

Digital Storytelling Toolkit

The background features several faint, light-colored icons: a smartphone in the top right, a megaphone in the center, and several musical notes scattered throughout. The entire background is a solid red color.

**A guide to build young women's
communications and leadership skills,
and amplify their voices.**

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Women Win

Women Win is the global leader in gender equity through sport. We leverage the power of play to help adolescent girls and young women build leadership skills and become better equipped to exercise their rights. Women Win uses sport as a strategy to advance girls rights with a focus on three areas; addressing gender-based violence, accessing sexual and reproductive health and rights and gaining economic empowerment.

For more information, please visit our website at www.womenwin.org

Digital Storytelling

What is digital storytelling?

Digital Storytelling (DST) is a workshop-based methodology that focuses on the everyday person's ability to share aspects of their life story. It is grounded in the storytellers' control over the medium – words, images and audio – so that the process of learning and production is as powerful for the storyteller as the end product is for the audience.

A final digital story is a short video (2-4 minutes) of images, voice, text and music stitched together using low-tech, affordable and accessible technology. Participants narrate first-person scripts that they write and then match with personal photographs, drawings, music and sound effects to tell their story. Once completed, DST stories are easily published online and can be made available to an international audience, depending on the topic and purpose of the project.

The power of DST is in the process, not the product. It's an opportunity to build young women's communications and leadership skills, and amplify their voices. Additionally, DST can also be used for monitoring and evaluation (M&E). For more information about DST for M&E, please see section 4.

Women Win Digital Storytelling trainers have delivered over 30 workshops in five continents to more than 750 participants. We have delivered DST workshops to children, adolescents, community leaders and NGO staff, however we predominantly use DST to engage with marginalised young women. Our DST methodology has been adapted and contextualised to suit diverse populations, especially in under developed regions, and offers a platform from which these women's voices can be amplified.



What makes Digital Storytelling unique?

Digital Storytelling does not follow traditional conventions of media and reporting, but instead allows participants to craft and share their own stories, from their own perspective. There are several elements that make DST a unique method of storytelling, including:

Leadership Development. Throughout the process of telling their stories and creating their videos, participants are encouraged to strengthen specific leadership competencies. Within the act of telling and sharing a story, DST participants find themselves in positions of leadership. By increasing visibility of adolescent girls and young women through the digital stories, more female role models emerge who, in turn, have the potential to inspire more women on a community, national or even global level.

Narrative Control. The DST methodology differs from all other media (documentaries, film, radio) in that the storyteller is in complete power of the process - the participant chooses exactly what to say and how to say it. As a process, the act of telling one's story can have a profoundly empowering impact on the storyteller. Participants actively construct and reconstruct themselves and their stories through the process of narration.

ICT Skill Building. Through the process of participating in a DST workshop and producing a story, young women are equipped with computer/tablet and Internet skills. Beyond the personal empowerment of the experience, the intention of this training is that young leaders will share these skills with others and integrate digital storytelling into their activist work.

Feminist Methodology. The goal of empowerment is to enable women to participate in society, influence their own situations and have equal chances to men. Digital storytelling itself is a feminist method as women get the chance to speak their minds. In this way, marginalised women become visible through their digital stories. Simply put, the process disrupts hierarchies by putting storytelling power in the hands of women and girls. Additionally, the process of DST is feminist in the way that it becomes collective. Individual women create and share stories, and receive feedback from other participants in the story circle. This generates a collaborative process, where girls are supporting one another to refine their stories.

Enabling Access. Compared to traditional media, the digital medium is a relatively affordable and approachable form of technology for non-experts. No previous technical experience is necessary to participate in a workshop and create a digital story. Non-professional equipment and free software applications are used to craft and edit stories.

Digital Storytelling for Leadership

Alongside our mission to equip girls and young women to exercise their rights through sport, Women Win believes sport serves as a useful tool to discover and develop individual leadership. Sport creates a safe and fun environment in which AGYW are able to practice leadership skills and use their knowledge and skills to drive change in their own lives and communities. Digital Storytelling offers an opportunity to consolidate and further cultivate their leadership competencies (see below). Within the DST process, participants use their creativity to craft their own narrative and use their vision to drive the production. The DST process allows participants to develop certain technology and software skills, which improves their self-confidence. Moreover, the DST product itself provides participants with an opportunity to drive change, both for themselves and for their communities, through film screenings and additional workshops hosted by the participants. This in turn amplifies participants' voices and gives them the confidence to continue to both use their voice and to take action in the future.

What is leadership?

Leadership is a set of skills, behaviours and attitudes that can be learned, practiced, and refined through experience, mentorship and education. Based on research, theory and experiences, Women Win defines leadership as follows:

Leadership reflects the self-confidence and capacity of a girl or young woman to effectively use her voice, to exercise her rights, to take action and to be an agent of change of her own life as well as the lives of people around her.



Leadership Competencies and Digital Storytelling

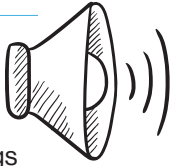
Leadership presents itself in a variety of ways and is supported by many competencies.

Women Win has defined six core competencies of leadership. By categorizing skills and competencies, girls are able to recognize, celebrate, enhance and encourage their own leadership development. The DST methodology provides an opportunity to further develop these competencies.

In each leadership development stage girls acquire leadership skills, attitudes and knowledge, and develop a range of competencies. By developing these skills, girls are able to begin breaking down restrictive gender norms within their families and society at large.



Competency	Explanation	DST Example
I use voice	Develop and express own opinions and thoughts	Share story with other participants/ local community through film screenings Provide feedback to other participants in the story circle Participate actively in DST activities
	Speak in public	
	Communicate to move others (storytelling, using social media, pitching an idea)	
I am self-confident	Identify strengths and celebrate successes	Increase understanding of technology and software Develop agency over personal story
	Take risks and step up to challenges	
	Fail forward	
I have vision	See the possibility for change	See the possibility for the DST to inspire change
	Set goals	
	Inspire and motivate others to action	
I take action	Create activity plans	Use a wide range of techniques to produce DST Think creatively to design all elements of the final DST Participate in storytelling games and activities
	Manage budgets	
	Facilitate/manage groups of people to achieve results	
I think globally	Use a wide range of idea creation techniques	Share DST with local community Facilitate other DST workshops Engage with other organisations/platforms to highlight DST
	Explore many solutions to a problem	
	Challenge traditional ideas and long held thoughts	
	Create and seize opportunities	



Digital Storytelling for Monitor & Evaluation

As well as being used as a tool to further develop adolescent girls and young women's leadership skills, digital story telling can also be utilized for monitoring and evaluation purposes.

Unlike traditional M&E tools like surveys, focus group discussions and interviews, digital stories are rich, layered accounts of human experiences. They can capture the complexity of growth, challenge, tradition, etc. – which can be linked to a variety of monitoring and evaluation frameworks and objectives. Digital stories are able to provide insights into programmes, demonstrate change, show impact and support quantitative data. Stories can also be used to identify issues and facilitate programme reflection.

By analysing the recurring themes, key similarities/differences and motifs within the stories, it is possible to analyse patterns that can lead to quantitative data. Digital stories are useful for monitoring and evaluation due to the following attributes:

- Digital stories drive participatory change processes and encourage participants to reflect on their own experiences,
- Digital stories can be used to focus on particular outcomes/elements of programmes,
- Digital stories can be gathered and analysed using frameworks or assessed for recurring themes,
- Narrative data from digital stories can be integrated into ongoing organisational processes to aid in programme planning and management.

Moreover, by using share plans, it is possible to assess the impact the digital stories have on the wider community. For example, if the participant consequently facilitates a workshop herself or shows her story to her local community.

Women Win employs an evaluation framework that we refer to as **B.A.C.K.S. (Behavior, Attitude, Condition, Knowledge and Status)** to assess changes in programme beneficiaries across our activities. Digital Storytelling is one of the tools Women Win uses to measure the complexity of change in B.A.C.K.S. For more information on this framework, please see: <http://guides.womenwin.org/ig/programme-design/measuring-impact>

An example agenda of a DST workshop for M&E purposes can be found in section 9.1.



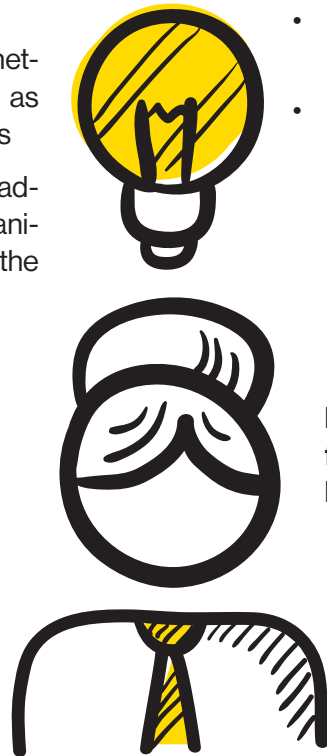
The Impact of Digital Storytelling

As stated, DST is a valuable tool to promote and support development of girls and young women as leaders in their organisations and communities. Knowledge, together with the experiences and skills acquired through participation in the DST workshops and the enabling structures created by sport programmes and organisations themselves, create the following pathway. This pathway of impact is a way of measuring, or proving, the impact of DST on the girl and at the organisation level. We understand that DST can have the following impact:

Adolescent Girls and Young Women Improve Leadership Capacities

(see previous definition and competencies)

- DST participants are challenged to improve their leadership competencies by using their voice
- DST participants practice leadership by sharing their stories on a local, regional and global platform
- DST participants practice leadership by taking action to drive change within their organisations and communities by using their digital stories for community engagement
- DST participants develop a network of young female leaders, as well as role models and mentors
- DST participants assume a leadership position within their organization as the representative at the DST workshop



Adolescent Girls and Young Women Improve Information & Communications Technology Skills

- DST participants improve overall technology and software skills
- DST participants build storytelling skills, such as using hooks, narrative arcs, plot development and storyboarding
- DST participants build narration, audio recording and editing skills
- DST participants build image generation, selection and editing skills
- DST participants build video editing skills, such as compiling audio and image files along a timeline, compression, transitions, and appropriate credits

For more information on Women Win's tools for measuring impact, please see the B.A.C.K.S Impact Framework in the Resources.

Partner Organisations Increase Communications Capacities

- Partners build capacity to advocate and raise awareness about their programme and its impacts by sharing girls' stories
- Partners improve strength in monitoring and evaluation by using stories to document, share and assess the impact of sport on girls' lives
- Partners build community engagement strategies through collecting girls' stories and using them to engage various stakeholders
- DST provides a platform for the girls to advance/influence discourse as the stories become "visual evidence" and thus can provoke debate
- Partners build capacity to mobilise resources/fundraise by leveraging digital stories

Principles of Digital Storytelling

The following principles serve as the set of non-negotiable principles for ethical practice in DST. These principles grow out of Women Win's core value: **Girls are our purpose.** We strive to ensure the safety and dignity of our digital storytellers worldwide.

Well-Being - Storytellers' physical, emotional, social, and spiritual wellbeing should be at the centre of all phases of an individual project and workshop. Strategies to ensure the wellbeing of vulnerable participants are particularly important.

Truth - Storytellers must have the space to tell their own stories based upon their personal life experiences. Storytellers are encouraged to experiment with creative approaches; however, the stories with the greatest leverage are those grounded in personal truth.

Informed Choices - Storytellers must have the information and ability to make informed choices about the content, production, use and distribution of their work.

Ownership - Storytellers have the right to freedom of expression in representing themselves in their stories. They should be provided with the space and flexibility to describe what they have experienced, within the parameters of sport, and without being coerced or censored. Storytellers have the right to determine whether or not their names are attached to their stories and whether they use images of themselves/others or if these images are blurred to protect privacy.

Local Context - Workshop facilitators should follow principles of cultural sensitivity and, as appropriate, workshops should be conducted in local languages with co-facilitators who are "cultural insiders." Methods should be adapted to fit local technological resources and capacities, always emphasising the importance of the first-person voice, group process, and participatory production.

Ethics as Process - Facilitators should view ethics as a process, rather than as a one-off occasion of "gaining consent." On-going dialogue between storytellers, staff members and coaches, and partner organisations/institutions about how best to design and implement an ethically responsible project is key to ethical practice. Discussion and decision-making about the responsible distribution of stories should be a key aspect of this dialogue.



Workshop Framework

Each Women Win DST workshop has a tailored agenda that reflects the specific needs of participants. Typically, a Women Win DST workshop is orientated towards the impact of sport on individuals, organisations and communities, however this can clearly be adapted depending on what the purpose of the workshop is. Carried out over 3-days, DST workshops are intense and require high-level focus and commitment from both participants and facilitators. DST workshops should be:

- Preferably no more than 10 participants in order to maintain a low facilitator to participant ration (1:5) and therefore an intimate environment,
- Attended by the same participants and facilitators for the entire workshop – this allows trust between participants and facilitators to firmly develop, which is critical to the success of the workshop,
- Confidential – there should be a strict code of confidentiality throughout the workshop so participants can express themselves in a safe space,
- Adapted to the available equipment, language abilities, internet availability and participants needs. For example, if you have trouble meeting the minimal equipment requirements you may want to consider planning and facilitating an Audio Storytelling workshop (AST) instead of a full DST (see Women Win's AST Toolkit). Also, if you have participants who are hearing or sight impaired, you can adapt the workshop to be purely visual or purely audio, by using some of the DST toolkit, even if not all.

Digital Storytelling Key Elements

There are twelve elements of a Women Win DST workshop:

1. Ice breaker, introductions and energisers - Relaxing the participants and helping them to feel more comfortable with the facilitators and other participants is essential. Given the high-demand for focus and long hours in front of a computer/tablet, it is important to infuse the workshop with energisers.

2. Overview - Sharing the overarching objectives of digital storytelling such as what it is and why we do it. It is also important to discuss the elements of digital stories and view example digital stories.

3. Share plans - The intention for these DSTs is that they will be shared by individuals and their organisations to advance their work. As such, it's critical to explore basic communication strategies during the workshop, such as identifying target audiences, developing appropriate messaging, connecting with media outlets, planning screenings, etc. Each participant then develops her own share plan, complete with a timeline, for sharing their story.

4. Script Writing - Teaching participants about the art of storytelling, including how elements such as visuals and audio add depth to the story and should be considered alongside the words they write. It is also useful to discuss types of stories, the story arc and hook to provide a pedagogical approach to crafting compelling stories.

5. Story circle - Participants read their stories aloud for the first time during the story circle. During this process, participants are encouraged to provide constructive feedback to their peers as a means of supporting the creative process. This element is very important and it is vital to allow enough time so that participants have the liberty and space to fully engage in the process. It is also important that the story circle remain a safe space, without outside spectators.



6. Storyboarding - Once the script is final, participants map out which visuals will be used along a precise story timeline. Storyboards are critical in maintaining an efficient use of time and keeping to the production schedule. They eventually inform the video compilation process on the final day.

7. Recording the voiceover - Participants read and record their own scripts. This is usually done using some type of voice recorder, but can also be a mobile phone or computer microphone.

8. Visuals - This aspect of the training focuses on the use of visuals to enhance stories, including personal photographs, drawings, creative projects and internet-accessed imagery. Using a basic image editing software application, we work with still images to resize, crop, blur and employ other tools for a creative look and feel to the images that will enhance the story; in some instances, participants may include video clips. We encourage the use of self-illustrated visuals (drawings, paintings, sketches) in addition to or instead of photographs.

9. Movie making: Participants put the audio and visual aspects together to craft the final story. This is done using different movie making software. Basic film editing skills are taught, including the use of screen transitions, animations, title frames and end credits. The final film is rendered and exported as a movie file that can be uploaded or copied.

10. Copyright, consent and ownership - In support of ethical practices, we include discussion related to copyright, the Creative Commons license. We also discuss consent and the ethics of if, who and how the stories can be used as well as the young women's basic rights as storytellers.

11. Reflection - Watching one's own words and visuals often serves as a mirror into the past. It is important to allow time for discussion and personal reflection related to the DST process after the completion of workshop. Additionally, if conducting a DST workshop for M&E purposes, it is vital to allow time for discussion and analysis of the final DSTs.

12. Screening: Hosting a DST film screening where an audience views the digital stories is an excellent opportunity to celebrate the accomplishment of creating a film. It also enables participants to experience first-hand how it feels to have their stories shared in a public space.





Three-Day Overview

Below is a table to summarise a standard DST workshop programme that spans the 3-day period. It includes the main topic of the day as well as key learnings:

Day	Main Topics	Key Learnings
1	About Digital Storytelling Script Writing	<ul style="list-style-type: none"> • Elements of a digital story • Art of storytelling • Leadership and DST or M&E and DST • Creating a compelling story script
2	Storyboarding Voice/Sound Audience Ownership and consent	<ul style="list-style-type: none"> • Creating a compelling story script • Creating a storyboard • Uses of sound and silence • Voice recording and importing • Identifying the audience • Ownership, copyright, credit and consent
3	Visuals/images Music Finalising DST	<ul style="list-style-type: none"> • Exploring what makes a good image and editing images • Selecting and importing music • Editing the DST • Film screening • Reflection on the DST process

Preparation for a Digital Storytelling Workshop

Hosting a successful DST workshop requires thorough preparation and organisation. It is important to think through all aspects of the workshop. By being full prepared, organisations and facilitators are better poised to adapt to unforeseen situations that arise during the week. Below is a checklist to assist in the planning process:

- Create a participant list with necessary contact information
 - Consider how many facilitators are needed based on the target group size; enlist others if need be
 - Locate a venue for the workshop and the final DST screening (see 8.1)
 - Consider and invite local partners as guest speakers
 - Identify technological equipment needs and begin to gather what is needed
 - Prepare participant documents - send introductory e-mail with attached preparation document and participant needs assessment survey
 - Test all equipment, ensuring it works properly and if possible, test equipment at the venue, including internet access and electrical outlets
 - Familiarise yourself with the equipment
 - Upload current anti-virus programme and software applications needed on each computer/laptop/tablet
 - Print any documents needed (Consent Forms, DST Certificates, Evaluations)
 - Locate a sound-proof space for recording
- *TIP.** A car works as a good sound booth if needed. Sit inside, close the doors and windows, and record*



Choosing the Venue

Choosing an appropriate venue is critical to the success of the workshop and helps establish security, trust and confidence among the participants. The venue must be safe and comfortable so that the participants feel able to share their stories. The venue should also be:

- Light and airy, although not so light that it interferes with the participants ability to see the projected screen
- Accessible to participants with disabilities
- Open early and after hours so that participants are not constrained by time
- Large enough that each participant is able to work comfortably with an additional separate space (it can be small) for audio recording. Also, if possible there should be a space at/near the venue where any participant who needs some private time can go and not be disturbed
- Able to support the technological needs of the DST workshop (e.g. access to reliable internet with sufficient power outlets).
- Ideally near an outdoor space that can be used for energizers, play or discussion-related tutorials

Equipment & Supplies

Given the tech-heavy nature of DST, it is important to carefully consider which equipment is both accessible and necessary to host a successful workshop. This may help dictate the number of participants a workshop is capable of hosting. Lack of sufficient equipment could lead to interruptions that cause major delays or, worst case, could stop the workshop altogether.

In addition to the technological equipment required, there is a list of supplies Women Win encourages facilitators to have on-hand to support the creative process. This includes items such as a whiteboard or flipchart, as well as markers, crayons and paper.

Below is a list of considerations for both the venue and equipment. 'Minimum requirements' are those that Women Win feel are absolutely necessary to the success of a DST workshop. 'The Ideal Arrangement' reflects the perfect situation.



Type of Equipment	Minimum Requirements	Ideal Arrangement
Work Space	Room with sufficient individual workspace	Table/desk and chair for each participant
	Space to gather as a group (i.e. sit in a circle)	Separate outdoor, group, and work spaces
	Small room or secluded space for recording	Sound-proof recording studio
	Clear wall for DST example screening or a large computer screen if no projector available	Pull-down screen
Technical Equipment (Computers, laptops, tablets)	A couple computers/laptops or tablets that can be shared between participants Equipment should have a soundcard, minimum 10GB of space and ensure that anti-virus programme is up-to-date Laptops should have relevant software downloaded	Individual computer/laptop or tablet for each participant *Note* - Android or PC are preferable as most people are used to these operating systems as opposed to Mac or iOS
Facilitator laptop	A computer dedicated for facilitator presentations, tutorials and DST viewing (participants can gather around)	A facilitator-only laptop dedicated for presentations, tutorials and DST viewing
Power sources	Sufficient power sources even if sharing	Plug-in source for each laptop
Anti-virus	Up-to-date anti-virus programme run on each computer that will be used	USB memory sticks for each participant with anti-virus programme downloaded
Access to Internet	Reliable internet access	Individual USB Internet modems if necessary
Microphone for audio recording	Computers/laptops should have a built-in microphone for recording or a cell phone	Portable audio recorder/external microphone and accessories, extra batteries
External speakers	Facilitator laptop with soundcard/built-in speakers	External speakers

Digital Storytelling Facilitators

The objective of the DST workshop is to create a space that is engaging, safe and supportive in order that participants can create their stories to be shared in confidence. Workshop facilitators play a large role in establishing and holding the intimate workshop space. Ideally there should always be 2 facilitators, one lead and the other support. DST facilitators should:

- Be sensitive towards differences between themselves and participants in order to create a space of learning and mutual respect. These differences include experiences, culture, race and age.
- Be flexible and capable of tuning into the evolving space of the workshop - being able to quickly adapt and adjust to the needs of the participants
- Be willing to work long, intense days and offer support to participants in the DST process as needed
- Assist the participants during and after the workshop, and support the girls should issues arise that require professional advice or external assistance.



Digital Storytelling Facilitator Skills

Resiliency. Storytelling can be profoundly personal, it can also bring up emotions that are difficult to deal with, for both the storyteller and the audience. We recognize that telling personal stories can sometimes trigger strong emotions, and can be difficult for girls and young women who have experienced trauma or violence. Although it is not our intention to bring out stories on the topic of GBV, it is a topic that sometimes comes out in the stories of participants. As a facilitator you must be prepared to deal with this situation should it arise, not only for the well-being of the participants, but also for your own well-being.

Facilitating situations where a participant is going through a difficult emotional process can be very challenging. Facilitators should take the time before, during and after the workshop to reflect on their resiliency as facilitators, their capacity to deal with challenging situations and their reactions to the experience. Women Win has developed a self-assessment for facilitators to assess their own resiliency (see resources). We recommend that every facilitator fill out this self-assessment before the workshop and use it as a tool to think through your weaknesses and strengths. Ideally, if you find that you have a weakness in one particular aspect of your facilitation, you would find a co-facilitator who is strong in that aspect, so that you make a strong team. Remember that good facilitation and your ability to facilitate a successful workshop is dependent on your well-being, so take care of yourself and take time for reflection at the end of each day.

Computer and Digital Skills. In order to run a successful workshop, there are some key computer and digital skills that a facilitator will need in order to be adequately prepared to run a successful workshop. These include:

- In-depth knowledge of key software
- Basic file organisation on PC computer
- How to download free sound and images, with a deep understanding of Creative Commons licensing

Story Crafting Skills. Experience in writing and editing your own story is essential for a thorough understanding of the skills necessary to help others in writing their scripts and following the story arc. We recommend that facilitators take some time to research story arc, listen to story samples and review the DST PowerPoint slides on story arcs. The more that facilitators write, edit and tell their own stories, the more they will become experts to help others.



Digital Storytelling Participants

Usually, Women Win targets young women between the ages of 16 and 30 years-old for the DST workshops we host. In conducting your own workshop, it is critical to gain consent from parents/guardians through a signed consent form for anyone participating who is legally a minor. There are a couple of things to consider when selecting participants:

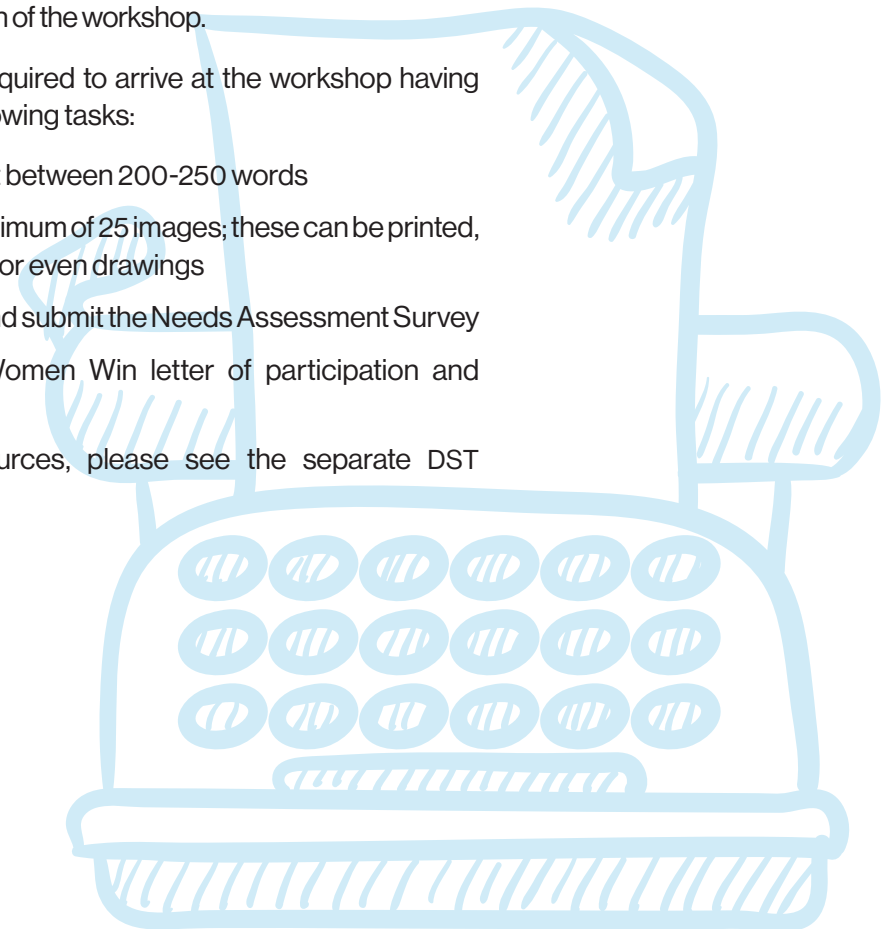
- **Digital literacy and comfort levels using technology** - although DST requires no computer experience, different levels will affect the pace of the workshop. A mix of levels provides opportunities for peer-to-peer learning where those with more technical experience are able to help those without.
- **Literacy levels (spoken, written and reading)** – it is important to pay attention to participants' literacy levels. A young woman with a minimal literacy level may not be comfortable writing and reading her script and may prefer a process of word lists and memorisation. Additionally, some participants may be more comfortable working in English and others in their mother tongues.
- **Emotional maturity** – it is important to carefully consider each participants level of emotional maturity and resilience in sharing, reacting and responding to the DST process.

Preparing Participants. Given the high demand for on-time delivery and intense level of focus required throughout the workshop period, it is crucial to prepare participants. It should be very clearly explained what is expected of them and the non-negotiable term of committing to full-participation through the duration of the workshop.

Participants are required to arrive at the workshop having completed the following tasks:

- Draft a script between 200-250 words
- Collect a minimum of 25 images; these can be printed, digital forms or even drawings
- Complete and submit the Needs Assessment Survey
- Read the Women Win letter of participation and preparation

For all DST resources, please see the separate DST resource toolkit.





Digital Storytelling Detailed Example Agenda

Below is an example of a 3-day DST workshop agenda. This agenda provides some examples of games and energizers (in blue) that you could use but feel free to adapt the agenda to suit your own facilitation style.

Day 1



Welcome and Introduction to Storytelling

Time	Activity	Details/Session Names	Objectives
9:00 – 9:45	Welcome and Introduction	<ol style="list-style-type: none">1. Welcome Game – 2 Truths and 1 Lie2. Introductions3. What Is DST and why are we here?4. Principles of DST	<p>To create a safe and welcoming space</p> <p>To understand why we are all here and introduce the DST methodology</p>
9:45 – 10:30	Workshop Overview	<ol style="list-style-type: none">1. Ground Rules (flipchart)2. Agenda3. Expectations4. Introduction to the Production Schedule	<p>To share and set ground rules</p> <p>To establish group defined expectations</p>
10:30 – 11:00	Story Games	<ol style="list-style-type: none">1. Story Line2. Group one word storytelling	<p>To warm up and practice storytelling</p>
11:00 – 11:15	Break		
11:15 – 12:15	Introduction to Storytelling Part I	<ol style="list-style-type: none">1. What is a digital story? Why do we tell stories?2. How are stories connected to leadership?3. What stories move us? What are our favourite childhood stories?4. Elements of a story:<ul style="list-style-type: none">• Characters• Action• Emotion• Detail• Hook• Message	<p>To explore storytelling skills</p> <p>To understand the elements and key features of a story</p>

12:15 – 13:15	Introduction to Storytelling Part II	<ol style="list-style-type: none"> 1. Introduction to the narrative arc 2. Narrative Arc exercise – identify the narrative arc of a common story and map the story onto flipchart 3. Non-traditional narrative methods 4. Example DSTs 	<p>To strengthen understanding of stories</p> <p>To learn from DST examples from previous workshops</p>
13:15 – 14:15	Lunch		
14:15 – 14:45	Ownership and Consent	<ol style="list-style-type: none"> 1. DST Bill of Rights – Onion Ball Activity 2. Permissions: What is Creative Commons? 3. Consent forms explanation 	<p>To understand the rights of a storyteller</p> <p>To understand the concept of consent and the right to provide/withdraw consent</p>
14:45 – 15:30	Role Play	<ol style="list-style-type: none"> 1. Group Role Play Activity <p>Create a role play based on a given scenario</p> <p>Integrate the emotion given to you by the facilitator into the role play</p> <p>Present role plays to the group</p>	<p>To engage creativity muscles</p> <p>To practice telling stories with emotion</p>
15:30 – 16:00	Break		
16:00 – 16:30	Pictures	<ol style="list-style-type: none"> 1. Introduction to the power of pictures 	<p>To understand what makes a good picture</p>
16:30 – 17:00	The Audience	<ol style="list-style-type: none"> 1. Who is your audience? What is your message? 2. Share Plans 	<p>To consider who the DST audience will be and how to reach them</p> <p>To explore the message of the DST</p>
17:00 – 17:30	Wrap Up Day 1		



Welcome and Introduction to Storytelling

Homework for participants

1. Finalise scripts (based on what was learnt during day 2. Start gathering photos/pictures and 3. Fill in share plan

Day 2



Story Circle, Recording the Narrative, Developing the Visual

Time	Activity	Details/Session Names	Objectives
9:30 – 10:00	Welcome Back and Reflection	1. Rose and Thorn Activity 2. Day 2 Agenda 3. Energizer – Human Lego	To reflect on Day 1 and prepare for Day 2
10:00 – 11:30	Story Circle	1. Introduce the feedback process 2. Start Circle	To share each other's stories To provide feedback on each other's stories
11:30 – 11:45	Break		
11:45 – 12:00	Intro to Story boarding	1. What is a storyboard and how to make one?	To learn techniques in mapping out visuals to narratives
12:00 – 13:00	Story Lab Part I	1. Create Story Lab pods/groups 2. Add feedback to story 3. Work on storyboard 4. Start recording	To integrate feedback into stories To work collaboratively to finalise stories To start recording process
13:00 – 14:00	Lunch		
14:00 – 15:00	Story Lab Part II	1. Finish stories 2. Finish storyboards 3. Finish recording	To finish stories and storyboards To finish all narrative recording
15:00 – 15:30	Game	1. Human Clay	To further engage creativity and to get participants moving
15:30 – 16:00	Break		
16:00 – 17:00	Tablet and Software Introduction	1. Introduce basic functions of tablets 2. Introduce basic functions of software	To learn basic tablet use and gain familiarity with the software for digital story creation
17:00 – 17:30	Wrap Up Day 2		

Homework for participants:

1. Record story if not done so already and 2. Gather all the needed pictures/images

Day 3



**Finding
Music,
Putting it all
together,
Film
Screening**

Time	Activity	Details/Session Names	Objectives
9:30 – 10:00	Welcome Back and Reflection	<ol style="list-style-type: none">1. Rose and Thorn Activity2. Temperature Check3. Day 3 Agenda4. Game – Flipchart Island	<ul style="list-style-type: none">• To reflect on Day 2 and prepare for Day 3• To check how everyone is getting on
10:00 – 11:15	Story Making Lab Part I	<ol style="list-style-type: none">1. Introduction to music2. Finish all remaining tasks on the production schedule3. Start making digital story on tablets	<ul style="list-style-type: none">• To understand the role of music• To start making digital stories by importing pictures, audio and music
11:15 – 11:30	Break		
11:30 – 13:00	Story Making Lab Part II	<ol style="list-style-type: none">1. Continue making digital stories	<ul style="list-style-type: none">• To develop software expertise (editing, importing)• To finalise DST
13:00 – 14:00	Lunch		
14:00 – 14:15	Energizer	1. Group Consecutive Storytelling Game	<ul style="list-style-type: none">• To have fun and re-energise!
14:15 – 15:00	Export	<ol style="list-style-type: none">1. Finish all stories2. Export all stories	<ul style="list-style-type: none">• To finish all stories• To export files
15:00 – 15:15	Break		
15:15 – 16:30	Film Screening	<ol style="list-style-type: none">1. Show DSTs and celebrate!	<ul style="list-style-type: none">• To celebrate each other and all the DSTs
16:30 – 17:00	Group Reflection	<ol style="list-style-type: none">1. Reflection on DST process	<ul style="list-style-type: none">• To reflect on process and how it can be used by participants within their own communities
17:00 – 17:30	Wrap Up DST Workshop		

Agenda for Digital Storytelling Workshop and Monitoring & Evaluation

For a DST workshop with an M&E focus, it is necessary to have additional time to analyse the final DST's and consider any recurring themes, similarities or differences between all of the stories, from an impact perspective. As the 3-day agenda is already quite intense, Women Win would recommend an additional half day in order to have sufficient time to analyse the stories. An example agenda can be found below:

Day 4



Monitoring and Evaluation

Time	Activity	Details/Session Names	Objectives
9:30 – 10:30	Welcome Back and (Re) Introduction to DST for M&E	<ol style="list-style-type: none">1. Welcome Back2. Introduction to B.A.C.K.S framework3. DST for M&E4. Energizer	<ul style="list-style-type: none">• To strengthen understanding on how to use DST for monitoring and evaluation
10:30 – 11:15	DST Analysis	<ol style="list-style-type: none">1. Analysis of DSTs in small groups Looking for: Key themes and Similarities/ Differences	<ul style="list-style-type: none">• To analyse DSTs and explore impact of the programme on participants
11:15 – 11:30	Break		
11:30 – 12:30	Group Presentation and Discussion	<ol style="list-style-type: none">1. Present findings back to the group2. Group discussion on analysis	<ul style="list-style-type: none">• To present findings• To establish, as a group, the impact of the programme based on the DST analysis
12:30 – 13:00	M&E Follow Up	<ol style="list-style-type: none">1. Discuss next steps for DST M&E <ul style="list-style-type: none">• What impact has the DST workshop had on participants?	<ul style="list-style-type: none">• To deepen analysis of DST workshop• To keep track of participants in order to further analyse impact of workshop - do participants implement their own workshops, show their DST's to their communities etc.
13:00 – 14:00	End of Workshop		

Digital Storytelling Workshop Follow Up Checklist

After the success of your Digital Storytelling workshop, there are a few more steps to bring the workshop to complete close.

- **Send a thank you email to all participants** - These can be personalised with the facilitators reflections on the workshop. Additionally, information should be given regarding any next-steps planned with the DSTs. It is good practice to encourage the participants to stay in touch as they execute their share plans.
- **Execution of Share Plans** - Keep a copy of all the participants share plans. Facilitators may want to follow-up with participants and offer support in the execution of their share plans. This is particularly important if you are measuring the impact of the DST workshop. Do they facilitate their own workshop? Do they show their stories to their communities? Does it go up on the organisation's website? By keeping track of these things, you can better measure what impact your DST workshop is having.
- **Store each participant's consent form** - If possible, scan the consent forms and save/share electronic files in addition to the hard copies. If storage and usage consent is granted, it is necessary to ensure safe storage of each participant's DST folder and supporting files.

