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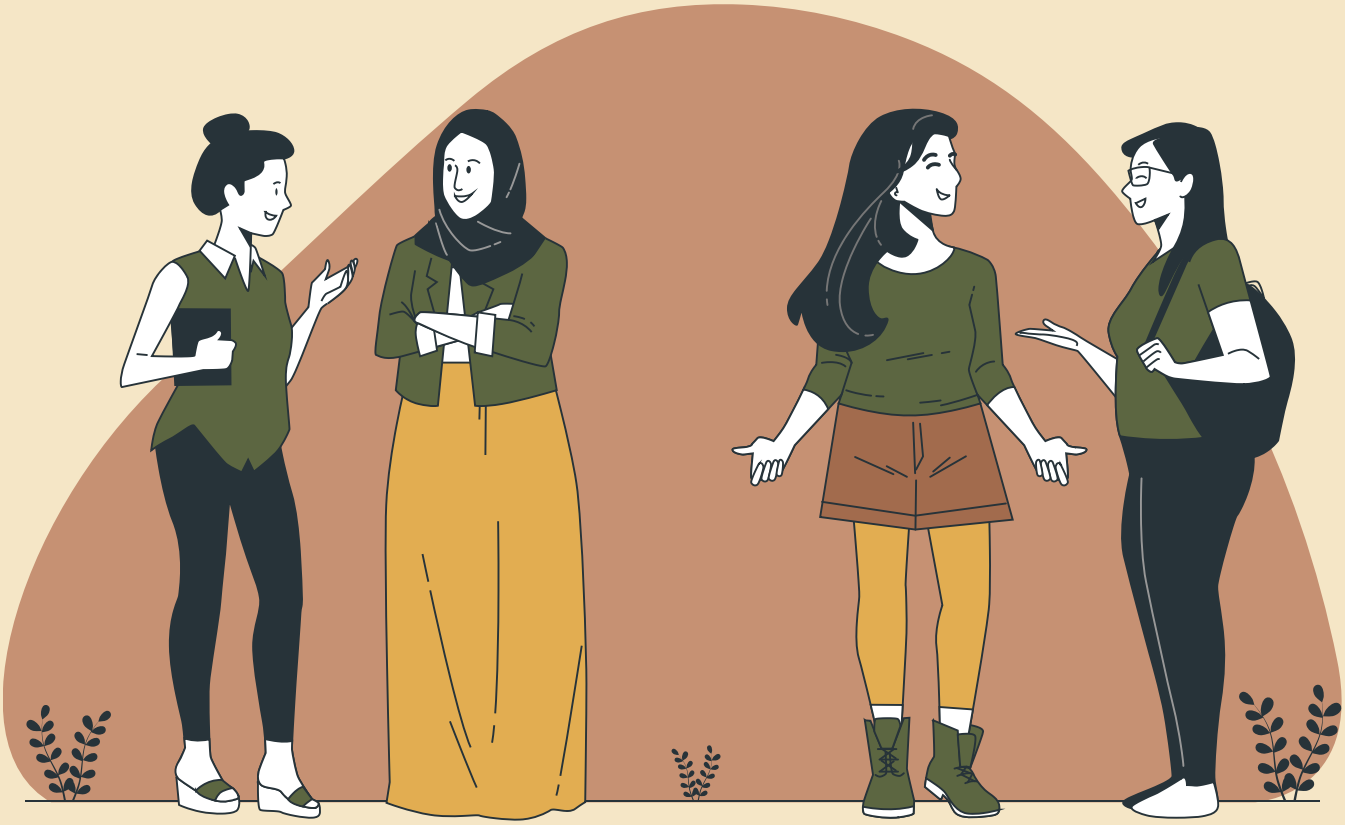

WOMEN STORYTELLING **TRAINING MANUAL**

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Preface

The Women Storytelling: Training Manual was developed as a practical resource for indigenous women activists to support documenting women's knowledge from women's perspective. This manual builds upon the experience of the Women Storytelling project, implemented in Vietnam between 2020 and 2022. Designed to empower ethnic minority women, the project encourages storytelling about cultural practices and traditions that shape their daily lives.

The Women Storytelling project adopts a participatory approach that leverages existing cultural strengths and practices, empowering women to document their stories using smartphones. Through storytelling, participants reaffirm the importance of their knowledge, fostering pride in their identities and roles as contributors to family and community life. The project was successfully implemented across different ethnic minority groups in Vietnam.

The approach emphasizes participants' lived experiences, ensuring they play an active role throughout the process. Participants work in small teams of 3 to 4 women who are the experts in their own knowledge as well as other community members— artisans, elders, the youth—as sources of advice, support, and knowledge.

In Vietnam's case the initiative was conducted over 5 to 9 months within each community. We were able to tailor the content to successfully implement across various ethnic groups. The project thrived due to the widespread availability of smartphones, Internet access, and baseline digital literacy regardless of the remote and mountainous areas where constituents lived. However the initiative can be expanded and coupled with our data and digital literacy training to incorporate these skills if needed and additionally the entire content can be delivered offline.

This manual offers practical guidance for organizing and facilitating Women Storytelling activities. It provides background information, facilitation tips, tools, and advice to assist activists, leaders, and supporters in planning effective storytelling initiatives. By fostering indigenous knowledge-sharing, this manual promotes cultural preservation and strengthens participants' abilities to manage and protect their stories and data.

Section 1
What is Women Storytelling?

1.1. Introduction

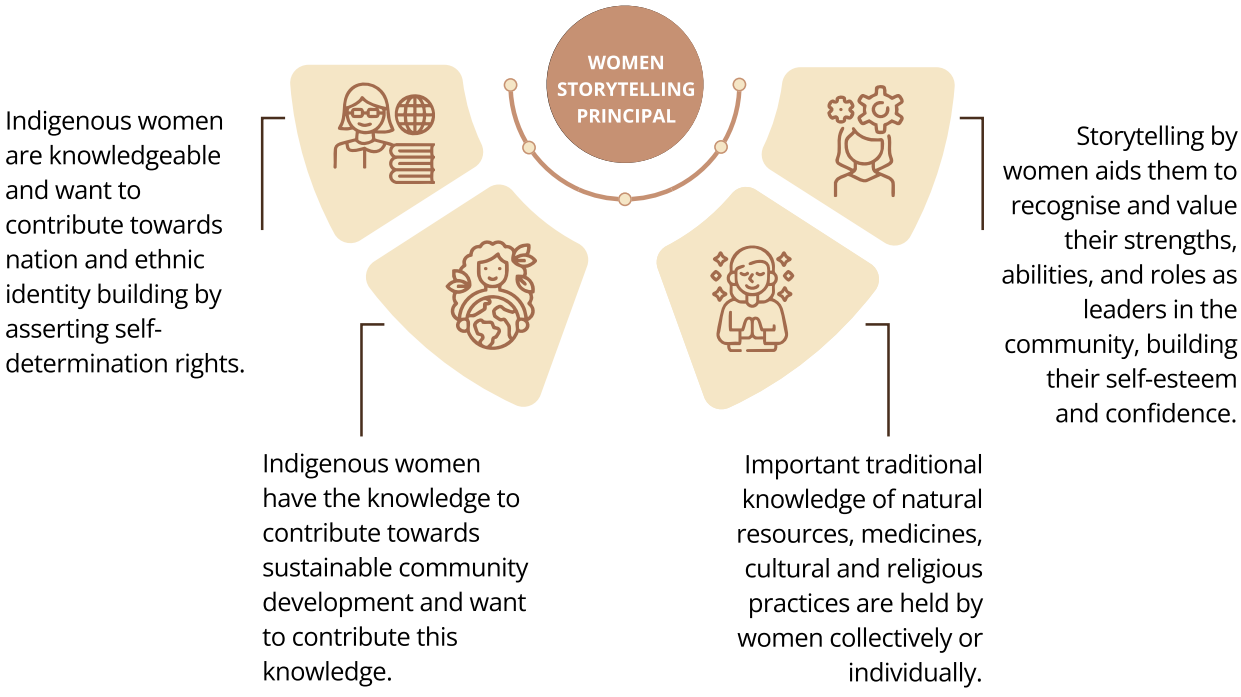
The Women Storytelling training manual was developed to support indigenous women's activists to build skills in documenting and recording their indigenous knowledge from a woman's perspective. It employs the women to acknowledge the value of their knowledge and information and display it through visual and storytelling mediums which are accessible to themselves, other women and the broader community. With this knowledge documented it equips them with an achievable record and evidence of their traditional practices, cultural norms and local knowledge to reaffirm their self-determination rights as indigenous women and as valuable members of the family and community.

Women Storytelling gives women a safe place to meet each other as a group in the community to share their knowledge and information on how they self-determine as indigenous women and share their traditional practices and customary knowledge that are essential in preserving their cultural heritage and ethnic identity.

This guidebook is targeted at indigenous women leaders, activists, and supporters to build skills in the documentation of indigenous women's knowledge. In doing so we hope to build greater awareness of Indigenous Knowledge and Data Sovereignty (IKDS) and the practical implementation of managing and protecting these data.

1.2. Women storytelling's approaches

Women Storytelling is based on some simple principles:



The principles are focused upon an approach that is participant–centered and strength-based, in line with the understanding that adults learn best when:

- Their background, culture, and life experiences are valued and respected.
- They control the narratives by choosing the topics and driving the agenda.
- The space promotes a culture of security and safety. People are more likely to have a friendly, open-minded attitude that promotes and encourages discussion without fear of judgment.
- Participants feel part of a supportive team.
- There are opportunities for attaining new skills and contributing towards work that is valued by themselves and others in the community.
- Women are more comfortable within their own networks to share practical ideas and approaches.

Section 2
How do indigenous women facilitate

Based upon the above principles, indigenous women are best placed to facilitate processes that support other indigenous women. The Women Storytelling approach is targeted at marginalized and ethnically diverse communities thus, it is important that facilitators are able to build trust. This means either by selecting facilitators who are familiar with the target women and audience or are existing community members. As the project relies on promoting the sharing of participants' knowledge in constrained environments, the facilitator's main role is to make it safe, secure and easy for them to tell their stories using the tools available to them.
Below are some guidelines on what facilitators should and shouldn't do.[1]

2.1. What should a facilitator do?

- Make sure the participants are informed in advance about the purpose of the training, expected outputs and outcomes.
- Spend some time learning about the target group's culture to understand their values, beliefs, and practices. Prepare beforehand to develop an understanding of the needs/contexts of the participants and what information they may or may not have. Whenever possible, use localized examples so the content can resonate with the participants and ask appropriate and inciting questions to start open discussions.
- Each ethnic community and woman is unique and different. To work effectively in a cross-cultural setting, we should understand that values and beliefs can differ significantly and that we should be respectful and accept these values and beliefs that differ from our own. This is critical to promote sharing and exploration among the group without making judgments, discrimination or promoting racism.
- Use participatory tools/techniques and learning methods to reflect different learning styles. Be aware of any special needs, such as, for people with disabilities or speakers of other languages.
- Respect traditional cultures around age differences or other societal hierarchy norms and ensure inclusive voices.
- Create a space that is conducive to learning. For example, the facilitator should stay at eye level with participants as much as possible to avoid creating hierarchies in the learning space.
- Acknowledge that no one is considered an expert in the room; knowledge/experience should be shared among participants and facilitators so everyone can learn from each other.
- Create a safe space for participants and ensure confidentiality is maintained for sensitive information shared during the meeting.
- Make sure that participants can equally participate; that no one is left out.
- Leave room for questions.
- Be ready to adapt training plans/content according to needs or feedback from the participants.
- Allow an adequate amount of breaks during the training.

[1] Dos and don'ts adapted from GEM training Manual. Available at: https://www.iwraw-ap.org/wp-content/uploads/2022/11/GEM-Training-Manual.pdf

- If participants are comfortable, assign them roles in assisting in the training delivery, such as, for taking notes, keeping time, co-facilitating discussions etc.
- Acknowledge mistakes and correct course as necessary.

2.2. What should a facilitator not do?

- Do not make assumptions of knowledge and willingness to share. Indigenous women have faced several forms of oppression and it's challenging to break down these cultural barriers.
- Do not interrupt participants, cut them off or complete their sentences. Refrain from putting words into someone's mouth.
- Do not assume that the facilitator knows more than the participants; understand that people come with a wide range of knowledge.
- Do not be oblivious to your own stereotypes and prejudices.
- Do not be egoistic or judgmental of others.
- Do not play favorites.
- Do not recite knowledge without engagement.
- Do not replicate harmful power dynamics or be discriminatory in any way.
- Do not yell at participants.
- Do not dominate the conversation.
- Do not be insensitive to the diversity of participants.
- Do not skip preparation in advance.

2.3. Tips for working with diverse cultural storytelling

The role of Women Storytelling is not to mainstream their knowledge to conform with the majority of society but to articulate and identify what makes them indigenous, what creates their identity, and from that, they can shape information narratives that are more reflective of themselves that promotes:

- As everyone is unique, so too are ethnic groups that have their own characteristics. What works well with one ethnic group may not with another. Some ethnic groups almost seem to facilitate themselves, while others need more facilitation support. Every ethnic group offers us an opportunity to enlarge our knowledge, skills and understanding of what constitutes indigeneity and ethnicity in diverse communities.
- Encouragement towards preserving traditional knowledge that is part of their daily life as indigenous women.
- Ways of communication in higher context cultures require deeper listening skills. Often language is not as direct, and underlying meanings can be obscured, assumptions about what is being communicated should be avoided to ensure true understanding and meaning. This can be encouraged by asking them to provide examples, and further elaborate using stories or other narratives that they have available.
- Be as calm and relaxed as possible. Be warm, flexible, and open to new ideas. Try to put participants at ease. Many cultures are comfortable with silence, so a quiet group is not necessarily a sign of poor communication or discomfort with the program.
- Working with ethnic groups means your participants use a second language (not their mother tongue). Therefore, it is essential to help them to concentrate and avoid interruptions during all meetings; speak clearly and slowly and use clear, basic, plain language; focus on one idea at a time, and do not use idiomatic expressions or slang. Do not rush the speaker, allow him/her to go at her/his own pace and pay attention to them.

Section 3

Organising women storytelling with the community

The Women Storytelling project comprises four key activities:

1. Kick-off/introduction meeting in the community to introduce the project and to recruit participants.
2. Training course (2-3 days) to provide storytelling, photography and video-making skills and a lot of practice.
3. Coaching and follow-up of data collection including group discussions and reviews of media collected to build up the story.
4. Community exhibition.

The project timeline will remain flexible across different groups and community settings, as participants are required to use smartphones to take and edit photos, create videos, and develop community maps using the MAPEO app. At the outset, it is crucial to assess the community's access to technology, digital literacy, and prior exposure to ensure the viability of using digital tools for storytelling. Connectivity issues are less critical initially, as the focus is on empowering women to determine how best to communicate and document their knowledge.

The following sections outline the key activities suggested for implementation at the field sites. These activities can be adapted as needed to suit the specific context of each site.

3.1. Kick off/ Introduction meeting

A kick-off or an introduction meeting provides general information to potential participants and helps to garner community support and buy in from all community stakeholders.

It's important to be inclusive in this meeting and incorporate representation from different ages and gender. This will provide an insight into how the community perceives itself collectively as well as reveal the community's unique customs, practices, and characteristics from different points of views.

3.2. Member recruitment

At this meeting, the interests of women participants can be sought and formulated. Active recruitment of women members is necessary, and it is important to highlight the benefits and commitments to the initiative at the inception of the training (see below). The establishment of a women's club may be necessary to formalize and legitimize these activities as recognized community initiatives. Designation of a focal point in the community will help to facilitate the group more efficiently and the importance of discussing amongst themselves, their commitments to each other and the voluntary nature of the work.

The size of the women's club ranges between 10 to 15 participants. Groups of this size are big enough to encourage discussion but are still small enough so that each of them has enough time to talk and contribute.

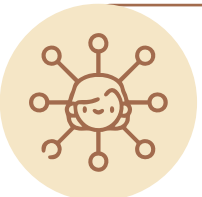
BENEFITS OF WOMEN STORYTELLING:

Indigenous women who participate will be empowered through using skills provided to use visual storytelling to drive change in mainstream narratives about indigenous women and increased awareness about their role within the community.

Women Storytelling focuses on documentation of Indigenous Knowledge around women. The end products will be valuable to the community and a source of pride for women participants

Women Storytelling is a safe place and is instrumental in helping its participants obtain a degree of independence, develop confidence and a sense of identity outside their home.

COMMITMENTS OR CONTRIBUTIONS:



Women often are time poor and this training is targeted towards those that have the ability to set aside time and can contribute to a team. Engagement with the broader community is necessary including with artisans, community elders and youth groups.

3.3. Maintaining course

This training course is the first time for the official women club members to gather, get to know each other, and plan for the Women Storytelling's activities.

The training course is 2-3 days in length to deliver depending upon the women's availability and existing skills level. Based on time availability and participant's need and characteristics, the facilitator could flexibly arrange the agenda by retaining all seven sessions in the order of choice or selecting the relevant sessions that fit best (3.3.2). By the end of the training course, the women's club defines storytelling topics and divides itself into small teams to conduct several stories. The team also practices presenting information and making a storyboard they plan to present to the whole club members for comments and contributions.

3.3.1 Checklist

The following is a checklist for facilitators to prepare for the main training course:

Before Training

- Training needs survey (optional)
- Participants lists and consent forms (models provided in annexes)
- Introduction / engagement toolkit for participants
- Preparation meeting with organizers and facilitators
- Training design outline

During Training

- Computer, mic, videos, internet connection, phones, cameras
- Training content (e.g. other examples, photos, slides, handouts etc)
- Training tools (online or offline)
- Cultural music, dance or other cultural activities for motivation
- Snacks and breaks!

After Training

- Daily reflections
- Debriefing meetings for organizers and facilitators
- End of training evaluation survey

3.3.2 Training contents

The main training is often organized in seven sessions on how to do storytelling and document indigenous knowledge. Each module includes training objective(s) and a step-by-step process for delivering the content.

Session 01

WARM-UP AND INTRODUCTION

Objectives:

- Participants get to know each other to feel safe to talk and share in the group
- Participants learn about the project and their tasks

Process:

- Facilitator introduces one activity as an ice-breaker or warm-up to create a comfortable and joyful atmosphere beginning. Spend at least 30 minutes on this session. Refer to section 4.1 for warm-up activity examples.
- Introduce the Women Storytelling project, using a presentation. Refer to the presentation named “Introduction of the project and training” attached in the Training Agenda in Section 5: Forms

Note to facilitator:

Facilitator should do an ice-breaker activity first as an example to the participants and by doing so the members also get to know the facilitator to gain acquaintance and trust. An icebreaker is also important where participants already know each other or have worked together on another activity, as it is an initial event that will set the tone for the rest of the time the group will spend together.

Session 02

DISCUSSION ON INDIGENOUS KNOWLEDGE

Objectives:

- Participants understand: What is indigenous knowledge? Why is it important for identifying themselves as indigenous people? And indigenous is the materials to create stories. Is all indigenous knowledge sacred? If not, how should "indigenous knowledge" and "scared indigenous knowledge" be treated differently?

Process:

- Introduce the “indigenous knowledge” definition, category and importance using a presentation with examples. Refer to the presentation named “Introduction of indigenous knowledge” attached in the Training Agenda in Section 5: Forms
- Divide the participants into 3 small groups, and ask them to discuss and list down their own ethnicity's indigenous knowledge in the color cards given. Each group is in charge of one indigenous knowledge category (resource and environment, individuals, collectives) and each category uses the same color cards. After a 15 minute discussion, each group presents their result and sticks the filled color cards on a flip chart. Other groups could contribute.

Among the identified indigenous knowledge, ask the whole group to select the most 10 valuable, unique and outstanding knowledge that represents their ethnicity and worth to build up stories on. The list of indigenous knowledge could be often revisited for participants to pick up for practicing during the training course and later in developing actual stories.

Note to facilitator:

- It is critical to help participants to realize how rich and important indigenous knowledge they have around their life that might not have been treasured previously.
- In this process, participants often feel excited and surprised about the indigenous knowledge they have identified and feel proud of being a part of their ethnicity.

Session 03

STORYTELLING - METHOD FOR COLLECTING INDIGENOUS KNOWLEDGE

Objectives:

- Participants know what storytelling is and the different types of storytelling

Process:

- Introduce about storytelling and its types using a presentation with examples. Refer to the presentation named "Storytelling and types of Storytelling " attached in the Training Agenda in Section 5: Forms
- Ask participants what type of storytelling they are interested in the most? Also, what type of story would they like to tell?

Note to facilitator:

- Participants may feel overwhelmed by the task, thinking they lack the skills to write a story or create a video. It's important to reassure them that they will receive guidance through simple, accessible methods, with ongoing support from a facilitator and project officer throughout the process. The focus is not on achieving professional-level technical quality, but rather on ensuring that the stories are authentically told by community members themselves, not outsiders.
- Sharing examples of previous work created by other clubs or ethnic groups can also inspire and motivate participants, demonstrating what is possible and helping them feel more confident in their storytelling journey.

Session 04

STORYTELLING THROUGH PHOTOGRAPHY: LESSON AND PRACTICING

Objectives:

- Participants know how to take good photos using basic phone camera functions and do simple photo editing.

Process:

- Introduce participants to photography using the presentation named "Visual storytelling - Telling story by photos" attached in Training Agenda in Section 5: Forms.

- After the lecture, assign participants to practice by taking 2 photos: 1 human portrait and 1 landscape (when composing, remember the rule of third and no shaking).
- Create a chat group with all members/participants in a messenger app (e.g SIGNAL, WhatsApps, Viber, etc) - where people could share the media and chat. It is best to promote safe messaging apps where possible.
- After practicing, ask each participant to share their 2 required photos in the chat group, facilitator to show photos on a projector/TV screen for the whole group and provide comments on photo quality and composition (the rule is to provide constructive comments only). This will be a very fun session. Facilitator/Whole group could nominate the best photo and have a small treat/prize for the winner.
- Ask participants to use the recently taken photo to practice with photo editing either using a suggested app (e.g Snapseed) or phone function.

Note to facilitator:

- In the very beginning of the presentation, select suitable, touching yet simple photo stories to show to participants to inspire them as examples. The example stories should include all components we expect for a story including: title, good pictures with captions and conveying a message.
- Facilitator should demonstrate on how to stand, how to hold the camera, prepare the scene, and background to produce a good photo.[1]
- Providing a theme to support this exercise can help make it easier. For example: childhood memories (of an elder, and his or her traditions or knowledge), the most powerful moment I had with nature, or a theme that emerges in the previous Indigenous knowledge session, etc.
- Select a user-friendly app for photo editing to introduce to participants, the apps should be available for both Android and IOS phones and be localized into local language.

Session 05

STORYTELLING THROUGH VIDEO MAKING: LESSON AND PRACTICING

Objectives:

- Participants know how to make good short videos/footage using basic phone's camera functions and do simple video editing through theory with examples and alot of practice.

Process: (similar to the section 4)

- Introduce participants to video making using the presentation named "Visual storytelling - Telling story by video" attached in Training Agenda in Section 5: Forms.
- After the lecture, assign participants to work in pairs, and practice by making 1-minute length video for each other (when composing, remember the rule of thirds and no shaking). The 1-minute video could be a landscape video or an interview.
- Ask participants to share their 1-minute video to the group chat (choosing the application that is most convenient to them, e.g: whatsapp, signal, etc) and then ask the whole group to watch on a large screen and provide comments on the video quality and composition.

Ask participants to also edit their video using a suggested app or phone function.

Note to facilitator:

- Facilitator should demonstrate on how to stand (the stance to take up when filming), how to operate the camera, prepare the scene, and background (light, sound) to produce a good video.
- Younger participants who use technology more readily will find making and editing videos easier than older participants who use technology less.
- If members of the group don't feel comfortable making videos then ask them to focus on photo documentation storytelling.
- Alternatively you could pair groups to include those who are more comfortable with technology with those who are not to support each other.

Session 06

STORYBOARD MAKING

Objectives:

- Participants know how to plan a storyboard in order to produce a story that flows well.

Process:

- Divide participants into groups of 3-4 people. Each group chooses one topic to tell a photo story (refer to the indigenous knowledge identified in Session 2) . The group's task is to develop a detailed storyboard for the selected story.
- Print out the storyboard form in Section 5: Forms for each group to use. Spend at least 30 mins for group discussion before each group's representative presents their storyboard to the whole group and receives contributions from others.

Note to facilitator:

- Making a storyboard is key to story development, helping the team to figure what they are going to do, who to interview and the preparation needed.
- Storyboards for video making need to be more detailed than for a photo story, so make sure to refer to an example in a lecture on video making. If there is intention/time to do video storytelling, set aside time to practice making video storyboards with the group, otherwise just focus on photo storytelling.

Session 07

MAPEO FOR MAPPING: LESSON AND PRACTICING

Objectives:

- Participants know how to use MAPEO to create maps that are useful for their work and life.

Process:

- Introduce participants to MAPEO and its real life application using the presentation named "Data collection tool - MAPEO" attached in Training Agenda in Section 5: Forms.

- Divide the whole group into 3 small groups, each group will be in charge of one project for practicing MAPEO. The suggested easy mapping projects to do in the community are: community's religious sites; community's grocery stores, community's school sites, etc. The group will work on the whole process from installing apps, collecting data and sharing data.
- After the group's data is collected and synchronized into a computer, the facilitator could show to the whole group the map created, asking about difficulties faced and answering all enquiries from participants during implementation.

Note to facilitator:

- MAPEO is very user-friendly, participants at first could be resistant to use it but once they practice they would find it is easy to use. The app is highly applicable for making a map of a community's boundary, monitoring important sites/objects such as forestry, precious wood, water source, field, garbage, etc.

3.3.3 Procedure for collecting Indigenous knowledge at the field

Once the participants learned basic skills for storytelling after training, here are steps for the team to collect indigenous knowledge for building up stories in reality.

STEP 1: PLANNING

- **Identify the Indigenous knowledge to collect:** Focused upon women's knowledge as a priority.
- **Place for collection:** It's important to capture place and time. This could be described in traditional language and place structures relevant to their culture. State administrative descriptions can be used for additional reference.
- **Collecting Knowledge:** Ask questions: Who has this knowledge? Who currently could pass this knowledge on? The information to be collected in this section should clearly state who is holding the knowledge (elderly/male/female/youth/community group...)
- **The application of knowledge:** Ask questions: Who uses the knowledge? Where is it applied/ practiced? Why? Try to use the original situation (story) of each piece of indigenous knowledge. Why do it this way? Why does it work in such a place?

STEP 2: PREPARATION FOR KNOWLEDGE COLLECTION

- **Team division:** Based on personal interests, the members will divide into small groups/teams by topic. Each team should have 3 to 4 people. Tasks can be assigned to each member: interviewer, notetaker, photographer/videographer etc.
- **Prepare tools/equipment and materials for the interview:** Some tools/equipment should be prepared, including paper, collection forms, pens, fully charged smartphones, spare batteries, memory cards, materials for making products (if needed). Equipment must be well maintained and thoroughly inspected before use. Contingencies and back up equipment (or devices) should be available at short notice.
- **Make appointments:** The group needs to contact the interviewee in advance (artisans, elder people, households, etc), to schedule a date, time, place, and clearly state the purpose to get consent.

STEP 3: ORGANIZE KNOWLEDGE AND DATA

- **Introduction and obtain consent:** It is essential that the women clearly define the purpose of the activity and communicate it to the community or interviewees, addressing any questions they may have. Consent should be obtained either virtually or in writing, depending on the community context. It is also important to explain to the interviewees that the intent is not to "uncover secrets" or "copy techniques" but rather to respectfully document and preserve valuable traditional knowledge. Demonstrating a respectful attitude toward this “heirloom” knowledge is crucial to building trust and ensuring the dignity of both the participants and the community.
- **Interview:** During the interview process, it is necessary to observe and ask questions carefully. The interviewer could repeat or ask questions differently if the answers are not clear. Also, they can ask for instructions on how to do something. Take careful notes for the descriptive answers. Ask additional questions so that the interviewees could explain in more detail. Review immediately after completion of the interview.
- **Photo/Video taking:** Pre and post production, one person should be in charge of taking videos/ photos of items and interviewees. For activities that must be done quickly, and photos cannot be taken in time, such as dancing or movement, it is recommended that the performer should maintain a posture/a position to ensure that the picture is captured. Check the photos/video after it has been taken. If it is not good enough, redo it.

STEP 4: POST-PRODUCTION

- **Complete notes immediately after the interview.** Do so by writing it down or entering it into the computer. Notes can include:

  - What is this knowledge/item, what is it used for?

  - Who made it?

  - How do you make it?

  - What are the materials for making it?

  - Where is it made?

  - How long does it take to do or practice?

  - Are there any taboos?

  - How to transmit this understanding, and in what form?

  - Is it still practiced nowadays? Why yes or no?

- **Arrange the storyboard:** Whole members should discuss. Build story content by arranging photos and comments for each image. Photos are illustrative of the story's content. Add footnotes if necessary to make it easier for the reader to understand.

3.4. Coaching and follow ups of Knowledge collection process

For the period of 3 months after the main training course, the women work in a team and collect information for their stories.

Facilitators undertake 2-3 visits to the community to support women during the Knowledge collection time, participate in their production day, sit down to review photos, and arrange the images into story, adding captions for each shot. The team could see which photos /videos should be retaken or missing to supplement. Throughout this process, they earn experiences for the next stories.

The Women's clubs often produces 9 to 10 finished stories after careful selection. The project facilitator supports members to decide what media format to present the story in. Often tools such as Canva allow for presentation in a booklet or standee style. The voice and ideas of women are preserved in their original context.

3.5. Community exhibitions

The community exhibition is an opportunity to showcase the women's stories to the community, presenting and raising awareness of their indigenous knowledge. The women design and print the stories in various formats for display, including standee or posters or other creative ways the women choose. It is advised to generate some publicity for the event to attract a high attendance. Allow for the opportunity for the women to present their work and reflect upon the process with the community. This will empower them to demonstrate their new skills, leadership and garner respect as valuable members of the community

Section 4

Participatory training activities

4.1. Warm-ups

It is the facilitator's job to set the direction and tone of the club. The facilitator's goal is to create an informal, relaxed, respectful tone where people feel comfortable and free to speak. Beginning the training or any follow-up meeting with a warm-up is a good idea for participants to set aside daily life and focus on being in the club. Several suggestions for warm-ups include:

- A fun and easy could be requiring each member to introduce their name and answer 3 ice-breaker questions (facilitator could chose among followings or other questions that appropriate):

  - What is the happiest moment in your life? What made it so special?

  - What is the scariest thing you've ever done for fun?

  - What is the best gift you've ever given/received?

  - If you could only eat one thing for the rest of your life, what would it be?

  - If you had one wish, what would you wish for?

- Interview and Introduction: Ask participants to work in pairs randomly and interview each other in 3 minutes, using questions such as: What is your name? How many children do you have? What are their names? How old are they? Your hobby? Have each participant introduce the person they interviewed to the whole group as if he/she is the other peer.
- In the next meeting, where participants are more open to each other, ask each one to: Share a hobby of yours that few people know about? Disclose a little secret of yours?
- The facilitator should always be the first to do as an example.

4.2. Round

A round is a quick and easy way to involve everyone. It allows shy participants to speak and encourages talkative participants to listen. In a round: (i) each person speaks in turn. Nobody comments or interrupts while another person is talking; (ii) Each person has the same amount of time to speak. (Ask participants to be brief, or a round can use a lot of time.)

A round is helpful for gathering opinions and reactions to establish a basis for further discussion. It provides a way for group members to get used to speaking in a group. For example, in the first session, women can introduce in a round, or in finding topics for storytelling, women can list out the practices of religion and culture.

4.3. Presentation

A presentation is a short talk that provides information or an explanation. Facilitators can use a brief presentation to introduce techniques for photography. At the same time, it is also very suitable for participants (team's representatives) to describe the activity/practice and how to capture it into a story.

4.4. Discussion

A discussion is more than an exchange of ideas and opinions. In a discussion, participants learn how to express their thoughts and hear other points of view. The discussion could be followed up after the team's presentation or during the review of media collected and arrangement for story build-up.

Section 5

Forms

5.1. Training agenda

WOMEN STORY-TELLING PROJECT

Training agenda for making stories with smartphone and Mapeo

Time: 2 full days
Place: at community

START TIME	END TIME	DURATION (min)	AGENDA	PRESENTATION
DAY 1				
8:00 AM	8:30 AM	0:30	Registration	
8:30 AM	8:50 AM	0:20	Opening remarks Introduction of the project and training	Slide
8:50 AM	10:10 AM	1:20	Discussion of What is indigenous knowledge? (Using Color card) *Introduction of Indigenous knowledge*	Slide
10:10 AM	10:25 AM	0:15	Tea-break	
10:25 AM	11:45 AM	1:20	*Storytelling and types of Storytelling*	Slide
11:45 AM	1:30 PM	1:45	Lunch	
1:30 PM	4:00 PM	2:30	*Visual storytelling - Telling story by photos* Storyboard exercise Photo taking practicing	Slide

START TIME	END TIME	DURATION (min)	AGENDA	PRESENTATION
DAY 2				
8:30 AM	11:30 AM	3:00	*Data collection tool - MAPEO* Practicing using Mapeo	Slide
11:30 AM	1:30 PM	2:00	Lunch	
1:30 PM	4:00 PM	2:30	Visual storytelling - Telling story by video Storyboard exercise Video taking practicing	Slide
4:00 PM	4:15 PM	0:15	Closing remark	

5.2. Storyboard

NAME OF THE STORY

(To be short)

.....

Authors:.....

(List the full name of all members involved in making the story)

Introduction: *(provide overview of the activity/practice including purpose, time, people involve in, its unique and differences)*

.....

.....

.....

.....

Scene 1	**Images** *(people, action, objects)*	**Description** *(Explanation of the activity)* ....
Scene 2	**Images** *(people, action, objects)*	**Description** *(Explanation of the activity)* ....
Scene 3	**Images** *(people, action, objects)*	**Description** *(Explanation of the activity)* ....
Scene 4	**Images** *(people, action, objects)*	**Description** *(Explanation of the activity)* ....

Note: *A final image story includes around 10 images, the number of images to be taken should be double or triple for selection.*

5.3. End of training evaluation survey

Thank you very much for your participation in the training! Kindly answer the below questions to help us improve in the training.

	Excellent 5	Good 4	Average 3	Below Average 2	Poor 1
1. Your general assessment on the training course					
2. Facilitator's skills and knowledge					
3. Facilitator's response					
4. Training's duration					
5. Logistic arrangement					

6. What session or idea from the training was most useful to you?

.....

7. Your idea/suggestion to make the training better?

.....