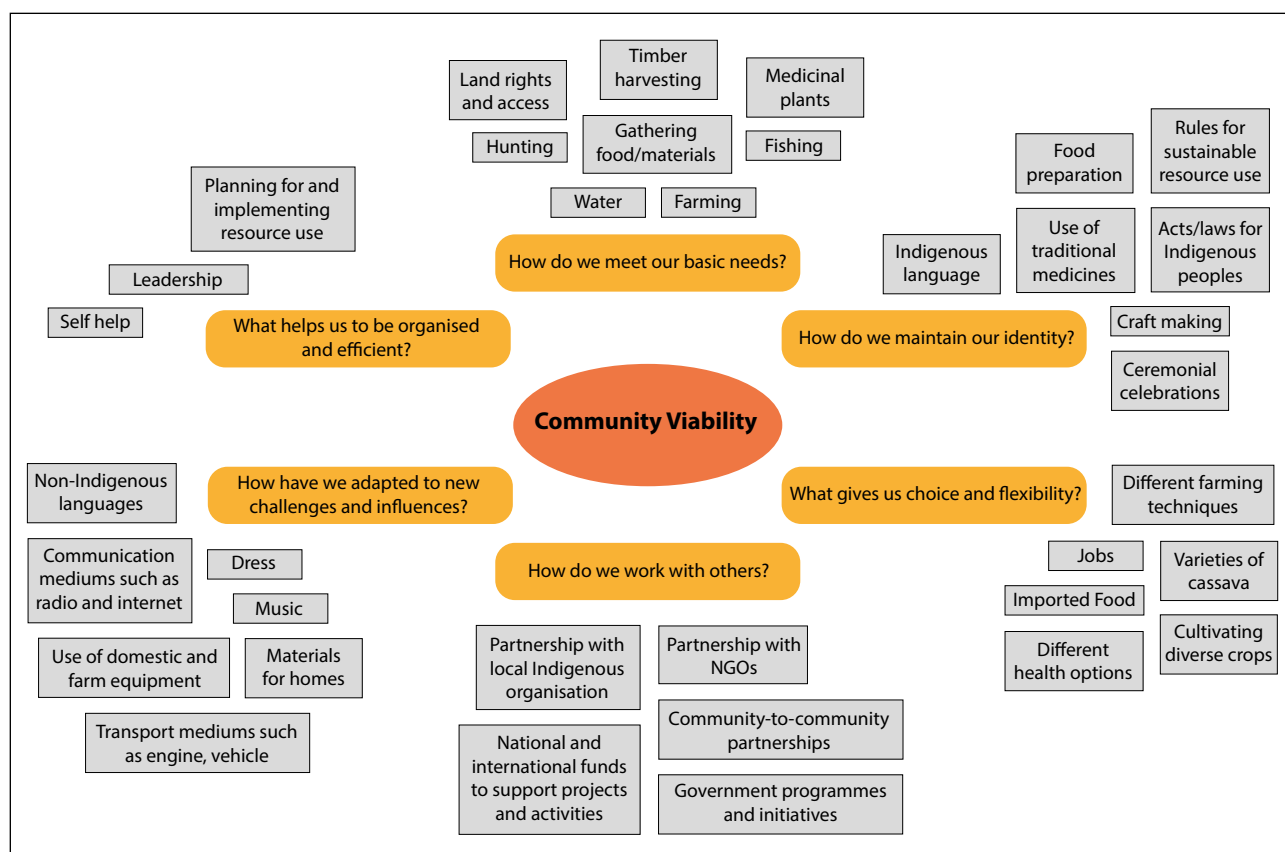
Viability means to survive, to be healthy and to prosper. However, for a community this is not easy. Sometimes the situation is stable, sometimes conditions vary from the normal, and sometimes things change forever. A community, and its traditional knowledge, therefore has to continually react and adapt 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.

The figure on page 18 is a diagram of community viability created using information collected from Indigenous communities across the Guiana Shield of South America.

For each category of community viability (Box 5), 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.

Box 5. 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.



2. Explore community viability.

Working in groups and using the handout in Appendix 5, ask participants to identify six strategies they think are working the best in their community and why (one from each category), and which strategies are not working well and need to be strengthened and why. List these under 'solutions' and 'challenges' respectively.

Back in the large group, facilitate a discussion on the importance of traditional knowledge for both the solutions and challenges. Discuss whether their community is richer or poorer for maintaining knowledge, the loss of knowledge or for transitioning to something different.

ACTIVITY 2.3

COMMUNITY OWNED SOLUTIONS

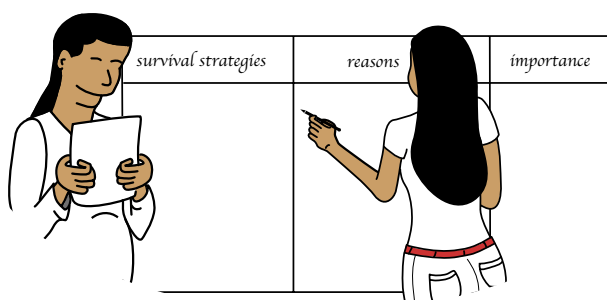
	Objectives: to introduce the idea of community owned solutions; to explore how traditional knowledge and its associated practices have developed in order to cope with current challenges
	Duration of activities: 3 hours
	Resources: pen/pencils and paper

How to facilitate:

1. Introduce the idea of community owned solutions.

Using the material on Page 15, introduce what is meant by community owned solutions:

- Why does the community need it?
- How does the community do it?
- How does the community control it?
- How does the community benefit from it?
- How is the solution fair?
- How is the solution good for the environment?
- How is the solution self-reliant and not dependent on long term external support?



2. Assess which strategies are community owned solutions. From Activity 2.2, establish which of the strategies working best (under the heading 'solution') are community owned solutions. Use the simple checklist of 'what is a community owned solution?' given in Box 4. Ask participants to describe whether each strategy is a community owned solution in a third column using the following categories: yes, no, maybe.

3. Discussion on the solutions. If needed, you can divide participants into groups. Ask participants to have a discussion about each of the solutions. Encourage them to consider the following questions:

- What aspects of traditional knowledge contribute to the solution?
- Who has the knowledge for this solution, and is this knowledge stable, increasing or decreasing?
- Which members of the community benefit the most from the solution e.g. men, women, youth, children, elders?
- Is there someone or a group that champions the implementation of this solution within the community?
- How does the community manage or govern this solution?

4. Feedback to whole group. Facilitate a whole group discussion on the importance of community owned solutions for promoting traditional knowledge and maintaining biodiversity and cultural. Highlight how solutions to community challenges are within the control of communities themselves, and the potential for communities to share solutions.

ACTIVITY 2.4

ASSESSING COMMUNITY OWNED SOLUTIONS

	Objectives: to provide examples of community owned solutions identified and recorded by communities; to highlight the importance of sharing community owned solutions
	Duration of activities: 1.5 hours
	Resources: Community owned solutions videos, computer / laptop/tablets, projector, speakers, pen/pencils and paper



How to facilitate:

1. Introduce the community owned solutions videos. Choose two community owned solutions videos from www.communityownedolutions.org or saved on a hard drive / computer. Explain the context and focus of the community owned solutions videos to be screened.

2. Screen the community owned solutions videos. Put participants in two groups (mixing the host and visiting groups) and screen one video to each group. Ask participants to consider the following while they are watching the films:

- What is the problem being identified?
- What are the issues related to that problem?
- What are the solutions being proposed?
- How could the challenges and solutions being shown be relevant to your community?

3. Feedback to whole group. Ask each group to provide feedback from the screening. Facilitate a whole group discussion on the importance of community owned solutions for promoting traditional knowledge. Highlight how solutions to community challenges are within the control of communities themselves, and the potential for communities to share solutions.

Facilitate a discussion on the importance of traditional knowledge for both the solutions and challenges. Discuss whether their community is richer or poorer for maintaining knowledge, the loss of knowledge or for transitioning to something different.

ACTIVITY 2.5

SHARING A COMMUNITY OWNED SOLUTION

	Objectives: to introduce the visiting community's community owned solution; to discuss potential ways for the host community to implement the community owned solution
	Duration of activities: 1.5 hour
	Resources: Community owned solutions videos, computer / laptop, projector, speakers, pen/pencils and paper

How to facilitate:

1. Visiting community group introduce their solution. Ask the visiting community group to present and provide details about their community owned solution as prepared in Activity 1.1.

2. Discussion on the solution. If needed, you can divide participants into groups. Ask participants to have a discussion about the solution. Encourage them to consider the following questions:

- How could the solution be applied in your community?
- Are there specific parts of the solution that are most relevant?
- Which members of the community might benefit the most e.g. women, youth?
- Is there someone or a group that can champion the implementation of this solution within the community?
- Do the community have the skills, knowledge and resources to carry out the solution?

3. Plan activities for exchanging skills and knowledge. Help the host and visiting community groups make a plan for working together over the next two days on exchanging skills and knowledge on the solutions. This should pay attention to the following:

- Who should be involved and why?
- What specific activities are to be carried out?
- What is the time schedule for the activities?
- What are the travel arrangements if moving outside the village?
- Are any resources needed such as fuel?




The plan should be recorded, either written down or narrated in audio / video.



USING PARTICIPATORY VIDEO IN PEER-TO-PEER EXCHANGE

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.



Box 6. 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.

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 23 and, refer participants to Appendix 6. Screen the 'what is participatory video?' tutorial video. Explain the equipment needed for participatory video as listed in Box 6.

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 24, to highlight some of the ethical issues to consider when undertaking participatory work.

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.

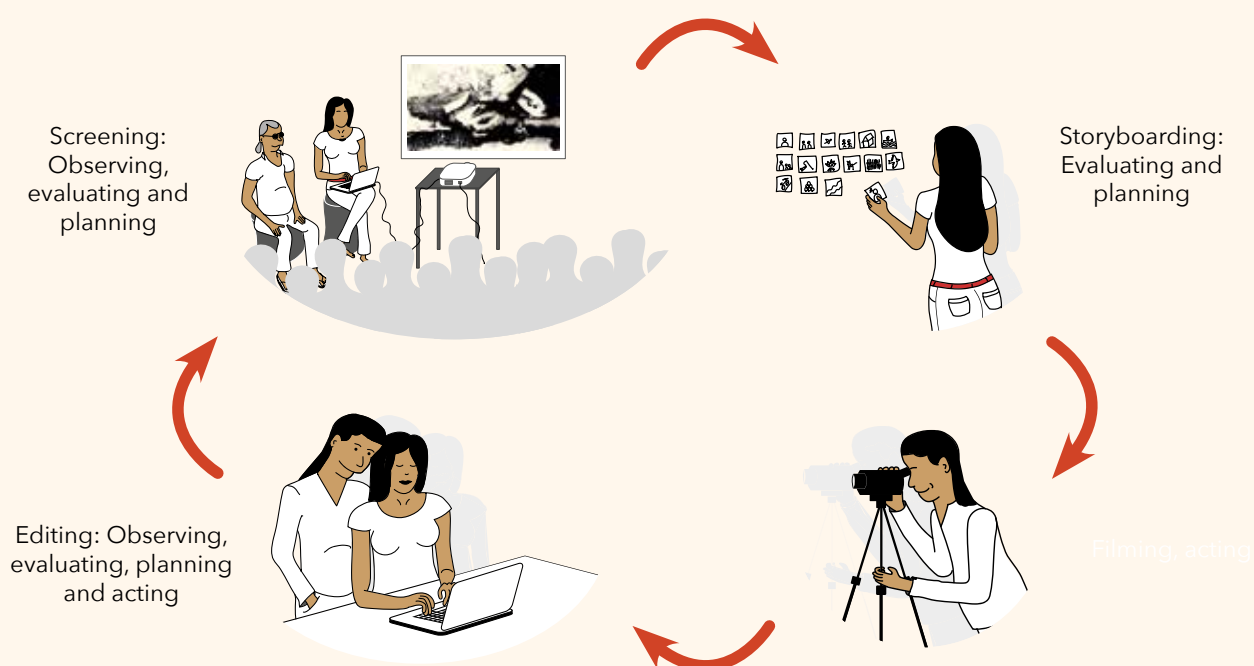
The way a person or a community decides to tell his/her story, choosing what to include, what to exclude, what to show, what to say and how, reveals a lot of thoughts about themselves and stimulates discussion within the community.

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 7).

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: pen/pencils, paper and sticky notes



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.

1. Introduce storyboarding. Explain the technique of storyboarding, using material in Appendix 6. Provide people with the photostory in Appendix 8.

2. Develop a storyboard. Split the participants into two groups. Ask each group to choose a potential community owned solution from the host community (discussed in Activity 2.2) 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: 3-7 hours
	Resources: flip chart, paper and pens, tablet / smartphones, tripod, microphone



How to facilitate:

1. Introduce participatory video filming and editing. Provide brief explanation on lighting, sound, framings (Appendix 6), and how to use filming and editing application on tablets / smartphones. Provide people with the knowing your editing app photostory in Appendix 9.

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. Provide people with the editing photostory in Appendix 10.

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.





SHARING EXPERIENCES OF THE EXCHANGE

ACTIVITY 4.1

REFLECTING ON THE EXCHANGE

	Objectives: to give the host and visiting community groups an opportunity to reflect on the whole exchange process
	Duration of activities: 2 hours
	Resources: pen/pencils and paper

How to facilitate

- 1. Learning on exchange process.** Place people in groups and ask people to reflect on the following questions:
 - Which activity would be considered the most useful to the village?
 - Do you see the village making use of any of the techniques in their village planning?
 - How can the communities continue building on these exchanges?
 - If more information is needed, what information would that be?

Ask each group to report back their findings. Facilitate a whole group discussion about the learning that has taken place from the exchange.

ACTIVITY 4.2

EVALUATING THE EXCHANGE

	Objectives: to give the host and visiting community groups a chance to speak about the impacts of the exchange
	Duration of activities: 2 hours
	Resources: paper and pens, tablet / smartphones, tripod, microphone

How to facilitate

- 1. Reflect on impact of the exchange.** Ask each participant to summarise the main activities and outcomes of the exchange, reminding them of the main activities of each day. Use the post-exchange guiding questions in Appendix 4, and ask each participant to write down their answers.
- 2. Record stories of the peer exchange.** Put people into groups, and ask them to record each other's' answers to the questions.

ACTIVITY 4.3

SHARE EXCHANGE WITH WIDER COMMUNITY

	Objectives: to give the host and visiting community groups a chance to speak about the impacts of the exchange
	Duration of activities: 2 hours
	Resources: paper and pens, tablet / smartphones, tripod, microphone

How to facilitate

1. Organise screening. Discuss a time and location for the screening with the village leader / councillors. If there are funds, refreshments might also be included. Ensure that village members are informed about the screening time and place.

2. Do the screening. Start the screening with a brief description of the activities that took place during the exchange. Show the film, and then ask the audience for feedback and questions.





SECTION 3

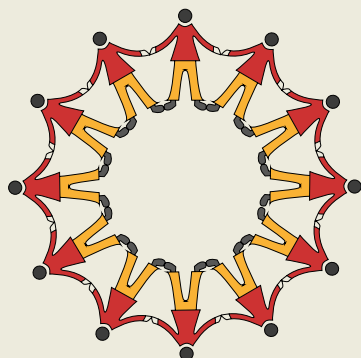
APPENDICES

APPENDIX 1. STANDARD FOUR-DAY TRAINING AGENDA

Time	Duration	Activity	Description
Prior to exchange			
In the visiting community or at a meeting point.	2 hours	1.1 Reviewing materials	Preparation of the visiting community group for the exchange.
Day 1			
9:00 – 9:30	30 minutes	Welcome and ice-breaker	Welcome participants. Use an ice-breaker activity from Appendix 2.
9:30 – 11:00	1.5 hours	2.1 Greeting to know each other	Pre-exchange evaluation using questions in Appendix 4 and exploring benefits of peer-to-peer exchanges.
11:00- 11:15	15 minutes	Break and refreshments	
11:15 – 12:45	1.5 hours	2.2 Community viability	Introduction to community viability diagram and identifying solutions and challenges.
12:45-13:30	45 minutes	Break and lunch	
13:30-13:45	15 minutes	Recap and energiser	Use an energiser activity from Appendix 2. Recap morning activities. Emphasise importance of traditional knowledge for community viability.
13:45 – 15:15	1.5 hours	2.3 Community owned solutions	What are community owned solutions? What are the key elements of community owned solutions? Of the strategies chosen as essential for community viability, discuss which would be considered community owned solutions.
15:15-15:30	15 minutes	Break and refreshments	
15:30-16:15	45 minutes	2.3 Community owned solutions	Feedback from group discussions
16:15-16:30	15 minutes	Wrap up and evaluation	Administer graffiti board to provide feedback on day. What did you learn from the sessions? What questions do you have? Any ideas you would like clarified?
17:00 – 19:00	2 hrs	Screening of community owned solutions videos with community	Provide an overview of the visit and activities to be done over the coming days. Screen some videos as examples. Allow for questions. Invite community to return on day 4 to view results of the work.
Day 2			
9:00 – 9:15	15 minutes	Energiser and recap	Use an energiser activity from Appendix 2. Recap Day 1. Explain the main activities for the day.
9:15 – 10:45	1.5 hours	2.4 Assessing community owned solutions	Watch and analyse a selection of community owned solutions videos.
10:45 – 11:00	15 minutes	Break and refreshments	
11:00 – 12:30	1.5 hours	2.5 Sharing a community owned solution	Visiting community group share their community owned solution and plan for exchange activities with the host community.
12:30 – 13:15	1 hour	Break and lunch	
13:15 – 13:30	15 minutes	Recap and energiser	Use an energiser activity from Appendix 2. Recap morning activities.
13:30 – 14:00	30 minutes	3.1 Participatory visual methods	Conveying the importance of participatory visual methods for community engagement.
14:00 – 15:00	1 hour	Activity 3.2 Planning and storyboarding	Explain the elements of planning a video. Explain the technique of storyboarding
15:00 – 15:15	15 minutes	Break and refreshments	
15:15 – 16:00	45 minutes	Groups and logistics for the next day	Split the group into two. One group will focus on documenting one community owned solution of the host village (using storyboard developed in Activity 3.2). The other group will make an attempt at implementing the community owned solution from the visiting group (using plan from Activity 2.5).
16:00 – 16:15	15 minutes	Wrap up and evaluation	Administer graffiti board. Encourage participants to provide feedback of day.
Day 3			
9:00 – 9:15	15 minutes	Energiser and recap	Use an energiser activity from Appendix 2. Recap Day 2. Explain the main activities for the day.
9:15 – 16:15	7 hours	3.3 Participatory video creation	One group creates video of host community's community owned solution. Group to come in for lunch or walk with food as necessary.
		Implementation of community owned solution	One group dedicated to implementing community owned solution from visiting community. Group to come in for lunch or walk with food as necessary.
16:15 – 16:30	15 minutes	Wrap up and evaluation	Administer graffiti board. Encourage participants to provide feedback of day.
Day 4			
9:00 – 9:15	15 minutes	Energiser and recap	Use an energiser activity from Appendix 2. Recap Day 3. Explain the main activities for the day.
9:15 – 10:30	1 hour	3.4 Participatory video screening	Screening and discussing the community owned solution video with whole group.
10:30 – 10:45	15 minutes	Break and refreshments	
10:45 – 12:45	2 hours	4.1 Reflecting on the exchange	Host and visiting community groups reflect on the whole exchange process.
12:45 – 13:45	1 hour	Break and lunch	
13:45 – 15:45	2 hours	4.2 Evaluating the exchange	Participants to reflect individually on the impact of the exchange using questions in Appendix 4.
17:30 – 19:00	1.5 hours	4.3 Share exchange with wider community	This is an opportunity to share the exchange with the whole community. Ask the two groups documenting a community owned solution and implementing a community owned solution to briefly explain what they did on the previous days. Record feedback from the audience.

APPENDIX 2. ICEBREAKERS AND ENERGISERS - EXAMPLES

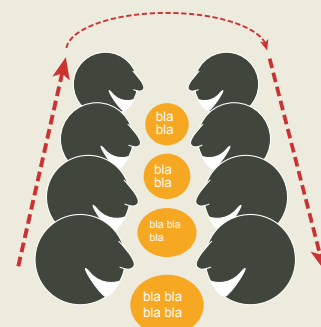
PASSING ON THE ENERGY



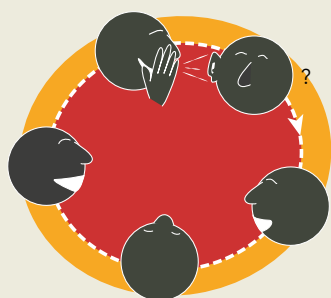
1. Place everybody standing in a circle holding hands. One person starts and squeezes another person's hand, passing on "energy" to that person.
2. The person whose hand has been squeezed squeezes the hand of the person next to them in the circle and so forth. In this way the "energy flow" circulates 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.



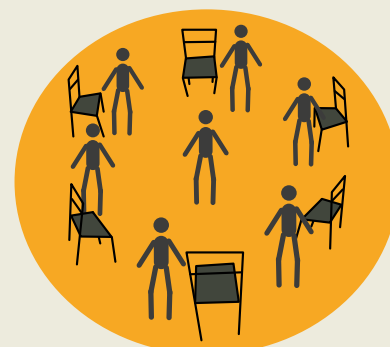
THE CHINESE WHISPER



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. EVALUATION QUESTIONS

Pre-exchange questions

What is your name?

Which community are you from?

What is your position in the community?

What is your interest in the exchange?

What are your expectations of the exchange?



Post-exchange questions

What is your name?

Which community are you from?

What is your position in the community?

How was the exchange?

How did you feel about it?

What was interesting about it and why?

What have you learned from this exchange?

What traditional knowledge video would you like to make and why?

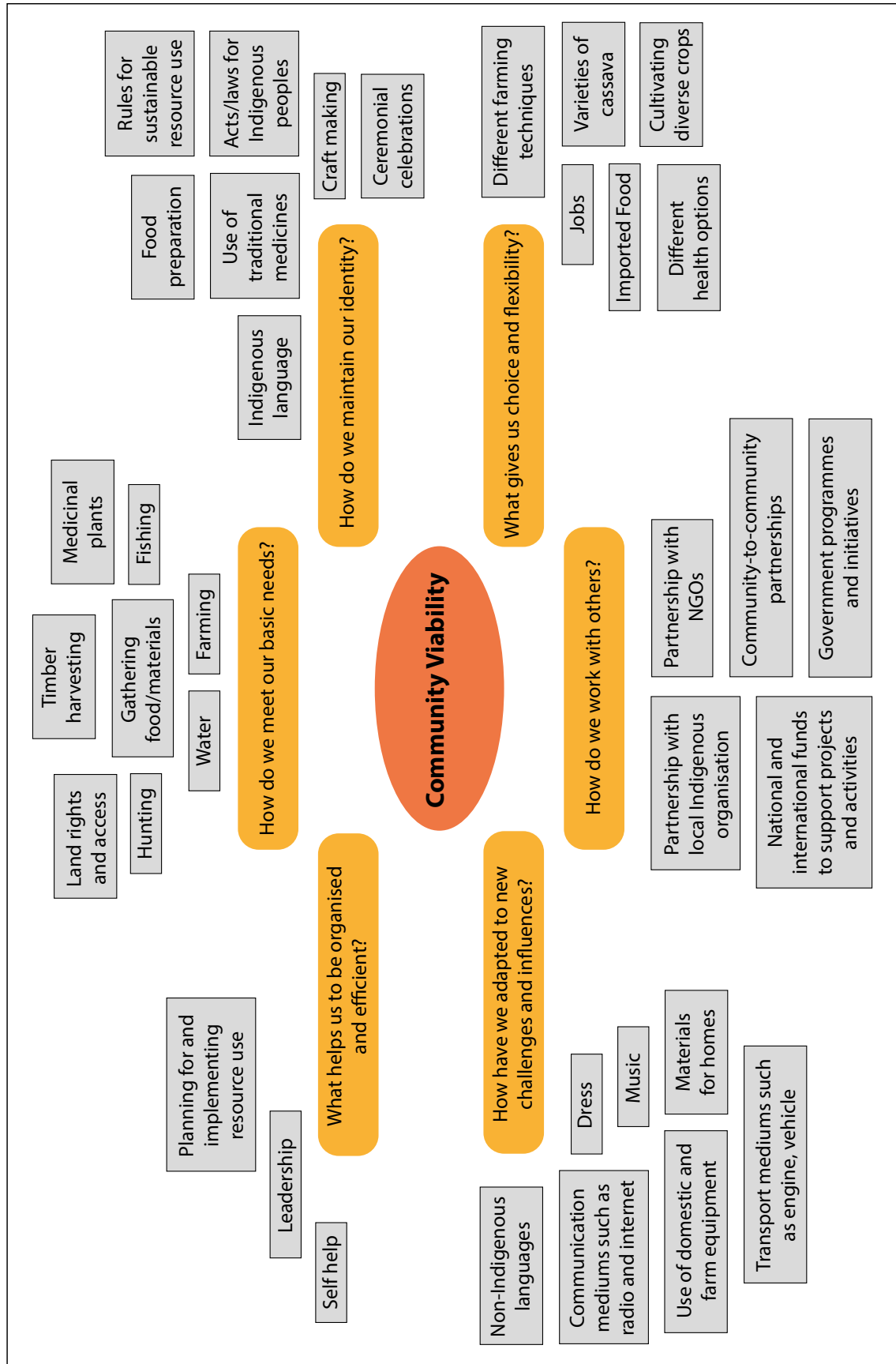
Which activities done during the exchange would be most useful to the village?

What recommendations would you make to your village council as a result of this exchange?

How can communities continue sharing knowledge with each other?

If more information is needed, what information would that be?

APPENDIX 5. COMMUNITY VIABILITY



APPENDIX 6. VISUAL METHODS FOR CAPTURING INFORMATION AND TECHNICAL TIPS FOR PARTICIPATORY PHOTOGRAPHY AND VIDEO

PARTICIPATORY VIDEO

What is it?

Representation of issues or activities through video. Video clips can be compiled to tell a story in the form of a film.

When to use it?

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.

To communicate with wider stakeholders – allows effective communication with other groups, communities and decision-makers.

Benefits

- Comprehensive information capture and communication through visual and audio
- Can reveal unexpected outcomes.
- Creative.
- Can be motivating and fun for participants.

Limitations

- Expensive – equipment can be costly, although low quality video footage can now be taken with mobile phones.
- Time-consuming – training in equipment use and the capture/editing/sharing of information can take a lot of time.
- Engagement with the information captured can be affected by the quality of the filming, editing and screening.
- Participants need to be literate, especially when using computers for editing.



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"> • Can give more vivid and rich information compared to writing. • Commenting on photographs can foster group discussion.
Limitations	<ul style="list-style-type: none"> • The need of technical and relatively expensive material: cameras, printer, computer. • If the use of computers is needed, participants need to be literate.



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.
- 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 saved on an external hard drive every day 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, 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.

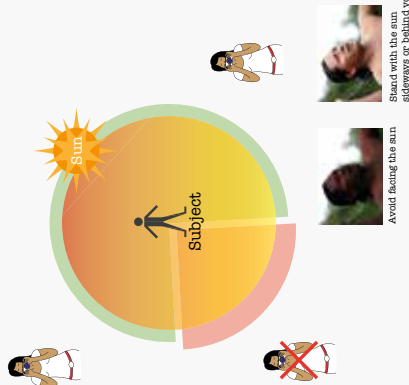
Most sharing of photographs can use the low-tech options as well:

- 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!

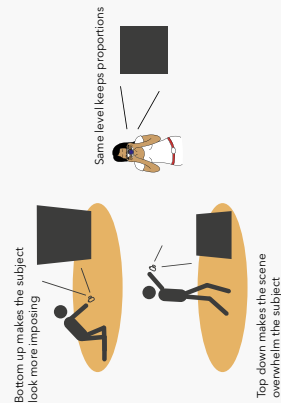
Do not face the sun!
Mornings and sunsets are the best



4

Angle matters

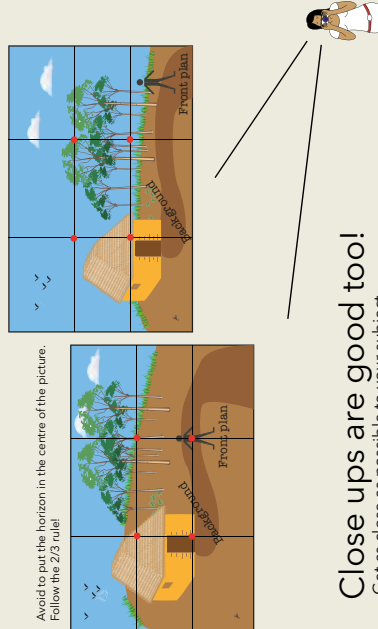
Think about the meaning
you want to give to your subject



2

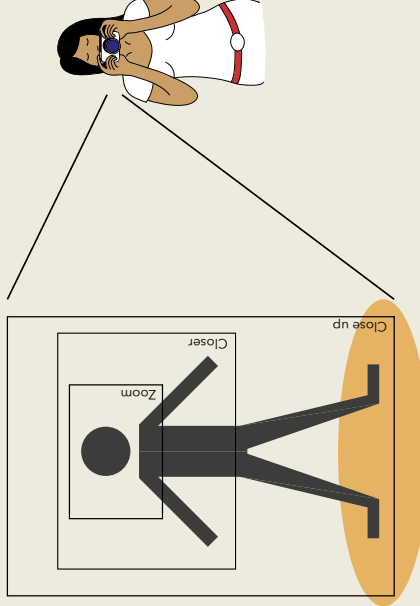
Analyse the scene

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



Close ups are good too!

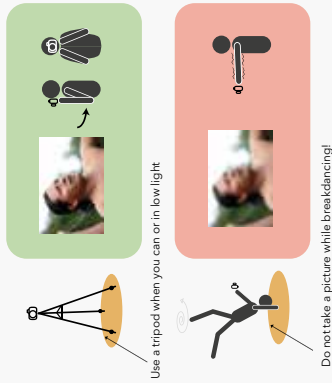
Get as close as possible to your subject.



3

Don't shake!

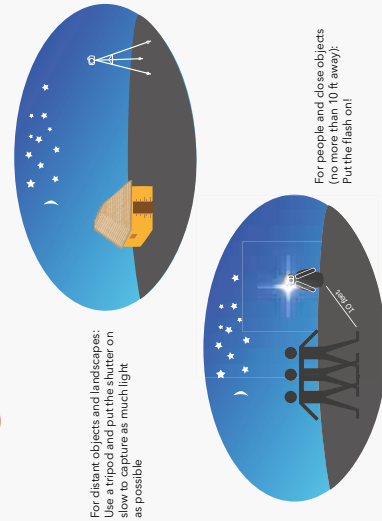
Hold your breath and keep your elbows
tight when you press the button



5

In the dark...

This is where it gets more challenging!



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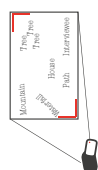
5 TIPS FOR A BETTER VIDEO

1 Team up!

Find your role, organise your team



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



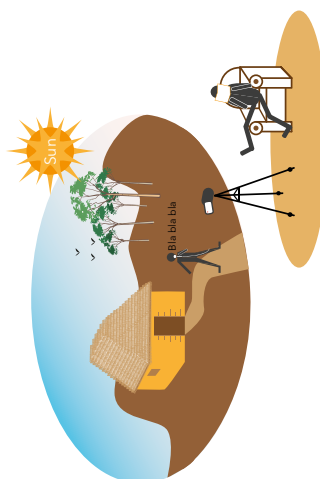
Visual Assistant
Takes care of all the visual elements of the scene, from the bottom left corner to the top right corner

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



4 Stand still!

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

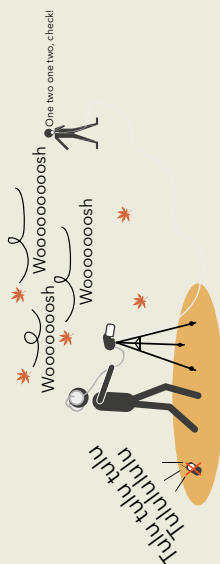


The best shots are often still.
Let the camera capture the movements of the scene, don't force it yourself!

2

Sound is king

Shooting in plain nature is not for rookies



Make sure the microphone is plugged in

Ensure everyone (and everything) is silent before you record

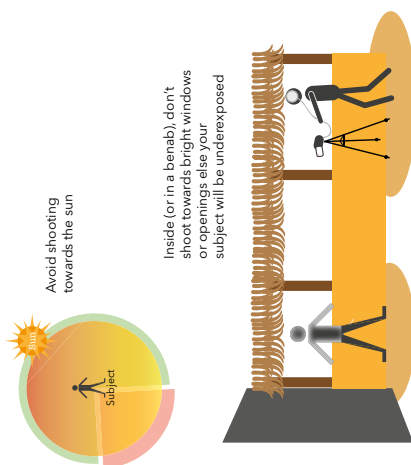
Check the sound with the earphones

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



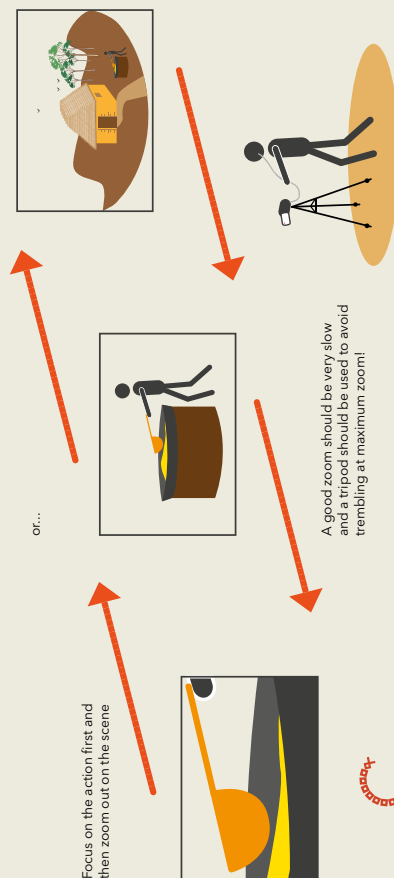
Avoid shooting towards the sun

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

5

Zoom in, zoom out

You can tell a lot with zooms



or...

Focus on the action first and then zoom out on the scene

Focus on the whole scene before the action

A good zoom should be very slow and a tripod should be used to avoid trembling at maximum zoom!

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APPENDIX 7. 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>	

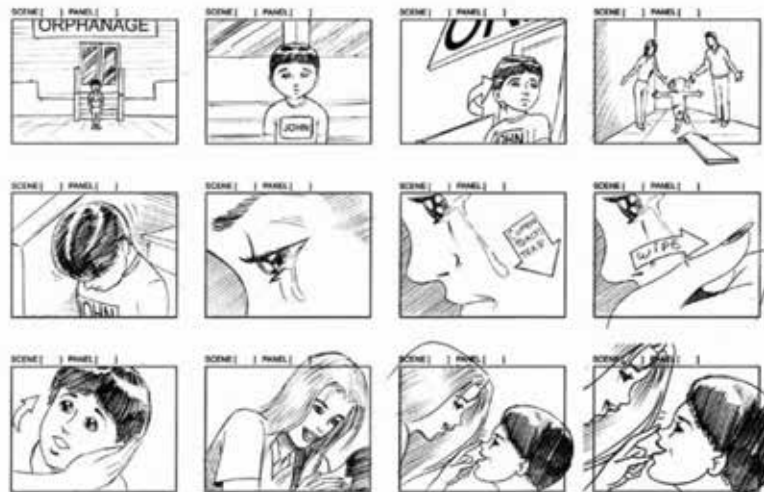
Guide to Consent Form

Box 1 – Goals and Objectives	<p>Name of project or activity being carried out: e.g. <i>Integrating Traditional Knowledge into National Policy and Practice in Guyana</i></p> <p>Main goal and objectives of the project or activity: e.g. 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"> 1) developing a process for inclusion using protected areas as case studies 2) Building capacity for TK inclusion, and 3) Developing a National Action Plan for TK. <p>Problem being addressed: 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.

APPENDIX 8. STORYBOARDING PHOTOSTORY

Storyboarding

Making a storyboard for your video



What is a storyboard?

A storyboard is a tool for mapping out how a video will unfold, shot by shot. It looks like a comic strip.

Each square represents a single shot. It shows who or what is in the scene, what's being said, and any text or graphics that appear on the screen. As you read through a storyboard, you should be able to "see" the video playing in your head.



Why create a storyboard?

A good storyboard serves two main functions: **planning and communication**.

Planning

When you storyboard a video, you're creating a plan for production. It's tempting to just pick up a video camera and start recording, but without a road map you'll waste time, energy and money if being paid or have to travel to get footage.



Why create a storyboard?



Planning Continued

A storyboard forces you to visualize the shots you'll need, the order in which they'll appear, and how the visuals will interact with the script. It's much easier to hash out the details before you start filming when money is spent to travel and people are hired to work or worse after returning and realizing you are missing a key element.

Why create a storyboard?

Communication

If a team is working to put the video together another challenge they may face is communication. With a storyboard, you can show people exactly what you have in mind. No more wordy explanations!



Why create a storyboard?

Communication continued

The storyboard will change as team members offer feedback and the project evolves. It's an essential tool for making sure everyone involved is on the same page.



How to make a storyboard?



A storyboard doesn't have to be an elaborate work of art. Here's how to make one:

Step 1: Create a Template

Draw a series of rectangles on a piece of paper (we use sticky notes), as if you were creating a comic strip. Make sure you leave room for notes or lines of script under each rectangle.



How to make a storyboard?

Step 2: Add the Script

Under each rectangle, write the line of script or dialogue that corresponds to that scene.



Step 3: Sketch out the story

Don't worry if you're not an artist - simple stick figures will do the trick. You can indicate movement with an arrow. A bad drawing is better than no drawing!

If you don't want to sketch the shots by hand, you can use photographs or images cut from a magazine.



How to make a storyboard?

Step 4: Add Notes

Finally, add in any notes about each scene. This might include a description of what's happening, camera angles or movement, and any special effects. Don't forget about audio like music or sound effects.



Tips to consider

- Number each rectangle for easy reference in discussions.
- Bone up on the standard shot types used in video before you start.
- Think in 3D. Make subjects/objects in the background smaller, so they appear further away.
- Cut up and recombine your storyboards to play with sequencing and narrative. Easy way to do this is by using sticky notes.
- Use the finished storyboard to create a master shot list. This way nothing will get overlooked during production.



Final Tips for Storyboarding

Don't be too cautious about your storyboards. Take some chances. Draw quickly and sloppily if you feel inspired and need to get your ideas down on paper. You can go back and work on your storyboard.



Have fun with your storyboards, they're the perfect tool for letting your imagination work.

Final Reminder

Keep the storyboard simple so it can be understood by anyone who views it, and be sure to share the finished product with everyone involved!



APPENDIX 9. KNOWING YOUR EDITING APP

Knowing your editing app

Features of Cyberlink PowerDirector Mobile



Saving your project



Always save your project before you begin. Give it an identifiable name. On your device saved projects can be found through Myfiles/internal drive/ PowerDirector/Projects/File Name

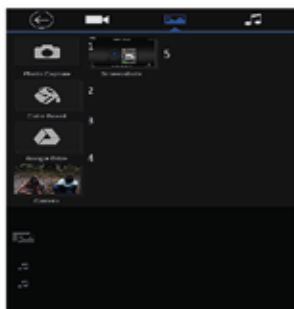
Features of your editing screen



Adding materials to your timeline

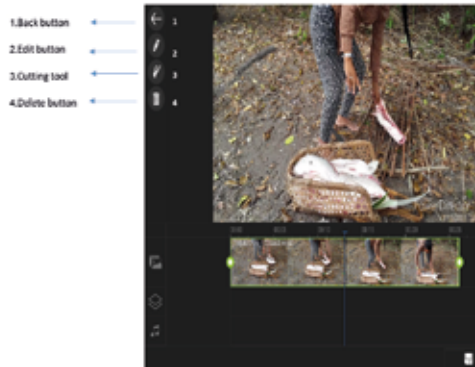
How to add video clips, pictures or music to the timeline

- Click on the symbol of the material you would like to add to the timeline
- If you have the material go to the folder with the files—camera or music.
- Choose the file.
- When highlighted a plus sign will appear, click on the plus sign or you can drag the file to the timeline.
- If you do not have the material, you can capture it from inside the app by clicking on the capture button.



1. Photo/Video Capture—can capture images or video from within the app.
2. Colour Board—Can be added to timeline to create space.
3. Google Drive—is an online storage space.
4. Camera: folder on the tablet or SD card where materials are stored.
5. Specific Folder

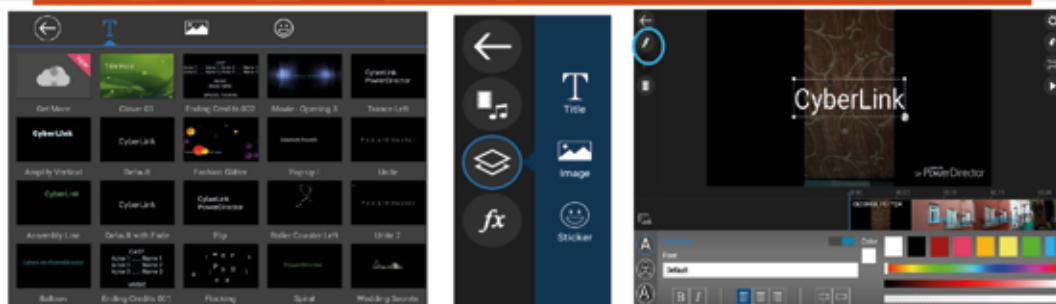
Cutting a clip



To cut a video clip

1. Import the selected clip to the timeline.
2. Review the clip to identify the section of the clip you want.
3. Ensure the guide bar is at the point you want to cut
3. Highlight the clip by clicking on it to active the cutting tool.
4. Click on the cutting tool, it will split the clip into two sections.
5. Highlight the section of the clip you do not want in the video and click on the delete button to remove from the timeline.

Adding titles

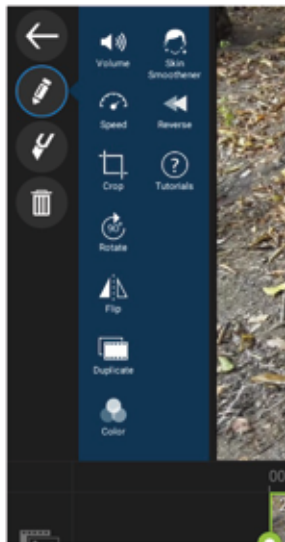


The title icon provides a series of templates that can add titles, credits, and sub-titles to your video.

To insert text:

- Click on the layers button, then click on the title icon
- Choose the template, click on the add sign or drag and drop on the time line
- Highlight the template on the timeline and then click on the box in the view screen which will open the editing page. Change template to suit your needs.
- Click on the star to approve the changes made.
- To further edit the text, click the edit icon and a style menu will appear. Make style changes as desired.

Other editing tools



Other tools that may help to improve your video:

1. Volume setting —allows you to mix, lower or mute the volume of a clip if you only want the video or add music.
2. Speed—allows you to slow down or increase the speed of the video
3. Crop—allows you to remove elements from your clip but beware that it changes the quality of the image.
4. Rotate—allows you to change the angle of the clip by 90 degrees.
5. Flip—allows you to move the image left or right, up or down.
6. Duplicate—allows you to copy a clip to use elsewhere within your video without having to re-edit the clip.
7. Colours—allows you to add colour tints to your video.
8. Skin smoothener—allows you to remove blemishes
9. Reverse - allows you to reverse direction of the video
10. Tutorials – provide some help in using the tools within the app.

Producing your video

Producing your video

The completed video can be produced for sharing. There are a number of options for saving your video— On the tablet or if you have internet—directly to Facebook, YouTube, Cyberlink Cloud, or to Google Drive.



APPENDIX 10. STEPS IN EDITING YOUR VIDEO

Editing

Steps in editing your video



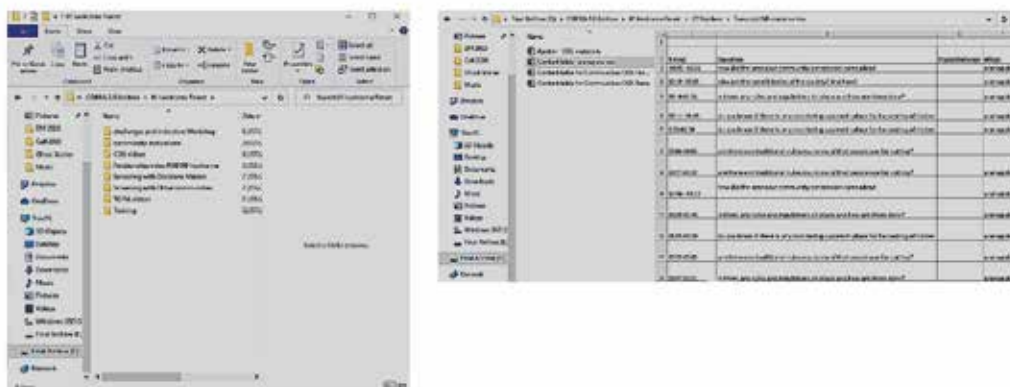
What is editing?

Editing is the next step after you have captured the footage for your story. It is the steps you take in sequencing and modifying your raw video materials like cutting unwanted footage, adding titles, improving light, to make a final video that can be exported/produced to be shared with others. This is done by using any one of the editing apps available. For this project we use Cyberlink PowerDirector or Wondershare Filmora.



Steps to editing

1. Sort/Organise your materials – make sure you have a back up copy of all raw materials before you start to edit. Sort your materials based on the sequence of your video. If you have interviews, you may want to review and transcribe so you know specifically which sections of the interview you want and on which clip it can be found. Transcripts will also help sequence your video better. You can rename your clips as you sort and organise your materials.



Steps to editing

2. Import materials into your video editing app. Your app may offer you the ability to import your materials into unique folders for easy reference. This option is available in Filmora. Or your app may allow you to separate your materials based on format for easy use. This option is available in PowerDirector.



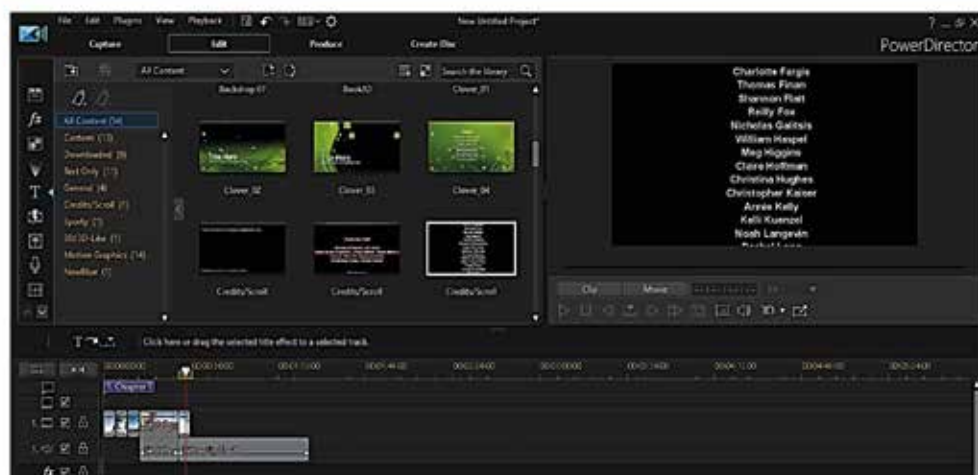
Steps to editing

3. Trimming – Begin adding your clips onto the timeline, cutting the bits you do not need as you go along so your message or story flows smoothly. Do a rough cut first to get your order right. Remember you can move your clips around if the order does not seem right or moving a clip may improve the flow. You can begin the fine cut once you have a workable layout. Have others view the project's progress to provide feedback.



Steps to editing

4. Add titles: adding titles allows you to insert information into the video that would be needed e.g. title of your video, the names of persons being interviewed, name of a location, providing subtitles to a foreign language, inserting your credits.



Steps to editing

5. Produce: When satisfied with your layout, you can produce the video in full to screen and share with others. If you have access to the internet you can produce your video directly to your social media platform.



Tips to improve editing

- Reminder – ensure you have multiple copies of your raw materials and project in progress, one copy off site if possible.
- During the first layout do not worry about every small detail, get an outline first. Once the rough cut is complete then you can think about fine tuning.
- Do not use music everywhere in the video it can sometimes be distracting for your audience. Choose the most appropriate theme and place in the video where it would provide the most impact.
- Make use of the various effects within the program to help enhance your video but do not over do.
- Have others review the various versions of your project to provide feedback before producing the final version.
- As in all things keep it simple.

ACKNOWLEDGEMENTS

We would like to thank all the community members from the North Rupununi and South Rupununi, Guyana who participated in the Darwin Initiative (ref. 24-026) and Woodspring Trust projects, particularly the host and visiting groups of Wowetta, Apoteri, Kwatamang, Parikwaranau, Merriwau, Aranaputa, Shea, Katoka, Surama and Maruranau. Their participation and feedback helped to develop this manual.

