



Photo: Nara Zanes

LEARNING THROUGH STORYTELLING AND VIDEO MANUAL FOR TRAINERS

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PURPOSE OF THIS MANUAL

This document is intended for use by trainers as a guide to various elements and exercises for a one-week training workshop focused on storytelling. **It offers exercises and resources for reflection on the use of storytelling tools and methods to support learning in an organisational setting.**

This IS NOT a comprehensive manual on storytelling! Instead, it is designed to provide guidance for a small group of people to help each other discover new ways to support their own and others' learning experiences, and to do so in ways that are deeper, more meaningful and often easier to share outside the immediate group.

How does it support such capacity building? By setting out a curriculum that gives trainees hands-on experience with selected tools and methods in employing storytelling for individual and group knowledge sharing and learning. It is not intended to be used in exactly the same way each time. Trainers are encouraged to adapt the various methods and tools to their own purposes and contexts.

Some examples will be provided in the manual, which users are encouraged to adapt to the purposes of each training event: the more the examples and exercises relate directly to the lives of workshop participants, the more they will benefit from them, and feel a strong sense of ownership in the knowledge they gain.

We hope you enjoy using this manual. We would also love to hear your thoughts on how it could be improved. If you have any comments or other thoughts to share about the manual, please send them to the HELVETAS Swiss Intercooperation Knowledge and Learning team at: KNL@helvetas.org

Happy reading!

A NOTE ON THE AUDIENCE

This manual is designed for trainers and includes various pointers aimed at trainers, e.g. timing issues, things to consider, things to avoid, and materials to employ. A separate, but complementary manual for trainees was developed in parallel. The manual for trainees can be printed and distributed to the trainees at the beginning of the workshop. The manual for trainees is a slimmer version of the manual for trainers, i.e. contains the objectives of the day, a brief description of each session, some theory and space for trainees to take notes.

We recommend that at the end of the training, you as trainers distribute the manual for trainers to those trainees who are interested in giving trainings themselves or want to know more about the different methodologies they applied.



CURRICULUM STRUCTURE

As mentioned, the training is on the use of storytelling tools and methods to support learning in an organisational setting. Therefore, the background of participants in this training may range from project (field) staff to communication specialists and managers. Depending on the diversity of participants and the context of the training, the curriculum may need to be adapted. The ideal number of participants is around 20.

The curriculum in this manual is somewhat ambitious for a one-week workshop, so you may want to adapt it if you think it is unrealistic. This is particularly true for the units on using video as a storytelling tool. If participants have had some experience with video, especially with video editing, you can move more quickly. If not, it may take extra time to help them learn the basics of shooting and editing. Depending on the learning goals,

you may decide to have two facilitators or a support person on hand specifically for editing, so he/she can do a lot of the nitty gritty editing for participants, and they can concentrate more on conceptualising and shooting the videos.

The manual is structured around the days of the training. At the beginning of each day, a box outlines the objectives of the day. This is followed by notes for trainers on how to do the various activities described in the sessions. The handouts referred to in the text can be found in the annex, i.e. to prepare for a workshop a trainer can simply make as many photocopies as required of the handouts for participants. Also in the annex is a summary programme in table format of the 5 day training.

OVERVIEW OF THE CURRICULUM

Day	Content	Supporting Documents
Day 1: Experiencing storytelling from listener and teller points of view		
Session A: Workshop opening /Storytelling exercise	Jumpstart storytelling	
Session B: Storytelling	To whom does this belong?	
Session C: Storytelling	Building stories around turning points	Handout 1
Session D: Joint reflection	Reflect on the storytelling experiences	
Day 2: Reflecting on storytelling		
Session A: What is storytelling?	Definitions and discussion on how we can use storytelling	Handout 2
Session B: Deconstructing the story	What makes a good story, how to elicit stories from others? Dos and don'ts in facilitating	Handout 3
Session C: Putting stories to work; Whose story	Process versus output and exploring multiple perspectives	Handout 4
Session D: Joint reflection	What can we meaningfully take away? What more do we need to know?	
Day 3: Digital storytelling		
Session A: What is digital storytelling?	Definition and how we can use it	Handout 5
Session B: Hands-on with the camera	Name game and video comic strip	Handout 6
Session C: Storyboarding	Storyboard technique	
Session D: Preparation for field visit	Prepare storyboard for field visit	Handout 7
Day 4: Field visit		
Day 5: Assembling and reflecting on the outputs		
Session A: Editing	Groups assemble their stories	
Session B: Video viewing	Watch each others' digital stories	
Session C: Next steps	How will we use storytelling /digital storytelling in our work?	

DAY 1 – EXPERIENCING STORYTELLING FROM LISTENER AND TELLER POINTS OF VIEW

Day 1 is focused on doing practical storytelling exercises – all participants are engaged in various storytelling exercises and together experience what it feels like to be a storyteller and listener.

Trainer notes on: workshop opening (10–15 min)

- Take 10 minutes to explain the **objectives** and **agenda for the week**, including an explanation of the **training approach**, i.e. participant-driven, emphasis on hands-on exercises, collaborative work.
- You can start just about any training workshop in a variety of ways. One **principle** we will follow throughout the manual is that of hands-on engagement. In other words, we don't believe so much in having a trainer stand at the front of a room telling people what to do. There is a time and place for such instruction, but in general our attitude is that having participants do the talking – through structured exercises – is one of the best ways for them to learn.
- With the above principle in mind, we suggest opening the workshop with a 'Jumpstart Storytelling' session.

SESSION A: JUMPSTART STORYTELLING (90 MINUTES)

The methodology of the "Jumpstart storytelling" session was created by Seth Kahan and serves several purposes. It...

- allows you to share your expectations of the workshop
- provides an opportunity to start immediately in a storytelling mode
- is an 'ice-breaker' and provides the trainer and participants with a chance to get to know each other

Trainer notes on: jumpstart storytelling

STEP 1 – INTRODUCTION (5 MINUTES):

There is no 'script' for this segment of the exercise, but the idea is to tell participants that Jumpstart Storytelling is a good way to start a group working together, it is fun and it gives each of us an idea of what others would like to get out of the workshop.

STEP 2 – INSTRUCTIONS AND EXAMPLE IN PLENARY (15 MINUTES):

- Ask participants to think about why they are at the workshop, and what they want to get out of it. It is good to share one of your own goals as an example. Then give participants one minute to write down theirs
- Ask participants what personal experience they have that has led to one of their goals for the workshop. Emphasise that they should think of a real experience that they could tell a story about. Here again, it would be good for you to tell a story about your own experience. Then give participants one minute to think about their own stories

STEP 3 – STORYTABLE 1 (15 MIN):

- Set up the storytable. The number of people per group depends on the number of participants, but ideally each group won't have more than 8 people.
- Tell participants they have 90 seconds each to tell their stories. Emphasise again that you want a story, not simply saying what they want to get out of the workshop. Ask listeners that if they hear someone talking

- for more than 15 seconds without starting a story, to gently stop them and say "Please tell us a story".
- Tell participants you will keep track of timing with a bell. When there is 30 seconds left, you will give a 30-second warning. After 90 seconds, you will ring the bell and it will be time for the next person (sitting to the left of the current storyteller) to begin. Give each table 30 seconds to identify a volunteer to be the first storyteller. Note: Depending on the group dynamics you may also only say that you will ring the bell only once the 90 seconds are up. This may be a less disruptive way to keep time.

STEP 4 – STORYTABLE 2 (15 MINUTES):

- Move participants into a different configuration. Note: Participants may not be able to sit at tables with a completely new set of counterparts, but as long as most are different, it will work out.
- Tell participants this is the same as the first round: each one tells the same story they told before. Note: Telling a story again is a useful way to learn about storytelling. Each person will see how their story changes from the first round.

STEP 5 – CLUSTERS AND CHAINS (10 MINUTES):

- Get all participants back into plenary and ask them to think about the different stories they heard, and decide which one was the most striking, powerful or important for them.
- Ask participants to get up and go to the person who told that story. They should put their hand on the person's shoulder. Tell them: this should be fun: you might find one or more persons who put their hands on your shoulder, and they will have to follow along with you as you go to find the one who's story you liked the most.
- Look for the three or four people with the most hands on their shoulders (i.e. the biggest clusters), then approach those people and ask them to be ready to tell their stories to the whole group. Ask the others to find a seat.

STEP 6 – PLENARY STORYTELLING (15 MINUTES):

- Remind participants that they selected the remaining stories, so there are ideas and messages in them that resonate with many people in the group.
- Ask the storytellers to each tell their stories, and ask the other participants to NOT applaud, but instead be silent, and think for a moment about the story and what it means to them.
- After the stories have been told, ask the whole group to name each one, giving them names that capture the core of the story. Write the names on a flipchart.

STEP 7 – CONCLUSION (15 MINUTES):

- Ask participants if the stories were chapter titles in a book, what would the title of the book be?
- Ask how the stories can help us think about the workshop as we go through the week.

BREAK – 30 MINUTES



SESSION B: SECOND STORYTELLING EXERCISE – TO WHOM DOES THIS BELONG? (60 MINUTES)

This exercise gives participants a chance to experience storytelling based on different objects. Hopefully all participants brought an object with them that is significant in some way, e.g. a souvenir, something that reminds you of a special time or event. This is a useful way of finding out more unusual things about people. In addition it can trigger discussion on the use of objects in storytelling and performance or insights into the experience of being the custodian of someone else's story.

Trainer notes on: to whom does this belong?

STEP 1 – GETTING STARTED (5 MIN):

Ask participants to put up their hands if they brought an object with them to tell a story about – of course instructions to participants to bring an object that tells a story about them (e.g. a heirloom or a souvenir from a trip they went on) need to be given prior to the workshop. Remind participants to keep the objects hidden! Have a few objects on hand for anyone who has forgotten, so they can invent a story around it.

STEP 2 – STORYTELLING IN GROUPS (25 MIN):

- i. Get participants into groups of 4.
- ii. Ask participants to share the stories behind their objects while still keeping the objects out of sight of the other groups.
- iii. Ask participants in each group to choose one story they particularly liked and one person – not the original owner of the object – to retell the story in plenary, convincingly, as though it is his or her object and story.

STEP 3 – STORYTELLING IN PLENARY AND REFLECTION (30 MIN):

- i. One by one, the storyteller of each group tells the story of the other person in his group in plenary. The audience, i.e. the people from the other groups, then have to guess whose object and story it was originally.
- ii. Ask participants what struck them about the exercise.

LUNCH – 90 MINUTES

SESSION C: BUILDING STORIES AROUND TURNING POINTS (90 MINUTES)

In this exercise, trainees will explore how using a turning point in a project or program can build a meaningful story. It will follow four basic steps:

1. People tell and record stories in groups of 2-3, using postcards (handout 1);
2. Each group chooses one story to shape further;
3. The chosen stories will be told in 3 minutes – not by original teller- in plenary and recorded. Lessons will be drawn after each story is told;
4. End with a brief discussion about the process, especially around the question: What happened to the content at each stage?

Trainer notes on: building stories around turning points

STEP 1: STORYTELLING ROUND 1 (15 MIN):

- i. Ask participants to find a partner, preferably one who speaks their own language, as talking and listening in their own language is easier.
- ii. Ask participants to identify a story to tell. When telling the story, advise them to:
 - a. set the scene, i.e. when and where did it take place and who was involved;
 - b. talk about their role and try to include additional characteristics of the people involved so that the listener gets a better sense of reality from the story;

- c. mention the challenge or turning point [this may come from a specific event or decision, i.e. a time when the storyteller felt things were particularly difficult without a clear solution (negative experience), or maybe when s/he was feeling really proud of being part of a project (positive experience)]
- d. share their response to the turning point and how they moved on
- iii. Ask participants to take a few minutes to exchange stories. Each person should take 3 minutes to tell his/her story. Tell them to NOT write anything down at this point. Instead of writing, the listener should listen as well as s/he can without interrupting or prompting the storyteller. Note: Give people a one-minute warning before each 3-minute storytelling segment is finished.

STEP 2: SUMMARISING STORIES (15 MIN):

- i. Give each pair 5 minutes per story to discuss what made each story work, and ask them to summarise the story on the left side of a postcard (1 postcard per story), being sure to not leave out any important keywords.
- ii. Then, ask the pairs to come up with one or two headlines that summarise the story, and write those on the right hand side of the postcard. Note: Give people a one-minute warning before each 5-minute story summarising segment is finished.

STEP 3: STORYTELLING ROUND 2 IN BIGGER GROUP (30 MIN):

- i. Ask each pair to join up with another pair and re-tell each of the four stories (3 minutes per story).
- ii. Then ask each group of 4 people to choose one story to flesh out further. The idea is to come up with a story that is interesting, includes some details about the people and place(s), has an easily-identified turning point, and can be told in 3 minutes. Note: Remind participants that the story should include information on where/when the story took place, who was involved (including characteristics of actors), what the challenge or task triggering the action was, the sequence of events leading to a turning point and what the resolution or ending of the story was.
- iii. Then ask the group to choose someone to tell the story in plenary – this cannot be the original storyteller.

STEP 4: STORYTELLING ROUND 3 IN PLENARY (TIME DEPENDS ON NUMBER OF GROUPS, I.E. STORIES; WITH 4 STORIES IT WOULD TAKE AROUND 30 MIN):

- i. Bring everyone into plenary, and listen to each story.
- ii. After each story, spend 1-2 minutes on surfacing the lessons contained in it.
- iii. At the end, briefly discuss how the stories changed as they were discussed in different rounds. Point out that the stories were changed just by listening and asking questions and it became collective.
- iv. Discuss any common and unique messages, the untold or hidden stories, what makes a story a good one, etc.

BREAK – 30 MINUTES

SESSION D: HOW DOES IT FEEL AND HOW DOES STORYTELLING RELATE TO OUR WORK ? (60 MINUTES)

This session is about reflecting on the different storytelling experiences of the day: What was striking? How do trainees see themselves applying storytelling to the context of their own work (or not)?

Trainer notes

This session is mainly designed to bring the group together to reflect on the various 'flavours' of storytelling they participated in throughout the day. In advance of the workshop, you may want to suggest that participants bring examples of stories from their own work contexts (e.g. in capitalisation exercises, project reports, evaluations, wherever stories have been incorporated). This could help to both broaden perspectives on what is possible and help participants to think more concretely about how they can bring stories more effectively into their work.

STEP 1 – REFLECTING ON THE DAY (15 MIN):

In plenary, ask participants about their experience of the day, i.e. their thoughts on the various “flavours” of storytelling and what was striking. Note: This “popcorn reporting” session may take less time, which is fine. The idea is to give participants a chance to share their experience and thoughts.

STEP 2 – SHARING OF STORYTELLING EXPERIENCES FROM OWN CONTEXT (40 MIN):

- i. Give participants a few minutes so that those who brought outputs of storytelling from their work contexts can choose one to share and those participants who did not bring any outputs can think of a storytelling-related activity to talk about. Note: Mention that not all participants may have something to share, which is fine.
- ii. Ask participants to write 1) the title of their storytelling output or story and 2) a keyword to describe the reason it was created (e.g. experience capitalisation, communication, project report, evaluation, etc.), on a card and pin it to a pin board. Tell them to read the title as they pin the card on the board.
- iii. Distribute 3 sticky dots per participant and ask participants to choose (based on the title) the top stories they'd like to hear by putting the sticky dot on the card(s) of preference.
- iv. Ask participants whose stories were chosen to take 3-5 minutes each to share their experience / tell their story.

STEP 3 – CLOSING (5 MIN):

Thank participants who shared their stories and tell those who couldn't share their stories that they can display their storytelling outputs on a table in the workshop room. Also mention that their experience regarding storytelling at work will be referred to and possibly used in a session the following day.

Note: As trainer, make sure you have all cards with the titles and after the session check whether you can use the stories for Day 2 Session C.

DAY 2 – REFLECTING ON STORYTELLING: WHAT IS IT, HOW CAN WE FACILITATE STORY- TELLING EXERCISES AND PROCESSES?

Day 2 is focused on building upon our shared knowledge and experiences brought out in the previous day, to get a clearer idea of:

- the key elements of good stories
- how we can effectively facilitate good and meaningful storytelling from other people
- how we can integrate storytelling approaches in our day-to-day work to support greater learning

SESSION A: WHAT IS STORYTELLING? HOW CAN WE MAKE IT WORK FOR US? (60 MINUTES)

The potential number of topics under the broad heading of ‘Learning through storytelling and video’ is huge! We could design a year-long course under this topic and still have plenty to talk about at the end. How can we make things manageable in one week, in a way that is most useful for all participants?

Let's look at why this curriculum was initially created: the idea came out of a recognition that those of us involved in international development project and program planning, implementation and follow-up could use additional methods to those that are usually employed to help us and others learn about our experiences and about how we can adapt what we do based on such learning.

Two major challenges are how to support individuals, teams and partners to maximise learning from their respective activities, and how to share such learning beyond those who directly experience it. This storytelling curriculum is aimed at helping us use storytelling approaches to meet these challenges.

You may ask: what is storytelling? There are many different definitions, and as with many such things, spending too much time on a definition uses a lot of energy with a limited benefit.

This session will give trainees a chance to think about what storytelling means for them, how (some) other people think of it, and how they will adapt it to their needs.

Trainer notes

1. PART ONE – DEFINITIONS (TOTAL: 30 MIN):

Explain to participants that although it may seem strange to talk about definitions on the second day instead of the first, the idea behind it is that participants go through direct experiences of telling and listening to stories before they get into more abstract, conceptual thinking about them. As the experiential element is crucial, it is good to have the first day focused on that.

STEP 1 – INDIVIDUAL AND BUZZ GROUP REFLECTION ON DEFINITION (15 MIN):

- i. Ask each person to take 5 minutes to reflect on what comes into their mind when they think of storytelling, and to write down a few bullet points or sentences on that.
- ii. Get participants into buzz groups of 2-3 persons to quickly share what they wrote and what they think.

STEP 2 – PLENARY DISCUSSION ON DEFINITION (15 MIN):

- i. Get everyone back together in plenary to have a look at some existing definitions out there. Some samples are provided below. Use these or 3 other ones, and present each one to the group slowly: let them think about each one for a minute or two before moving on to the next. Once you've read them out loud, hand out the definitions to participants (Handout 2)

From the National Storytelling Network: Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

From Wikipedia: Storytelling is the conveying of events in words, images, and sounds, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and to instill moral values. Crucial elements of stories and storytelling include plot, characters, and narrative point of view.

From Berice Dudley of the Australian Storytelling Guild: Storytelling is the art in which a teller conveys a message, truths, information, knowledge, or wisdom to an audience - often subliminally - in an entertaining way, using whatever skills, (musical, artistic, creative) or props he chooses, to enhance the audience's enjoyment, retention and understanding of the message conveyed. Stories are sometimes told purely for joy and delight.

- ii. Finally, ask for some keywords people think capture important elements of storytelling, and note those keywords on a flipchart or cards so they can be seen throughout the workshop and (if there is time and interest) to reflect on them at the end.

Note: Again, a crucial message here is that there is no single definition, and that the most important thing is for participants to feel comfortable with their own understanding of what a story is.

2. PART TWO – HOW CAN WE MAKE STORYTELLING WORK FOR US? (30 MIN)

Here you want to move into a collective brainstorming on where storytelling could be effectively used to support learning in a development context. The idea is to develop a list of situations, outputs, etc. where storytelling could be used. Write down the participants' ideas on a flipchart.

BREAK – 30 MINUTES

SESSION B: DECONSTRUCTING THE STORY: WHAT MAKES UP A (GOOD) STORY? HOW CAN WE ELICIT STORIES FROM OTHERS? WHAT ARE THE DOS AND DON'TS OF FACILITATING STORIES? (90 MINUTES)

In this session, participants look at the 'nuts and bolts' of stories, at elements that should always or usually be included, at things that make a difference to how interesting or coherent a story is, and at how to ask the right questions (and avoid asking the wrong ones!) to encourage people to tell their stories. Ideally, you'll split the session into the following sub-segments:

- 1) Looking at question types, e.g. open versus closed questions, positive versus negative questions
- 2) Generating good examples of questions for project / programme work
- 3) How to be a good story facilitator, e.g. guidance vs. interference, informed consent, give a story-get a story, creating a secure environment, etc.

STEP 1 – INTRODUCTION TO QUESTION TYPES (15 MIN):

- i. In plenary, start with the following question: If you were looking for a story from someone, what question would you ask? The group may take a minute to get going, but eventually someone will suggest a question. Write down the various responses, until you have at least 3 or 4 (but don't stop if the responses are still coming quickly; if you reach 10 or more questions, it's probably worth stopping).
- ii. Ask the group if they have reactions to any of the questions. Again, give them a bit of time to respond. It's likely that you will have some closed questions that limit the range of responses (e.g. Did you succeed in your water project?) and some open ones (e.g. How did you manage to get the community involved in the project?). The group will collectively discover that answers inviting a yes / no response are less likely to elicit rich stories than more open questions. If no participant raises the point, spend a minute to explore differences between positive and negative questions (often, it is good to pose a question that invites either response, e.g. "...a time when you faced a crisis or really achieved something special").

STEP 2 – GENERATING GOOD QUESTIONS (30 MIN):

- i. Divide participants into groups of 4–7 people.
- ii. Ask the groups to create a list of interesting questions for situations about which they may want to learn

- more in their work (e.g. projects or programs).
- iii. Ask them to do a quick brainstorming in the small group (10 minutes), then select a shortlist of the 3 (or 4, or 5, if there are only 2-3 groups) best questions, putting each one on a separate card.
- iv. Get back into plenary, quickly run through the questions so everyone can see what the groups came up with. There is no need for discussion, but the questions may be useful for post-workshop follow up. Note: You can also show the group the framework for story interviews used by SDC (Handout 3).

STEP 3 – REFLECTIONS ON HOW TO BE A GOOD STORY FACILITATOR (45 MIN):

- i. In plenary, start with a 10 min brainstorming session on being a good story facilitator. E.g. What are the key characteristics of a good facilitator of stories? What are the key things to do?
- ii. After a number of things have been listed, divide participants into groups of 2, designating one as person A, the other as person B. Person A is the story facilitator and his / her job is to elicit a story from person B, and to adopt the behaviour and questioning methods discussed so far. After 10 minutes, person B assumes this role and elicits a story from person A.
- iii. Then, in plenary, take about 10 minutes to discuss the experience. What did people notice? What was most challenging? What was most interesting?

LUNCH – 90 MINUTES

SESSION C: PUTTING STORIES TO WORK AND EXPLORING MULTIPLE PERSPECTIVES (120 MINUTES)

In this session, you help participants explore how they can approach using storytelling strategically in their work, i.e. how storytelling can be used to support learning in a development context. Participants will think about when / how much they should think about process and when/how much about output. Also, participants will get more deeply into how a story is told from a particular perspective, and how different perspectives on the same event/situation can tell very different stories. This will help them think about how stories are representations of reality, not necessarily right or wrong, but taking a particular point of view. This can present challenges to effective learning, but approached in the right way, a variety of perspectives can give a much richer and more nuanced view of a particular context than traditional approaches to research, whether they are quantitative or qualitative.

Trainers notes on: putting stories to work

STEP 1 – MAKE GROUPS AROUND STORIES FROM DAY 1 SESSION D (10 MIN):

- i. Before you start the session, pin the cards with the titles of stories and outputs from storytelling that participants brought to the workshop and shared with others at the end of the first day onto pin boards, clustered into different categories (1 pin board per category), according to the type of storytelling they represent (e.g. experience capitalisation, evaluation, project-related oral story, etc.). Ideally you'll have 3-4 categories so you can make 3-4 groups.
- ii. Ask participants to stand by the board with the category / use of story they are most interested in. Tell them that there should be approximately the same number of people in each group and that you may ask for volunteers to change to another group if the group sizes are too different.

STEP 2 – REFLECTING ON CHALLENGES AND OPPORTUNITIES OF USING STORYTELLING (40 MIN):

- i. Ask each group to decide which story they want to work with. Once the decision is made, ask the owner of the story to (re-) tell his/her story in 90 seconds. Note: details around the production of the storytelling output or the experience involving storytelling will come out in the discussion, so 90 seconds should be enough to get people in the group into the right mode.
- ii. Ask each group to take 15 minutes to discuss the main challenges and opportunities that they see in the example of use of storytelling and another 15 minutes to think about the methodologies/approaches to meet the identified challenges and opportunities (Handout 4). Make sure that keywords of the discussion are noted down on a flipchart or cards. An example of a challenge when using storytelling may be how to strike a balance between giving participants (beneficiaries, project staff) in the exercise time to tell and listen to various stories, and produce an output (written story or video for an experience capitalisation ex-

- ercise) efficiently. Managing expectations and using different methodologies may help meet the challenge.
- Note: Especially when discussing the second question, participants can contribute their knowledge/experience – the example story or case is just to put the discussion into context and make it more concrete.
- iii. Give participants a warning 5 minutes before their time is up, so they can wrap up the discussion and make sure the main points are captured on a flipchart or cards.

STEP 3 – CLOSE-UP ON A SPECIFIC CHALLENGE: MULTIPLE PERSPECTIVES (40 MIN):

- i. Get the attention of all participants and introduce the next exercise that they can do in the same groups. Describe a situation and the different actors involved. Ask the groups to allocate the different roles of the actors in the story internally.

Example: In a small village in rural Bangladesh, about 20 families whose main livelihood is fishing were using electric nets for fishing. Fishing with such nets is illegal in Bangladesh and when the local government representative found out, he destroyed the nets and fined the fishers. Another local government representative felt that it was the responsibility of the government not only to ensure laws are respected, but to also support citizens in need. The local government representative wanted to support the fishers, even though they had committed a crime, as they were poor and their livelihood (nets) had just been destroyed. This local government representative approached a project manager of an NGO working in the area and asked for advice. The project manager suggested that the local government council convene to discuss possible ways to help the fishermen and avoid the future use of illegal nets. The result: The members of the local government council decided to use development funds from their budget (part of which was contributed by the NGO) to buy nets for the fishermen and 1 sheep per family. They gave the items to the families under the condition that the latter return a percentage of income from fishing to the local authorities and that if the sheep has offspring, half of the offspring are returned to the local authorities. The local authority's intention was to use the new resources to support other poor families in need.

Note: Based on this story, one participant in the group would be the fisherman, one participant the local government representative, one participant the project manager.

- ii. Then tell the participants to take a few minutes to think about how they would tell the story from the point of view of the person they are pretending to be. Ask each participant to tell his/her story in 90 seconds in the small group.
- iii. Once all participants have told their story, ask the group to take a few minutes to reflect on how different people see and explain things differently, sometimes in a contradictory manner. How can we cope with such differences? Ask the group to note key words on a flipchart and be ready to present the key findings of the whole group discussion in 3-5 minutes in plenary.

STEP 4 – REPORTING BACK AND PLENARY REFLECTION (30 MIN):

- i. Bring everyone back together in plenary and ask each group to report back from the group work, i.e. the 2 questions and the multiple perspectives exercise (3-5 minutes per group)
- ii. Take some time to clarify questions and controversial issues.

BREAK – 30 MINUTES

SESSION D: REFLECTION ON THE JOURNEY SO FAR. WHAT CAN WE

MEANINGFULLY TAKE AWAY? WHAT MORE DO WE NEED TO KNOW?

(30 MINUTES)

This session is meant to help consolidate purposes, approaches, methods, etc. in people's minds, based on the 1.5 days of the workshop up to now.

Trainer notes

STEP 1 – BUZZ GROUPS (15 MIN):

Ask participants to get into groups of 2-3 and reflect on what they can meaningfully take away at this stage and what more they want to know. Give them cards to write down their thoughts.

STEP 2 – PLENARY DISCUSSION (15 MIN)

- i. Collect the answers in plenary and put them on a pinboard.
- ii. Discuss.



DAY 3 – DIGITAL STORYTELLING

Day 3 is focused on gaining a better understanding of what digital storytelling is and how we can use it in our development work. Participants practice using the video camera and equipment (microphone, tripod, etc.) and producing a storyboard for a digital story.

SESSION A: WHAT IS DIGITAL STORYTELLING? HOW WILL WE USE IT?

(30 MINUTES)

This session examines what digital storytelling is. It also looks more closely at the different components of digital storytelling, i.e. at video, photo and/or audio.

Trainer notes

You can start this session with a power point presentation (handout 5) to share a definition of digital storytelling and some things to think about when making a digital story. Feel free to adapt the presentation to your context and to replace existing examples with more relevant ones for your group of participants. Take some time to collect reactions to the presentation and clarify questions.

SESSION B: HANDS-ON WITH THE CAMERA (60 MINUTES)

In this exercise participants get practical experience using the camera, tripod, and microphone.

Trainer notes on: the name game

As this is the first exercise with cameras, you need to make sure people are comfortable with using them and that they are familiar with the different related roles, (e.g. camera operator, sound technician, and interviewer). The idea behind this game is to give participants experience with those roles. If you have an external microphone, you can cycle through the different roles, from sound technician (holding the microphone and checking sound levels with headphones) to camera operator (making sure the shot is well-framed, knowing when to start recording and when to stop), and interviewer (who poses the question to the person next to them).

You can also use this exercise as a way to show how things like shot centering, a few-second lead and gap before and after what you want to shoot, when you play back the video. The video should be played back after the exercise, so that participants can see how the recording went, discuss key points, and get used to seeing themselves on camera.

STEP 1 – SET UP THE SPACE

Get everyone to sit in a circle. You as trainer sit among the group. Note: If you have a large number of participants and you have 2 facilitators, it is better to split the participants into two groups who do the same exercise in parallel.

STEP 2 – INSTRUCTIONS TO CAMERA OPERATOR

Instruct Person A (whoever is sitting next to you) how to hold the camera; switch it on / off; where the record/ pause button is. Make sure the person does these things and everyone watches attentively.

STEP 3 – INSTRUCTIONS TO SOUND TECHNICIAN

Instruct Person B (the person sitting next to person A) to plug in the microphone and headphones and demonstrate how to hold the microphone .e.g. level with the stomach and pointing to mouth.

STEP 4 – STARTING THE CAMERA

Ask person A to open the screen at the side and mime how to hold the camera so it is stable.

STEP 5 – FRAMING THE SHOT

Ask Person A to try zooming in and out – ask them to frame just the head and shoulders of person C (the person sitting next to person B). Then instruct Person A to make eye contact and ask person C if they are ready to be filmed

STEP 6 – FILMING

Ask Person A to film person C. They hold the microphone and say their name and position.

STEP 7 – REPEATING THE PROCESS WITH OTHER PARTICIPANTS

After filming, Person A hands the camera to person B, and person B hands the microphone and headphones to person C (i.e. the one who was just filmed) – repeat the process until everyone has had the chance to film or talk.

STEP 8 – VIEWING THE FOOTAGE

When everyone has filmed, ask one of the participants to plug wires into the monitor and play back the footage.

STEP 9 – LEARNING FROM THE EXERCISE

Spend time discussing the footage with the group after the first viewing and draw out learning from the participants.

Important Note: It is crucial that throughout the workshop you as trainer provide participants with positive feedback. If something did not work well, it is not a problem. Everyone is there to learn, and you can learn from all experiences. Plus, the output is not as important as the process. In the 'real world' if people do not like the product, then can often do a re-take and/or edit out the parts they don't like.

BREAK – 30 MINUTES



SESSION C: STORYBOARDING (120 MINUTES)

Now that participants have practiced using the camera and microphone, they can focus on the content of the digital story. In a first exercise, they practise translating story ideas into component scenes and in a second exercise they learn how to make a storyboard.

PART ONE: COMIC STRIP (50 MIN)

The original exercise involves constructing a story from single shots made with a video camera. In order to save time, yet practice constructing a story, this exercise can be done using photos.

STEP 1 – INSTRUCTIONS (5 MIN)

- Divide participants into groups of 3 or 4 people per group.
- Tell them to come up with a simple scenario, e.g. people stuck in an elevator. Then, ask them to construct the story from three frozen scenes: 1) an introduction which sets the scene; 2) a middle which shows what happens, and 3) conclusion which shows the result.

STEP 2 – BRAINSTORMING IN GROUPS (5 MIN)

- Tell participants to take 5 minutes to discuss and decide on the scenario. They can sketch the scenes or jot down ideas in the respective scenes in the template in handout 6. (also give participants the template in digital form)
- Let them know when there is one minute left, so they will be ready to start setting up the story.

STEP 3 – SHOOTING THE SCENES (15 MIN)

- Before participants start shooting, remind them that it is like a comic strip and that they should be able to tell a simple story with the three shots together.
- Participants shoot the three scenes.

STEP 4 – PUTTING THE SCENES TOGETHER (10 MIN)

Participants look at and save the images on their computer (in the template of handout 5)

STEP 5 – SHARING IN PLENARY (15 MIN)

All participants look at the different comic strips together, e.g. projected on a beamer or printed handouts.

**PART TWO: STORYBOARD TECHNIQUE (70 MIN)**

Trainer notes on **Storyboard Technique**.

In this exercise the whole group comes up with a story together and captures it in a storyboard.

STEP 1 – IDENTIFY YOUR STORY

- Find out what story the group would like to tell, i.e. ask "What would you like to make a short film about?"
- Agree on a main theme / story before starting the storyboard.

STEP 2 – GETTING STARTED WITH THE STORYBOARD

- Draw 6 boxes on a flipchart.
- Ask, "How would you introduce your story?"
- Draw a sketch in the first box once participants have told you how to start the story.

STEP 3 – SKETCHING THE OUTLINE STORY

Continue with outline story and try to get participants to draw in the boxes themselves.

STEP 4 – FILLING IN THE DETAILS

At the end go back and get details, e.g. Who is talking in this shot? Where will you film it? Do we need to add audio?

LUNCH – 90 MINUTES**SESSION D: PREPARATION FOR FIELDWORK (120 MINUTES)**

This session is dedicated to preparing for the field visit of the next day. This includes:

- learning about the project that participants will visit
- group formation for the field visit and making sure the roles of various participants are well defined
- preparing the equipment
- preparing the storyboard for the digital story that will come out of the visit (including type of questions to ask in potential interviews).

Trainer notes**STEP 1 – LEARNING ABOUT FIELD VISIT PROJECT(S) (30 MIN):**

- Ask the person who is organising the field visit to prepare a short presentation on the project that the participants will visit.
- Allow some time for questions of clarification.

STEP 2 – MAKING GROUPS FOR FIELD VISIT (10 MIN):

Make the groups for the field visit. The group number and size will depend on what can be arranged in the project context. The ideal group size is about 4 people per group, because if groups are bigger, participants have less of a chance of getting hands on experience with editing the video. Note: Be sure that there is someone who has experience with editing videos in each group!

STEP 3 – GROUPS IDENTIFY THEIR STORY AND MAKE THEIR STORYBOARD (70 MIN):

- Ask the groups to take about 10 minutes to think about the general story they would like to tell and what the general structure should be like.
- Next, tell the groups to come up with a general title for the story. Note: this helps get an agreement on the general story.
- Then, ask the groups to work with the storyboard template (Handout 7) to agree on the details of the story, scene by scene. You can suggest that they use 1 flipchart paper per scene and ask one person from the group to take notes on it so that everyone can see the story develop. Remind groups that 1 scene can be

made up of an interview or a combination of images and voiceover done after the field visit by the group. Also, remind them that the digital stories should not be longer than 3-4 minutes!

- iv. Give the groups some time to write down the questions they would like to ask during the field visit. They may have different sets of questions, e.g. one to ask in general discussions with the beneficiaries or other stakeholders during the visit, one (much smaller) set of questions for an interview that is recorded, etc.
- v. Finally, tell the participants to make sure to determine who does what, e.g. filming interviews, landscapes / people, photos, audio/microphone work. Note: if you are dealing with different local languages and you need a member of your group to translate questions during group discussions and interviews, be sure to not give that person too many other responsibilities as translation is a lot of hard work. Ideally, translation tasks are divided among several participants if possible or they are arranged for already and the groups don't have to worry about this.

STEP 4 – PREPARING EQUIPMENT (10 MIN):

Ask the groups to make sure that everyone has the technical equipment they need to play their role as defined in step 3. A few technical issues to consider are:

- Everyone in the group should have their camera set to the same format, e.g. image is either 16:9 or 4:3 and the videos set to .mp4 or .avi. This is important so that they can put together the various raw materials in one video without having formatting issues.
- Everyone should feel comfortable using the material. Help each other figure out how to use photo cameras, videos, plug in microphones, etc.
- Try to transfer a few images and videos from the cameras to the laptop to make sure it works.
- Make sure everyone charges the batteries of their cameras for the next day!

Note: Depending on the level of experience with digital storytelling and producing videos in general, groups may need quite a bit of support in going through the process of identifying their story. For this reason it's good to have more than 1 trainer to go around and advise/support the groups if required.

BREAK – 30 MINUTES

SESSION E: REMAINING QUESTIONS AND OBSERVATIONS (15 MINUTES)

Trainer notes

In this session, encourage participants to ask questions of clarification in plenary regarding the field visit and digital story that will result from it.

Final thoughts can be shared before the field visit day.

DAY 4 – FIELD VISIT

On day 4 participants visit a project, talk to project staff and partners (including local communities) and capture the raw material for their digital story.

Trainer notes

The person responsible for the field visit will take the participants through this day (be sure that this person is aware of this in advance). As trainer, you can be there to advise the groups regarding digital storytelling and act as technical trouble-shooter if required. As there are several small groups, most likely going to different locations, it is good to have more than one trainer for this hands-on support role.

Some groups may finish earlier than others and return to the workshop venue. Before the field visit day, be sure to set up the workshop venue so that the groups that return early can start looking at their raw material, i.e. start putting their video together.



DAY 5 – ASSEMBLING AND REFLECTING ON THE OUTPUT(S); CLOSING

This day focuses on assembling the raw material collected on the previous day into a digital story. Besides producing outputs, participants will also have time to collectively reflect on the experience and more generally on how to continue using storytelling for learning purposes.

SESSION A: WHAT IS DIGITAL STORYTELLING? HOW WILL WE USE IT?

(30 MINUTES)

This day is packed with editing, producing various outputs, viewing them, reflecting on the experience and what participants take away. The morning is fully dedicated to editing, the afternoon to viewing, reflection and closing.

Trainer notes

You may want to take 15–30 minutes in plenary in the beginning for some “popcorn” reporting, i.e. giving participants the opportunity to share what they liked about the field visit, what they learnt and, regarding producing material for digital stories, what went well and where they encountered difficulties.

SESSION A: EDITING THE DIGITAL STORIES (210 MIN)

Trainer notes

Most of the morning is dedicated to editing. The break is included in the 210 minutes indicated above.

STEP 1 – PLENARY RECOMMENDATIONS ON EDITING (20 MIN):

Start this session by giving a few recommendations on editing and putting together a digital story. Some elements to include are:

- Title and end slide: It is good to start a digital story with a title slide that includes the title of the story, location and date. This title slide can be made directly in the video editing software or using power point. If you use power point, be sure to save the file in the appropriate format, i.e. 16:9 or 4:3 depending on what you chose earlier. You can use a beamer to create such a slide together with the group or just make rough sketches on a flipchart or pin board. The end slide normally includes the names of the people in the group, music credits and/or other acknowledgements.
- Voice-over: Most groups will probably have a voice-over in their digital story. Remind participants that the voice over will go in the audio line of the storyboard / video editing software and that 1-2 people in the group can produce the voice-over to be integrated into the video at a later stage.
- Editing videos: Although one person in the group may have the lead in editing, suggest that groups make sure that everyone has a chance to edit the digital story. Encourage the group to agree on which computer / software to edit the video, because it is very difficult to change computers once the editing process has started (as all the original files need to be on the computer on which the editing is done).

Take some time to clarify questions.

STEP 2 – EDITING IN GROUPS (160 MIN):

Ask participants to get into the field visit groups and start editing their digital stories. Remind participants that they can divide up the work, e.g. someone makes the slides, someone records the voiceover, someone makes the selection of pictures, and someone starts putting the video together based on the storyboard.

SESSION B: VIEWING THE DIGITAL STORIES AND JOINT REFLECTION

(90 MIN)

Trainer notes

The viewing will probably start after lunch, so during lunch, make sure that the beamer is set up and that all digital stories are available on the computer linked to the beamer. Also make sure that the speakers are attached to your computer and working. The time to allocate to this session depends on the number of groups, i.e. digital stories produced.

Take 5 minutes to watch each video and immediately afterwards take 10 minutes for feedback on each video. Elicit feedback from participants and facilitate a joint reflection on what went well, what was difficult and the lessons the group learnt from the exercise.

SESSION C: REFLECTION ON HOW TO USE STORYTELLING AND DIGITAL STORYTELLING IN THE FUTURE (45 MIN)

Trainer notes

The purpose of this session is to make the link between the training, the participant’s previous experience in storytelling / digital storytelling and their ideas on the future application of storytelling / digital storytelling.

STEP 1 – REFLECTION IN BUZZ GROUPS (15 MIN):

- Write a few questions on a flipchart and ask participants to discuss them in pairs, e.g. What did you learn at this training (what might you do differently in your work as a result)?; What new activities involving storytelling or digital storytelling do you plan to initiate as a result of this training?
- Ask the pairs to write the 3 most important statements on cards (one idea per card)

STEP 2 – COLLECTING IDEAS IN PLENARY (30 MIN):

- Ask participants to share their thoughts. You can collect the cards as they come in and pin them on a pin board for all to see.
- Take the last 5 minutes to find out whether anyone has further need for support and who could provide that support.

SESSION D: EVALUATION AND WORKSHOP CLOSING (30 MIN)

Trainer notes

As you know, there are many different ways of doing an evaluation. You may want to distribute an anonymous questionnaire for written feedback, facilitate an After Action Review (for more information on AARs see ktoolkit.org) or conduct another evaluation exercise. The same goes for the closing – it’s up to you to decide whether you want speeches or other activities in plenary to give participants the chance to say good bye.

ANNEX 1 – TRAINING PROGRAMME (TABLE FORMAT)

Time	Objective	Session Type	Activity	Material	Responsible
9.15 – 9.30 (15')	Workshop Opening	Plenary	Opening by Convenor of Training Trainer explain the agenda and workshop principles	Flipchart with objectives and agenda	
9.30 – 11.00 (90')	Jumpstart Storytelling (Session A)	Plenary / Small Groups	5' Introduction 15' Instructions and Example in plenary 15' Storytable 1: in 90 seconds participants tell their story 15' Storytable 2: participants re-tell their story in a different configuration 10' clusters and chains: chose most striking/powerful story 15' Plenary storytelling: 4 chosen people tell their story 15' Debriefing (if stories were chapters of a book, what would the title of the book be?)	Bell Flipchart, markers	
11.00 – 11.30 Break					
11.30 – 12.30 (60')	To whom does this belong? (Session B)	Plenary / Groups	5' Make groups of 4 and introduce exercise 25' Each person shares the story of his/her object in the group 30' Plenary storytelling and reflection: Someone else (not the owner of object) tells the story to plenary and the others guess whose object/story it was originally	Personal object (remind participants to bring it before!)	
12.30 – 4.00 Lunch					
14.00 – 15.30 (90')	Building Stories around turning points (Session C)	Groups / Plenary	15' Storytelling round 1 – Introduction, participants pair up and each person tells his/her story in 3 minutes 15' Summarise stories 30' Storytelling round 2 – in groups of 4 participants re-tell their story and choose 1 story to flesh out 30' Storytelling round 3 – In plenary, listen to each story told by someone from the group (not original storyteller), discuss what made the story collective	Bell Handout 1	
15.30 – 16.00 Break					
16.00 – 17.00 (60')	How does it feel? (Session D)	Plenary	15' reflecting on the day 40' Sharing of storytelling experiences from own context 5' Closing	Suggest that participants bring examples of stories from their own work contexts (e.g. in capitalisation exercises, project reports, evaluations, wherever stories have been incorporated.) Pin boards, cards, markers	

DAY 1: EXPERIENCING STORYTELLING FROM LISTENER AND TELLER POINT OF VIEW

DAY 2: REFLECTING ON STORYTELLING

Time	Objective	Session Type	Activity	Material	Responsible
8.45 – 9.45 (60')	What is storytelling and how can we make it work for us (Session A)?	Plenary	15' Individual and Buzz Group Reflection on Definitions 15' Plenary Discussion on Definitions 30' Collective brainstorming on where storytelling could be effectively used to support learning in a development context	Hando Pin board / flipchart, markers	
9.45 – 10.15 Break					
10.15 – 11.45 (90')	Deconstructing the Story (Session B)	Plenary	15' Introduction to Question Types 30' Generating Good Questions 45' How to be a Good Facilitator	Flipchart, markers Handout 2	
11.45 – 13.15 Lunch					
13.15 – 15.15 (120')	Putting Stories to work and exploring multiple perspectives (Session C)	Groups / Plenary	10' Make Groups (based on Stories from Day 1 Session D) 40' Groups Reflect on Challenges and Opportunities of Storytelling 40' Groups do the Multiple Perspectives Exercise 30' Reporting Back in Plenary	Handout 3 (Possibly: Energizer between presentations)	
15.15 – 15.45 Break					
15.45 – 16.15 (30')	Reflecting on the journey so far (Session E)	Plenary	15' Reflection on Journey in Buzz Groups 15' Plenary Discussion	Cards, pin boards, markers, flip-charts	

DAY 3: DIGITAL STORYTELLING

Time	Objective	Session Type	Activity	Material	Responsible
8.45 – 9.15 (30')	What is digital storytelling? How will we use it? (Session A)	Plenary	15' Presentation with examples 15' Clarify questions	Handout 4 Flipchart, markers	
9.15 – 10.15 (60')	Hands-on with the camera (Session B)	Plenary	60' Name Game		
10.15 – 10.45	Break				
10.45 – 12.45 (120')	Storyboarding (Session C)	Groups / Plenary	5' Instructions for comic strip exercise (total of 50') 5' Brainstorming in Groups 15' Shooting the scenes 10' Putting the scenes together 15' Sharing in Plenary 70' Storyboard technique exercise in plenary: identify story, draw 6 boxes for storyboard, sketch the outline story, fill in the details.	Handout 5 Computer, beamer (or printer) Flipchart, markers	
12.45 – 14.15	Lunch				
14.15 – 16.15 (120')	Orientation on Project and preparing storyboard for field visit (Session D)	Plenary / Groups	30' Presentation of field visit 10' Group Formation 70' Groups make their storyboard 10' Groups prepare equipment for field work	Computer and Beamer Handout 6 Flipcharts, markers Cameras, microphones, tripods, laptops	
16.15 – 16.45	Break				
16.45 – 17.00 (15')	Remaining Questions and Observations	Plenary	Clarify questions on storyboard and field visit		

DAY 4: FIELD VISIT

Detailed programme depends on the project that is being visited.

DAY 5: ASSEMBLING THE DIGITAL STORIES AND REFLECTING ON THE OUTPUTS

Time	Objective	Session Type	Activity	Material	Responsible
8.30 – 9.00 (30')	Review of field visit	Plenary	Warming up with popcorn reporting: What did you like about the field visit? What did you learn? Regarding the digital story, what went well and where did you have difficulties?	Hando Pin board / flipchart, markers	
9.00 – 12.30 (210')	Editing Digital Stories (Session A)	Groups	20' Plenary Recommendations on Editing 160' Editing in Groups	Flipchart, markers, beamer, computer	
12.30 – 14.00	Lunch				
14.00 – 15.30 (90')	Viewing of Videos (Session B)	Plenary	5' to show each video and 10' for feedback on each video Joint reflection on what went well, what was difficult, lessons learnt from this exercise	Computer, Beamer, Speakers	
15.30 – 16.00	Break				
16.00 – 16.45 (45')	How will we use storytelling and digital storytelling in our work? (Session C)	Plenary	15' Reflection in Buzz Groups 30' Collecting and discussing ideas in plenary	Flipchart, markers, cards	
16.45 – 17.15 (30')	Evaluation	Plenary	20' Evaluation 10' Closing	Flipchart, markers	

ANNEX 2 – HANDOUT 1 (DAY 1 SESSION C):

POSTCARD

(Learning through Storytelling Training, HELVETAS Swiss Intercooperation)

ANNEX 3 - HANDOUT 2 (DAY 2 SESSION A):

DEFINITIONS OF STORYTELLING

FROM THE NATIONAL STORYTELLING NETWORK

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

FROM WIKIPEDIA

Storytelling is the conveying of events in words, images, and sounds, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and to instill moral values. Crucial elements of stories and storytelling include plot, characters, and narrative point of view.

FROM BERICE DUDLEY OF THE AUSTRALIAN STORYTELLING GUILD

Storytelling is the art in which a teller conveys a message, truths, information, knowledge, or wisdom to an audience – often subliminally – in an entertaining way, using whatever skills, (musical, artistic, creative) or props he chooses, to enhance the audience's enjoyment, retention and understanding of the message conveyed. Stories are sometimes told purely for joy and delight.

ANNEX 3 – HANDOUT 3 (DAY 2 SESSION B): QUESTIONS FOR FINDING OUT STORIES

From SDC, Story Guide – Building Bridges using Narrative Techniques, Bern, Switzerland, 2006.

The questions below can help you access stories – your own or someone else’s. This open and interested attitude can help create an open space in a conversation.

“Tell me about a time when...” “Tell me about a moment when...”

- you or your team faced a dilemma in a project
- you or your team experienced a significant turning point in a project
- you dealt with a real crisis on a project. What happened before, during and after it?
- you felt really proud to be part of something
- you took a real risk and it paid off or didn’t pay off
- you were really inspired by what was going on around you
- you encountered an obstacle and overcame it
- you saw (one of your organization’s values) really brought to life/ being acted out
- your partnerships were working really well
- you saw positive changes happen as a result of your work

Asking open ‘how’ questions (story telling mindset) rather than ‘why’ questions (analytical mindset) can sidestep defensiveness, helping people to stay inside the story. It is also useful to encourage people to tell stories as ‘I’ rather than ‘they’, or ‘we’. When eliciting a story in an interview, you might consider this framework, drawn from the script for Sparknow’s story competition follow-up calls:

Setting the scene	“I’d like to hear you tell your story in your own words, to get under the skin of it.” “Are you ready to start?” “Take a moment to think back...”
Beginning	“So tell me about how you first got involved with/ met/ started doing X?” “How did it all begin?”
When things are too general	“What were some of the memorable moments?” or “for instance?” or “can you give me an example, so I can picture it?”
Qualifying the difference	“Can you pinpoint a time when you really saw you were making a difference?” “What did that feel like?”
Engaging emotions, finding turning points	“Can you remember a particularly magic or moving moment? One that really sticks in your mind?” plus follow-up comments like “what did that feel like?” or “you must have been proud to be a part of it”.
Audiences and messages	“Who should hear this story?” “If you were telling this story to X what key messages would you want them to take away?”
Catchy title	“Hearing you tell your story I listened for nice turns of phrase. But if this story were a book, what would its title be? Can I suggest X?” Note: this is a really important part of the process. Titles should contain the essence of the story and make it really memorable. People also appreciate you playing back their words – it makes them feel both heard and creative.
Digging deeper	The best results were when we reflected back saying things like “so it sounds like you really had your work cut out...” etc.
Direct and indirect	Direct questions can sound quite intimidating and block people “Were you frightened?” Whereas indirect questions can prompt deeper recall and develop empathy “It sounds like that might have been quite frightening for you?”
Interrupting	Interrupting, to check facts or to express surprise can send people off in a different direction to the story they wanted to tell. Containing your surprise is important to prevent diversion from the original direction.
Silence	Holding long pauses feels unnatural but allows the story to unfold.

ANNEX 4 – HANDOUT 4 (DAY 2 SESSION C): PUTTING STORIES TO WORK

QUESTION 1 (15 MINUTES)

When using storytelling in the context your group is examining, what are the main challenges and opportunities you see?

QUESTION 2 (15 MINUTES)

When using storytelling in the context your group is examining, what methodologies do you think would work well to meet the identified challenges and opportunities?

ANNEX 5 – HANDOUT 5 (DAY 3 SESSION A): DIGITAL STORYTELLING

Note: If you adapt the presentation (get file from riff.fullan@helvetas.org), replace this handout with your modified presentation.



What is digital storytelling? 


Wikipedia

“One can define digital storytelling as the process by which diverse peoples share their life story and creative imaginings with others. (...) One can think of digital storytelling as the **modern extension of the ancient art of storytelling**, now interwoven with digitized still and moving images and sound (...) Simply put, digital stories are multimedia movies that combine **photographs, video, animation, sound, music, text, and often a narrative voice.**”

Example: Audio and Images

HELLETAS
Swiss Intercooperation

Helvetas Ethiopia: A Changing Role in Development Cooperation



(Get original video file from riff.fullan@helvetas.org)

Example: Combination of Video, Audio and Images

HELLETAS
Swiss Intercooperation

Governance at Grassroots Level
Community Forest Management Groups in Bhutan



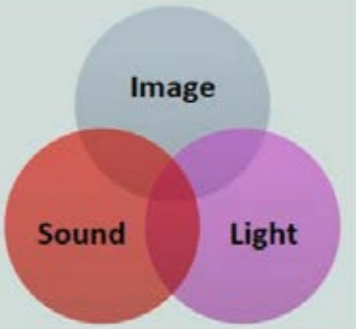
(Link to Video on youtube: <http://www.youtube.com/watch?v=BvsfauaXBKg&feature=youtu.be>)

Things to consider...

HELLETAS
Swiss Intercooperation


Video:

- image, sound, light
- multi-tasking
- message of background



Photos:

- close up and far
- golden cut



Things to consider...

HELLETAS
Swiss Intercooperation

Sound:

- use a microphone
- be aware of background noise

In general: Identify your story in advance!

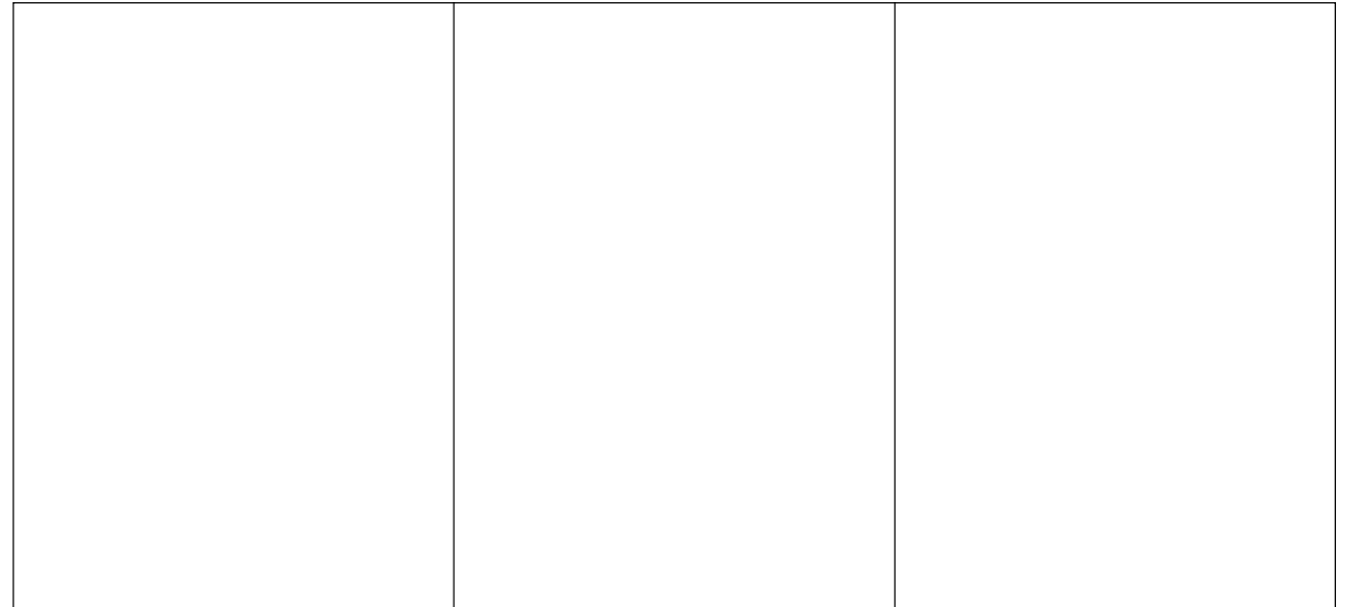
- who is the digital story for?
- what is your story?
- what are the components of your story (video, photo, audio, or a combination)?

What will our digital story be like?



ANNEX 6 – HANDOUT 6 (DAY 3 SESSION B):

COMIC STRIP



ANNEX 7 – HANDOUT 7 (DAY 3 SESSION D): STORYBOARD TEMPLATE

Preparation for Field Work: A. Recommended Steps

1. Take a few minutes to think about the general story you would like to tell and discuss the general structure of the story.
2. Together, come up with a general title for your story.
3. Work with the storyboard template (see next page) to agree on the details of the story, scene by scene.
Note: You can use 1 flipchart paper per scene and ask one person from the group to take notes on it so that everyone can see the story develop. 1 scene can be made up of an interview or a combination of images and voice over done after the field visit by the group. Also, the digital stories should not be longer than 3 minutes!
4. Once you have your storyboard, take some time to write down the questions you would like to ask during the field visit.
Note: You may have different sets of questions, e.g. one to ask in general discussions with the beneficiaries or other stakeholders during the visit, one (much smaller) set of questions for an interview that is recorded, etc.
5. Finally, make sure you agree on who does what, e.g. filming interviews, landscapes / people, photos, audio/microphone work, etc.
Note: Think about whether you may encounter translation issues and how you'll deal with them.

Preparation for Field Work: B. Storyboard Template for Field Visit

Scene 4 (length: _____)			
Scene 3 (length: _____)			
Scene 2 (length: _____)			
Scene 1 (length: _____)			
	Image	Audio	Comment