

2019

# Shared Experience - Common Values DRAFT Training Manual



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*„Shared Experience – Common Values Storytelling Manual“*

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## *„Shared Experience – Common Values Storytelling Manual“*

### Introduction

#### Work in Progress: About this Manual

This manual is not a finished product. It contains teaching material, developed in two Projects: “Rohingya Crisis Myanmar: Strengthening Inter Communal Cohesion in Rakhine State through Storytelling, Dialogue and Community Engagement” (2018) and „Shared Experience - Common Values: Strengthening Inter Communal Cohesion in Rakhine State through Storytelling & Dialogue “ (2019). The set of tools, presented here, is aimed at exchanging experiences, teaching basics of conflict transformation and fostering empathy and understanding between Rohingya and Rakhine communities in conflict. The tools will be further refined and developed in 2020. This version of the Manual is only a first attempt to grasp and share the practice, developed by the project team and lessons learned, shared by the facilitators. It is meant as basis for discussion and further development.

Working with biographical storytelling is a low-threshold way of engaging key actors and target groups in sharing and discussing everyday experiences. In this exchange they identify common interests, develop empathy and learn about each other across communities. In direct contact, myths can be dissipated, and networks built between likeminded actors. The work demands very little equipment and no former skills and knowledge of the participants.

In the storytelling project, young people are trained to be insider dialogue facilitators. By conducting storytelling dialogue sessions themselves, they initiate reflection on stereotypes, conflict escalation and dealing with the violent past (and present) in their communities and between communities in conflict. They learn together with their peers from the respective other community and constantly exchange about their experiences, building a stable network of likeminded. Buddhist and Muslim communities can rely on these networks in case of future recruitment and mobilization for violence against each other.

Another goal of our work is for people from separated and split Rohingya and Rakhine communities to share experiences, listen to each other and get to know each other better by sharing their stories. During the storytelling sessions, participants from various backgrounds in the communities receive basic training in communication, critical thinking and problem-solving skills. This will help building trust and support social cohesion.

To develop and implement this work PDI Kintha has formed a partnership with Culture for Peace and inmedio peace consult from Berlin, Germany. The dialogue process is in many ways informed by this partnership. Since PDI Kintha is a youth Organization, the main target group and key actors are young people, who have been involved with PDI in their other programmes. While PDI has a strong background in intercommunal education work, Culture for Peace and Inmedio bring in Mediation and Dialogue skills as well as expertise in using art and culture for peace work. The methodology is based on biographical storytelling, introduced by Culture for Peace and enriched with elements of Mediation training from the practice of inmedio. These bases are developed further and adjusted by the project team.

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This publication subsumes the effort and lessons learned from 1.5 years of teamwork. It is a stepping stone in the development of a tailored and locally owned tool for intra- and inter communal dialogue by means of storytelling.

The storytelling process is funded by ifa (Institut für Auslandsbeziehungen) with funds from the German Federal Foreign Office.

#### Conflict Analysis

In 2017, by estimations of the Rakhine state government, 1 Mio 775215 ethnic Rakhine and 1 Mio 47544 ethnic Rohingya lived in Rakhine state. In 2019, due to ongoing violence, 95 000 Rakhine were displaced and only 600 000 Rohingya were left in Rakhine State, most of them living in camps. Violent conflict and the eviction of Rohingya have had a tremendous influence on the social fabric. Government repressions, discrimination and injustices as well as attacks by groups like ARSA and AA have created an atmosphere of deep-seated fear in wide parts of the population. Prejudice between the communities has grown and creates a fertile ground for violence.

In Francis Wade’s book “Myanmar’s enemy within”, a Rohingya village teacher named Shamshu describes in detail the deterioration of relationships in her immediate neighbourhood<sup>1</sup>: from friendship and support, with food exchanged, children playing together, and chats between neighbours, to first discriminatory measures in 2016, when the buddhist neighbours helped her to feed her family, to the mosque being torched and Rakhine being fined for talking to muslim neighbours. As a result, subsequently “the two communities retreated further into themselves”<sup>2</sup>. In summer 2017 a fence was built around the Rohingya quarter, where the population was left to suffer hunger. On August 25<sup>th</sup> the fence was torn down and people shot, the survivors expelled. Today, both communities live with the legacy of this violence.

Due to the ongoing violence, an atmosphere of fear and mistrust has permeated society in Rakhine state. Myths and rumours about the respective other communities spread easily. They are fired by the massive anti-muslim media campaign and pervasive hatespeech on social media. On these grounds, civilians can be recruited for acts of violence, just as easily as in 2012<sup>3</sup>. A profound lack of knowledge about each other, general lack of education and critical thinking in wide parts of both communities create a fertile ground for prejudice and further violence. Today, the living situation between muslim and buddhist communities throughout Rakhine state varies. Not in all communities, the segregation between ethnic Rakhine and Rohingya is complete. There are still neighbourhoods, where people can be in contact and even share public spaces. Even though most Rohingya communities are confined to the camps, there are opportunities to meet and exchange with ethnic Rakhine. These spheres of contact contain “Everyday Peace”<sup>4</sup> potentials, that can be identified and

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<sup>1</sup> Wade, Francis (2019): Myanmar's enemy within. Buddhist violence and the making of a Muslim 'other'. second edition. London: ZED, pp. 24ff.

<sup>2</sup> Ibid p.25.

<sup>3</sup> Ibid. pp 40ff.

<sup>4</sup> Mac Ginty, Roger (2014): Everyday peace: Bottom-up and local agency in conflict-affected societies. In: *Security Dialogue* 45 (6), S. 548–564.

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reinforced. Rakhine can enter the camps, so that common learning and direct communication is possible. Positive contact between the communities is vital for the further development and the future situation of Rohingya communities in Rakhine. If the Segregation is completed and exchange further reduced, prejudice will grow and the threshold for violence will stay low. If, on the opposite, networks between the communities are fostered and people have the opportunity to be in contact, to build trustful relations and learn about each other, they will be more resilient to hatespeech. Subsequently, the risk of violence will drop.

The success of future attempts for the Rohingya to return to their former communities depends on the preparedness of people inside both communities. Such processes will require knowledge about the events that have caused the segregation. People on both sides must be aware about the experiences of the “other side”. Awareness about commonalities and differences between the communities must be fostered. People need to learn about different cultural traits and customs of the respective other communities, so that they become less receptive to misinformation and hatespeech. As a result, exchange and contact on a personal level, trustbuilding and common education on conflict relevant topics are crucial for the future development of the situation.

#### What is social cohesion and how to work towards it?

The conflict situation in Rakhine State is defined by various parallel processes and conditions that play into and reinforce each other: Structural and legal inequality of different groups of the population, prejudice and myths, material inequality, economic and political interests of local and international actors, low standards of education, poverty, fear and other factors that shape a complex conflict situation. It is much easier to find something to “work against” than something to “work for”. At the same time, it is important for different actors to communicate and coordinate their activities and determine a common goal they strive for. The term of social cohesion has proven to be a suitable and politically accepted frame for working in local communities in Myanmar.

In its “Framework for Social Cohesion”<sup>5</sup>, “Search for Common Ground” defines social cohesion as “glue”, consisting of four “key components”<sup>6</sup>: Social relationships, Connectedness, Orientation towards the common good and Equality. This definition strives to adopt an overarching approach. By proposing the actors’ concrete fields of action, it makes social cohesion “an attainable objective requiring the active and constant commitment of all levels of society”<sup>7</sup>.

In order to address each of the four components of social cohesion, the Catholic Relief service has underlined four activities, social cohesion work should include to be effective. Each activity starts with the letter B.<sup>8</sup> The Storytelling project is structured along these activities, each of the Bs addressing one component of Social Cohesion:

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<sup>5</sup> [https://www.sfcg.org/wp-content/uploads/2017/02/SC2\\_Framework-copy.pdf](https://www.sfcg.org/wp-content/uploads/2017/02/SC2_Framework-copy.pdf)

<sup>6</sup> Ibid. p.8.

<sup>7</sup> Ibid. p.8.

<sup>8</sup> <https://www.crs.org/our-work-overseas/research-publications/ties-bind>, p.2.

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1. **“Binding”** is about creating a deep connection between the key actors and the project contents. Project participants are offered a personal “entry point” into the process. In employing biographical storytelling as method and using interviews, recorded by our local teams, the project builds on conflict experiences of local people, making contents and topics accessible to the participants. In discussing events, related to discrimination and violence, traumatic experiences can be voiced and empathy is evoked.
2. **“Bonding”** is about creating a bond between likeminded key actors from communities in conflict. The key actors in the project are trained together. They engage in a constant exchange on their work in the communities. In working together, the orientation towards common good outweighs ethnic belonging. This approach creates networks of likeminded actors inside and between the communities in conflict.
3. **“Horizontal Bridging”** Stable teams of likeminded key actors can be employed to build bridges between the communities. The facilitators collect and exchange stories across the conflict divide. By linking up theoretical models of conflict transformation with genuine local experiences, escalation dynamics as well as different perspectives become accessible for key actors and target groups. Participants learn more about the respective other communities. They develop awareness about factors that can escalate or deescalate the situation. This is done in a gentle and careful way, avoiding the risk of exacerbating the conflict. At a later stage, prepared participants come together, reducing the gap between the communities.
4. **“Vertical Bridging”** is about creating links between actors from different tracks. The storytelling Project provides advocacy and networking opportunities for local and international actors, who reject violence and segregation. In conducting multi stakeholder networking events in Sittwe and Berlin, we empower and support local peace constituencies and promote our own and other’s best practice examples. Silenced topics are addressed in public and awareness for discrimination and violence is created.

The four Bs are reflected in our Process components, that will be described in the following section

### Project components

**Facilitator Training:** Young people who have been engaged in PDI Kintha Projects come together and learn how to use biographical storytelling for dialogue purposes. It is a special feature of our projects, that these trainings are conducted with a mixed group of facilitators from both communities. From the beginning, young people from Rohingya and Rakhine communities learn together. This has a binding and bonding effect.

**Storytelling Sessions:** In the storytelling sessions, the young facilitators work with their communities. People come together, exchange about their biographical experience and learn about conflict resolution in basic terms and exercises. While in 2018 and 2019 the storytelling sessions were

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conducted as intra-community events, in 2020 prepared participants will be invited to mixed inter-community sessions. This will have a horizontal bridging effect.

**Best-Practice Exchange:** After conducting their own storytelling sessions, the facilitators come together and exchange about their work. They discuss and understand commonalities and differences between their communities, overcome prejudice and build a network of likeminded. Again, bonding and horizontal bridging are central features of this project component.

**Multi-Stakeholder Conference:** The Multi-stakeholder events have a more diverse target group. Here, practitioners from various organizations and institutions come together to learn and exchange about their work in the Myanmar context. Also state representatives, donors, embassy staff etc. participate in these events. This provides publicity and helps actors overcome their isolation and build coalitions. Difficult topics are addressed and made public. Therefore, this kind of event supports vertical bridging.

The Process started in September 2019. Since then, a total of 4 Facilitator Trainings and 2 Best-Practice Exchange Workshops have been conducted. The Facilitators have conducted a total of 52 Storytelling sessions in their communities. Every year, 2018 and 2019, one Multistakeholder event was conducted, highlighting the progress of the project and bringing together stakeholders across the region.

## Central Methods

### To tell a story – to paint a picture with words!

During conflict, the communication space between sides becomes limited. Peoples' perspectives narrow down, they can see only their own side of the events. Prejudice grows. The sides become estranged and forget, that there are things they have in common. Biographical storytelling can be used to build trust and help the conflicting parties to see also the other sides' perspective. When two people tell each other a story about themselves in a sincere and open manner, they become closer. If the story is told well, it contains peoples' dilemmas, fears, dreams and wishes. While listening, we feel the emotions a person had, during the described event. For people in conflict, this can be helpful to better understand the other side's emotions, thoughts and motives. Telling a story can be like painting a picture. The listener can even perceive the colours, smells and sounds, the storyteller encountered. It becomes easier to feel empathy.

**In sharing stories, the conflict sides understand each other's FEARS, NEEDS and HOPES. Deeper layers of the conflict become visible and can be included in the conflict transformation process.**

**Telling a story is different from all other ways of communicating.**

A story contains:

- one or several acting persons,
- the speaker's feelings and perceptions
- a beginning

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- a line of development
- a culmination point
- and an end.

Usually something changes for the main actor during the story.

#### In our Project we work with stories in different ways:

- **We conduct storytelling and listening sessions** where people come together and exchange their stories.
- During the sessions, **we talk about the content and the storyteller’s experiences and feelings**. This way, listeners understand better the motives, hopes, fears and needs of the storyteller.
- **We conduct little exercises**. They are used to illustrate the topics of the stories and to deepen the thoughts about these topics.
- **We conduct interviews and record the stories people tell us**. The recordings can be used for listening sessions in order to share them between communities that cannot meet directly.
- In sessions and interviews, **we look for stories, containing different perspectives on one situation**. They show peoples’ dilemmas and give food for thoughts and discussion.

The more detailed and deep the storyteller describes a situation, the easier it is for the listener to understand him or her. Therefore, we use **techniques** to support people in sharing their stories and helping them discuss in a constructive manner.

#### Technique 1: Active Listening

In order to support a person in telling a story, it is important to listen attentively. Listening means not only to “let the other person talk”, but to concentrate and make an effort to **really understand** what the person means. Active listening is a technique, that must be used in interviews and during facilitation. It is also valuable in everyday communication. It creates a trustful atmosphere and supports the speaker in making his/her point.

#### Advice for Active Listening<sup>9</sup>:

- It’s all about your attitude: Be truly interested; you cannot *pretend* to listen actively
- Try to understand the speaker’s emotions, hopes and fears without judgement
- Show an open body posture, make supportive gestures
- Use an appropriate amount of eye contact

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<sup>9</sup> Based on: Wuestehube, L.; Splinter, D.: From shared truths to joint responsibility (sha:re) Training Manual for Mediators and Dialogue Facilitators. inmedio berlin, 2017, p.58. Furter quoted as: Wuestehube & Splinter, 2017.

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- Be aware not to talk much yourself, instead:
  - Express acknowledgement that you received the message: "Hmm." "Aha." "Oh."
  - Make supportive and encouraging statements like: "Go on." "Then what happened?", "Yes, I understand." "Would you like to tell us more." etc.
  - Express acknowledgment to support the speaker: "I understand." "I see." "O.K."
- DO NOT ask any questions that only fulfil your curiosity! You can trust that the storyteller will tell you everything that is important to know.
- DO NOT ask questions that contain judgement or that can be answered only in one way.

#### Technique 2: Paraphrasing/Summarizing

Summarizing means to **subsume the content** and **mirror the emotions** you have heard. Summarizing is helpful and pleasant for the speaker. It shows him/her that you are really listening and trying to grasp his or her message and emotions. It helps the speaker to see when you have not quite got it right and explain themselves clearer.

The following **formulations** help you to summarize.<sup>10</sup>

"If I understood you correctly, you said... Is that right?"

"I think I understood that you felt... Did I understand you correctly?"

"I have the impression/feeling that... Is that correct?"

"I hear you saying that ...?"

"For you it is important/difficult/ annoying that ...?"

"Your point is... Is that right?"

"Do I hear you saying ...?"

**If you want to be a good facilitator and interviewer, practice summarizing in your daily life. The more you do it, the easier it gets. People will feel better understood by you. You will find out new things about people you know.**

**Please note:** Summarizing is a crucial tool of dealing with difficult workshop situations. If there is a conflict between the participants, the facilitator should summarize in a way that makes visible the fears and needs under the conflict surface. This must be done in a sincere way, to empower the conflict parties not to blame each other, but to share their concerns in a sincere way. This way, empathy can be created.

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<sup>10</sup> Wuestehube & Splinter, 2017, p.60.

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#### Technique 3: Storytelling Groups

For telling a story in a group and answering some question, as a rule, participants need about 10 min time. If you have a big group and want to discuss the shared experiences afterwards, you need a lot of time for everybody to share a story. In this case, split the group for the storytelling and conduct the feedback with all participants afterwards.

There are some rules that make this work easier:

- Form groups of 3-5 people. Plan 10 min per Person (30 persons=30 min; 5 persons 50 min)
- Ask the open storytelling question as formulated in your module
- During feedback, the stories are not repeated in the big group
- Give the small Groups RULES (see above), write them on a flipchart

Groups can be split in many different ways. Make sure, that people who sit together end up in different groups, so participants can also exchange with people they do not know so well.

#### **Examples of composing small groups:**

- The group counts one-two-three and the ones, twos and threes each form a group,
- The facilitator sorts playing cards in way, that there are an equal number of black and red cards. The participants draw one playing card each. they form a „black“ and „red“ group.
- Cut two postcards or coloured cards into the needed number of pieces. Let the participants draw one piece each, then they must find the other pieces of their picture. Each picture forms a group.
- Bring sweets in several colours, according to the. Each participant draws a sweet, the different colours form different groups.

#### Technique 4: Ground Rules

In our storytelling sessions we introduce ground rules<sup>11</sup>. They make sure, that people treat each other in a caring manner and help create a safe space, so the storytellers can share their experience trustfully.

1. Participants agree to listen carefully and respectfully to each other.
2. Do not interrupt when someone is telling a story. We can ask questions after the story is finished.

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<sup>11</sup> These rules have been slightly adjusted to fit this project context. They are based on Wuestehube & Splinter, 2017, p.84.

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3. Every participant makes sure not to take more time than other storytellers can have.
4. The participants respect each other and try to understand each other's emotions, wishes and fears. Do not judge or lecture each other.
5. To understand does not mean to agree, that is, even if you disagree with what a person does or thinks, you can still try to understand the emotions of that person and the reasons for his or her behaviour. Try not to think in categories of „right or wrong“.
6. Facilitators have the right and the duty to interrupt whenever they think that somebody might feel offended by another participant.
7. Any personal information shall be confidential unless the storyteller is ready to share his experience with a greater audience.

**When introducing these rules, please make sure to explain, why they are needed!**

### Technique 5: Working with Dixit Cards

When people in Conflict come together, it is sometimes not so easy to address the conflict issues and topics, linked to the conflict directly. In speaking about the conflict topics, people are afraid to create new conflict, but also of stirring old wounds linked to stereotypes, memories or opinions about the conflict. Therefore, they often avoid these topics in conversation. This avoidance creates a deadlock, that is difficult to overcome. Nevertheless, the conflict issues play a role and if they are frequently avoided, the atmosphere can become shallow or poisoned. The conflict is not mentioned, but it is present in the way people avoid topics and communicate awkwardly. In avoiding the conflict related topics, the conflict parties also deprive themselves and each other of the opportunity to understand each other better.

Rather than directly addressing these difficult topics, it is sometimes easier to find a picture or an example, that is not directly linked to the conflict, but symbolizes the situation. People can express a certain aspect or thought they have, without directly naming it. That is, why we work with DIXIT cards. The cards give our participants the opportunity to address their thoughts and opinions in a playful way, be creative and use their imagination. Talking about a picture, difficult topics can be addressed delicately.

The technique works like this: The group sits in a circle and the cards are spread on the floor in the middle of the circle. We ask a question, for example: “Please find a card, that shows you and your life”. In finding a picture and explaining about it to the group, the participants introduce themselves. They describe what they see in the picture and what it has to do with themselves and share, what is important to them. When two people look at a picture, each of them sees something different and has different thoughts. In describing these to the group, the other participants learn to understand him or her better. They can take part in their ideas and imagination and will see details in the picture, they couldn't see before.

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### Technique 6: Conducting Feedback<sup>12</sup>

After each exercise and each storytelling round, the participants share their impressions and thoughts in a feedback round. For inexperienced participants, the feedback might feel awkward in the beginning. At the same time, it is the most important part of the workshop, because people learn to listen to each other. During feedback they experience the diversity of the group and share their different views and opinions. It is an opportunity to learn from each other. During feedback, everybody can share their thoughts but people should not refer to, contradict or challenge each other. The facilitator should explain, what feedback is about and create a relaxed and trustful atmosphere. Also, it is important, to ask open, neutral questions, so everybody can talk about their own impressions. We have formulated some questions according to the Modules.

Make sure, everybody can speak. **Use a ball that is passed around** in the circle. If somebody doesn't take the word when their turn has come, ask them again when the round is finished.

**Make sure to ask only ONE question at a time.** Have several people answer, before you ask the next question.

Have in mind, that silence is good, people need time to think, do not urge them to answer quickly.

Do not interfere by giving your opinion during feedback.

If the participants feel awkward during feedback, you can conduct it in a **more interactive way**:

The participants walk around in the room, music is playing. When the music stops, each participant looks for a „partner“. They stand in groups of two and tell each other one thought, that came to their mind during the exercise or the storytelling.

Each participant must take care, that he/she talks to each other participants. They cannot stop with the same person twice.

The facilitators make sure the music stops for two minutes. They pay attention, that both „partners“ get to speak.

## Conducting Storytelling sessions

### How to be a facilitator?<sup>13</sup>

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<sup>12</sup> Based on: Zemskov-Züge & Wolleh, 2018, p 25.

<sup>13</sup> Based on: Zemskov-Züge, A.; Wolleh, O.: „Changing the Past in our Heads. A facilitator's guide to listening workshops. Berghof Foundation, Berlin, 2018, pp 18ff. In the following cited as: Zemskov-Züge & Wolleh, 2018.

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Now you have already learned some important communication skills. But facilitation is more than just using skills and it is not so much about the transfer of knowledge, more about the **attitude**.

Remember, the facilitator is not there to teach people. **Facilitators create a space, in which people learn from each other**. Therefore, a facilitator:

- needs skills and personality
- s/he must be trustworthy and have integrity – to be respected by the group
- needs to be authentic in their role („Why do I do this?“)
- needs to maintain multipartiality – all participants must be the same for the facilitator, no matter which views they hold or which side they belong to.
- must have a sense of direction “Where do I want this discussion to go?”

#### Some good advice for beginning facilitators<sup>14</sup>

1. „Own the room“, be present: You are the right person for this, you are here and now.
2. One good question is better than 100 answers. You want people to come up with own thoughts rather than repeating yours.
3. Decide before the workshops, which topics should be discussed by this group and why.
4. Be neutral: reflect and summarize all positions that are in the room.
5. Nobody likes to be manipulated. Ask open and neutral questions.
6. Talk only when you are listened to.
7. Keep your opinion to yourself, better share what you hear. If you have to say it, say it in the end, **say it as “You”**

#### How to prepare a session

##### Step one: Make yourself familiar with the Modules

To support you in preparation, **six storytelling modules** have been created. You have learned about them in the facilitators’ training. **Please conduct them one after the other**. Between the modules people should have the time to think about their experiences, ideally there should be about a week time between the modules. **Do not conduct two sessions on one day**.

The six modules build on each other. Therefore, part of the group should have been present at the previous session.

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<sup>14</sup> More detailed advice, see: Zemskov-Züge & Wolleh, 2018, pp 20-21.

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Please be aware, that the topics and elements in each module are linked with each other. This means, the exercise is adjusted carefully to the content of the storytelling session. Please **don't change the order of the elements** and **never end the session with an unfinished, open or troubling topic**.

If people tell difficult stories, make sure there is enough time to talk about them and resolve the tension during feedback or a following exercise.

Step two: Meet your Co-Facilitator and prepare together

Please meet with your co-facilitator to **prepare the session in teamwork**.

Print out the Module you will do and **go through the Module time plan with your Co-facilitator**.

Listen to each other carefully when you exchange your ideas and concerns. Formulate questions you want to ask the participants **in advance**, write them on a small paper and bring it with you. Each word in the question matters.

Plan each step carefully, discuss time, methods and facilitator for each task. **Take turns in facilitating**. While one facilitator is leading the group, the other watches the time and supports with providing needed material etc.

Add your names to the program, print it out and bring it with you to use it during the session.

Step three: Form a Group

To form a group, **it is not enough to write down some peoples' names** on a list that just come to your mind. **In our project we want to include many different target groups**: youth, people who have suffered from the conflict, people from mixed regions and families, people who are prone to prejudice and hate speech, elder and younger people, religious leaders and their relatives etc.

Please strive to **include male and female participants equally**.

Please think carefully and discuss with your PDI office and co-facilitator: ***Which people in our region could be interested in this project and why? Who do you want to address with this work?***

Note down people who come to your mind and address them. Only if they are interested you can consider them as possible participants.

The group should consist of **15 participants**.

For establishing dialogue between the different communities **we need people to come to our events several times**. Please choose participants who wish to contribute for a longer time and who have the time to do so.

Step four: Organize the event

Before you set time and place, talk to your participants. **Place and time must fit the participants' needs**.

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Before the session, you should **order food**. We should spend up to 6000 Kyat per participant each session. Please make use of this opportunity. Discuss with Myart Thet Wai, Zaw Win Nai, Khine Thazin Oo or Kyaw Hla, how you can be given the needed money beforehand. **Please provide receipts for ALL expenses.**

Participants and Facilitators who need to drive to the workshop venue can receive fuel money.

BEFORE the workshop, **make a list of needed items** (flipchart paper, ball, cards etc.) and **agree beforehand who brings what**. If you need to buy workshop material **please check with Zaw Win Nai beforehand** and submit the receipts with your other documents to get the money back.

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Module 1 “Building Peace”

| <b>Topic of the session:</b> Everyday stories of creating more Peace<br><br><b>GOALS:</b> To inspire the following thoughts: <ul style="list-style-type: none"> <li>- There are different visions of peace,</li> <li>- There are different ways to create a more peaceful surrounding.</li> <li>- Peace is not something stable, we have to work to maintain it.</li> <li>- Everybody can contribute to Peace and has skills to do so</li> </ul> |                                   |   |                         |                       |
|--|-----------------------------------|---|-------------------------|-----------------------|
| time<br>(when)   | Topic<br>(what)                   | Method<br>(how)   | Material<br>(with what) | Facilitation<br>(who) |
| 15 min   | Introduction trainers and project | <ul style="list-style-type: none"> <li>- Welcome</li> <li>- Each facilitator introduces him/herself</li> <li>- Introduction of the Project (10 min)</li> </ul> <p><b>Goals:</b> Exchange between Youth, Dialogue between Muslim and Buddhist communities.</p> <p><b>Methods: Storytelling to exchange own experiences and understand each other better</b></p> <p><b>Project events</b> (describe): Training, small storytelling sessions, Best-Practice Exchange and Conference in Sittwe and Bu-May</p> |                         |                       |
| 45-60 min  | Introduction participants         | <ul style="list-style-type: none"> <li>- Cards spread on the floor, participants are asked: Please pick one card that shows you and your life.</li> <li>- Circle: each participant and the trainer show the card they picked to the group and explain what it means to them.</li> </ul>   | Dixit cards             |                       |
| 15-30 min  | Game                              | The game should be picked according to the group and topic. For example “Monster and Princess” or other.  |                         |                       |
| 15 min   | Tea break                         |   |                         |                       |
| 60 min   | Storytelling Session              | Facilitator introduces storytelling rules (see above)   | Flipchart with          |                       |

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|           |          |   |                    |  |
|-----------|----------|---|--------------------|--|
|           |          | <p>Split the Group in three small groups of 5 persons (see above)</p> <p>Storytelling question: <b>„Please tell each other one story, one situation that you have experienced, when you helped create peace. Could be in your family, at school, with friends.“</b><sup>15</sup></p> <p>Each facilitator joins one group and takes care the rules are kept, if you have three groups, split your time, that each group has a facilitator present for part of the time.</p>  | storytelling rules |  |
| 20-30 min | Feedback | <p>All participants sit in circle, facilitator asks the following questions, the ball is passed around in circle, so that each participant has an opportunity to answer for themselves:</p> <ol style="list-style-type: none"> <li>1. How did you feel during the storytelling?</li> <li>2. Please name one thought that you had during the storytelling session.</li> <li>3. What were the different ways, people created peace?</li> </ol> <p><b>Facilitator summarizes and underlines the thoughts and feelings he/she heard.</b></p> <p>While summarizing, have in mind the thoughts above and try to find them in what the participants say and include them in your summarizing.</p> <p><b>Facilitators end the session</b></p> | Ball               |  |

<sup>15</sup> Based on: Wuestehube & Splinter, 2017, p.38ff.

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Module 2 “Analyzing Conflicts”

| Topic of the session: Conflict Analysis   |                                      |   |                         |                       |
|---|--------------------------------------|---|-------------------------|-----------------------|
| GOALS: to inspire the following thoughts:   |                                      |   |                         |                       |
| <ul style="list-style-type: none"> <li>- There are different causes in a conflict.</li> <li>- There are their interests and needs (fear, feelings and wishes) behind the positions (what the parties want to achieve).</li> </ul> |                                      |   |                         |                       |
| Time<br>(when)  | Topic<br>(what)                      | Method<br>(how)   | Material<br>(with what) | Facilitation<br>(who) |
| 20 -25 min  | Introduction of trainers and project | <p>Welcome</p> <p>Short introduction of both trainers (each two minutes)</p> <p>Interactive Introduction of the Project (10 min) asking the following questions to former participants</p> <ul style="list-style-type: none"> <li>- What do you hear/know about our project?</li> <li>- What are your expectations from this project?</li> </ul> <p>And to all participants:</p> <p>What else do you want to know about our project?</p> <p>The facilitators provide the information and answer questions</p> |                         |                       |
| 5 min   |                                      | <p>Trainers introduce topic:</p> <p>Today we want to talk about conflict situations that you have not solved. We want to analyze them.</p> <p>Please think about a good story about a conflict you have encountered yourself but could not solve.</p>   |                         |                       |

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|        |                                       |  |   |  |
|--------|---------------------------------------|--|---|--|
|        |                                       | take notes.  |   |  |
| 60 min | Storytelling session                  | <ul style="list-style-type: none"> <li>- Introduce storytelling rules (see module 1)</li> </ul> <p>Split the Group (see above)</p> <p>Storytelling question: „Please tell us a story you experienced yourself, about a conflict that you haven’t been able to solve, could be at work, in your family or with friends“.</p> <p>Each facilitator joins one group and takes care the rules are kept.</p>             |   |  |
| 15 min | Tea break                             | <p>Facilitators discuss and choose one story for the iceberg activity. Please notice to choose a simple story about a conflict between people who are at approximately one level and who have some common ground.</p> <p>Please be careful not to choose too sensitive topics, so that nobody gets offended.</p>   |   |  |
| 15 min | Short game                            | Choose from list of games according to topic and group   |   |  |
| 45 min | <i>Iceberg Activity</i> <sup>16</sup> | <p>The group sits in the circle. In the middle there are two flipcharts with icebergs. Each mountain is assigned one conflict party.</p> <p>Facilitator explains how an iceberg is under and over the water.</p> <p>The facilitator retells the chosen conflict story.</p> <ul style="list-style-type: none"> <li>- Then he/she asks the group to focus first on one side and brainstorm for this side:</li> </ul> | <p>Flipchart and Foto of an iceberg, markers.</p> <p>Iceberg drawing, with person on top quoting the position</p> |  |

<sup>16</sup> Based on: Wüstehube&Splinter 2017, p 63ff.

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|           |          |   |  |  |
|-----------|----------|---|--|--|
|           |          | <p>I feel...</p> <p>I fear...</p> <p>I wish...</p> <p>The facilitator writes them onto the iceberg. Then, the same procedure is done with the other side.</p> <p>Make sure, the participants discuss and exchange their views.</p> <p>In the end you ask for hopes, both sides have. Usually in the hopes, one can find common ground.</p> <p>In the end the facilitator asks: What do both sides have in common?</p> |  |  |
| 15-30 min | Feedback | <p>Question :</p> <p>Please name one thought that you had during the workshop</p> <p>Facilitator summarizes and underlines the thoughts he/she heard.</p> <p>Please <b>keep in mind the thoughts we wanted to inspire (on top)</b> and try to find examples for them and underline them in what your participants say.</p> <p><b>Facilitator ends session.</b></p>  |  |  |

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Module 3 “Changing Perspectives”

| <b>Topic of the session:</b> Change of Perspective   |  |  |  |                       |
|--|--|--|--|-----------------------|
| <b>GOALS:</b> to inspire the following thoughts:   |  |  |  |                       |
| <ul style="list-style-type: none"> <li>- Different people have different perspectives on the same situation.</li> <li>- Our view of the present is shaped by our past.</li> <li>- We can understand other perspectives, even if we don't agree with them.</li> </ul> |  |  |  |                       |
| time<br>(when)   | Topic<br>(what)                        | Method<br>(how)  | Material<br>(with what)                            | Facilitation<br>(who) |
| 30 min   | Introduction trainers and participants | <ul style="list-style-type: none"> <li>- Welcome,</li> <li>- Introduction of facilitators and short intro of the project.</li> </ul> Introduction round participants:<br>Each participant says their name and one characteristic they have, starting with the same letter as their name.   | Use ball   |                       |
| 60 min   | Change perspective                     | <p><b>Man &amp; Mouse<sup>17</sup></b></p> <p>Facilitator forms 2 Groups (A &amp; B) and reminds the participants not to talk to each other.</p> <p>Then he/she shows the Man Picture to Group A and the Mouse Picture to Group B.</p> <p>After that, pairs with 1 person from Group A and 1 person from Group B are formed.</p> <p>THEN the facilitator shows the MIXED picture to all pairs and gives the assignment:</p> <p><b>Please draw the picture you have seen, holding one Marker, together.</b></p> | Print out of pictures<br>Piece of paper<br>Markers |                       |

<sup>17</sup> This exercise has been taken from: GIZ and inmedio Berlin (2013) Shimgelina under the shade: Merging Ethiopian Wise-Counsel Mediation and Facilitative Mediation A Training Manual, pp.49ff. available online: <https://www.inmedio.de/sites/default/files/Shimgelina%20under%20the%20shade%20-%20merging%20ethiopian%20wise-counsel-mediation%20and%20facilitative%20mediation.pdf>

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|        |                      |  |  |  |
|--------|----------------------|--|--|--|
|        |                      | <p><b>Reflection:</b></p> <p><b>Let the participants describe their impressions</b></p> <ul style="list-style-type: none"> <li>- How did you feel during the exercise and why?</li> </ul> <p><b>Then the facilitators show the three pictures together and ask:</b></p> <ul style="list-style-type: none"> <li>- Why did you draw differently?</li> <li>- How did you feel when you saw the three pictures together?</li> </ul> <p><b>Facilitator summarizes:</b></p> <ul style="list-style-type: none"> <li>- Often, people see one and the same situation differently, because they have different experiences.</li> <li>- Our past experiences determine our view of the present and the future.</li> <li>- Therefore it's so important to know about each other's past.</li> </ul> |  |  |
| 15 min | Tea break            |  |  |  |
| 60 min | Storytelling session | <p>Introduce storytelling rules (see above)</p> <p>Split the Group (see above)</p> <p>Storytelling question: „Please tell each other one story, one conflict situation that you have experienced, <b>where you experienced a change of perspective.</b>“</p> <p>(just like during the man and mouse exercise)</p> <p>Facilitators join the groups and take care the rules are kept.</p>  |  |  |
| 15 min | Feedback             | <p>Conduct a small feedback round. (see above, interactive or in circle, according to group)</p>   |  |  |

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|       |                   |   |  |  |
|-------|-------------------|---|--|--|
| 5 min | Finishing session | All participants stand in a circle silently. The facilitator asks them to make one gesture, that shows how they feel now. |  |  |
|-------|-------------------|---|--|--|

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Module 4 “Sharing Stories”

| Topic of the session: „Sharing Stories across the divide“   |                                       |  |  |                       |
|---|---------------------------------------|--|--|-----------------------|
| <p><b>GOALS:</b> to inspire the following thoughts and feelings:</p> <ul style="list-style-type: none"> <li>- There are similarities and differences between conflicts people experience in different communities</li> <li>- To learn about the way of life or the respective other community</li> <li>- To develop empathy with the storyteller from the „other“ community.</li> </ul> |                                       |  |  |                       |
| Time<br>(when)  | Topic<br>(what)                       | Method<br>(how)  | Material<br>(with what)  | Facilitation<br>(who) |
| 15  | <b>Welcome and game</b>               | Small welcome from facilitators<br><br>Pick suitable game for your group   |  |                       |
| 10 min  | <b>Introduction</b>                   | <p><b>introduction into the session:</b></p> <p>WHY we do interviews Who we interview,</p> <p>WHY we listen to stories from other communities:</p> <ul style="list-style-type: none"> <li>- It is not easy to talk directly</li> <li>- by getting to know and thinking about each other’s experiences, estranged communities can get closer</li> <li>- after lunch activity you already know: iceberg, but with the story from the interviews</li> </ul> |  |                       |
| 20 min  | <b>Listening Session and feedback</b> | <p><b>Listening conflict story</b></p> <p><b>Participants listen to a story which facilitators play</b></p> <p>Short question to group:</p> <p><b>What happened the story? (anything unclear?)</b></p>   | <p>Speaker, recorder, use the little cable</p> <p>(please check BEFORE the workshop HOW they work 😊 and charge them)</p> |                       |

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|        |                                      |  |  |  |
|--------|--------------------------------------|--|--|--|
|        |                                      | <b>How did it feel to hear the story from another community?</b>   |  |  |
| 15 min | <b>Work in pairs</b>                 | <p><b>Discuss with your neighbor and take notes:</b></p> <p><b>Could that story have happened in your community? Why? Why not?</b></p> <p><b>Was there anything new for you in the story?</b></p> <p><b>Would you have done the same as the storyteller? Why? Why not?</b></p>   | Cards and markers  |  |
| 20 min | <b>groupwork</b>                     | <p><b>Please share the results of your discussion.</b></p> <p>The participants recount their discussion, facilitator collects cards and pins them to flipchart</p>   |  |  |
| 15 min | Break time                           |  |  |  |
| 60 min | <b>Iceberg Activity<sup>18</sup></b> | <p>The group sits in the circle. In the middle there are two flipcharts with icebergs. Each mountain is assigned one conflict party.</p> <ul style="list-style-type: none"> <li>- Facilitator asks the group to focus first on one side and brainstorm which needs, fears and HOPES the person experiences. The facilitator writes them onto the iceberg. Then, the same procedure is done with the other side.</li> <li>- Make sure, the participants discuss and exchange their views.</li> <li>- In the end you ask for hopes, both sides have. Usually in the</li> </ul> | Flipchart and markers. Iceberg drawing prepared before the session |  |

<sup>18</sup> Based on: Wüstehube&Splinter, 2017, pp.63ff.

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|        |  |  |  |  |
|--------|--|--|--|--|
|        |  | <p>hopes, one can find common ground.</p> <ul style="list-style-type: none"> <li>- In the end the facilitator asks: What do both sides have in common?</li> </ul>  |  |  |
| 30 min | <b>Cycle of violence<sup>19</sup>:</b> | <p>Please read carefully the instruction to get a general idea of the exercise.</p> <p>In our version we do NOT use the green cards.</p> <p>One Facilitator lays out the blue cards, starting with prejudice and explains, how each element of the circle leads to the next one (Prejudice to violence, violence to individual and collective Trauma, Trauma to mistrust, etc.)</p> <p>After you have laid out the white and blue cards, ask the group:</p> <p>„Which points of this circle can be influenced with our storytelling project and how?“</p> <p>Let them discuss, think and write on red cards. Add the red cards to the picture.</p> | Prepared blue cards, prepared white cards, blank red cards |  |

<sup>19</sup> Based on: Wüstehube&Splinter, 2017, pp.39ff.

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Module 5 “Historical Events”

| <b>Topic of the workshop: Historical Events 1</b><br><b>GOALS: to inspire the following thoughts:</b> <ul style="list-style-type: none"> <li>- Historical events can have consequences for the lives of people and families</li> <li>- Negative and painful events are remembered more than positive or happy events</li> <li>- Different events are remembered in different communities. This is linked to different experiences</li> <li>- One and the same event can be conveyed differently, depending on the storyteller</li> </ul> |                                     |   |                                  |                    |
|--|-------------------------------------|---|----------------------------------|--------------------|
| Time (when)  | Topic (what)                        | Method (how)  | Material (with what)             | Facilitation (who) |
| 10 min   | <b>Welcome &amp; Introduction</b>   | short introduction by facilitators (see above)  |                                  |                    |
| 45 min   | <b>Entry round with Dixit cards</b> | Group sits in circle<br>Spread cards on the floor<br>Ask group to pick one card that symbolizes history for them.<br>Each participant shows his/her card to the group and explains the choice of picture.<br>Facilitator acknowledges contributions, underlines common aspects and differences  | Dixit cards<br>Ball              |                    |
| 30 min   | <b>Timeline<sup>20</sup></b>        | Let the participants note one “Historical Event” that comes to their mind spontaneously.<br>“The first event that comes to your mind”<br>Don’t let them think long.<br>The participants name the event to the group and give their cards to the facilitators. The facilitators stick them ON TOP of the prepared timeline.<br><br>Reflection:<br>- What do you see? | Prepared timeline<br>Green cards |                    |

<sup>20</sup> The work with the timeline is based on: Grasse, Marina; Jirous, Dana (2008): Gender in der Friedensarbeit. Pädagogische Anregungen und Erfahrungen. Hg. v. OWEN - Mobile Akademie für Geschlechterdemokratie und Friedensförderung e. V. Berlin, pp. 119ff in th following quoted as: Grasse/Jirous (2008).

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|                  |                             |  |              |  |
|------------------|-----------------------------|--|--------------|--|
|                  |                             | <ul style="list-style-type: none"> <li>- What do you think about this?</li> </ul> <p>Remark:<br/>Usually most of the events are negative, linked to violence and disasters.<br/>Let the group reflect about this.</p> <ol style="list-style-type: none"> <li>1. Now ask the participants to note down one historical event, that they have witnessed themselves and can tell a story about.</li> </ol> <p>Participants NAME the event themselves, Facilitators pins it on UNDER the timeline</p> <p>Reflection:</p> <ul style="list-style-type: none"> <li>- What do you see now?</li> <li>- What do you think?</li> </ul> <p>PLEASE make sure you keep the timeline and the cards, so you can use it again in Module 6 and refer to it.</p> | Orange cards |  |
| <b>Tea break</b> |                             |  |              |  |
| 60min            | <b>Storytelling Session</b> | <p>Divide the participants into groups of 5 (see above)</p> <ul style="list-style-type: none"> <li>- Introduce storytelling rules.</li> </ul> <p>“Please tell each other a story about a historical event you have encountered”</p> <p>Facilitators join the groups and take care the rules are kept.</p>  |              |  |
| 30 min           | <b>Feedback</b>             | <p><u>Feedback for storytelling session</u></p> <ul style="list-style-type: none"> <li>- What was it like, to be together in the group?</li> <li>- Was there anything new you learned in the storytelling session?</li> <li>- Please share one thought you had during the day.</li> </ul>  | ball         |  |

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Module 6 “Family History”

| Topic of the workshop: Timeline 1- Family History   |                                   |  |                      |                    |
|---|-----------------------------------|--|----------------------|--------------------|
| GOALS: To inspire the following thoughts:   |                                   |  |                      |                    |
| <ul style="list-style-type: none"> <li>- Knowledge and feelings about historical events are conveyed in our families.</li> <li>- Some events are talked about a lot, others are kept silent.</li> <li>- One and the same</li> </ul> |                                   |  |                      |                    |
| Time (when)   | Topic (what)                      | Method (how)   | Material (with what) | Facilitation (who) |
| 15 min  | <b>Welcome &amp; Introduction</b> | Welcome & Introduction about the Project and Facilitator   |                      |                    |
| 20 min  |                                   | <p><b>Participants Introduction Game</b></p> <p>Purchase several variety packs of candy, with a variety of two different flavors. Make sure there is one of each color for every person in the group.</p> <p>Pass around the candy and tell each participant to take 2 pieces, one of each color. Instruct them not to eat them yet, though. After they have chosen their candy, you will tell them what each candy type/color represents.</p> <p>If there is a whiteboard or chalkboard present, write on the board the following:</p> <ul style="list-style-type: none"> <li>• Green – Favorite relative</li> <li>• Orange – One favourite incident they have encountered with their favourite relative</li> </ul> <p>Form groups of two: Each person takes turns introducing himself or herself, beginning with their name and then saying one fact for each candy type that they have. This easy introduction game should go relatively quickly.</p> | Colorful candies     |                    |

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|           |                   |  |                                     |  |
|-----------|-------------------|--|-------------------------------------|--|
| 30<br>min | <b>Timeline 3</b> | <p><b>Family History</b></p> <p>Make connection to the next steps, for example:</p> <p>“As you see, today’s session is all about you and your families. That’s because our families are treasure boxes of stories. Stories like the one you told each other now, that you have encountered yourself, but also stories that are passed on between the generations. These stories often form the way we see the world. They are told to us when we are little and teach us about life and the world. They are also linked to the persons who have told them to us.”</p> <p>Step 1. Hang up or draw another timeline<sup>21</sup> under the one you drew last time (Module 5)<br/>Remind the participants of the work last time</p> <p>Ask the participant, to recall ONE historical event, which stories were told about in their family</p> <p>Step 2.<br/>Participants: Write down the event on blue card</p> <p>Step 3.<br/>Participants: Participants name the event THEMSELVES to the group.<br/>Facilitator takes care, the participants speak loudly and to the group</p> <p>Puts blue cards on the timeline in timely order</p> <p>The participants and facilitator look at the timeline together.</p> <p>Question: what do you see?</p> <p>What do you think, when you look at this timeline?</p> | Flipchart, Marker, blue cards, tape |  |
|-----------|-------------------|--|-------------------------------------|--|

<sup>21</sup> Based on: Grasse/Jirous (2008), pp.219 ff.

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|        |                             |  |                              |  |
|--------|-----------------------------|--|------------------------------|--|
| 30 min | <b>Storytelling Session</b> | <p>Form groups of three participants.</p> <p>Introduce storytelling rules</p> <p><b>„Please tell one story about a historical event you heard from your parent, grandparent (or older relative)“</b></p> <p>Facilitators join the groups and take care the rules are kept.</p>   |                              |  |
| 15 min | <b>Tea Break</b>            |  |                              |  |
| 10 min | <b>Short Feedback</b>       | <p>„How did the group work go?“</p> <p>„What have you heard?“</p> <p>(just impressions, NO RETELLING of stories)</p>   | ball                         |  |
| 20 min | <b>Analysis Session</b>     | <p>Groups come together again, they pick one story and write on a flipchart:</p> <p>What was the story about?</p> <p>Feelings of the storyteller</p> <p>Feelings of the listener (often child)</p> <p>Message of the storyteller</p> <p>Message perceived by the listener</p>  | Prepared flipcharts, markers |  |
| 60 min | <b>Group presentations</b>  | <p>The storytelling groups present their flipcharts. The flipcharts are hung up next to each other</p> <p>Feedback in big circle:</p> <p>After all presentations:</p> <p>The participants stand up and look at the flipcharts together.</p> <p>Question. What do you see?</p> <p>What do you think?</p> <p><b>Typical observations are:</b></p> <ul style="list-style-type: none"> <li>- The listener is attached to the storyteller.</li> </ul> |                              |  |
|        | <b>Reflection</b>           |  |                              |  |

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|       |                     |   |  |  |
|-------|---------------------|---|--|--|
|       |                     | <ul style="list-style-type: none"> <li>- The feelings of the storyteller can be different or the same as the feelings of the listener</li> <li>- Sometimes, the message the storyteller wants to send is completely different, from what the listener perceives.</li> </ul> |  |  |
| 5 min | <b>Ending round</b> | <u>Gesture</u> <ul style="list-style-type: none"> <li>- Standing in circle</li> <li>- Make one gesture what they feel now.</li> <li>- Everyone has to do one gesture around circle.</li> </ul>  |  |  |

## Interviewing

When people come together and share their experiences, some stories are more interesting and engaging than others. Some stories carry a deep message about the storyteller or the conflict situation. Some stories convey peace and friendship and inspire empathy. Also, there are some people who are very good at telling their stories in an interesting way.

In our project, **we look for stories and experiences of people that help them better understand each other and adopt an empathetic mindset.** If these stories are interesting and told well, there is a better chance, that participants will listen carefully. In a storytelling session, only the people in the room can hear such a good story. But we work with many groups and therefore we would like to preserve and multiply good stories. Make use of them in many sessions and make them heard by many people. Therefore, **we conduct interviews to collect many good stories.** The interviews are conducted by our storytelling facilitators. It helps, if the facilitator who has **not** heard the story before, conducts the interview.

### WHO?

Telling a good story does not depend on position, age or gender of the storyteller. A young girl can be just as good at telling stories as an old man. A farmer can be a better storyteller than a politician or professor. What matters is the **spirit, mindset and experience.** Therefore, we interview people regardless of their age, gender or position. Some of them, we meet during our sessions, some are friends or relatives. It is important, that they have **experiences with people from the “other side”** of the conflict divide, or that they can **tell a story that is interesting for people from both communities.** It is important that they are **ready to share experiences** that inspire understanding and good will. If you have an uncle who made friends with their neighbours from a different ethnic or religious group and supported them, if your cousin believes in the equality of people and can tell a story about it, if you know somebody who suffered from the conflict but speaks in favour of reconciliation, then we would like you to take their interviews. Also, If you hear a story during your storytelling session, that

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you find interesting and you think could be interesting to work with, ask the storyteller to give you an interview.

#### **WHEN?**

You can do this after the workshop or make an extra appointment. Use the dictaphone, provided by PDI.

#### Questioning Technique

We chose an interview partner, because we know about one story that he or she has told and that we found inspiring. If it is a good storyteller, the person will likely have many more stories to tell. Therefore we ask people to tell us their lifestories. The storyteller can choose, which parts of their life they want to tell us about. The Storyteller takes the lead, and the interviewer follows. This way, we get an impression of the persons background, family, surrounding and character. We learn about their values, hopes and fears. And we hear stories from all walks of life.

To receive rich and dense stories, the following techniques help:

**“Open Questions”**: This means, that the question cannot be answered with yes or no. Instead of asking “Did you like going to school?” we might ask “Please tell us more about the time when you went to school”

**“Typical Situation”**: Ask the interviewee to tell stories or typical situations. For example: “You said that the situation in your village was tense. Can you tell me a typical situation?” This way we understand much better, what the interviewee had in mind and what kind of tension he or she means. We hear stories, that are linked to the tension, mentioned in the interview.

**“Don’t focus on hard facts”**: Sometimes people don’t remember dates or other facts, linked to their stories. In challenging them and demanding solid information, we can make them more insecure and interrupt the story. It is always possible to do some background research after the interview. So do not interrupt a good story with too detailed fact questions avoid questions like “How much exactly?” “When exactly was that?” etc.

**“Paraphrasing”**: We have covered the technique of paraphrasing before. Just as during emotional workshop situations, it also helps in emotional interview situations. It is key, however, that you grasp and acknowledge the emotion, your respondent is feeling and formulate your paraphrase as a question: “That sounds as though you are still angry, is that right?” “Do I understand right, that this situation makes you sad?”

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### Interview Structure

The interviews conducted in the storytelling project are focused on hearing stories. The method of interviewing is called “Narrative Interview”<sup>22</sup>, meaning that the interview is structured the questions are formulated in a way that inspires storytelling.

**All interviews are recorded on a dictaphone or smartphone.**

#### I. Entry Question and main Narrative

The main topic of our interview is the lifestory of our interviewees. Therefore, the main part of the interview is the first part, where the interviewees get to tell their story. It is introduced with the first and main question:

*“Please tell me your lifestory, from the beginning up to now, everything that’s important to you. I will not interrupt you or ask questions, just take some notes.”*

This question creates the **“frame” for the lifestory**. It gives freedom in choice of subject and time, but **suggests to follow chronological order**. It gives **directions for the first part of the interview**. After this first question, the storyteller will speak for quite some time.

**The Interviewer should:**

- **Pay full attention**
- **Not interrupt**
- **Support the account with neutral questions**  
*What happened afterwards? What else do you remember?*
- **Let the interviewee finish the account**

#### II. Questions

The interviewer starts to **ask question only after the interviewee has ended** telling his or her lifestory. Then you have the opportunity to ask about topics that have not been fully disclosed during the account. Also you can ask about topics that have not yet been addressed. But please remember to **ask open questions!**

Please remember to ask the storytelling questions, formulated by our team:

- Please tell us about a situation where you received help or helped a person from another religious or ethnic group.
- Please tell us about a situation, where you have created peace.

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<sup>22</sup> The interview Method, used in the storytelling project is based on: Rosenthal, Gabriele (1995): Erlebte und erzählte Lebensgeschichte. Gestalt und Struktur biographischer Selbstbeschreibungen. Frankfurt am Main: Campus, pp. 186ff.

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- Please tell us a situation, that you have encountered, where you have undergone a change of perspective.

### **III. Ending**

Sometimes, storytellers plunge deeply into their memory, so that it is not so easy to re-emerge and return to the present. Therefore, interviewers should be careful and gentle, ending the interview. In **should not end with difficult or sad topics**. It is important to **„return“ to the present** and **ask about positive aspects** at the end of your interview, such as: „What are you proud of? What makes you happy, today?“

Remember to be polite and to ask the respondent how she/he is feeling, after the interview has ended and to take time to sit with him/her for a while.

## Reporting and Accounting

The storytelling project is funded by the German foreign office. That means, that all the money in the project must be administered according to German rules and laws. For every Kyat that is spent, the project accountant must deliver a receipt. Also, we have to document every project activity carefully.

To receive their fee, facilitators must submit:

- A signed MoU containing the overall amount of working days (provided by Zaw Win Nai)
- A completed „Facilitator Report Form“ for each session
- 10-15 pictures per session
- All receipts for transport, room rent, coffee breaks etc. that need to be refunded.

If you have conducted an interview, you must submit:

- All interview files that have been recorded during and after the session
- Transcribed episodes
- The completed interview report form for each interview

**All documents** must be submitted **together**, so you can receive the agreed payment.

## Lessons learned

During the 1,5 years of preparing and conducting the storytelling project along with many inspiring workshops, storytelling and dialogue sessions and successful multistakeholder meetings, some mistakes were made and lessons learned. To inspire discussion and support mutual learning in the project team, I would like to highlight a few general thoughts, that might help improve the work and give food for further reflection.

First of all, the method of employing storytelling for dialogue is new in Myanmar. Also, interactive techniques of dialogue and learning are new to the young people who work in our project. Therefore, they require intensive training and coaching. It is not so easy, to teach these methods, because they

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require a certain kind of experience and cannot just be learned by heart. This means, the team must “learn by doing”. At the same time, due to poverty, high social pressure and a very fluctuous labour market, it is difficult to keep project staff.

The methods used and developed in this project are grounded in theories of social research and conflict transformation. Subsequently they are very much focussed on the written word. There have been problems with reading the working materials and processing the report forms.

Also, the team is still in a process of adjusting the theoretical knowledge so that it can be perceived equally well by all target groups. Therefore, this version of the manual is only an interim version. For the final version, we plan to transfer the contents into drawings and use fotos from the project with speaking bubbles. This way, the information can be more easily processed and learned.

Another aspect of the project work that is prone to mistakes, is the distribution of tasks and responsibilities inside the project team. It is one of the assets of this project, that one staff member is Rohingya: this means, that staff from the two communities work together. Subsequently, they are organised in one employment system, but have completely different working conditions. This starts with the lower level of education in the camp and proceeds through confinement to the camp and curfew, the impossibility to partake in team meetings and project events like the multistakeholder conference and others. For the reality of project work, a constant effort must be undertaken, to counterbalance these inequalities. At the same time, full equality cannot be achieved.

In the beginning of the project work, it was not clear, if the method of storytelling would be culturally acceptable in Myanmar. This doubt was quickly dissipated. Exchanging experiences proved to be possible and even attractive to the young and elder target groups of the project. One big challenge is, to learn how to listen and to ask questions in a non-violent and open manner. These skills can be learned by participants and team members. Applied well, they will help create more peace in the troubled, conflict-ridden neighbourhoods of Rakhine state.

Andrea Zemskov-Züge for Culture for Peace, December 2019

„Shared Experience - Common Values in Rakhine: Strengthening Inter Communal Cohesion in Rakhine State through Storytelling & Dialogue “

## Annex

### Session Report Form

Please fill in this form for each session you have conducted.

In order to receive your honorary, it must be submitted together with:

- A signed MoU containing the overall amount of working days (provided by Zaw Win Nai)

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- 10-15 pictures per session
- All receipts for transport, room rent, coffee breaks etc. that need to be refunded/ have been paid in advance.

|                                  |                                  |                |
|----------------------------------|----------------------------------|----------------|
| <b>Names of facilitators:</b>    | <b>Location of Session:</b>      |                |
|                                  | <b>Module:</b>                   |                |
|                                  | <b>Date and time of session:</b> |                |
| <b>Total Number of Trainees:</b> | <b>Male:</b>                     | <b>Female:</b> |
| <b>Target Group:</b>             | <b>New participants:</b>         |                |
|                                  | <b>“Old” participants:</b>       |                |

**A. Workshop Topics:**

|                                    |                        |
|------------------------------------|------------------------|
| <b>Workshop topic/description:</b> | <b>Resources used:</b> |
|------------------------------------|------------------------|

**B. Content & Exchange**

1. How was the storytelling unit perceived by the participants? Why?



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6. Did you hear any particularly interesting stories, which? Is the person who told the story willing to have it recorded? If yes, please provide contact number.

**C. Training & Facilitation**

1. Which difficulties or challenges did you face while facilitating this session? Why? What could help to overcome these challenges in the future?
  
2. To reflect upon the facilitation skills, you used in this training, are there any aspects you'd like to improve? What are they and how can PDI-Kintha and Culture for Peace assist you?

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**D. Overall Observations**

1. How did the participants interact with each other? (Example: Were they friendly with each other? Did they communicate well with each other? Did they work well together?) Did any conflict occur?
2. Did you meet any potential partners, resource persons, or people interested in conflict and storytelling work? Please explain who and why and provide contact (mail, phone number)
3. What was the best part of this session for you and why?
4. What do you think should be done differently next time? What should be changed in this module and why?
5. Did you face any challenges in planning the logistics, workshop facilities, or with the coordination of this session? If so, what were they? Please list suggestions for how this can be solved in the future.

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6. Did participants arrive on time? Did any participants have difficulty with transportation to the training center/ venue?

7. Do you have any other comments? Please write them here. Thank you.

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## Interview Report Form

Please fill in this form for each interview you have conducted. The documents that you need to attach are the following:

- Photo (optional)
- Notes
- Recording
- Transcription of your selected episode (s)
- Interview report form

|                             |             |                  |                       |
|-----------------------------|-------------|------------------|-----------------------|
| <b>Name of interviewer:</b> |             | <b>Location:</b> |                       |
| <b>Name of interviewee:</b> | <b>Male</b> | <b>Female</b>    | <b>Date and time:</b> |

### A. Interview Topic:

|                            |                        |
|----------------------------|------------------------|
| <b>Interview Question:</b> | <b>Resources used:</b> |
|----------------------------|------------------------|

### B. Content

7. Why did you select this interviewee?

8. How was the interview perceived by the interviewee? Why?



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14. What was the interesting part of this interview for you and why?

15. What do you think should be done differently next time? What should be changed in the interview question and why?

16. Do you have any other comments? Please write them here. Thank you.

17. Please transcribe (write down) your selected episode(s) here.