Eurospectives
2.0 Digital Storytelling

Storylines

Tools to integrate Digital Storytelling in Teaching & Training

Storytelling for Wellbeing

Collective Storytelling

Activists Storytelling

Storytelling for Teachers

Published by the Comparative Research Network e.V. 2021

Disclaimer

Co-funded by the
Erasmus+ Programme
of the European Union

OER
Open Educational Resources

CC BY NC SA

Index

EUROSPECTIVES PARTNERSHIP

https://crossingborders.dk/

https://www.cosv.org/?lang=en

https://www.agorakoeln.de/

https://peoplesvoicemedia.co.uk/

https://www.edu.xunta.gal/portal/cfrvigo

https://www.ea.gr/ea/index.asp?lag=en

https://crnonline.de/

Summary
Zusammenfassung
Resumen
Resumo
εισαγωγή
Sommario
Oppsummering

SUMMARY

The EUROSPECTIVES 2.0 project combines the art of telling stories with a variety of multimedia tools.

The project is a spin-off of the strategic partnership ``We are all digital natives" (www.digital-natives.org), which identified good practices of digital learning as lifelong approaches. EUROSPECTIVES 2.0 continues to identify good practice methods and turn them into state-of-the-art training modules and integrating digital storytelling into lifelong learning pathways.

A key concept of EUROSPECTIVES 2.0 Digital Storytelling is the empowerment of the learner, which will lead to involvement and active participation. Digital Storytelling appeals to learners with diverse learning styles and foster collaboration, enhancing the learning experience through ownership and accomplishment.

As the most innovative tool, the project consortium has created a multi module online curriculum and an eBook for Digital Storytelling on interactive learning platform with four story lines: Storytelling for Wellbeing, Collective Storytelling, Storytelling for Teachers and Storytelling for Experienced & Inexperienced Activists.

The StoryLines Map capitalizes the process on the creative talents of learners, which will begin to research and tell stories of their own. By telling and sharing stories, individuals can intervene, interact, and change their everyday environment directly, fostering their feeling of public ownership and citizenship. The StoryLines Map is aimed at trainers, educators, teachers, facilitators, and activists working in non-formal education, civic participation, and formal education.

The EUROSPECTIVES 2.0 project partners combine the cross-sectoral approaches in education, use synergies between the education sectors and create logical paths of learning throughout the whole life. Thus, the EUROSPECTIVES 2.0 Digital Storytelling eBook enhances the quality and relevance of the learning offer in education, training, and youth work by offering new and innovative approaches and supporting the dissemination of good practices and the assessment of digital skills.

https://eurospectives.info/

Photo by Matthew Waring on Unsplash

SOMMARIO

Il progetto EUROSPECTIVES 2.0 combina l'arte di raccontare le storie con una varietà di strumenti multimediali.

Il progetto è uno spin-off del partenariato strategico "We are all digital natives" (www.digital-natives.org), che ha identificato le buone pratiche di apprendimento digitale come approcci permanenti. EUROSPECTIVES 2.0 continua a identificare metodi di buone pratiche e a trasformarli in moduli di formazione all'avanguardia, integrando lo storytelling digitale nei percorsi di apprendimento permanente.

Un concetto chiave del Digital Storytelling di EUROSPECTIVES 2.0 è il potenziamento dello studente, che porterà ad un maggiore coinvolgimento e una maggiore partecipazione attiva. Il Digital Storytelling fa appello a studenti con diversi stili di apprendimento e promuove la loro collaborazione, migliorando così l'esperienza di apprendimento attraverso la partecipazione in prima persona e il raggiungimento degli obiettivi.

Essendo lo strumento più innovativo, il consorzio del progetto ha creato un curriculum online multi-modulo e un eBook riguardante lo storytelling digitale attraverso una piattaforma di apprendimento interattivo con quattro diverse linee di narrazione: Storytelling per il Benessere, Storytelling Collettivo, Storytelling per Formatori e Storytelling per Attivisti con o senza esperienza.

La Storylines Map capitalizza il processo sui talenti creativi degli studenti, che inizieranno a ricercare e raccontare le proprie storie. Attraverso il racconto e la condivisione delle storie, le persone possono intervenire, interagire e cambiare direttamente il loro ambiente quotidiano, promuovendo il loro senso di partecipazione pubblica e di cittadinanza. La StoryLines Map si rivolge a formatori, educatori, insegnanti, facilitatori e attivisti che lavorano nell'educazione non formale, nella partecipazione civica e nell'educazione formale.

I partner del progetto EUROSPECTIVES 2.0 combinano gli approcci intersettoriali nell'istruzione, utilizzano le sinergie tra i settori dell'istruzione e creano percorsi logici di apprendimento per tutta la vita. Pertanto, l'eBook sul Digital Storytelling del progetto EUROSPECTIVES 2.0 migliora la qualità e la pertinenza dell'offerta di apprendimento nell'istruzione, nella formazione e nell'animazione socioeducativa, offrendo approcci nuovi e innovativi e diffondendo buone pratiche e la valutazione delle competenze digitali.

https://eurospectives.info/

Photo by Julien Rocheblave on Unsplash

ZUSAMMENFASSUNG

Das Projekt EUROSPECITVES 2.0 kombiniert die Kunst, Geschichten zu erzählen, mit einer Vielzahl von Multimedia-Tools.

Das Projekt ist ein Folgeprojekt der strategischen Partnerschaft "Wir sind alle Digital Natives" (www.digital-natives.org), in der bewährte Praktiken des digitalen Lernens als lebenslange Ansätze identifiziert wurden. EUROSPECTIVES 2.0 identifiziert weiterhin bewährte Methoden und wandelt sie in hochmoderne Schulungsmodule um und integriert digitales Storytelling in lebenslange Lernpfade.

Ein Schlüsselkonzept von EUROSPECTIVES 2.0 Digital Storytelling ist die Befähigung des Lernenden, die zu Engagement und aktiver Teilnahme führt. Digitales Geschichtenerzählen spricht Lernende mit unterschiedlichen Lernstilen an und fördert die Zusammenarbeit, wodurch die Lernerfahrung durch Eigenverantwortung und Leistung verbessert wird.

Als innovativstes Tool hat das Projektkonsortium ein Online-Curriculum mit mehreren Modulen und ein eBook für digitales Geschichtenerzählen auf einer interaktiven Lernplattform mit vier Handlungssträngen erstellt: Storytelling für das Wohlbefinden, kollektives Storytelling, Storytelling für Lehrer:innen und Storytelling für erfahrene und unerfahrene Aktivist:innen.

Die StoryLines –Karte nutzt den Prozess für die kreativen Talente der Lernenden, die anfangen, eigene Geschichten zu recherchieren und zu erzählen. Durch das Erzählen und Teilen von Geschichten können Einzelpersonen direkt eingreifen, interagieren und ihr tägliches Umfeld verändern, wodurch ihr Gefühl von öffentlicher Teilhabe und Bürgerschaft gefördert wird. Die StoryLines Map richtet sich an Trainer:innen, Pädagog:innen, Lehrer:innen, Moderator:innen und Aktivist:innen, die in den Bereichen außerschulische Bildung, Bürger:innenbeteiligung und formale Bildung tätig sind.

Die Projektpartner:innen von EUROSPECTIVES 2.0 kombinieren die sektorübergreifenden Ansätze in der Bildung, nutzen Synergien zwischen den Bildungssektoren und schaffen logische Lernpfade während des gesamten Lebens. Das EUROSPECTIVES 2.0 Digital Storytelling eBook verbessert somit die Qualität und Relevanz des Lernangebots in der allgemeinen und beruflichen Bildung sowie in der Jugendarbeit, indem es neue und innovative Ansätze bietet und die Verbreitung bewährter Verfahren und die Bewertung digitaler Fähigkeiten unterstützt.

https://eurospectives.info/

Photo by Katja-Anna Krug on Unsplash

εισαγωγή

Το Ευρωπαϊκό έργο Eurospectives 2.0
Το έργο EUROSPECITVES 2.0 συνδυάζει την τέχνη της αφήγησης ιστοριών με μια ποικιλία ψηφιακών εργαλείων.
Το έργο είναι συνέχεια της πρωτοβουλίας "We are all Digital Natives" (www.digital-natives.org), που συνέλεξε καλές πρακτικές ψηφιακής μάθησης.

Το EUROSPECTIVES 2.0 συνεχίζει να εντοπίζει μεθόδους και καλές πρακτικές και να τις μετατρέπει σε σύγχρονες εκπαιδευτικές προσεγγίσεις στην ψηφιακή αφήγηση και στη δια βίου μάθηση.
Μια βασική ιδέα του EUROSPECTIVES 2.0 είναι η ενδυνάμωση του μαθητή, η οποία θα τον οδηγήσει σε ενεργό συμμετοχή στην κοινότητα. Η ψηφιακή αφήγηση απευθύνεται σε μαθητές με διαφορετικά στυλ μάθησης και ενθαρρύνει τη συνεργασία, ενισχύοντας τη μαθησιακή εμπειρία.

Η κοινοπραξία του έργου έχει δημιουργήσει ένα διαδικτυακό πρόγραμμα επιμόρφωσης πολλαπλών ενοτήτων και ένα eBook στην ψηφιακή αφήγηση, μέσω της χρήσης μιας δια-δραστικής πλατφόρμας μάθησης με τέσσερις ενότητες, δομημένες σαν «γραμμές ενός τρένου». Αυτές είναι οι εξής: Αφηγήσεις για την ευημερία, Συλλογική αφήγηση, Αφηγήσεις για εκπαιδευτικούς και Αφηγήσεις για έμπειρους και άπειρους ακτιβιστές.

Ο χάρτης StoryLines αξιοποιεί στην όλη διαδικασία τη δημιουργικότητα των μαθητών, οι οποίοι/ες θα αρχίσουν να ερευνούν και να διηγούνται τις δικές τους ιστορίες. Μέσω της αφήγησης, τα άτομα μπορούν να παρεμβαίνουν, να αλληλεπιδρούν και να αλλάζουν άμεσα τον καθημερινό τους κόσμο, προωθώντας τη συμμετοχή στο δημόσιο «γίγνεσθαι» και την κοινότητας.

Ο χάρτης StoryLines απευθύνεται σε εκπαιδευτές, εκπαιδευτικούς, δασκάλους, διαμεσολαβητές και ακτιβιστές σε όλους τους τύπους εκπαίδευσης. Οι εταίροι του έργου EUROSPECTIVES 2.0 συνδυάζουν τις διαθεματικές προσεγγίσεις στην εκπαίδευση, χρησιμοποιούν συνεργίες μεταξύ των φορέων της εκπαίδευσης και δημιουργούν καινοτόμες διαδρομές μάθησης.

Το e-Book Digital Storytelling EUROSPECTIVES 2.0 βελτιώνει την ποιότητα της μάθησης, την κατάρτιση και την εργασία των νέων, προσφέροντας νέες και καινοτόμες προσεγγίσεις και υποστηρίζοντας τη διάδοση βέλτιστων πρακτικών, αλλά και την αξιολόγηση ψηφιακών δεξιοτήτων.

https://eurospectives.info/

Photo by Florian GIORGIO on Unsplash

OPSUMMERING

EUROSPECITVES 2.0 projektet kombinerer kunsten i at fortælle historier med diverse multimedieværktøjer.

Projektet er et spin-off af det strategiske partnerskab ``We are all digital natives" (www.digital-natives.org), som identificerer gode praksisser hos digital læring som livslang proces. EUROSPECTIVES 2.0 identificerer fortsat yderligere metoder for god praksis og forvandler dem til moderne-tænkt undervisningsmoduler samt integrerer digital historiefortælling i banerne for livslang læring.

Et hovedkoncept hos EUROSPECTIVES 2.0 Digital Historiefortælling er understøttelsen af eleven, hvilket fører til involvering og aktiv deltagelse. Digital historiefortælling appellerer til folk med forskellige læringsstile og fremmer samarbejde, som derved løfter læringsoplevelsen gennem ejerskab af egen læring og en følelse af præstation.

Som det mest innovative værktøj, har projektets konsortium skabt et multi-modul online pensum og en e-bog for Digital historiefortælling på en interaktiv læringsplatform med fire storylines: Historiefortælling for velvære, Kollektiv historiefortælling, Historiefortælling for lærere og Historiefortælling for øvede & uøvede aktivister.

StoryLines Kortet kapaliserer processen om de kreative talenter hos elever, som vil begynde at undersøge og fortælle deres egne historier. Ved at fortælle og dele historier, kan den enkelte gribe ind, interagere og ændre deres hverdagsomgivelser direkte, hvilket forstærker deres følelse af offentligt ejerskab- og borgerskab. StoryLines Kortet er egnet til undervisere, trænere, lærere, facilitatorer og aktivister, der arbejder i uformel undervisning, borgerlig deltagelse og formel uddannelse.

EUROSPECTIVES 2.0 projektpartnerne kombinerer de tværsektorielle tilgange i uddannelse, bruger synergierne mellem uddannelsessektorerne og skaber logiske baner for læring gennem hele livet. Derved øger EUROSPECTIVES 2.0 Digital Historiefortælling e-bogen kvaliteten og relevansen af undervisningen, der tilbydes på uddannelser, kurser og ungdomsarbejde, ved at tilbyde nye og innovative tilgange, samt understøtte formidlingen af gode praksisser og vurderingen af digitale færdigheder.

https://eurospectives.info/

Photo by Andreas Dress on Unsplash

RESUMEN

El proyecto EUROSPECTIVES 2.0 combina el arte de contar historias con una variedad de herramientas multimedia.

Este proyecto da continuidad a la Asociación Estratégica "We are all digital natives " (www.digital-natives.org), que en su momento identificó buenas prácticas de aprendizaje digital como modelo de aprendizaje permanente. EUROSPECTIVES 2.0 continúa identificando buenas prácticas y las transforma en módulos de aprendizaje innovadores integrando la narrativa digital en el aprendizaje permanente.

Un concepto clave para el proyecto de Narrativa Digital EUROSPECTIVES 2.0 es la capacitación del educando, que lleva a una mayor implicación y participación activa. La Narrativa Digital se dirige a educandos con diversos estilos de aprendizaje y promueve la colaboración, potenciando la experiencia de aprendizaje a través del sentido de pertenencia y el desempeño.

Como herramienta más innovadora, el consorcio del proyecto ha creado un currículo online multimodal (con diferentes modelos educativos) y un libro digital con una plataforma digital interactiva con cuatro líneas de narración digital: Narrativa para la salud y bienestar, Narrativa Colectiva, Narrativa para educación formal y Narrativa para Activistas expertos e inexpertos.

El Mapa de Líneas favorece el talento creativo de los educandos , que se iniciaran en el proceso de búsqueda y narración de sus propias historias. Al contar y compartir historias, las personas pueden intervenir, interactuar y cambiar su entorno cotidiano directamente, potenciando su sentimiento de pertenencia social y ciudadanía. El Mapa de Lineas Narrativas va dirigido a formadores, educadores, profesores, facilitadores y activistas en los campos de la educación no formal, formal y participación ciudadana.

Los socios del proyecto de Narrativa Digital EUROSPECTIVES 2.0 combinan metodologías transversales en educación, aprovechan las sinergias entre sectores educativos y crean itinerarios comprensibles como modelo de aprendizaje permanente.

De esta manera, el ebook de Narrativa Digital EUROSPECTIVES 2.0 mejora la calidad y relevancia de la oferta pedagógica en educación, formación y trabajo juvenil al ofertar nuevas metodologías, apoyar la diseminación de buenas prácticas y evaluar las competencias digitales.

https://eurospectives.info/

Photo by Eduardo Rodriguez on Unsplash

RESUMO

O proxecto EUROSPECTIVES 2.0 combina a arte de contar historias cunha variedade de ferramentas multimedia. Este proxecto dá continuidade á Asociación Estratéxica " We are all dixital natives " (www.digital-natives.org), que no seu momento identificou boas prácticas de aprendizaxe dixital como modelo de aprendizaxe permanente. EUROSPECTIVES 2.0 continúa identificando boas prácticas e transfórmaas en módulos de aprendizaxe innovadores integrando a narrativa dixital na aprendizaxe permanente.

Un concepto clave para o proxecto de Narrativa Dixital EUROSPECTIVES 2.0 é a capacitación do educando, que leva a unha maior implicación e participación activa. A Narrativa Dixital diríxese a educandos con diversos estilos de aprendizaxe e promove a colaboración, potenciando a experiencia de aprendizaxe a través do sentido de pertenza e o desempeño. Como ferramenta máis innovadora, o consorcio do proxecto creou un currículo en liña multimodal (con diferentes modelos educativos) e un libro dixital cunha plataforma dixital interactiva con catro liñas de narración dixital: Narrativa para a saúde e benestar, Narrativa Colectiva, Narrativa para educación formal e Narrativa para Activistas expertos e inexpertos.

O Mapa de Liñas favorece o talento creativo dos educandos , que se inician no proceso de procura e narración das súas propias historias. Ao contar e compartir historias, as persoas poden intervir, interactuar e cambiar a súa contorna cotiá directamente, potenciando o seu sentimento de pertenza social e cidadanía. O Mapa de Liñas Narrativas vai dirixido a formadores, educadores, profesores, facilitadores e activistas nos campos da educación non formal, formal e participación cidadá.

Os socios do proxecto de Narrativa Dixital EUROSPECTIVES 2.0 combinan metodoloxías transversais en educación, aproveitan as sinerxias entre sectores educativos e crean itinerarios comprensibles como modelo de aprendizaxe permanente.

Desta maneira, o ebook de Narrativa Dixital EUROSPECTIVES 2.0 mellora a calidade e relevancia da oferta pedagóxica en educación, formación e traballo xuvenil ao ofertar novas metodoloxías, apoiar a diseminación de boas prácticas e avaliar as competencias dixitais.

https://eurospectives.info/

Photo by Arturo Rey on Unsplash

Introduction

CONTEXT OF STORYTELLING
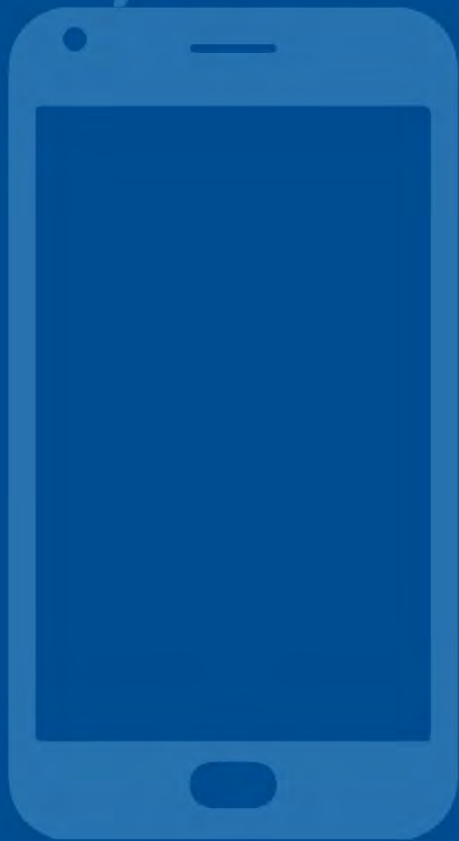
The Story Must be Told

Garba Diallo, Director Crossing Borders

It is not as René Descartes once claimed, "I think, therefore I am". If you think and keep the thought inside your head, then you would hardly exist.

Therefore, we should rather say, "I tell my story, therefore I am". Without stories, we can hardly engage in a meaningful conversation, let alone relate to other humans. We can neither learn, teach nor write anything without storytelling.

The veteran Danish journalist, Søren Søgaard, once told me that without stories, you cannot write any news articles or reports. Stories are the glue that connects us with ourselves and keeps us connected with one another, and our social environment.

Likewise, stories link us to and with the past, present, and future. While stories are handed down from generation to generation, they are always evolving and dynamic. Stories create chain reactions for telling more stories. Hence, as more stories are told, the newer stories are generated, old stories are remembered and prompted to be retold. The passing down of stories is why we often say, "oh, this story reminds me of…" Human society cannot exist without stories.

As Joan Didion put it, we tell ourselves stories in order to live. Perhaps this is why storytelling has not been displaced by other modern forms of communication. As a matter of fact, storytelling has grown in popularity in recent years.

Thus, we should use storytelling for tackling the pressing local and global issues of our era, from the COVID-19 pandemic to the pandemics of climate injustice, inequity, exclusion, and fake news, etc. In particular, we should deploy storytelling in fostering interpersonal, intergenerational, and intercultural contact, as well as within the dialogues that work towards mutual understanding and peaceful coexistence in an era of globalization.

If storytelling is vital, what is a story then?

According to literaryterms.net, a story or narrative is a connected series of events told through words (written or spoken), imagery (still and moving), body language, performance, music, or any other form of communication. You can tell a story about anything, and the events described can be real or imaginary; covering both fiction and nonfiction; and leaving no topic, genre, or style untouched.

Aside from being a part of every single type of literature, stories are at the foundation of creativity and part of just about everything we do, particularly when it comes to entertainment, recording, and reporting of any form.

So, they are shared in all different ways—from oral and written storytelling or journalism; to TV, film, and radio; to fine arts, stage performance, and music.

As such, a story can be long, short, dramatic, entertaining, sad, inspirational, frightening, etc. As indicated above, stories can be told by anybody in different forms. The key point is that everyone has a story to share, from which we can all learn and gain inspiration.

Perhaps, due to the fact storytelling has not been given its due importance in the formal education system, many people assume that they do not have stories worth telling and therefore cannot tell their own stories. But the truth is that we are all storytellers. We just need to find a safe entry point and empathetic, listening ears so we can open up and share our stories.

That is precisely what we did during the Syrian refugee influx to Denmark in 2015. I had some Syrian refugee students and needed to create a conducive space for them to share their stories. For that purpose, I used to tell them that every journey has a bright moment and then ask each one of them to recall a bright moment during their harsh journey across the seas to Europe and further to Denmark.

I asked one of the refugees who crossed the Mediterranean Sea from Libya to Torino in Italy to try and recall any bright moment he experienced during his journey.

He answered "Yeah, I had to give all the little money I had to a smuggler. The smuggler crammed about 300 of us in a small, dinghy rubber boat that was designed to carry 60 people. Some kilometres into the middle of the Mediterranean Sea high waves started throwing the boat up into the air. Some of us started crying and reciting the Qur'an in panic. Some of the passengers fainted and blacked out. We lost hope that we would make it, we thought we would all drown and die.

But then, luckily, and suddenly, we saw a huge rescue ship coming toward us with life vests and water bottles. I was so happy and grateful. That was the brightest moment of the journey, which I will never forget.

To prompt another man to share his story, I asked him if he was ready to tell us how he made it across the sea from Turkey to Greece. He recalled his journey's bright moment as follows:

"I was in Turkey for many months trying to sail across to Greece. The first three attempts failed as we were caught and brought back to Turkey by Turkish coast guards. The fourth time, the smuggler told us to be ready to sail when it got dark to avoid being spotted and returned by the guards.

That day we bought bottles of water, food, prayed, and got ready for the adventure. The smuggler threw at us some flimsy fake life vests and ordered us to put them on after boarding the boat. I do not remember how many we were, but the boat was overcrowded and certainly more than

what the boat was designed for. Some hours before the night fell and we were herded onto the boat, there was a woman with a little boy of about 2 years old. She was staring at me all the time trying to get my attention.

Finally, she came and took my hand and greeted me, she begged, "Please, if anything happens to me, take care of my son". I was moved and replied, "Yes, of course". When we entered the boat, she made sure to sit right next to me while having her little boy on her lap. The night got dark and the wind colder as it was in November.

At the beginning, some of the passengers were talking and cracking jokes whereas the others were silent and thinking about the families and lives they left behind, as well as what was the future had in store for them. Some kids were crying, and the smuggler started ordering people to shut up.

Halfway across the sea, it got darker and darker, and the wind blew harsher. We could see the water glittering and dazzling like Fata Morgana. The waves began to get angry, roaring, and lifting the boat higher and bumpy above the waves. I do not really remember what exactly happened next, but I realized that I was swimming in the cold water with people screaming and calling for help all around me. There was a real panic and chaos, with people trying to swim in all directions. I kept on swimming and braving the pitch dak night and cold sea.

Finally, my feet touched the ground and I got up and felt something hanging on the left side of my life vest. It was the boy whose mother had begged me to take care of him. That was a true bright moment of that journey.

The Greek coast guards and red cross came and wrapped warm and shiny waterproof blankets around us and took care of the boy. Some of the other refugees also made it to Greek shores.

Sadly, some of the people did not make it. We were told that the Greet coast guard went and found the boat capsized with some persons stuck and dead under the boat. I learned that the mother of the boy was among those unlucky ones.

The power of storytelling

As Libba Bray rightly put it, "There is no greater power on this earth than story". In the same vein, Maya Angelou lamented that "

There is no greater agony than bearing an untold story inside you". Accordingly, the silenced voices of the powerless are the great agonies born by the excluded and marginalized minorities who are denied the right to tell their stories.

This is how disadvantaged groups get excluded and risk being criminalized. Therefore, it is said that history is written by the winner. There is an African saying that echoes this, that until the animal learns how to tell its story, the story will always favour the hunter because we only hear the hunter's side of the story. As the bestselling Nigerian author Chimamanda Ngozi Adichie put it in her famous TED talk,

The Danger of a Single Story "how stories are told, who tells them, when they are told, and how many stories are told, are really dependent on power". Thus, storytelling can help bring social change by creating the space for each individual and group to tell their own stories.

Perhaps, the original sin stems from what Chimamanda dubbed, as indicated above, the danger of a single story, in which we reduce people to a single story of being only this

and nothing else. Yes, refugees are refugees, but that is not the whole story. They are above all human beings: men, women, mothers, fathers, brothers, and sisters with unique dreams, interests, skills, etc.

They have names and stories, and have unique interests, potentials, knowledge, skills, dreams, and needs to be acknowledged, included, and appreciated. They want to contribute to society, but to do that they need to be welcomed, listened to, and validated. The key to all of this is to enable and allow everyone to exercise their human right to tell their stories.

To demonstrate the true power of storytelling, and how all of these theories we have discussed work in practice, let me tell you some stories from around the world that we can learn lessons from and be inspired by. Here we go:

Once upon a time, there was a wise Buddhist Monk with many disciples – with his keys in his study, suddenly on a sunny day, the monk asked everybody to come out into the field outside the monastery.

 He told them that he had lost his keys and had been searching for them all over the place in vain. He pleaded to his followers to help look for the keys. As there was a lot of grass on the field, the polite students and followers spread out and went down on all fours, searching for the keys. It was hot and humid, so everyone was sweating and getting thirsty.

They went on like that until one of the disciples got up and called on the monk and asked, "Where did you last see your keys?" The monk replied calmly and clearly, "In my study".

They all turned their faces to him and simultaneously wondered, "Why did you ask us to come out in sun and help you look for your keys since you knew you left them in your study?"

What was the monk's answer? What is the moral of the story?

The dilemma is what to do

In my culture, siblings can inherit one another's wives and husbands. The rationale is to keep the children and cows in the family. Next to children, cows are the most valuable asset the Fulani have. We are cowboys. Without cows, you are a hopeless outcast. Without owning a good herd of cows, you cannot make a family or take your seat in the decision-making circle. So, those without cows, tend to go abroad and work hard until they earn enough money to buy cows. Hence, there were two brothers.

Both were married and with children. But unfortunately, the recurring drought decimated the herd of the older brother. Thus, he had no option but to go abroad, earn enough money to buy more cows, and restore his pride. With no communication means in those days, the brother could not send any sign of life or his whereabouts, and rumors started to spread that he was dead. The wife mourned for 40 days, and so her friends came and helped her to braid her hair, put on her best clothes, and what little jewelry she had. Now, she was open for business.

The folks started meetings, convening with one another on how to deal with the situation. They concluded that the best solution was to get the young brother to marry the widow of his supposedly deceased older brother. This was to ensure that the family, the two kids, and most importantly the few cows were kept in the household. The widow and the younger brother got married, grew used to each other, and seemingly fell in love, had two children of their own, plus the two the vanished brother left behind.

5 years passed when suddenly and unexpectedly the "dead" brother showed up with a big herd of cows. He had no other plans but to resume his life with the wife that he assumed would be waiting for his return. Now, imagine yourself to be one of the family elders who were tasked with finding a good solution to the dilemma! What can we learn from this problem?

How did knowledge spread out of the Asante Kingdom across the world?

There is a special kingdom in the central region of Ghana, known as the kingdom of Asante. The kingdom is matrilineal; thus power, wealth, and family names are passed on through the female line.

The mother of the king is the most powerful individual in the land. The king is appointed by the powerful queen mothers. The queen mothers are the leaders of the various associations of the producers of the staple foods in the region like yam, sweet potatoes, plantain, etc. These queen mothers are the ones who have a total monopoly of the main Asante Market, which is the economic and social hub of the region, reaching daily visitors of over 100, 000 people.

The only men in the busy market are those who are employed by and working for the female traders. As the electoral college, these queen mothers have devised complex checks and balances to curb the power of the king.

The king wears no trousers, he only wears heavy, impractical sandals with a huge piece of Kente fabric wrapped from around his shoulders down to his feet. With no belt included to keep the Kente from dropping down and leaving the king naked, he must clutch the cloth with one hand, while the other holds the stick that symbolizes his royal power.

To make things even more cumbersome, the king must wear heavy golden chains and bracelets around his ankles, arms, and neck, and atop his head a heavy, gold crown must sit.

To add to all of this, the king is not allowed to speak directly to the people, he can only communicate through the voice of his spokesperson, whose job is to speak aloud to the people what he gathers from the whispers of the king. The king is neither allowed to walk nor to move from one place to another, he is only to be borne by his servants.

All of this serves to make the king powerless and the women more powerful. To create the illusion that the king has some power, the queen mothers demand that he announces their decisions. So, when the king declares that "I decided to do or undo this or that", he is simply broadcasting the decisions of the queen mothers.

However, one day Asante received a young and ambitious king, who started to think about ways and means of getting real power, and how he could free himself from the tyranny of the queen mothers.

He started to consult with his advisors, one of whom spoke wise words to the king, and said, "To get power, you need to collect all the knowledge and hide it from public view. No one else should ever have access to the knowledge, so you will be the most powerful person on earth."

Trusting the words of his advisor, the king waited until everyone was asleep and the night was pitch black, then he rose from his slumber and went around town with a huge gourd (bag), sweeping all the knowledge that could be found into it. He headed towards the thick rainforest, carrying the bag in his grasp, but with no shoes on his feet and with the heavy Kente wrapped around his waist.

The weight of the bag added to that of his huge belly, tiring the king, so that morning had already broken by the time he reached the forest. He intended to climb the highest tree in the forest and hang the bag far from anyone else's view but his own. With the bag on his bulging belly, his arms could not reach the huge tree trunk which he had to ascend to reach the top of the tree to hang the bag of knowledge.

The king frantically began to circle around and around the tree until he got dizzy. Suddenly, some kids who were watching him exploded into laughter, shouting, "The king has gone crazy!". Hearing them, the king panicked and let the bag of knowledge fall from his grasp to the forest floor.

Once the bag hit the ground it burst open, letting all the knowledge scatter around the area.

Before the king could even blink the wind swiftly flew in and carried the knowledge into the air. As everything is connected, the wind spread knowledge across the globe

Stories from Africa

In African cultures stories are timeless. Usually, there are no dates when they were told, or names attributed to the storytellers. As with other art forms, stories belong to the community and are not for sale. They were not supposed to be written or fixed at any time or place.

The storyteller is nothing without the community he or she is part of. The rationale for this is that it allows each generation to retell, adapt and bend the stories according to the current needs and contexts in which live. Without stories written in books and fixed in dates with the author's name, no one could come along and claim that the current storyteller is faking or misinterpreting the original stories, and thus stories are given the freedom to grow and evolve.

To illustrate this, below are a couple of African stories we can learn from

Story case: How a Woman Tamed Her Husband

Once upon a time, there was an extremely beautiful woman. All the men in her village dreamed of marrying her. When the time came for her to decide on a husband, she chose the most creative storyteller.

They were happy together and quickly fell in love. However, as time went by, she began to feel troubled that her husband was losing interest in her. He no longer loved her. He was indifferent, he neglected her and seemed to care little whether she was happy or sad.

So, the woman took her troubles to the local healer. She told him her story, full of pity for herself and her plight. "Can you give a charm to make him love me again?", she asked anxiously. The shaman thought for a moment and replied, "I will help you, but first you must bring to me three hairs from the mane of a living lion. These I must have before I can make the charm for you."

The woman thanked the healer and went away. When she arrived near her home, she sat down on a rock and began to think, "How shall I do this? There is a lion who comes often near to my village, it is true. But he is fierce and roars fearfully." She pondered for many hours until at last, she realized what she had to do.

The next morning the woman rose early, she took a big piece of meat and headed straight for a spot where she knew the lion was known to linger. She waited anxiously. At last, she saw the lion approaching.

Now was the time. Quickly she rose and, after hastily leaving the meat in the path of the lion, she ran off home. It was every day early in the morning, the woman would arise and take a piece of meat to the path of the lion. Soon the lion came to know the woman, for she was always in the same place at the same time every day with a piece of meat solely for the lion's pleasure.

She was indeed a kind and attentive woman, thought the lion.

It was not long before the lion began to wag his tail, lower his ears, and relax throughout his body each time he saw her. As he came closer to her, he would let her stroke his head and soothe his back.

Each day the woman would stay, quietly singing and stroking the lion gently and lovingly. One day when the woman was sure she had gained the trust of the lion, she pulled a bunch of hairs from his mane and set out for the healer's hut outside the village with a skip in her step.

When the woman reached the healer's hut, she entered and proclaimed, "Here they are!" in triumph. She gave the healer the bunch of hairs from the lion's mane. "How is it you have been so clever?", asked the healer in amazement. With that, the woman proudly recounted the story of how she had patiently won the heart of the lion and the three hairs from him.

A smile spread over the face of the healer, leaning forward he said to the woman.... What did he say?

Life stories for bonding and inclusion

As mentioned above, life stories are vital in empowering and connecting people. They liberate people from the doubts and uncertainties that being dislocated bring to them in times of distress when they have to flee from the familiar to the unfamiliar. Once people are given the space to share their unique stories, we can know, understand, and emphasize with them more than by assigning them a single story of being one thing, and only one thing.

You find out they are just humans like us with the need to be accepted, listened to, and loved. That was among the many lessons I learned while on a project evaluation mission to the Philippines in 1998. I was hired to evaluate an educational project that was funded by the Danish Ministry of Foreign Affairs.

The project was called "Education for Life Foundation" - ELF. During my field visit, I found that the main methodology ELF used to empower the indigenous youth was life stories. I was told that using life stories worked very well especially with the indigenous people up in the mountains of Tagaytay where they live and had minimal modern schooling.

Conclusion

In conclusion, I would like to reiterate that storytelling is universal for humans both as societies and individuals. Hence, every individual, group, and culture have their own stories worth sharing. Thus, to exist, everyone needs space to share their stories. But due to the lack of sufficient space for storytelling in the modern education system, many people develop a misconception that they have no stories worth sharing.

Considering the vital importance and power of storytelling, it is imperative to educate citizens about storytelling. In this age of globalization, post truth, and fake news, storytelling by ordinary people has gained extra importance. But without people having the understanding, competence, and courage to tell their own stories, it would be futile to try to develop active citizenship.

Even with education for storytelling, it is necessary to create conducive spaces and find entry points for ordinary people to share their stories, especially intimate and personal ones. Life stories are among the core entry points for ordinary citizens to tell their own stories.
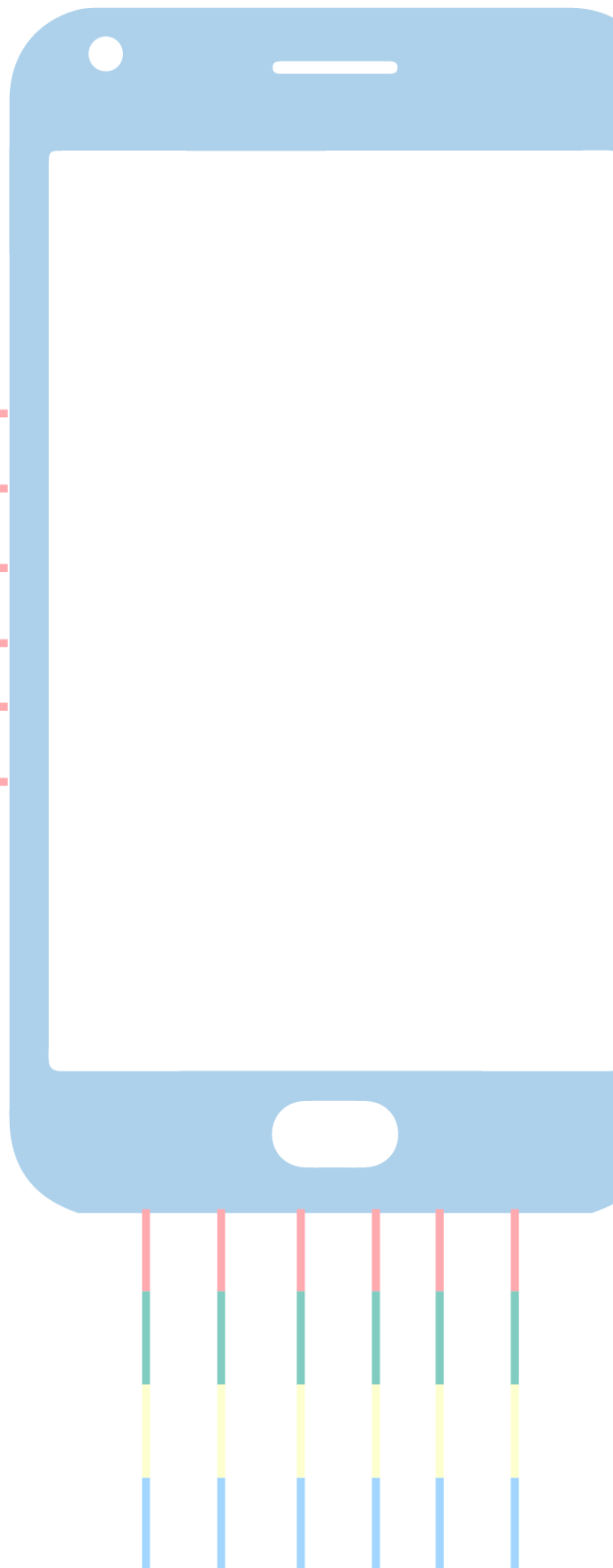
How Stories link Schools and Community

Stephanos Cherouvis

Digital Storytelling as a guide to Open Schooling

Open Schooling has been a priority for educational policy makers across Europe, including the European Commission. According to the Open Schools for Open Societies (Sotiriou et al, 2020) approach, open schools:

1. Promote the collaboration with non-formal and informal education providers, enterprises, parents and local communities to ensure relevant and meaningful engagement of all societal actors with science and increase the uptake of science studies and science-based careers, employability and competitiveness.

2. Become an agent of community well-being... to develop projects that are proposing solutions to the needs of their local communities... Schools thus aim to "act locally but think globally", a motto developed already a few years now but still far from the reality of most schools in Europe today. In this way, schools enrich the science capital of the local communities and promote responsible citizenship.

3. Promote partnerships that foster expertise, networking, sharing and applying science and technology research findings and thus bringing real-life projects to the classroom.

4. Focus on Effective Parental Engagement.

5. Teach science for difference with an emphasis on gender issues.

The theme of responsibility is rather important in this approach. In the context of school innovation, responsibility and RRI (Responsible Research and Innovation) are understood as approaches to the curriculum (and teaching and learning in general) with an e

mphasis on delivering content and addressing skills (particularly 21 Century skills) by:

- working on local or global societal challenges.
- instilling a research mentality in the classroom.
- supporting students to work on particular solutions to existing problems in the local community treating students as potential change agents.
- Facilitating in-school, local and international collaborations.

A key element in the school opening-up process concerns the design and implementation of student activities, such as projects, that address particular local issues that can be studied in the context of topics in the science curriculum. Aside from the actual science content, these real-life projects should combine innovative ideas and creativity in way that empowers students to actively engage in the learning process, improve their conceptual understanding of various scientific topics and grasp their role as responsible citizens in the local community.

In the framework of the Open School for Open Societies (Sotiriou et al, 2020) 4 key characteristics of student activities and projects have been identified.

Activities and projects should be:

- Placed: the activity is located, either physically or virtually, in a world that the student recognizes and is seeking to understand.
- Purposeful: the activity feels authentic, it absorbs the student in actions of practical and intellectual value and fosters a sense of agency.

- Passion-led: the activity enlists the outside passions of both students and teachers, enhancing engagement by encouraging students to choose areas of interest which matter to them.

- Pervasive: the activity enables the student to continue learning outside the classroom, drawing on family members, peers, local experts, and online references as sources of research and critique.

The Europsectives 2.0 approach to digital storytelling offers an excellent methodology and an array of tools and tips that can support student projects in this open schooling process. Let us see an example.

A version of our teacher training in digital storytelling (https://bit.ly/3vhc42K) has been designed aiming at teachers who are working with students on climate change or Covid19 stories. The idea is that students studying various aspects of climate change could be offered the opportunity to work on a video or an infographic or a science poster that address an aspect of climate change that is of particular interest to the local community. Instead of working on some well-documented element of climate change (usually found in many textbooks), for example, the melting of the ice glacier, students could focus, using digital storytelling tools and ideas, on climate change effects on their local settings.

So, school communities living by the sea may work on coastal erosion, communities in the south of Europe may work on the issue of desertification and man-made factors, communities living by rivers may work on pollution, etc.

A collaborative video (using interviews, photographs, text, narration, etc.) that aims to raise awareness and engagement both in the school and among other stakeholders is an option here. The same holds for an infographic or a poster.

In our Eurospectives 2.0 teacher training, there are particular stops in the training metro line that are dedicated to each of these approaches. In addition, there are ideas and instructions on two options:

working with (fictional) characters and working without characters (if the video option is selected). Finally, a set of instructions for students opting for a scientific poster to share their "story" has been laid, discussing the opportunity of how students, with the mentoring of their teachers, can attempt to publish such a poster in the Open Schools Journal for Open Science (https://ejournals.epublishing.ekt.gr/index.php/openschoolsjournal/index).

Adding a Digital Storytelling element to such a school project (climate change), renders it "placed", given that the focus is on the local community, "purposeful", as it offers the opportunity for both innovation and creativity, addressing hence the issue of authenticity, "passion-led", given that active engagement is increased when we are offered the opportunity to express points of view, as it is often the case with digital storytelling and "pervasive", as it requires research, attention to detail and working with various exciting digital tools.

Turning Digital Storytelling into a meaningful CPD event

The popularity of Digital Storytelling among the teaching community is on the rise, especially with advances and the proliferation of exciting and user-friendly technological tools.

Digital storytelling is understood in the Eurospectives 2.0 context as the use of digital tools and the relevant methodological approaches in the process of gathering, sharing/telling particular information in the form of a story, in a structured narrative, and often with a personal and/or collective element or point of view attached to it.

Digital Storytelling offers an excellent opportunity to build a meaningful training (as well as networking) event for teachers who wish to use this innovative approach in the classroom to enhance the delivery of the

curriculum, as well as to address particular skills, such as digital and media literacy, collaboration, creativity, cross-cultural understanding, responsible citizenship and effective communication. In the following pages, we present useful ideas and information for any organisation wishing to design and run a training course for teachers on the theme of Digital Storytelling in School Education, based on our experience in Eurospectives 2.0.

The Eurospectives 2.0 project designed and delivered a full teacher training course in Digital Storytelling in School Education with 30 teachers from 8 different countries, exceeding the limit of 25 participants that the organisers -Ellinogermaniki Agogi (EA) Greece and Centro de Formacion e Recursos (CFR) Vigo- had initially set: https://esia.ea.gr/training/eurospectives-2-0-digital-storytelling-in-school-education/#1574326101065-2055a7ab-0fa5

The success and reach of the training event relied heavily on the fact that it was offered (and promoted) in the context of the European School Innovation Academy (ESIA). ESIA is providing a platform to highlight and promote best practices of innovative ideas. It also provides a pathway to acquire the skills and competences for extraordinary teachers, based on best practices of training activities. ESIA offers the recognition and support to teachers who want to improve their skills.

More specifically, ESIA offers the following main activities:
- A repository of learning material, educational scenarios, tools, links, etc. stemming from more than 100 EU funded projects.
- Professional development opportunities, such as Summer Schools, workshops, MOOCs, webinars and other forms of (online) training
- Updated information and updates on activities, workshops and events related to school innovation and organized by ESIA and its partners
- Support for preparing applications for professional development and/or development of innovation under the Erasmus+ program (KA1 / KA2)

cThe activities focus on three main axes, each of which is further broken down in several thematic areas.

The ESIA Axes are:

- Axis 1: School Organization
- Axis 2: Curriculum Development and Organization
- Axis 3: Practical examples and Tools that have been tested

The European School Innovation Academy (ESIA) aims to support and empower school heads and teachers in modernizing school education, acting as information hub to support and promote EU policies in regards to various aspects of teachers' PD programs, designing, organizing and offering international training activities and providing guidelines, support and qualifications for training providers to design the most effective PD programs for teachers.

The event focused on introducing digital storytelling in the classroom with an emphasis on combining digital storytelling with aspects of the curriculum. In addition, it aimed at enhancing the quality and relevance of digital learning in education, by developing innovative approaches in project-based learning, content delivery, the development and assessment of digital and other 21st century skills. The approach also aimed at equipping teachers in working with young learners and supporting them in sharing their project ideas and stories, making their voices heard, and thus participating (the students) as active European citizens in their schools, their local communities and beyond.

The training consisted of 15 hours of online delivery of seminars and workshops with another 5 hours (at least) for teachers to work on their own creations. The event focused on two particular themes (though the participants were free to choose a different topic, in consultation with the organisers): Telling stories of climate change and stories of Covid19.

The course focused equally on both technical elements such as the appropriate technology and elements in a story:
- Creating contexts and characters to populate the story world
- Advancing the story by getting characters to act within the story-world in pursuit of their goals
- Working with non-fiction formats
- Producing mindmaps of what their world is or photographing it from their perspective and describing their world from their perspective
- Working with basic (open) technology
- Working on/with videos

Here is how the course was structured and delivered:

Day 1: An introduction to (digital) storytelling
Resources: The Eurospectives community in the Open Schools for Open Societies portal:https://portal.opendiscoveryspace.eu/en/community/eurospectives-20-860228
The aim of the first session is to introduce/discuss basic components of storytelling and its use in education.

Day 2: Stories of climate change and more
Resources: FilmoraGo app (freely available in Google Play and App Store)
In this session we focused on the use of the basic app (with an open version) FilmoraGo. We looked into an example of how to make a simple video to tell a story (a local story, perhaps) of climate change.

Day 3: Working on your own digital stories I
Resources: ClipChamp (Web video editor) and FilmoraGo
Blog:
https://storytellingcfrvigo.blogspot.com/p/home-page.html
The aim of the two sessions was to practice the creative process of digital storytelling in formal education. In this session participants also worked on organising, shaping and choosing the elements on a storyboard. There was also use of a design thinking approach, observing the principles of learning by doing.

Day 4: Working on your own digital stories II
Resources: ClipChamp and FilmoraGo
- Blog:
  https://storytellingcfrvigo.blogspot.com/p/home-page.html

In this session participants worked on the creation of the scrapbook and started creating the digital story.

Day 5: Participant Presentation and evaluation
In this session the participants shared the final products and an assessment was conducted in a collaborative way.

All the presentations, tools, tutorials, supporting materials, as well as the participants' creations, can be found in this online community in the Open Schools for Open Societies portal that was used as a platform to share and create resources for the course:
https://portal.opendiscoveryspace.eu/en/community/eurospectives-20-860228

Overall, the participants found the entire experience very good (60%) or good (40%). In relation to their own practice, teachers considered the event very useful (74%) or useful (22%).

Here are some of the most indicative comments offered by the participants:

What did you like most about this training?
- The hands on approach.
- The idea of implementing Storytelling in the class.
- I really enjoyed sharing ideas and experiences with people from other countries and school systems. I liked the fact that the training was quite spread out, so there was time to digest and experiment with the digital tools between sessions. The course leaders were friendly and responsive to ideas. I particularly enjoyed the final session, where so many aspects that we had discussed fell into place when we could see everyone's work.
- I liked the templates which we were provided with because they were interactive and easy to use.
- Sharing the good practices scenarios.

Everybody Stories - Community Reporting

Kath Peters, People's Voice Media

What is Community Reporting?

Originating in 2007, Community Reporting has been developed across Europe as a mixed methodological approach for enhancing citizen participation in research, policymaking, service development, and decision-making processes. In-line with work such as Glasby (2011) and Durose et al (2013), Community Reporting purports the validity of lived experience and knowledge-based practice in these fields. It uses digital, portable technologies to support people to tell their own stories, in their own ways via peer-to-peer approaches. It then connects these stories with the people, groups and organisations who are in a position to use the insights within them to make positive social change. When used like this, storytelling, as Durose et al (2013) argues, allows for the representation of "different voices and experiences in an accessible way". Central to Community Reporting is the belief that people telling authentic stories about their own lived experience offers a valuable understanding of their lives.

Community Reporting has three distinct components – story gathering, story curation and story mobilisation – based around the Cynefin decision-making framework for complex environments (Snowden and Boone, 2007), as depicted in diagram 1.1. Through gathering, curating and mobilising stories from our growing network of Community Reporters, we seek to inform policy, processes and practice.
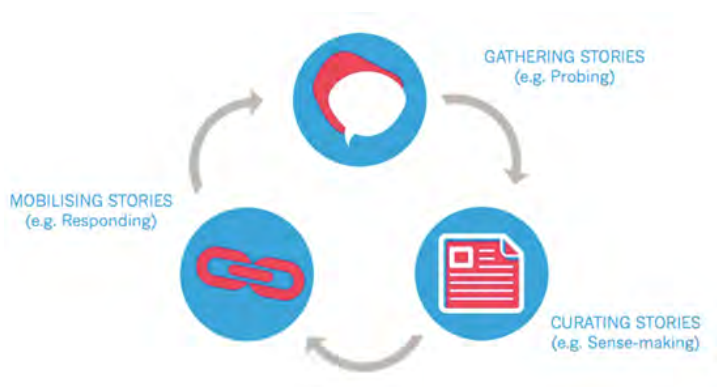
The Institute of Community Reporters (the ICR) was founded by People's Voice Media in 2012 and is the overarching entity that supports the Community Reporter movement. The movement currently spans mainly across the UK and Europe. The ICR's functions includes:

- Acknowledging the achievements of our members via a badging system (i.e., bronze, silver, gold, platinum depending on scope of your Community Reporter activities and training activities accessed).
- Quality assuring Community Reporting practices (i.e., overseeing our Responsible Storytelling methodology and continually developing relevant training materials).
- Engaging with the network via communications, events and Community Reporting activities (e.g., social media, emailers, annual conferences, network training sessions).

Story Gathering

To gather stories, we have three interlinked models of Community Reporting – Storytelling, Co-Production and Insight. Community Reporting for Storytelling provides people with the knowledge and skills to become responsible storytellers and to have their say on the issues and topics that are pertinent to them. Community Reporting for Co-Production uses different forms of digital media to present a range of perspectives on a subject matter, creating a dialogue between various points of view on a topic.

Community Reporting for Insight uses people's experiences to provide rich qualitative data to projects, taking the insights from their stories to identify themes, inform findings of wider studies and positively impact on local agendas, policies and service design.

GATHERING STORIES (e.g. Probing)

CURATING STORIES (e.g. Sense-making)

MOBILISING STORIES (e.g. Responding)

Community Reporting for Storytelling

Community Reporting for Co-Production

Dialogue

Research

Community Reporting for Insight

The approach taken support people to tell and share stories of lived experience is fundamental to all of the Community Reporting programmes. With Community Reporting there isn't a defined way in which people tell their stories because the idea is, that the person telling the story knows the best way to tell it. Instead, there is a range of activities through which people are introduced to different storytelling tools. Using some or none of these, people create their own structures for their stories and tell them in the way that they want to.

Responsible Storytelling

In order to ensure that we have a degree of consistency within our practice of Community Reporting, techniques and discussions around responsible storytelling are embedded into all of our programmes. This core module explores the ethics and values of Community Reporting, the type of content that people's stories should and shouldn't include, an exploration of permissions and consent, and how people can keep both themselves and others safe in online and offline environments ollowing the delivery of a carousel-style activity that provides opportunities for people to think about the aforementioned topics, ICR Trainers facilitate a reflective discussion with the Community Reporter group. .

During this reflective discussion, a Community Reporting Best Practice Guide is produced that outlines a 'code of conduct' for that specific group of Community Reporters. This Best Practice Guide will have the core principles and values of Community Reporting within it, but it will also be nuanced enough to be inclusive and accommodating for the local context in which the Community Reporters will operate. In essence, each new group of Community Reporters produce their own Best Practice Guide that takes into consideration cultural factors (i.e. what is respectful within their communities), the legalities of their country (i.e. issues of consent) and who they are and how they will be using Community Reporting (i.e. what is 'safe' to them).

Supportive Learning Environments

It is really important that the learning environments of our Community Reporting programmes are tailored to the needs of our participants so that people can be confident enough to try to new things and be empowered to share their ideas and opinions. The ICR Trainers create these environments through a range of facilitation techniques.

Removing hierarchy is at the core of this practice. Within our Community Reporting programmes there are no experts, only people with a range of capacities. Rather than starting with the areas that people need to

develop (i.e., digital skills such as how to edit a video), we start with what people already know and build their learning from there. We encourage people to share their knowledge, skills and experience with others and as such, advocate peer-to-peer learning and support. It is important that our ICR Trainers are part of the storytelling movement themselves and that they share their own stories.

Our ICR Trainers regularly participate in the storytelling activities in the Community Reporting programmes so that the conversations that take place a more peer-to-peer than trainer-to-trainee. Furthermore, it is important that we provide opportunities for everyone to have their say. This involves listening to people and ensuring that people feel that their lived experienced is a valid and valued story to share. Through constructing these supportive learning environments, we create storytelling spaces in which people feel secure enough to share their authentic stories within a group setting and also with others online.

Story Curation

The stories gathered form the basis of our curation activities. This process involves the layered analysis of individual and groups of stories, accompanied by a series of packaging activities (i.e., feature article writing, edited films, word clouds etc.). Once stories have been curated, we seek to mobilise the knowledge in them by connecting the packaged content with the people, groups and organisations with the power to make positive social change.

Within the context of the Internet and the digital age, the term 'content curation' is broadly used to describe the process for gathering, organising and presenting information in relation to a specific subject. Similarly, when we use the expression – curated stories – we are using it as an umbrella term that accounts for a layered analysis process that is accompanied by a series of packaging activities in order to present back the key findings across a collection of individual stories. We do this in order to better understand similar or sometimes seemingly incongruent stories within the wider context that they are told, and to find ways of .

exhibiting this understanding via digital and online tools that make it easier for people to share and use

Whilst the specific analytical activities we undertake and the ways in which we present back the understanding from the stories is variable, our practice of story curation is underpinned by a core aim of maintaining the authenticity and voice evident within the individual stories being curated.

Story Mobilisation

Story Mobilisation processes connect the learning from stories to people, groups and organisations who are in a position to use this knowledge to create positive change. There are many ways in which we mobilise the findings from our stories and curated content, both online and offline, such as

- ·Sharing on social media
- ·Posting on websites
- ·Using email
- ·Organising events
- ·Facilitating workshops and discussions
- ·Adopting grassroots techniques

A key aspect of our story mobilisation processes are Conversation of Change events. Conversation of Change events use Community Reporter stories and other stimuli to prompt a dialogue between various stakeholders that seeks to catalyse change. When we talk about dialogue, we mean the sharing of understandings, learnings and ideas. Essentially, we are talking about a knowledge exchange process that can create news ways f thinking and doing things. These events can be run offline and online. The change that these events seek to make, can happen at three distinct yet interconnected levels:
·Individual (ideologies and behaviours): e.g., person could change their perception of a topic, a professional could change their practice etc.
·Organisational (delivery and spaces): e.g., an organisation may change the ways it does things, a service or space could be re-designed, re-purposed or co-created from scratch etc.
·Systemic (society and culture): e.g., a policy could change or be written, practice could change across a whole sector, social norms may change.

Stories and Impact

Marco Schiavini, Tommaso Cassiani, COSV

Impact Evaluation and Measurement

In this article, we are going to focus on impact evaluation and how can we use storytelling to contribute measuring the impact produced by an intervention. In the first part, we will try to understand the basic keywords & concepts of impact evaluation, also taking a look at some useful tools and methodologies. In the second part, we will consider the potential of storytelling as an impact evaluation tool and we will see three ways to use it in the M&E field.

1. Key words & concepts

What is impact evaluation?

Impact is defined as the difference an intervention contributes to produce during a specific timeframe within a pre-set space. Hence, Impact evaluation aims to collect info about the causal inference between the intervention and its outcomes.

The intervention might be a small project, a large programme, a collection of activities, or a policy. To measure the impact, we should identify, monitor and analyze the consequences of our intervention or of the process generated by that intervention. This means that an impact evaluation must establish what has been the cause of observed changes - referred to as causal attribution. This definition implies that impact evaluation goes beyond describing or measuring what have occurred, trying instead to understand the role of the intervention in fostering a long-term process.

Impact evaluation should also include the assessment of unintended impacts: effects can be produced also by variables not included in our analysis.

An impact evaluation can be undertaken to improve or reorient an intervention or to inform decisions about whether to continue, discontinue, replicate or scale up an intervention.

What does accountability mean?

'Accountability' means explaining what you have done and taking responsibility for the results of your actions. Accountability refers to an obligation or willingness to accept responsibility for one's actions. When organizations operating in the social field pledge to be accountable, they understand and accept to prove the consequences of their actions in the areas of intervention. Being accountable also means to document and to publish the results achieved by our actions, the methods followed to achieve them and the criteria adopted to evaluate them.

The concept of ownership

Projects and programs can only succeed in the long-term if stakeholders regard externally financed projects as theirs and are closely involved in planning, implementing and evaluating them. This is what is called ownership and in order to make stakeholders develop ownership, three elements are necessary:

- Participatory planning: participatory planning is a process whereby stakeholders are involved in the process of problem identification, analysis, choosing appropriate remedies from a range of options, planning, implementation, monitoring and evaluation of their plans.
- Engagement: the term engagement refers to a "commitment, promise, obligation, duty" that creates a bond, a link between stakeholder and organization based on mutual trust. When an organization involves its stakeholders, it undertakes to listen to them and at the same time to provide them with answers. Stakeholder engagement is defined as the commitment to embrace the principle of inclusivity, which means recognizing to the stakeholders the right to be heard and

- accepting the commitment to report on their activities and choices.

- Feedback systems: getting different perspectives on the organization's performances can be a powerful method for self-analysis. To create feedback systems from relevant actors, either stakeholders of project beneficiaries, is a key feature to develop ownership while strengthening the organization's accountability.

The tools of Monitoring and Evaluation systems

Monitoring and Evaluation (M&E) implies the systematic collection of data on specified indicators to provide management and the main stakeholders of an ongoing development intervention with indications of the extent of the project's achievement. M&E is a complex set of procedures and tools, internationally recognized and based on some key concepts, such as:

- -Outputs & Outcomes: Outputs (or Results) are the tangible and intangible products that directly result from project activities. Outputs may include an increase of trained beneficiaries finding a job, a certain number of beneficiaries having access to specific services or essential items, or a specific group of people being vaccinated.

- Outcomes (or Specific Objectives) are the benefits that a project or intervention is designed to deliver mid-term. For example, a community policing project may be designed to improve confidence in the police or increase the willingness of crime victims to assist in investigations. A livelihood project based on a set of vocational trainings may instead have as an outcome the increase of net income for vulnerable families in a conflict-affected area. Impact is usually a long-term result and it may not be achievable even during the life cycle of the project.

- Indicators & means of verifications: indicators describe verifiable changes that can be used to demonstrate the success of the project and they should be formulated with their respective means of verification, which indicate where and how the information about the indicator can be obtained.
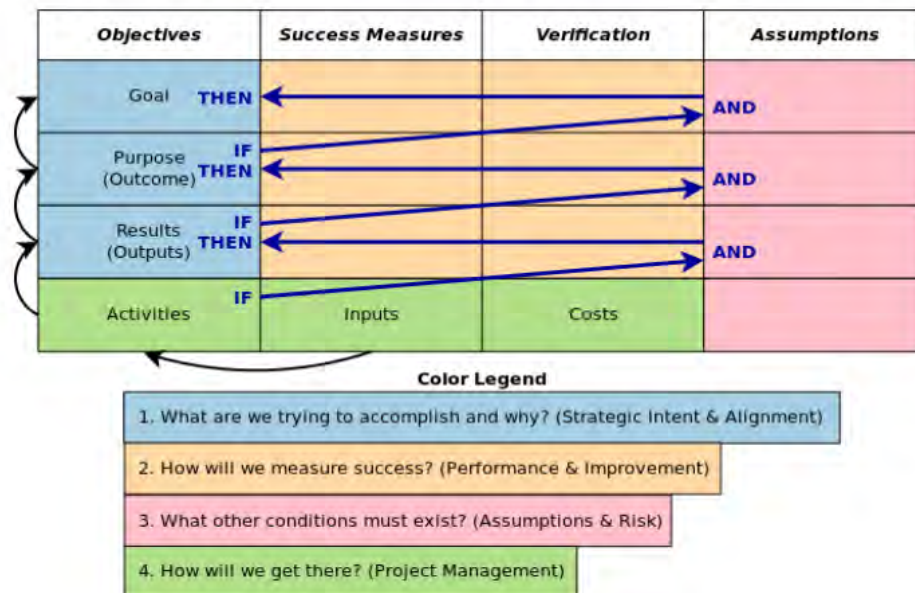
2. Project level: logframe-based perspective and how to check causal inference

The Logical Framework Approach is a methodology mainly used for designing, monitoring, and evaluating international development projects. The Logical Framework Approach takes the form of a four-by-four project table, often referred to as a "Logframe".

The rows represent types of events that take place as a project is implemented: Activities, Outputs, Purpose and Goal. The columns represent types of information about the events: a narrative description, objectively verifiable indicators of these events taking place, means of verification where information will be available, and assumptions. Assumptions are external factors that could have an influence, whether positive or negative, on the events described in the narrative column. The list of assumptions should include the factors that may impact the project's success but cannot be directly controlled by the project or program managers. A good project design should be able to substantiate its assumptions, especially those with a high potential to have a negative impact.

The core of the Logical Framework is the "temporal logic model" that runs through the matrix. This takes the form of a series of connected propositions:

-If these Activities are implemented, and these Assumptions hold, then these Outputs will be delivered.
-If these Outputs are delivered, and these Assumptions hold, then this Purpose will be achieved.
-If this Purpose is achieved, and these Assumptions hold, then this Goal will be achieved.

Objectives	Success Measures	Verification	Assumptions
Goal **THEN**			**AND**
Purpose (Outcome) **IF THEN**			**AND**
Results (Outputs) **IF THEN**			**AND**
Activities **IF**	Inputs	Costs	

Color Legend

1. What are we trying to accomplish and why? (Strategic Intent & Alignment)

2. How will we measure success? (Performance & Improvement)

3. What other conditions must exist? (Assumptions & Risk)

4. How will we get there? (Project Management)

These are viewed as a hierarchy of hypotheses, with the project or program manager sharing responsibility with higher management for the validity of hypotheses beyond the output level.

The LFA is also used in other contexts, both personal and corporate. When developed within an organization, it can articulate a common interpretation of the objectives of a project and how they will be achieved.

3. Impact evaluation & theory of change

A Theory of Change is a description of why a particular way of working will be effective, showing how change happens in the short, medium and long term to achieve the intended impact. It can be represented in a visual diagram, as a narrative, or both. It can be developed for any level of intervention: an event, a project, a programme, a policy, a strategy or an organization.

A theory of change can be used for strategic planning or programme/policy planning to identify the current situation (in terms of needs and opportunities), the intended situation and what needs to be done to move from one to the other. This can help to design more realistic goals, clarify accountabilities and establish a common understanding of the strategies to be used to achieve the goals.

A theory of change is a building block for impact evaluations and should be used in every impact evaluation. It is particularly useful when the intention is to learn from an impact evaluation conducted in a specific frame and then apply the lessons learned to another frame.

4. Storytelling & M&E

Storytelling is not a methodology of Impact Evaluation. But it can be a pretty powerful tool of Monitoring and Evaluation. It's indeed part of the so-called M&E Perception Tools, which are the tools that are used to assess the perception of project's beneficiaries, stakeholders and participants about its activities, outputs and outcomes. Storytelling can be contribute to this purpose in different ways, including:

- Gathering Qualitative + Quantitative data: storytelling can be used when an organization wants to present both quantitative information that can be put directly into charts and graphs (such as survey data) as well as qualitative data (through observations, interviews, or focus groups).

- Data triangulation: the term triangulation refers to the practice of using multiple sources of data or multiple approaches to analysing data to enhance the credibility of a research study. Originating in navigational and surveying contexts, triangulation aligns multiple perspectives and leads to a more comprehensive
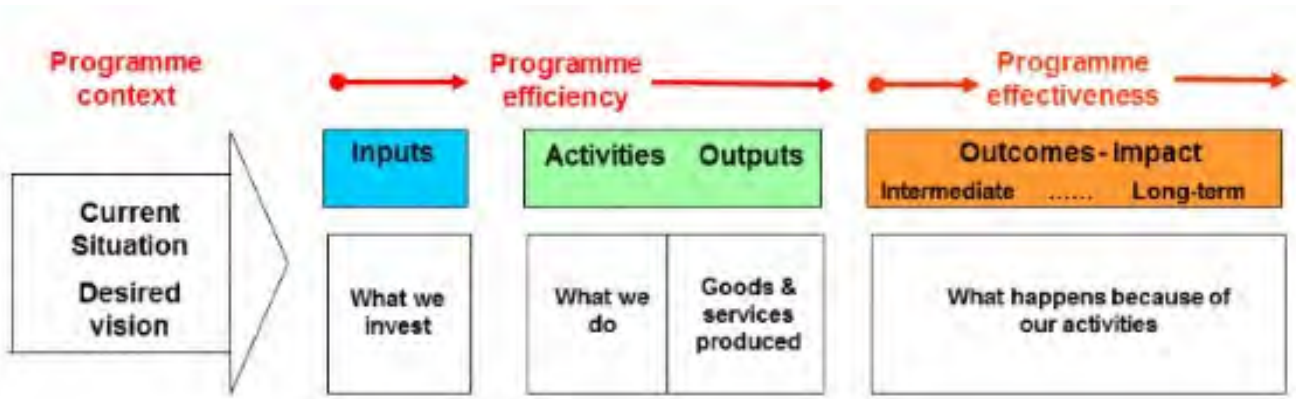
- understanding of the phenomenon of interest. Researchers differ in the emphasis placed on the purposes of triangulation; some investigators view it as critical to establishing corroborating evidence, and others focus on its potential to provide multiple lines of sight and multiple contexts to enrich the understanding of a research question. Particularly associated with qualitative research methods, triangulation typically involves examining data from interviews, focus groups, written archives, or other sources. Storytelling can be a useful tool for data triangulation.

- Knowledge management: stories can be used to shape vision, to pass on knowledge and wisdom, and to shape identity and organizational culture. Storytelling is regarded as one of the most effective and influential techniques, and has been documented extensively in numerous fields. Storytelling can be used to transfer the knowledge obtained thanks to impact evaluation, share norms and values, facilitate learning and generate emotional connection.

In Conclusion

Impact evaluation is needed in every project developed by an organization, in order to understand if the results that were obtained are related to the activities and their objectives or not. When evaluating impact, we can only contribute to generate an impact (even without our intervention, the impact is influenced by many different external variables) but we can still aim to properly understand how to influence it, especially with the use of storytelling.

Recommendations

FINDINGS OF THE EUROSPECTIVES PARTNERSHIP
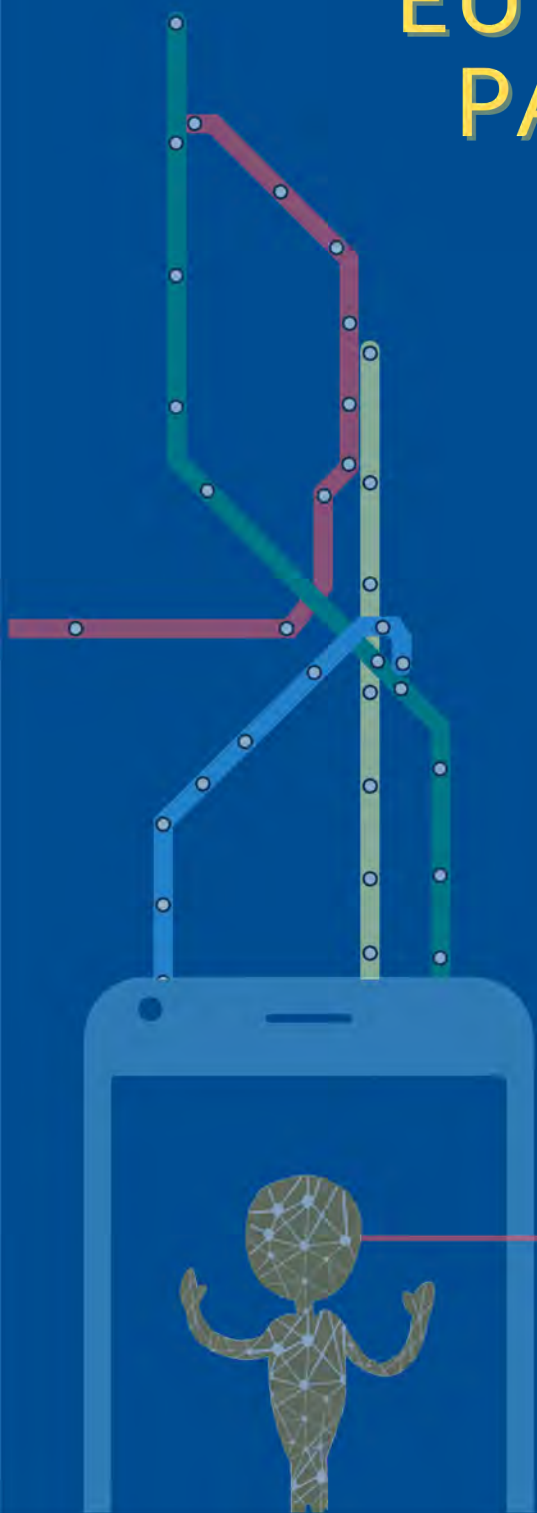
Using Digital Storytelling in Informal and Community Education Settings

Digital storytelling in informal and community education

With the growing importance of digital technologies within our everyday lives, digital literacy training needs to be prioritised in community and informal education settings so citizens can have the opportunity to fully engage in public life. This not only supports their lifelong learning and education, but also how they engage with society and have a stake in their communities.

Technology Democracy

In order for this to be successful, there needs to be technological democracy rather than technological determinism to ensure that citizens and communities can be involved and participate. So much of life today relies on the ability to access digital information and often relies on using new technologies.
Presently there are 'digital gaps' with many people not having access due to reasons such as inequality in Internet reach in certain locations and the economic costs of digital devices and the Internet, or the ability to use digital technologies.

Digital Literacy and Inclusion

To ensure that citizens are able to have a voice in shaping their neighbourhoods, communities, the society that they live in and the world around them now and in the years to come, they will not only need to have access to digital technology, but they also know how to use it in a meaningful and informed way. It is essential to enable citizens to become technologically literate and to improve digital literacy.
This means, that it is not only important for all citizens to have access to media technologies and the Internet, but it is crucial that all citizens have the ability to use them and to gain an understanding of how these technologies are used.

Ensuring that digital spaces, platforms and services are accessible, inviting and easy to use for the people they are designed for.

Digital literacy impacts on how well a citizen can use technology to:
- access important services such as health, education, government services, etc.
- use the internet safely and in a meaningful way for their own personal needs
- be able to access the same opportunities as everyone else

Informal education and community learning organisations must ensure that they are able to provide opportunities for citizens and communities to have to access to tools and training that:
- supports them to become familiar with digital tools, platforms and information
- provides them with training to develop digital skills and confidence
- assists them to make their own media products and engage in conversations in digital spaces

The Power of Digital Storytelling

'Digital Storytelling' is an effective method that supports people to learn about digital tools and develop technical skills in a meanigful way. Through digital storytelling, community and informal learning providers can not only teach core digital literacy skills but also encourage conversations among community members, creating collective responses or a personal response to important local, national and international events and giving individuals and communities a chance to find their voice.

Informal and community education providers can help to foster these conversations and create the opportunity for collective representation by using 'digital storytelling'. It is a powerful medium and a useful tool and that can help citizens to develop an

understanding of global literacy and visual literacy.

Media and Visual Literacy

There are a number of key principles that should adhered to when delivering Digital Storytelling. Facilitators in this field should find ways to embed visual literacy into their education programmes, regardless of topic area. This helps citizens to explore how they view and 'read' visual image. This could include recognising their own biases and developing objective thinking, as well as boosting their critical thinking skills and analysis of media content and a deeper understanding of the language of the modern digital world.

As well as embedding visual literacy, it is also important to provide citizens with information and knowledge about digital media platforms, current media products and media content. Helping them to reflect upon and evaluate the ways in which power, authority and values that are contained in media outputs, and how they steer people to think and feel.

Improving media literacy and strengthening an individual's media competences is crucial for citizens to be able to receive and/or retrieve different information, and to have the ability to express to transmit and their own views thus helping to create independent digital participation in community life.
Having the ability to access media, create content and to critically interpret media content is crucial for civic participation to be effective in the moder nworld.

When these digital literacy competencies are supported, a deeper understanding of the language of the modern digital world will be strengthened, demystified and citizens can develop their own voices, create their own stories.

Eurospectives Recommendation

1.Free super-fast broadband for every home in the EU and the UK.

2.Provision of digital tools for community development and non-formal education organisations and educators.

3.Digital storytelling methodology to be used in community development, civic participation and non-formal education organisations.
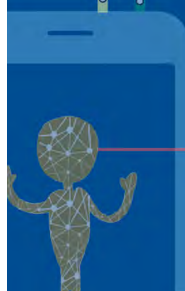
Digital Storytelling in Community Development & Civic Participation

Digital Storytelling as a tool to strengthen communities

'Digital storytelling' is a powerful tool and an excellent method to include in civic participation, community development and non-formal educational settings. It supports people to explore their world and the worldaround them in a creative and interactive way.

It enables participants to have a voice on things that matter to themand to hear other people's voices helping to create understanding of different view points, increasing understanding and compassion and supporting people to become globally literate.

Including 'digital storytelling' into civic participation, community development and non-formal education will help to create a space where digital and media literacy skills can be learned, developed, and strengthened.Thus, boosting critical thinking skills, scrutiny of media content and growing a deeper understanding of the language of the digital domain, resulting in citizens that can develop their own voices and create their own digital stories.

A key way that you can use digital storytelling to support community development and people to engage more actively in civic issues could be to create a campaign based on a specific issue. The remainder of this practice briefing will outline the steps you need to take to produce a community campaign using digital storytelling.

Action Plan For Creating A Digital Storytelling Campaign

In order to use Digital Storytelling to create an effective campaign and to spread its key messages, it is crucial to set a strategy that has to include the following:

Define the Goal

What is the desired goal of this campaign? Determine what the feasible parts are to reach the desired goal. If there are many stages to the goal, use digital storytelling methods and create a series of short digital stories to show audiences how the campaign can impact in different ways.

Draft the campaigns' contents

It's helpful to go by a set of predetermined rules, as follows:
Know your audience.

- Get to know your audience – who are they? Collect information from your target audience about their social media preferences, their life experiences, and lifestyles to they to understand them better, therefore making it easier to reach them.
- Create your content. Depending on the findings obtained from "know your audience", make new digital stories that will engage with your target audience. When creating content, make sure you use a balanced combination of data, videos, images, and real stories.
- Produce content with a direct message, emphasise the desired goal, and highlight what action the audience must take toget there. The ultimate outcome is to move your supporters past the awareness phase in social media and mobilise them to take start to take action.
- Set your tone and disseminate through the media. Craft a targeted message so audiences become interested in learning what is the core of your story. The message you send out will need to be original and unique so that it stands out from all the other content on social media.
-

- Outline the Action. Provide an action plan for the next steps to reach the goal. Share resources that the audience can use to learn more about the cause, and tools to facilitate action. Within the action plan, create a specific dissemination plan that has a focus on using social media to spread the word. Deciding on which is the best media platform to spread your content and to engage with your audience.
- Ensure you undertake responsible practice. When using digital storytelling methods for campaigning it is very important that you make sure that you are being a responsible media creator. Making sure that you; use reliable sources of information, fact checking, taking care to look after any data collected and ensuring that you have permission to use people's stories, images, music, writings, etc.
- Evaluate your communication. Listen to your audience feedback and try to adapt your communication depending on the results obtained.

Eurospectives Recommendation

To create a successful campaign with Digital Storytellying, set a strategy that includes:

- **A defined goal**
- **A full content plan**
- **A full outline of action**
- **Guidelines on responsible practice**
- **An evaluation of your communications**
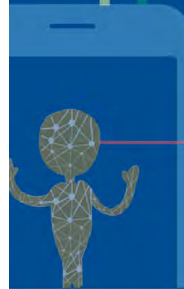
Using Digital Storytelling in Formal Education

Digital storytelling in school education

The significance of Digital Storytelling as an approach to school education has been recognised across the field. Aside from the obvious benefits as a methodological approach and a tool, Digital Storytelling has the potential of enhancing the national and the European Commission's drive for Open Education, a major educational strategy in the past years.

Since 2013 Europe has been committed to an 'opening up' of education through the use of digital tools and appropriate policies. Eurospectives 2.0 has developed this further by exploring Digital Storytelling methods and approaches and concluded that Digital Storytelling is a key component that allows this 'open education' not just to continue but to flourish.

Key findings from the Formal Education practices have concluded that there are 2 main roles; the teacher's role and the student's role, and from that an action plan has been developed with guidelines. The guidelines include key principles that should be adhered to when delivering Digital Storytelling.

Roles

Firstly, teachers must identify their own role and the students' role in the processes of learning.

1.The Teacher's role:

the teacher should be a facilitator and design Digital Storytelling learning activities, ensuring that the curriculum standards are redelivered and assessed in order to boost the acquisition of key competences according to EU recommendations. These key competences will foster active European citizenship in line with the students' socio-cultural environment to promote positive social change.

Teaching assessment will be formal and centred in self-evaluation and peer evaluation using a variety of tools for each step of theprocess of learning (checklist, portfolio, etc.).

2. The Student's role:
The student will be the creator of the storytelling project and will assume the role of a positive social change activist. At the end of the project, the student will be a critical impact evaluator and will check if a positive change has been made in the target audience.

The Action Plan

A Digital Storytelling Action Plan should be designed that is embedded into the formal curriculum and becomes the foundation for all activity. The Digital Storytelling Action Plan should include:
- social awareness activities
- empathy activities to connect with the target audience
- digital activities for multimedia content creation
- dissemination and assessment activities

As these activities take place in a formal educational setting, consideration should be given to how the activities are delivered in relation with the formal curriculum standards and with the EU recommendations on key competences.

The Day-by-Day Methodology

Spend some lesson time developing personal skills; teamwork, critical thinking activities (ethics and values) and metacognition activities to promote the students' collaborative skills that will be useful for the rest of their lives (lifelong learning development).

Digital Skills Enrichment

Students are the key protagonists of their learning and teachers must facilitate and offer the best teaching environment to support their role as critical thinkers and valuable content creators.

Digital Storytelling capitalises on the creative talents of learners to research and tell stories of their own, developing their communication skills by learning to organise their ideas, ask questions, express opinions, and to de-construct pre-existing narratives and create new narratives.

It appeals to learners with diverse learning styles and fosters collaboration, enhancing the learning experience through ownership and accomplishment.

By telling and sharing stories, individuals can intervene, interact and change their everyday environment directly, fostering their feeling of public ownership and citizenship

Eurospectives Recommendation

1.Teachers need to be trained in digital skills, technology and methods to a level where they are confident in teaching students' digital skills, tools and methods.

2. A Digital Storytelling Action Plan should be embedded into the formal curriculum to become the foundation for all activity.

3. Social awareness activities need to be embedded into the curriculum that connects the student with the world around them.
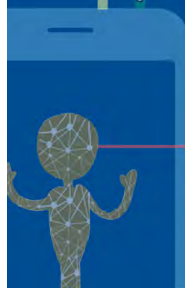
Storylines

TRAINING STORYTELLING
IN YOUR CONTEXT

Eurospectives 2.0
StoryLines Map

Legend

- A1 A2 — Experienced Activists / Inexperienced Activists
- TEACH — Storytelling for Teacher
- COLL — Collective Storytelling
- WELL — Storytelling for Wellbeing

Partners: AGORA KÖLN, CFR VIGO, COSV, Crossing Borders

START

Blue line (WELL): Recognise Context — Planning a Session — The Purpose — Approaches — Community Reporting — Tree of Life — Harvesting Memories — Choose your approach — Wellbeing

Green line (COLL): Why Stories? — Tell a Story — Understand your story — Personal or Collective Story — Understand your audience — Ethics of Collective Stories — Ethics — Production — Digital Tools — Create your Narrative — Peer-Review your Story — Co-Creation — Create Social Change — Social Media Campaign — Measure Impact

Yellow line (A1 A2): The Idea — Cooking My Idea — Shaping my Idea — The Storyboard — Create your narrative — Choose your approach — Action Plan — Assessment — Further Production

Red line: Creation — Analysing Stories — What is Storytelling? — Share your Story — What is Social Change — Social Media for Impact — Choose your Tool — Scripting Messages — Create Messages — Using Social Media — Sharing on Social Media

EUROSPECTIVES 2.0
DIGITAL STORYTELLING

Storylines
OVERVIEW

A1 **A2** ━━━ Experienced Activists
━━━ Inexperienced Activists

*A1 use your own stories
*A2 use a sample/made-up story

What is social change? · Share your story · What is Storytelling? · Analysing Stories · Digital Tools · Social Media for Social Impact · Choose your tool · Scripting Stories · Creating a story · Using Social Media · Sharing on Social Media · Social Media Campaign

COLL ━━━ Collective Storytelling

Why do we tell stories? · Tell a Story · Understand the story · personal or collective stories · Understand your audience · Ethics of collective stories · Create your narrative · Peer-Review your story · Co-Curation · Create Social Change · Measure Impact

TEACH ━━━ Storytelling for Teacher

The Idea · Cooking my Idea · Shaping my Story · The Storyboard · Production & Creation · Action Plan · Assessment · Further Production

WELL ━━━ Storytelling for Wellbeing

Recognise Context · Planning a Session · The Purpose · Approaches · Community Reporting · Tree of Life · Harvesting Memories · Choosing an Approach · Wellbeing & Ethics

Overview

Storyline
Activists

Experienced Activists
Inexperienced Activists

*A1 use your own stories
*A2 use a sample/made-up story

What is social change?
Share your story
What is Storytelling?
Analysing Stories
Digital Tools
Social Media for Social Impact
Choose your tool
Scripting Stories
Creating a story
Using Social Media
Sharing on Social Media
Social Media Campaign

Storyline Activists

Aims and Skills

Digital Storytelling for (social) activists is centered on the informing, activating, motivating and empowering qualities of creating global impact through telling their stories. By 'stories' their activities and projects are meant and how these were planned, conducted, perceived, followed, recreated, adapted etc. Even if a story turns out to be a failure, there is a lot to learn about how to improve the next time.

Digital Storytelling for (social) activists is centered on encouraging experienced activists to 'spread the story', inspire others and finding more people to support the cause = Metro line A1. It also focuses on getting people into activis, for those who want to become activists, are interested in starting, or who have not yet been part of an activist project = Metro line A2.

Though the two metro lines have a similar curriculum, there has to be a different startingpoint of the curriculum. Experienced activists start with Session 1 "Share your story" because they already have a story to tell and know what activism means for them. Inexperienced activists first have to learn about social change and its impact and start with session 0 "What is social change / change making". They both follow the same stops with a different focus on their "own story" (A1) or a "sample story" (A2). Both targetgroups end with prototyping a social campaign and thinking about next steps.

Experienced activists, those who have or are currently are conducting activities, learn:

- how to share their story (stop 1),
- about storytelling methods (stop 2),
- to analyze their story (stop 3),
- about digital tools and media content (stop 4),
- about social media and its impact (stop 5),

Page 45

Line labels (metro map): What is social change? · Share your story · What is Storytelling? · Analysing Stories · Digital Tools · Social Media for Social Impact · Choose your tool · Scripting Stories · Creating a story · Using Social Media · Sharing on Social Media · Social Media Campaign

Storyline Activists

Aims and Skills

- how to choose digital tools and social media (stop 6),
- to script their story (stop 7),
- to translate their scripted story to the chosen digital tool and medium by creating, editing and finalizing the digital storytelling (stop 8),
- to use social media (stop 9),
- how to distribute your story and why (stop 10),
- how to prototype a social campaign and next steps (stop 11)

They also can share experiences with other activists in the same or in a different field of activism. Inexperienced activists, those who are interested in activism, are starting a project or haven't been part of an activist's project, learn:

- about social change and change making (stop 0),
- how to share a sample story (stop 1),
- about storytelling methods (stop 2),
- how to analyze a sample story (stop 3),
- about digital tools and media content (stop 4),
- about social media and its impact (stop 5),
- how to choose digital tools and social media (stop 6),
- to script a sample story (stop 7),
- to translate a scripted story to the chosen digital tool and medium by creating, editing and finalizing the digital storytelling (stop 8),
- to use social media (stop 9),
- how to distribute a sample story and why (stop 10),
- how to prototype a social campaign and next steps (stop 11)

They also can share motivations on becoming an activist and share experience in getting started to become one.

The curriculum for metro line A1 and A2 may be combined as the content differentiates around "your story" and "a sample story", except to the beginning of the curriculum with the different the first sessions for the different target groups: Experienced (A1) and inexperienced (A2) activists.

Choosing to combine the target groups (except stop 1) or not depends on whether you'd like to mix the groups and levels of experiences or not.

The stations on the line (left to right): What is social change? · Share your story · What is Storytelling? · Analysing Stories · Digital Tools · Social Media for Social Impact · Choose your tool · Scripting Stories · Creating a story · Using Social Media · Sharing on Social Media · Social Media Campaign
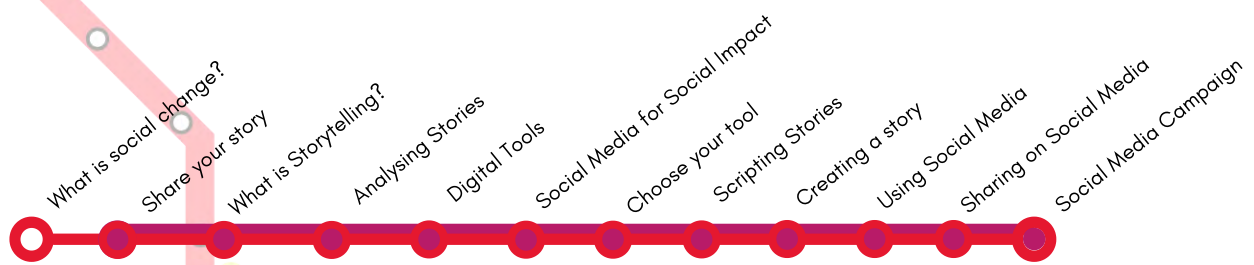
Storyline Activists

Target Audience

Experienced and inexperienced (social) activists being for example citizens, interested people, students, members of NGOs & citizen's initiatives, municipality workers and apprentices in the field of activism, city making and civic engagement as well as change makers and multipliers.

Informal training.

Room/Materials:

Scenario 1: Learning on location (analogue)

- Medium sized room depending on number of participants.
- Ideal group size 10-14.
- Tables, chairs, flipchart, whiteboards, pens, other material depending on the content (e.g. crafting materials), internet access, and provided laptops / computers / smart phones if participants can't bring their own.
- Depending on what digital tools to teach: Provided free access to the digital tools (test accounts) and technology (e.g. cameras, edit programmes…)

Scenario 2: Learning digitally / remote (digital platforms)
- Provided platforms e.g. for meeting: Zoom, Microsoft teams, Big Blue Button, Jitsi… / for remote work: Discord, Slack, Google Docs & Spreadsheets, Cryptpads etc..
- Ideal group size 10-14.
- Each participant must log in on their laptop or computer. Therefore they have to have internet access and the needed hardware (laptop, computer, smartphone), which can't be provided by the trainers.
- Depending on what digital tools to teach: Provided free access to the digital tools (test accounts).

Duration
Depending on the depth, engagement and chosen session activities e.g. a series of days with several hours, training with consecutive days ('block-learning'/seminar).

The stations on the transit line, from left to right, read:

What is social change? · Share your story · What is Storytelling? · Analysing Stories · Digital Tools · Social Media for Social Impact · Choose your tool · Scripting Stories · Creating a story · Using Social Media · Sharing on Social Media · Social Media Campaign
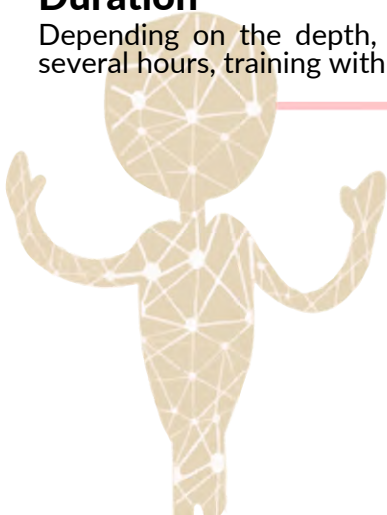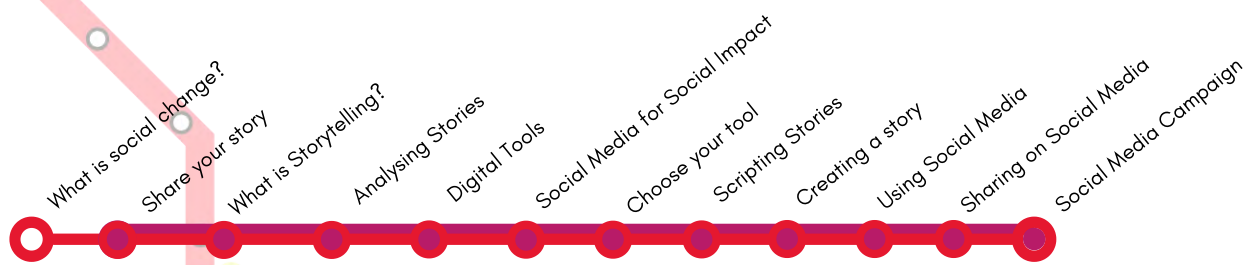
Storyline Activists

Narrative Guideline

A project that combines the art of telling stories with the use of a variety of multimedia tools. Eurospectives 2.0 stands for encouraging European learners in telling their stories and their perspectives as active citizens. As a spin-off of the strategic partnership, "Digital Natives", the partnership identifies good practices and lifelong approaches in digital learning and digital storytelling.

The project aims to enhance the quality and relevance of the digital learning offer in education and youth work by developing innovative approaches and dissemination of best practices in the assessment of digital skills.

The approach will enable unskilled learners to share their stories, make their voices heard, and participate as active European citizens.

The partnership is made up of partners from across several European countries including Germany, the UK, Spain, Greece, Italy and Denmark. It is co-funded by the Erasmus+ Programme of the European Union.
Source: https://eurospectives.info/

Considerations

Visually- and hearing-impaired learners as well as learners who are not able to fully use their hands, may not be able to fully participate in learning how to use digital tools but may be able to be assisted by teachers, resp. special trainers.

Sessions

Station

A1 A2

Experienced Activists
Inexperienced Activists
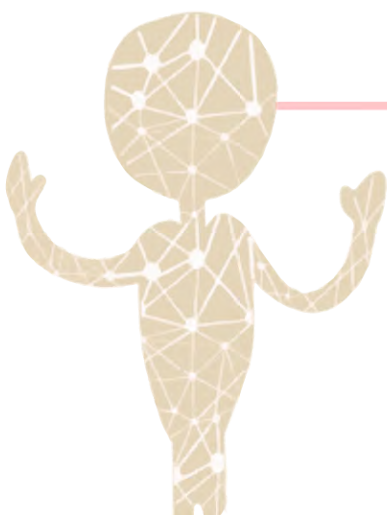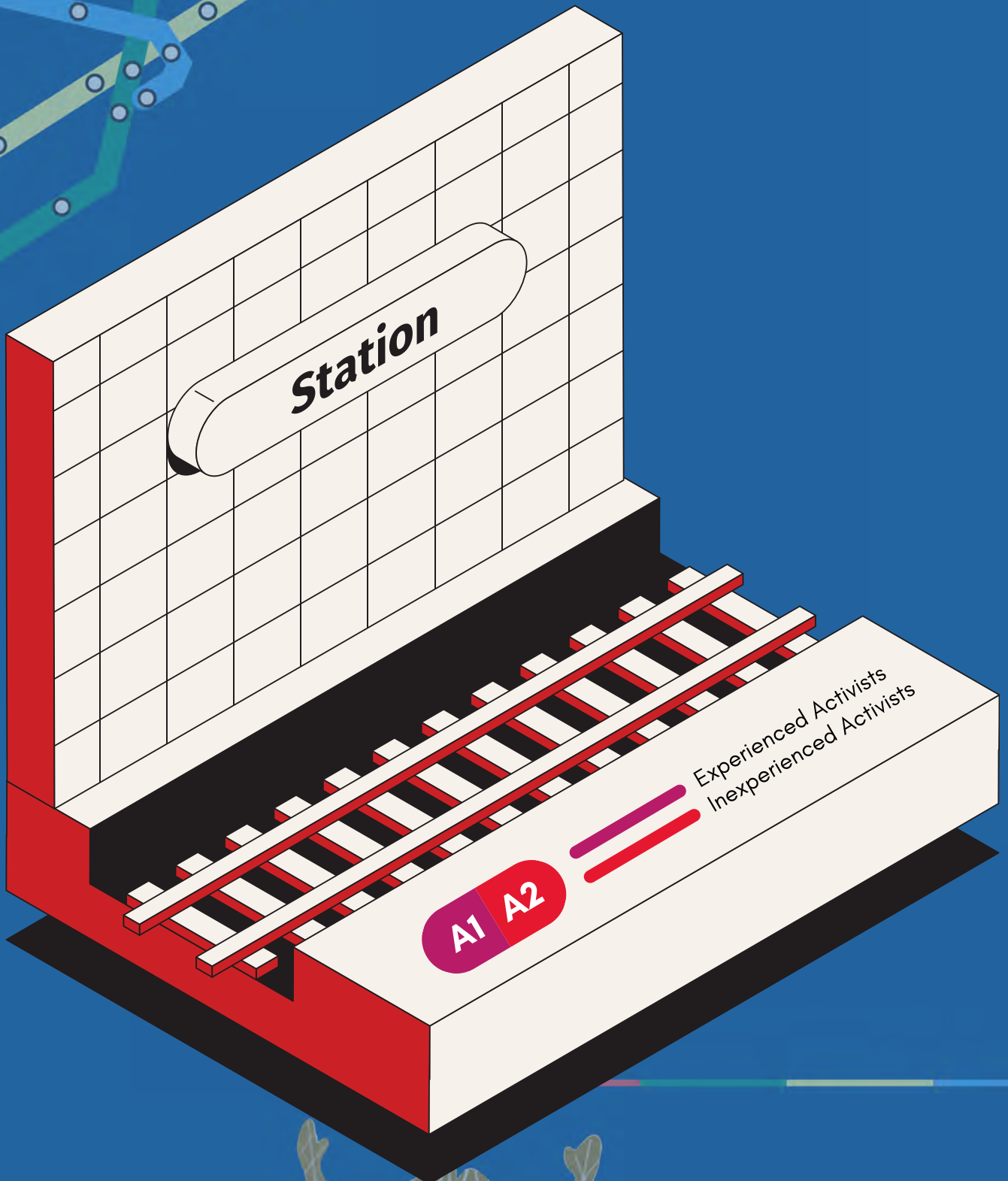
What is social change?

Introduction

Purpose: You will learn the basics about social change and change making.

Content: A brief introduction to the topic. What does social change and change making mean, why is it important, which impact can change making have, which fields of activists are there?

Schedule:

- Check-in: Each participant introduces him/herself with a storytelling element eg. my name means….
- Active ice breaker with a check in question eg. "I was drawn to this class because…" Exercises/methods could be Storycubes (cubes with icons on it which you incorporate into your answer), DIXIT cards (visual stimulation cards you can reference to your answer), Small objects (with reference to your answer) or other methods => See check-in and Icebreaker from session 1 "Share your story (A1) / a sample story (A2)".
- Lecture about social change and change making
- Q&A including asking which examples the participants know / have heard of.

Objectives

To explore and get familiar with the backgrounds of social change and change making.

Time

90 - 120 minutes

Preparation

Links to videos & websites, powerpoint, graphics, news articles etc.

Style

Theory based with examples

What is social change?
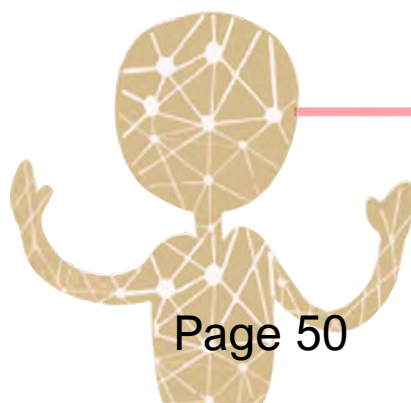
🕐 30 min.

✏️ Depending on Method

Session 1: Ice-Breaker

Aims

Warm up, participants getting to know each other

Step-by-Step

Check-In & Icebreaker

What brought you here to this session / course? By using storycubes: https://www.storycubes.com/de/

Which fields of activism do you know. (use Mentimeter => www.mentimeter for Wordclould and discuss about it afterwards for example "who wrote diversity and why")

In which field of activism are you already active or want to become active and why? (Discuss)

Outcomes & Learn Check

Participants are energized for learning.
Check: are the participants relaxed and did they have fun?

Further Reading

- Games and energizers for your workshop https://commonslibrary.org/games-and-energisers/
- www.mentimeter.com
- Many more online resources!!

What is social change?

> 90 min.

pen, paper, flipchart, facilitation material, print outs

Session 2: social change and change making

Aims

Getting introduced to the definition of social change and change making, getting to know examples, discuss about social change and change making on motivation, understand the basics

Step-by-Step

Social change and change making

#1 By example: Art as activism
- Facilitator picks a picture of Brenna Qunlan pictures and asks "what do you see, what is your interpretation of the picture? (Discuss).
- Break out into small groups -> task: Research Brenna Quinlans Picture gallery, pick a picture - one per group "find a motive that speaks to you in the group, why does it speak to you? What is the idea? What is the need and why => reflect, come back to the group, present and discuss in the group.

What is social change?

Session 2: social change and change making

Step-by-Step

#2 Everyone can be a changemaker
 by example https://www.youtube.com/watch?v=IrgumFNHzXM

Watch the video, discuss. Do you have experience? Look at the steps - was it like this or different? Did you notice that this was addressed to a younger audience? How would it be different for grown ups?
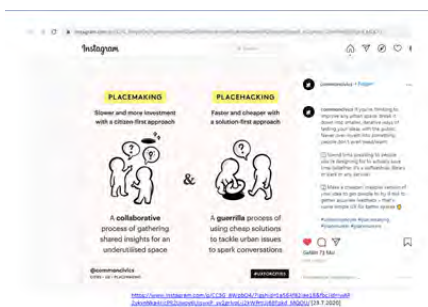
Discuss examples of heard of or being active in change making

#3 Living example of a social activist (guest speaker) "Ask me anything"

- Presentation of guest speaker and what he/she does (by the guest speaker)

- Method "Ask me anything" => Participants ask the guest speaker anything about the field of activism and activities. The guest speaker is not obliged to answer everything though. It's up to the guest speaker which questions will be answered to what kind of extent. This has to be told the participants before starting the method.

What is social change?

Session 2: social change and change making

Step-by-Step

#4 Creative commons
 watch https://www.youtube.com/watch?v=q0VzUigrb_g&t=5s

- Reseach images (icons) of creative commons. (for media literacy, exercice let the participants research on their own or small groups => solution: https://creativecommons.org/about/cclicenses/)
- Discuss about creative commons. Why is it important in digital Storytelling etc.

#5 Social Movements
By example Khan Academy
watch: https://www.youtube.com/watch?v=y7YPTD7QwR4
Discuss Vision, mission, strategy, goals
Did you notice this was addressed to grown ups other than children in the example 'everyone can be a changemaker' ?
Discuss about target groups and how to address them to be engaged

By example Transformative Changemaking
watch: https://www.youtube.com/watch?v=aaaGwS6uxMU
Discuss

#6 Recap
Participants share the Lessons learned from the session

Outcomes & Learning Check

Have a basic understanding of social change and change making.
Learn Check: Did the participants ask questions and did the participants come up with examples they heard of or are active in?

What is social change?

Session 2: social change and change making

Further Reading

- Place making https://www.pps.org/article/what-is-placemaking
- The four roles of social activism https://commonslibrary.org/the-four-roles-of-social-activism/
- Theory of change https://commonslibrary.org/topic/theories-of-change/
- Brenna Quinland Examples / Art as Activism https://www.brennaquinlan.com/art-as-activism [23.4.2020]
- Placemaking vs placehacking https://www.instagram.com/p/CC3G_8WpbO4/?igshid=1a564f82lae18&fbclid=IwAR2ykvnNka4IicPR2Uwov6UIswxP_sv2grlvoL-j2kWPrtUj6BFpkd_MQOU/ [23.7.2020]
- Social change definition https://www.britannica.com/topic/social-change [23.4.2020]
- 6 Steps of change making https://www.youtube.com/watch?v=IrgumFNHzXM [23.4.2020]
- Transformative change making https://www.youtube.com/watch?v=aaaGwS6uxMU
- social movements https://www.youtube.com/watch?v=y7YPTD7QwR4

Many more online resources !!

Share your story

Introduction

A1: This training is for social activists who have already participated in an activist's project or are currently doing one. Start of the curriculum for this target group.

Getting to know each other, learn in which field of activism the attendees are in, what their motivation for activism is, learning more about their projects = stories. Learning to share their story and motivation based on chosen exercise/method.

Getting to know each other: Check-in / warm-ups / ice breaker => Choose
Deep Dive: Clustering of the attendee's fields of activism
Exercises / methods for sharing their activist's story and exchange of experiences

A2: This training is for social activists who want to become, or are interested in becoming an activist. Session 2 of curriculum
=> no need for check-in and ice breaker.
 Learning in which field of activism the attendees are interested in, what their motivation for activism is, learning to share a sample story.

Objectives

To talk about the individual story / a sample story without analyzing the story–structure itself. Listening to the other stories. Exchange of experiences.

Time

90 minutes

Preparation

Material based on chosen method.

Style

Informal, free speech, mini-groups and plenum. Concept for group size 8-16

Share your story

Session 1: Complete the sentence

10 - 15 min.

Index card(s) with the sentence(s) to complete.

Aims

The check-in helps the attendees literally to check-in to the session: physically and mentally. Everyone speaks, and everyone hears the name and voice of everyone.

Step-by-Step

The facilitator provides a sentence or a set of sentences to complete. The attendees complete the sentences round robin style. If necessary the sentences can be written on an index card to help the attendees remember what sentence(s) to complete.

Example:
(Set): My name is... / I'm from... / I'm here because...
Being an activist means for me.... (A1) / Becoming an activist means for me...(A2)
In this session I hope to learn...

Variation: After an attendee has completed their sentence(s), one question from the other attendees is allowed.

Outcomes & Learn Check

This is important for bonding in the group because you can learn a lot about somebody by hearing the person speak and how they introduce themselves to the group. Getting on one mental level. => Also think about inclusion.
Check: Did everyone introduce themselves?
Did everyone complete the sentence(s)?

Further Reading

Games and energizers for your workshop https://commonslibrary.org/games-and-energisers/

Share your story

15 - 30 min.

Story cubes = cubes with icons on it which you incorporate into your answer

Session 2a: Story Cubes

Aims

Getting to know each other, opening of the session with a playful storytelling-introduction.

Step-by-Step

The facilitator decides on a question like: "How did I became an activist?" (A1) / Why am I interested in becoming an activist (A2).
Question must be a simple one, easy for everyone to answer. Roll the story cubes. The symbols on the cubes have to be included in the answer eg. 1st symbol of Sheep: I felt like a sheep in the system and I wanted to break out of it... / next cube...

Outcomes & Learn Check

Learning more about the participants, getting into the topic of storytelling in a playful way, warm up.
Check: Did everyone produce a story-cube introduction?

Further Reading

https://www.storycubes.com/en/
Games and energizers for your workshop https://commonslibrary.org/games-and-energisers/
Many more online resources!!

Share your story

15 - 30 min.

Dixit Cards from the game DiXit

Session 2b: DiXitCards

Aims

Getting to know each other, opening of the session with a playful storytelling-introduction. Visual stimulation cards you can reference your answer to.

Step-by-Step

The facilitator lays out the cards on a table (or floor) face up. They decide on a sentence or question like: What is my motivation for activism?

Every participant picks a card which speaks to them. The participants associate the answer with the visualization of the card e.g. if there's a ladder "..because you take step by step on the ladder to reach your goal..."

Outcomes & Learn Check

Learning more about the participants, getting into the topic of storytelling in a playful way, warm up.
Check: Did everyone participate in the DiXit association introduction?

Further Reading

DiXit is a game. For facilitation purposes you can use the cards separately from the game.
https://en.wikipedia.org/wiki/Dixit_(card_game)
Games and energizers for your workshop https://commonslibrary.org/games-and-energisers/
Many more online resources!!

Share your story

**Session 3: Define your field of activism (A1)
define your interested field of activism (A2)**

30 min.

Pen, Paper, Post-Its,
Whiteboard, Flipchart
etc.

Aims

To see which fields of activism the attendees are in (A1) or want to engage in (A2). To find attendees in similar fields. To exchange experiences and to get to know other fields of activism

Step-by-Step

1. Brainstorming of fields of social activism like climate change, place making, urban gardening, mobility, food sharing, place making etc.
2. Clustering of fields of activism like: Neighborhood, urban space, nutrition, environment, urban green, mobility...
3. Positioning of each attendee in which field of activism they are (A1) or prefer to be (A2)
4. Split into small groups assigned to one cluster
5. Break down essential points of views within the cluster in group work
6. Back to panel and present

Outcomes & Learn Check

To see which fields of activism the attendees are in. To find attendees in similar fields.

Check: Which fields of activism are present?
What is the essence of the fields the groups have worked on?

Further Reading

https://commonslibrary.org/

Share your story

10 min./ person

Nice seats arrangement, comfortable atmosphere

Session 4: Storysalon/narration parlor

Aims

Format for self-empowerment of the citizens and its spread through 'Salonnières'. Format developed by Rohnstock Biografien

Step-by-Step

Each person shares their story (A1) or a story they are familiar with, resp. desired story-idea (A2) within 5-6 minutes without being interrupted.

The rest of the time three questions can be asked by the other participants. The facilitator is responsible for keeping the time. The participants take turns.

Outcomes & Learn Check

Each participant shares their self-experienced story (A1) / a story they heard or want to conduct (A2), uninterrupted and they can be asked some questions of understanding. Each participant gets the same amount of time.

Check: Did everyone share their story?
What questions have been asked?

Further Reading

(in German: https://www.zukunftsforum-laendliche-entwicklung.de/fileadmin/SITE_MASTER/content/Dokumente/Downloads2017/Beitraege2017/12Rohnstock.pdf

(in German https://www.tagdesgutenlebens.koeln/erzaehlsalon-meine-geschichte-vom-tag-des-guten-guten-lebens/

Page 61
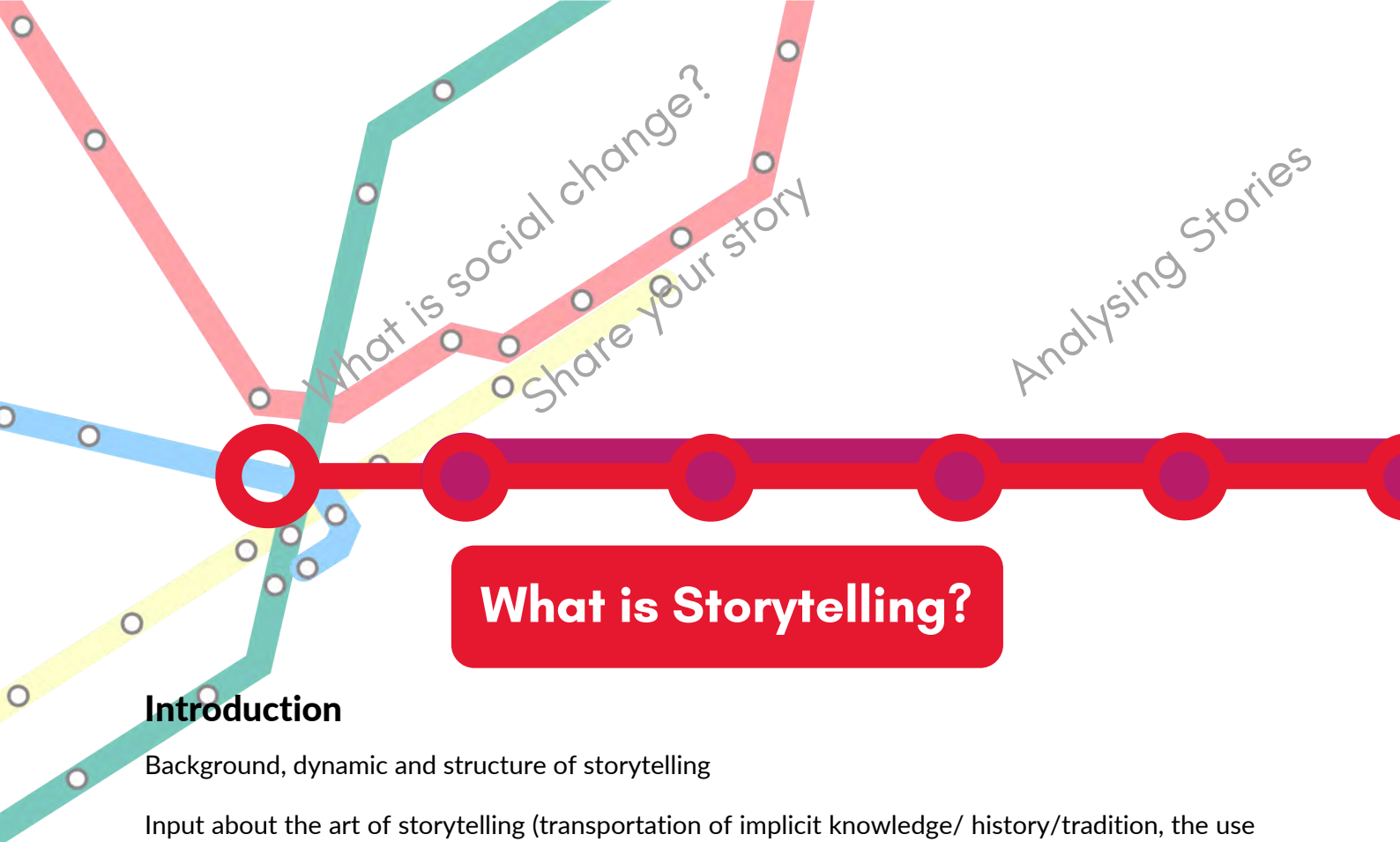
What is Storytelling?

Introduction

Background, dynamic and structure of storytelling

Input about the art of storytelling (transportation of implicit knowledge/ history/tradition, the use of guiding principles/metaphors/symbols) learning about methods (e.g. hero's journey/'Start with Why' Simon Sinek, 'The Mountain': Showing how you overcame a series of challenges) and concepts.

Theory and history of storytelling (the art of st/'power of change'), reasons for using storytelling, useful ingredients and compositions; how to build up suspense; how to transport anidea by provoking emotions through storytelling (brain dynamics>how to work with associations and why...).

You will learn all about the specifics of storytelling and the difference between, e.g. advertising and storytelling. You will understand the components of storytelling, like manner,structure, spirit, purpose of a story and much more. You will be able to use severalmethods and conceptsof storytelling on your own story.

Objectives

- specifics of storytelling
- advertising versus storytelling
- components of storytelling
- transfer several methodsand concepts of storytelling

Time

ca. 360 minutes

Preparation

Providing the learning material

Style

Interactive/self-experienced learning. Q & A of the learnedmaterial / comprehension questions
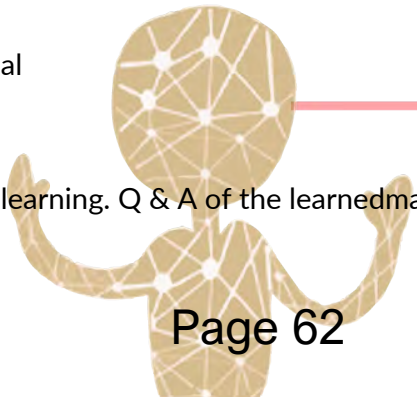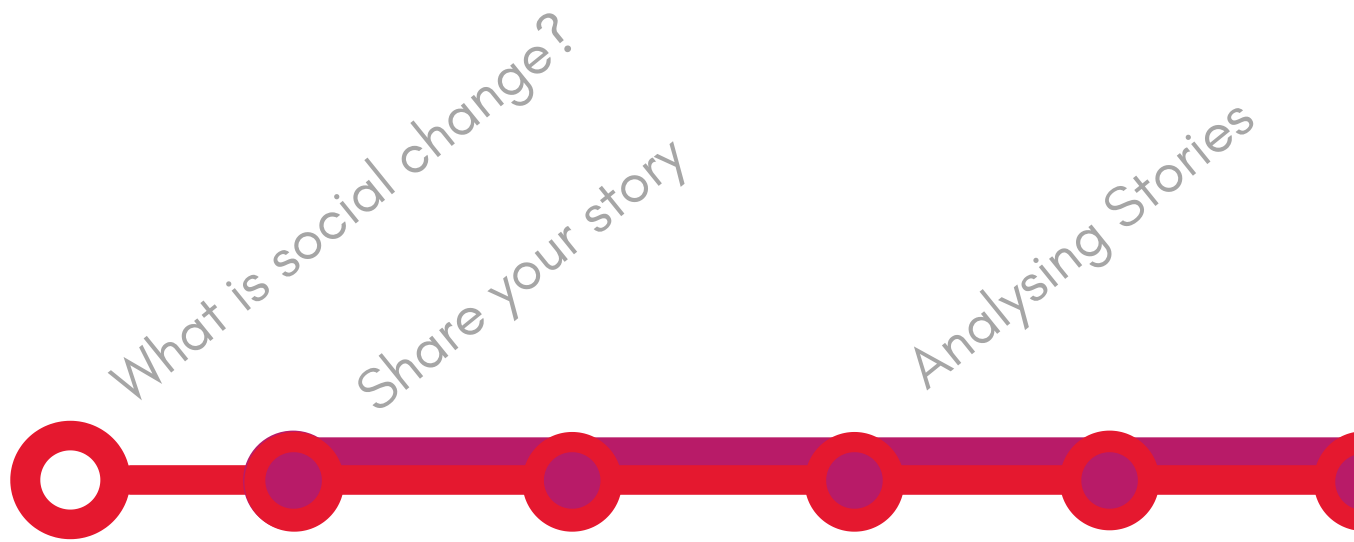
What is Storytelling?

🕐 20 min.

✏️ Videos, Scientific research, Literature

Session 1: The theory & history of storytelling

Aims

Understand the background and the dynamicsbased on neurologicalscience and the historical context

Step-by-Step

Input session:
History of storytelling
- From campfire to social media (transportation of implicit knowledge/ history/tradition, the use of guiding principles/metaphors/symbols)
- Neurological Background>touching 'head and heart'
Links as references

Outcomes & Learn Check

see Aims

Further Reading

●https://www.youtube.com/watch?v=p6E8jpFasR0
●https://www.jcf.org/works/titles/joseph-campbell-and-th e-power-of-myth-with-bill-moyers-book/
●https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4445577/

What is Storytelling?

🕐 30 min.

Videos, Scientific research, Literature

Session 2: Hero's journey by Christoph Vogler

Aims

Understand the background and the dynamicsbased on neurologicalscience and the historical context

Step-by-Step

Watch the video: https://www.youtube.com/watch?v=7ZzeTuFen9E

The Hero's Journey

source:
https://www.reddit.com/r/JordanPeterson/comments/8a216/a_cool_diagram_outlining_the_archetypal_hero s/

Outcomes & Learn Check

Reflect and define patterns for good stories

Further Reading

https://en.wikipedia.org/wiki/Hero%27s_journey#/media/File:Heroesjourney.svg

What is Storytelling?

**Session 3: Start with Why „The golden circle"
by Simon Sinek**

🕐 30 min.

🖊️ Template

Aims

How to tell a story

Step-by-Step

Reflect and define patterns for good stories
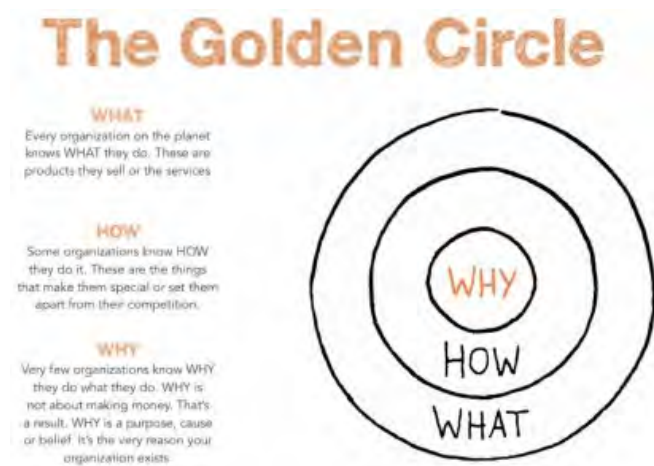
Further Reading

- https://www.ted.com/talks/simon_sinek_how_great_lea ders_inspire_action?language=de
- The Golden circle by Simon Sinek (2) https://www.smartinsights.com/digital-marketing-strateg y/online-value-proposition/start-with-why-creating-a-val ue-proposition-with-the-golden-circle-model/
- https://simonsinek.com/

Page 65

What is Storytelling?

🕐 45 min.

🖊 Template

Session 4: The Mountain

Aims

How to tell a story

Step-by-Step

The mountain structure is a way of mapping the tension and drama in a story The first part of the story is given to setting the scene, and is followed by just a series of small challenges and rising action before a climactic conclusion.

THE MOUNTAIN

DRAMA

Outcomes & Learn Check

Reflect and define patterns for good stories

Further Reading

https://norsensus.no/storydown/storytelling-techniques/

Analysing Stories

Introduction

A1: own story: Framework for analyzing (e.g. achievements / emotions /recipient /context /impact/ problem/ intended effect), like questionnaire with circular questions or template like Canvas Modell; exploring examples

A2: Sample story: Provided sample story / resp. stories / framework for analyzing (e.g. achievements / emotions/recipient /context /impact/ problem/ intended effect), like questionnaire with circular questions or template like Canvas Modell; exploring examples building up / creating a framework to support the participants to reflect on their own stories (A1)/learning from good example>best practice (A2)

Objectives

To learn how to analyze your story (A1) / a sample story (A2) for further usage of creating digital storytelling content.

Time

ca. 120 minutes

Preparation

Check methods of "What is storytelling". Recap structures.

Style

Exercises / Interactive group work and solo-work
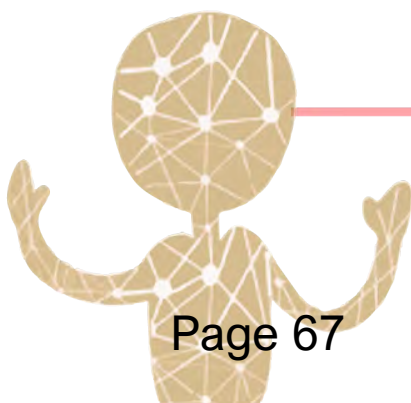
Analysing Stories

120 - 150 min.

Pen, paper, Flipcart, Pinboard, Markers, Post-It's

Session 1: Fast Pitch

Aims

A1: Share your story & analyze your story
A2: Share a sample story & analyze the sample story

A1:
- every participant knows the story of the other
- every participant gets familiar with each other by telling their story

A2:
- every participant shares a sample story
- every participant gets familiar with each other by telling a sample story

Step-by-Step

- Solo Preparation time 5-10 minutes. Every participant has time to write down bullet points of their story (A1) / a sample story – note here you need to add time to read the sample story (A2) =>> short reflection in silence.
- Split in small groups.
- In rounds: Every participant pitches their story (A1) / a sample story (A2)
- The other participants have to share their observations to understand how their story (A1) / a sample story (A2) will be perceived by others/comparing between one's own self-perception and outside perception
- Feedback template for exercise:
  - What are my observations and Why?
  - What have I heard, seen and perceived?
  - What feelings can I share?
  - What did I hear?
  - What did I understand?
  - What did I like/dislike about the story?
  -
- Clear feedback, change of perspectives, first ideas about what is working well and what not so well

Page 68

Analysing Stories

Session 1: Fast Pitch

Step-by-Step

- Wrap up! Collection (harvesting) of components. Open question session, based on your experiences right now
  - Is there any useful structure you can
  - recognize/identify, define? (suspense, intro, main part, conclusion)
  - Are there components/key elements you can identify? (emotions, metaphors,etc.)
- Recreate your story (A1) / a sample story (A2),
- adaption of the learning on the own story (A1) / a sample story (A2)
- Reflect your story (A1) / a sample story (A2) based on the input from the facilitator => methods see Stop 2 "What is Storytelling" and the feedback of the other participants
- Individual work on their own story (A1) / a sample story (A2)
- Presentation in plenum and final feedback

Outcomes & Learn Check

Focus on the essentials of the story. Feedback and Iterations of the story. Reflection on narration and bullet points.

- Check: Did everyone share a story?
- Did every story give and get feedback?
- Did everyone reflect on their story (A1) / a sample story (A2)?

Further Reading

- https://visme.co/blog/7-storytelling-techniques-used-by-the-most-inspiring-ted-presenters/
- https://commonslibrary.org/

Digital Tools

Introduction

Purpose: You will learn about a variety of media content and digital tools.

Content: An overview about media content digital tools from "easy to learn" - meaning quick without a lot of equipment to "hard to learn" - meaning taking some time to learn and exercise and you need special equipment.

Schedule: All the knowledge in the world does little good for others until it is shared in a practical form. Introduction of various media content and digital tools to get a quick overview. In order to be able to use it properly, how long does it take to learn to use it?

Media content can be in the categories of audio / audio visual/ visual / writing

Text, Pictures and slideshows, Audio, Video, Audiovisual, Social-media-embedding, YouTube/ Vimeo (etc.) embedding, Infographics

A combination of media can lead to following social media usage: Facebook Post, short video, audio recording, stop motion, photo-story, blog post, Instagram post and introductions to various digital tools such as scratch etc.

Facts about your brain and possessing information:
- 50 % of your brain is involved in visual processing - use simple images in storytelling
- Cognitive overload prevents from learning - Keep it simple

Objectives

Learn to use digital tools and prototyping media content

Style

Hands on training / exercises

Further Reading

- https://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students
- https://graphicmama.com/blog/digital-tools-for-classroo m/
- https://commonslibrary.org/
- https://creately.com/blog/diagrams/how-to-write-an-acti on-plan/

Digital Tools

Session 1: Overview & evolution of social media

90 min.

Flip Charts, pens, old magazines, glue, scissors, laptop with internet access

Aims

Learn how media usage evolved during human history and getting a proper overview

Step-by-Step

Get an overview by making up a timeline: History of media (use YouTube as a source starting with cave paintings)
- get in groups of 3-5
- Collect information on the evolution of media uses in human history
- use the magazines and pens to visualize your ideas and to create a timeline
- present the timelines (and additional background information that you collected on the way) to your peer group

https://www.youtube.com/watch?v=VWObRKx38fo

Outcomes & Learn Check

Timeline
Check: Are particpants able to name different types of media

Further Reading

n/a

Digital Tools

60 min.

Flip Charts, pens, paper

Session 2: Doodling for media confidence

Aims

Practicing prototyping visual media

Step-by-Step

Let the particpants work and reflect on the videos:
How to Draw Anything (7:55) practice practice practice https://www.youtube.com/watch?v=-3tV9E00N20
How to Know What to Draw (16:47)
How to Know When to Draw (12:42)

Making a infographic yourself analogue on paper (you can take a picture to make them digital)

Outcomes & Learn Check

Paintings / Doodles

Further Reading

n/a

Digital Tools

Session 3: Background insights - what does it take?

🕐 60 min.

🖊 Worksheet, pens, paper

Aims

You will learn about what It takes to use different types of media in order to be able to estimate which media is realistic to use without building up frustration. You will learn how to think critically about which media is smart to design and how much effort it takes to build it up in a professional manner.

Step-by-Step

1. Choose (one of) your stories that you want to share / make visible / get alive by using media.
2. Choose a set of 3-4 media that you guess would work for your story. 3. Analyse this set of media you have chosen one by one. Do so by imagining what it would take to design it for your story. Fill in the worksheet depending on which demands you have for the result.

Outcomes & Learn Check

Filled Worksheets
Check: Did everybody fill out the worksheet / has analyzed 3-4 media

Media	Resources needed	Workhour/ post	Expertise	Hardware	Assessment
Self-made Photos	Photo-Editing Software	Beginner: 60 min. Advanced: 10 min.	photographpy editing	Camera, Mobile	Do I have all resources? How much effort needed?
...	...	...	...	...	...

Social Media for Social Impact

Introduction

Purpose: You learn about the impact about different social media, which media coverage and what likes, shares mean, advantages, disadvantages and principles of social networking

Content: Overview! What is out there. Information. Introduction to various social mediums such as twitter, instagram, website, tic toc, youtube...

Schedule: Introduction of social media and it's impact, Q&A. Think about which social media is suitable for you the most.

Objectives

Understanding which social media channels are suitable for their stories.

Style

Hands on training / exercises

Further Reading

- https://www.lifewire.com/what-is-social-media-explaining-the-big-trend-3486616
- https://mediaupdate.co.za/social/147946/the-impact-o-social-media-on-our-society
- https://umidigital.co.uk/de/blog/affect-social-media-society/
- https://www.simplilearn.com/real-impact-social-media-article
- https://www.business2community.com/social-media/impact-social-media-truly-society-0974685
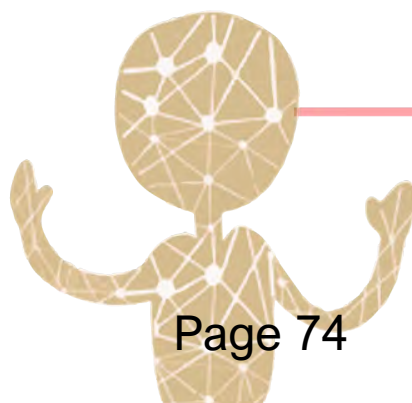
Social Media for Social Impact

Session 1: Definition of social media

30 min.

pens, paper, flipchart

Aims

Learn what social media means, for what it is used and what makes media social, get to know the DNA of social media.

Step-by-Step

Input: "Anyone who hears something forgets it - whoever sees and hears something remembers - whoever does something understands it!" that's why appropriate interaction is important.
https://www.lifewire.com/what-is-social-media-explaining-the-big-trend-3486616

Reflect in groups about your own experiences with social media. Discuss which social media campaign stuck into your head, what kind of social media is having an impact on your daily life and why? How do you connect via social media, who have you connected to by social media? What makes interaction in social media so strong? Why is it more than news / media presentation?

Social media are tools that help you as an activist to get in touch with other activists or people that you want to mobilize to get active. #connect to act #arise awareness

Write a poem about what social media is for you (in pairs).

Outcomes & Learn Check

Check: did everybody come up with a poem?

Further Reading

as referencing tool
Twitter is language based (works with headlines and #), Instagram is video based, groups on Facebook or Slack or wechange are there for grouping and finding synergies
building a community of practice

Social Media for Social Impact

Session 2: Learning from good practices

60 min.

Internet access

Aims

Interactively (group work) building up a framework to support the participants to reflect on the choice of media from good example>best practice

Step-by-Step

Provided sample story / resp. stories / framework for analyzing (e.g. achievements / emotions /recipient /context/ impact/ problem/ intended effect), why have they chosen the media in which the story is presented?

Provide a list of effective empowerment campaigns such as greenpeace or Extinction Rebellion publish frequently.

Discuss how they make use of social media, what are they focussing on? What can the participants learn from it? Which social media did they use for which purpose and which target group?

Note what you would copy for your own campaign. What strategy fits the most for your story and target group (and budget / resources)?

Outcomes & Learn Check

Check: Did everybody took notes about their learnings?

Further Reading

http://c4lpt.co.uk/connexions/wpl.html
www.wechange.de
https://kartevonmorgen.org/contactpoint/overview/connect
 Top 100 Tools for Learning: http://c4lpt.co.uk/recommended/top100-2010.html
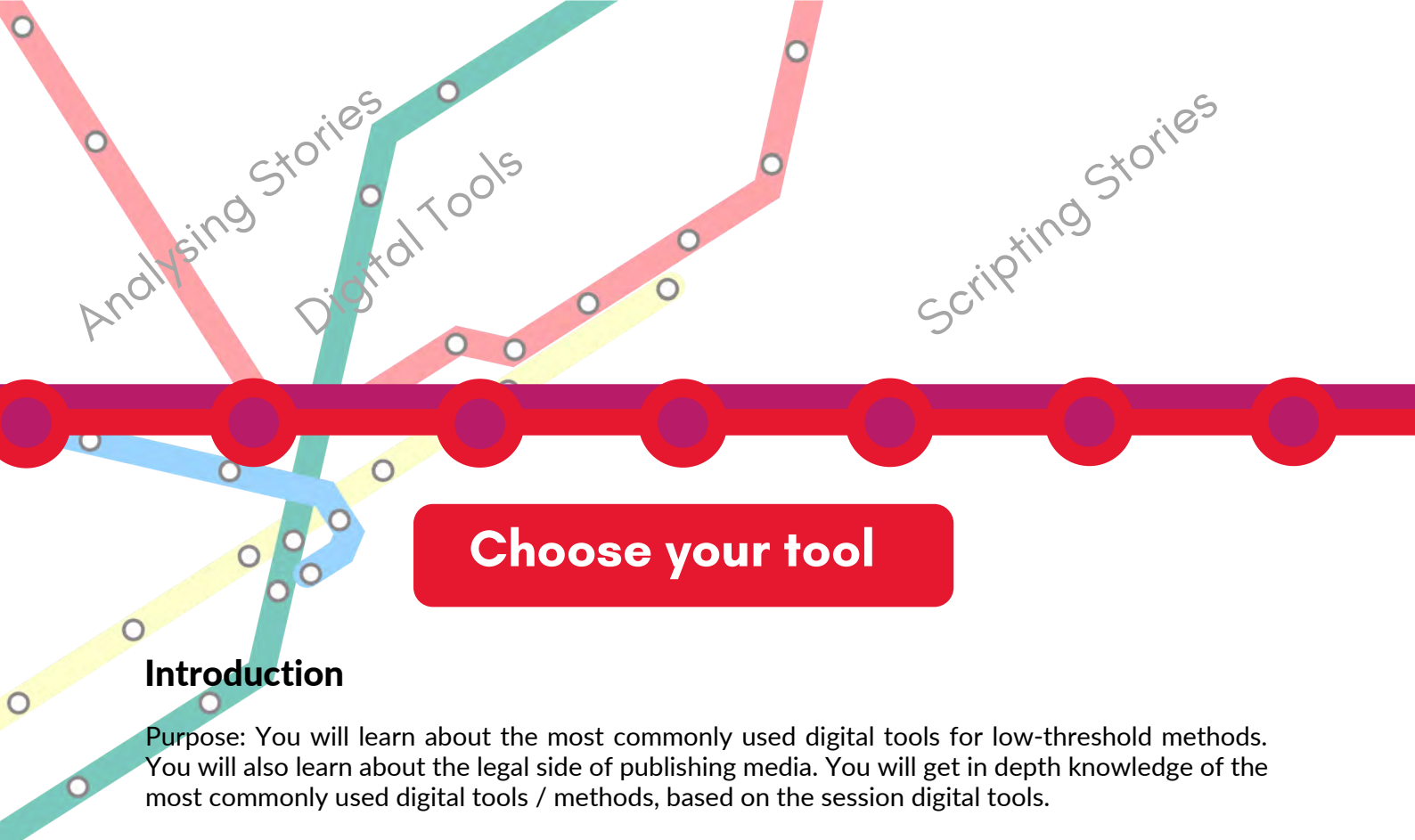
Choose your tool

Introduction

Purpose: You will learn about the most commonly used digital tools for low-threshold methods. You will also learn about the legal side of publishing media. You will get in depth knowledge of the most commonly used digital tools / methods, based on the session digital tools.

Content: Based on the overview of the digital tools session you will choose which kind of media and social medium you want to go on within the workshop / teaching.
2. Additionally to the chosen digital tools, you will learn about
copyright and "Creative Commons". Which images or media may be used? Which may be credited? What is the legal side of it? And, on the production side: How does the participant handle their rights, e.g. can everyone copy and paste their work or do they want to be credited?

Schedule: 1. Reflecting on media content and social medium. Choose media content and social media. Get into respective groups (same cluster). Share what you already know about the content and tool, and what you want to learn. Reflect on the needed creative commons in said social medium and how you handle your future created content.

Objectives

To learn how to choose the digital tool and social medium based on your needs.

Time

180 minutes
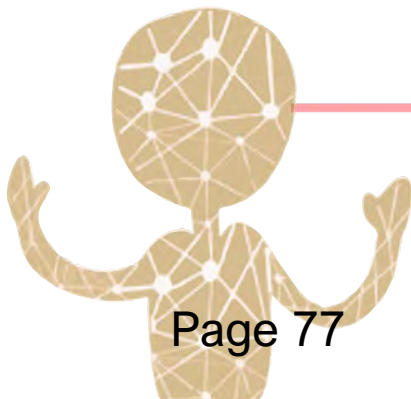
Choose your tool

Session 1: Choosing the right media (mix)

90 min.

Paper, pen

Aims

Identifying the media to be used to share your story.

Step-by-Step

Design thinking activity - target group analysis: Get in pairs, go out into the "wild" and interview people on the street: "what is your favourite medium? What kind of medium has the most impact on how you behave? Make your decisions?"

Questions can be adapted depending on the aims of your story (what is your purpose?)
1. Combine the results of the interviews with the analyse
2. outcome of session of stop 5
3. One for one: Chose the media (mix) that fits your and the target group needs the best
4. Present the results (Product & process to the rest of the group)

Outcomes & Learn Check

List of fitting media

Check: Are the particpants able to make up a list depending on his / her analysis

Further Reading

n/a

Choose your tool

Session 2: About the legal consequences

90 min.

Paper, pen, tables

Aims

You will learn about copyright and "Creative Commons". Which images or media may be used? Which may be credited? What is the legal side of it? And, on the production side: How does the participant handle their rights, e.g. can everyone copy and paste their work or do they want to be credited?

Step-by-Step

Worldcafe: 3-4 tables with posters on it with central questions:
1. What kind of bad experience have you made with using someone else's creative outcome (you yourself or something you heard about) / How would you yourself be treated as a social media user?
2. Which tips do you have for others using
media (related to critical legal aspects)?
3. How would you upload and protect your own creative outcome?

Outcomes & Learn Check

Check: Does everybody have a certain idea about what consequences the usage of social media can have?

Does one feel confident to be able to identify legal obstacles for using media?

Further Reading

https://creativecommons.org/licenses/
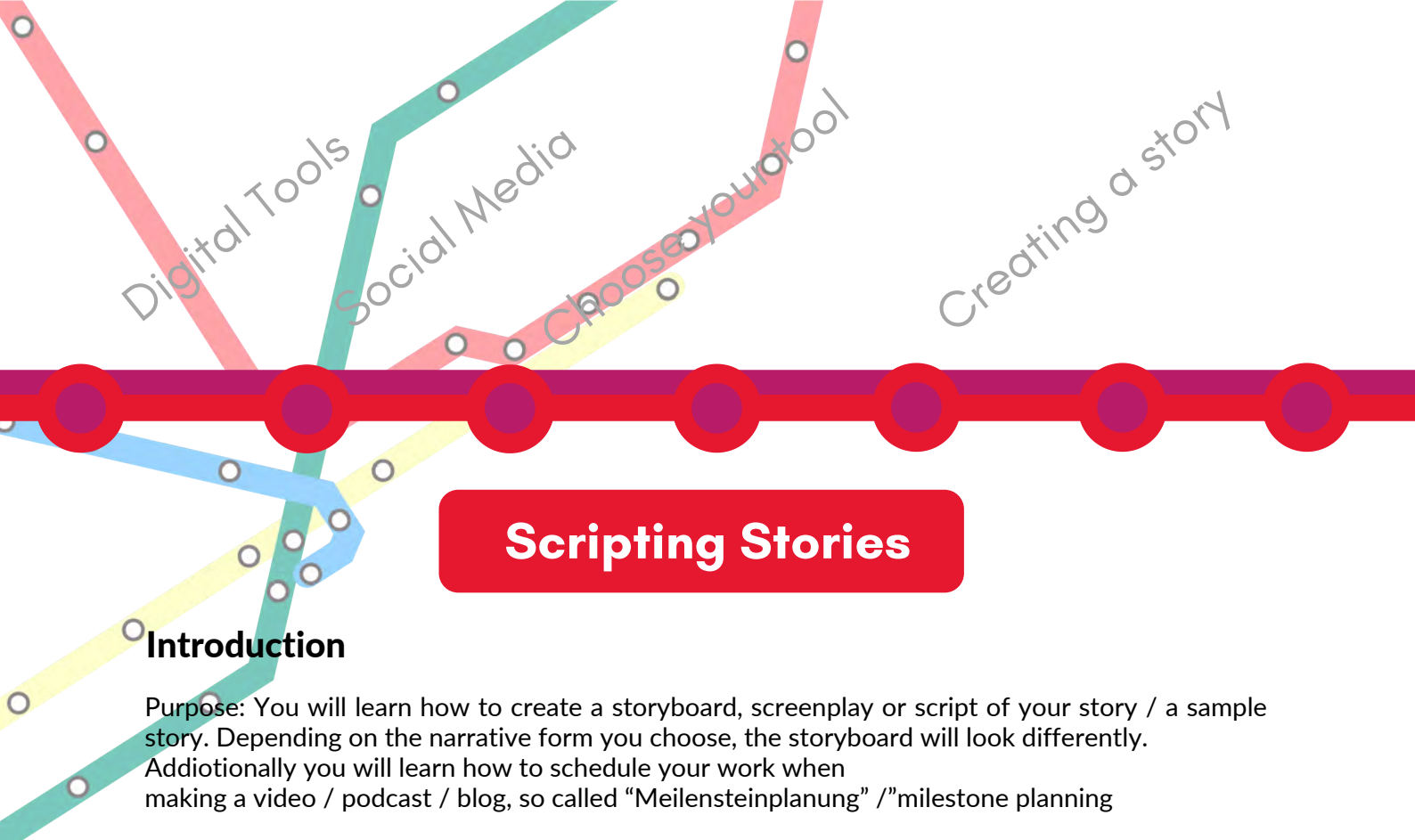
Scripting Stories

Introduction

Purpose: You will learn how to create a storyboard, screenplay or script of your story / a sample story. Depending on the narrative form you choose, the storyboard will look differently. Addiotionally you will learn how to schedule your work when
making a video / podcast / blog, so called "Meilensteinplanung" /"milestone planning

Schedule: 1. Short Introduction in storyboarding, narrative forms and planning and producing by showing examples of existing forms 2. short praxis exercise

Schedule: 1. Presenting example stories 2. Short Introduction in storyboarding, narrative forms and planning and producing by showing examples of existing forms 3. short praxis exercise

Content: 1. Creating a storyboard: Techniques and forms
   1. Narrative forms: Fictional, Documentary or Essay? Activists may as well choose a mix of all three. Fictional part e.g. for a "happy end", documentary part for "who we are/ our vision", essay part for the personal way of telling the story.
   2. Planning & producing and logistics

Objectives

To learn how to script your story (A1) / a sample story (A2) to be produced / transferred to a digital tool / media content.

Time

 ca. 150 minutes

Preparation

 n/a

Style

Presentation and individual work

Page 80
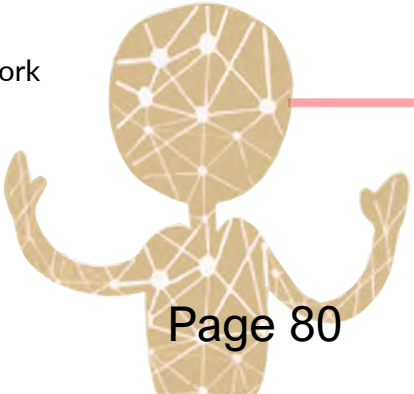
Scripting Stories

Session 1: Hero's journey – 6 steps

90 min.

Paper, pen, flipchart, facilitation material

Aims

Getting to know a story arch

Step-by-Step

A hero's (heroine's) journey in 6 steps: Based on improv theater course lessons learned by Gabi Linde @ Clamotta (improv school), Cologne, Germany

1. 'Once upon a time'
   Setting the stage: Establishing location, characters, general information of scene
2. Every day'
   Everyday life of hero / heroine, 1 + 2 = The "known world" or 'ordinary world') = initial situation / scene
3. Until suddenly (one day)'
   A problem emerges
4. And then'
   The problem gets bigger and bigger
5. 'Until finally'
   A solution for the problem has been found, 3 + 4 + 5 = The "unknown world" or 'special world'
6. 'Since then'
   Hero / heroine has changed, situation / scene has changed 6 = The "new known world" = 'new ordinary world' = new initial situation / scene

The original 17 'steps' by Joseph Campbell have been adapted by Christopher Vogler, to 12 'steps'2.

There are numerous shorter, simplified adaptions / versions (as the 6 steps written above). Below is another example from 'Game Storming' (including a short video, pls. follow link fig. 1)).

Scripting Stories

Session 1: Hero's journey – 6 steps

Step-by-Step
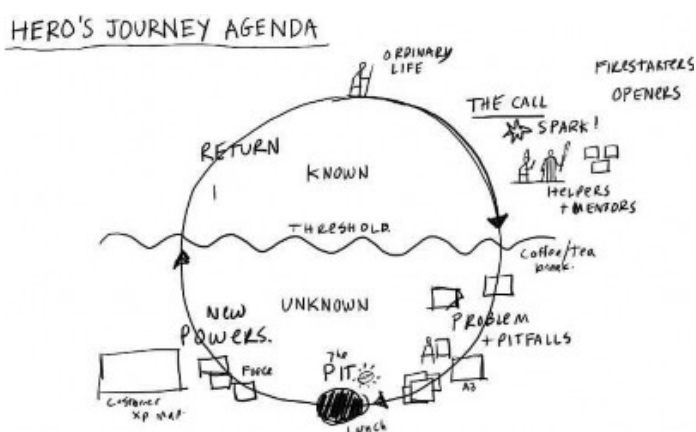
1. Fig. 1 Source: https://devontrevarrowflaherty.com/2014/04/14/book-review-th e-writers-journey/ [Feb.2019].

The project has been conducted (A1) or is imagined (A2) reparation – Writing / creating the overall story arch, the scenes, and the character to either act them out or to recreate the story by object play => Prepare the set with object play material

Each step can be accompanied by tools from the 'digital tool box' (to be), like audio comments, pictures, videos, for documentation to be uploaded in a storytelling 'report'
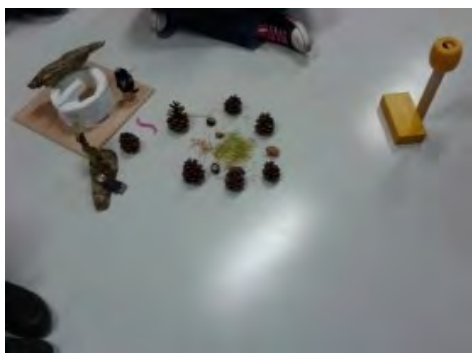
Scripting Stories

Session 1: Hero's journey – 6 steps

Step-by-Step

Adaption of the 6 steps
- Start with the result eg. "New benches for the neighborhood"
- Now explaining 'how it came to be' by live action role play simulation or object play.
- Set up the 6 steps as scenes, describing what happens in the scene.
- Participants can use different material to recreate and play the story eg. with object play.

  a. Scene "Once upon a time"
  b. Setting the stage: Establishing location, characters, general information of scene
  c. Scene "Every day"
  d. Everyday life of hero(s) / heroine(s)
  e. Scene "Until suddenly / one day"
  f. Scene: „And then"
  g. The problem gets bigger and bigger
  h. Scene "Until finally"
  i. A solution for the problem has been found
  j. Scene „Since then"
  k. Hero(s) / heroine(s) has changed, situation / scene has changed

Outcomes & Learn Check

Learn to tell a story based on the 6 steps, adapted from Christoph Vogler's heroes journey.
Instant storytelling.
- Check: Did everyone tell a story (A1) / create a story (A2)?
- Did everyone document the story?
- Did everyone get and gave feedback?

Further Reading

https://timesheetchronicles.wordpress.com/2014/12/18/the-hero-with-a-thousand-faces/ [Feb. 2019].

Page 83

Scripting Stories

Session 2: Storyboard that - App / Exercise

60 min.

App Storyboard that,
Smartphone, Laptop

Aims

Exercise to create a storyboard

Step-by-Step

- Small groups of two
- download app Storyboard that
- develop a story by using the storyboard app
- Share the story and talk about the process

Outcomes & Learn Check

Check: Did everyone create a storyboard?
How did the participants handle the technology? How did the participants reflect on the process

Further Reading

https://www.storyboardthat.com/
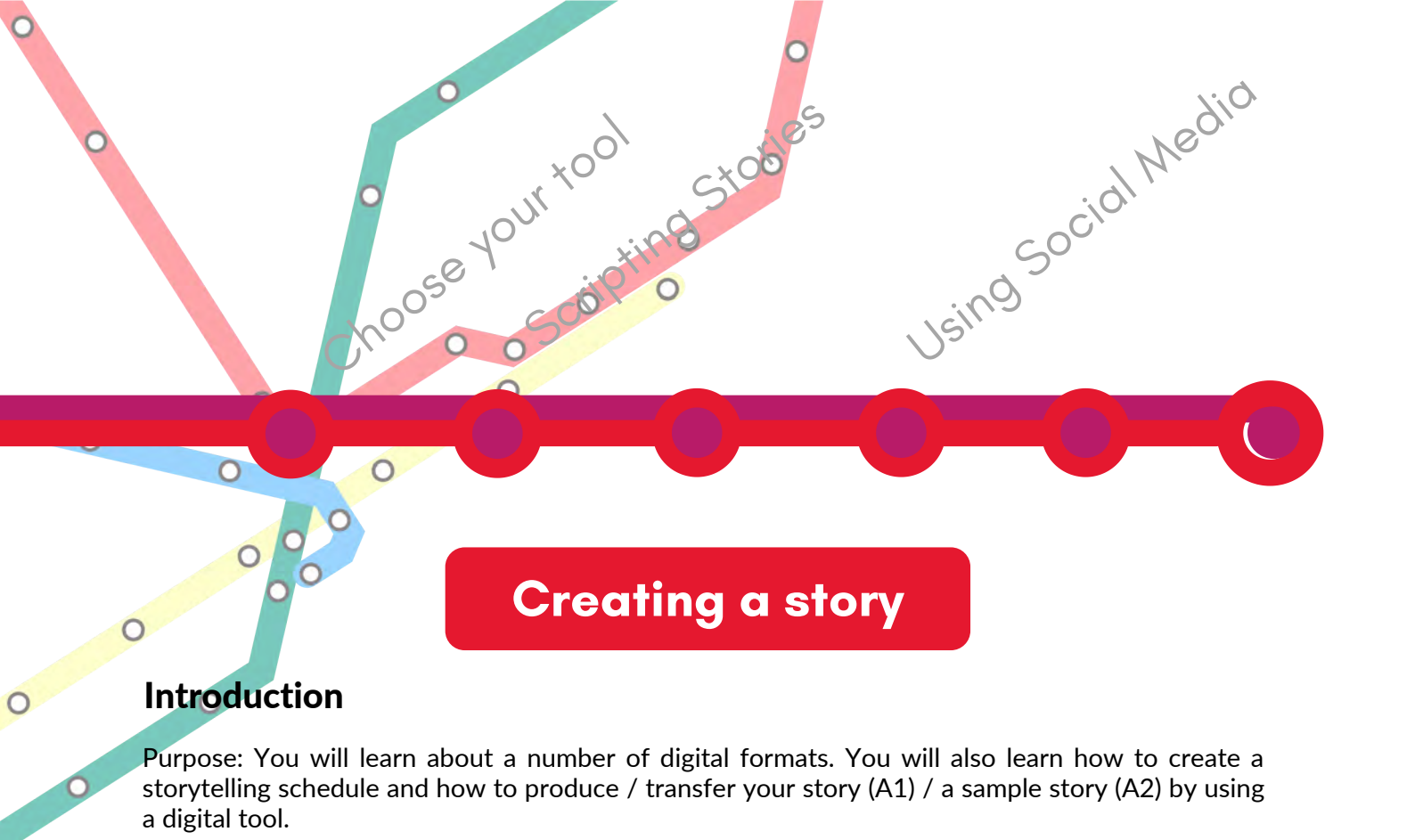
Creating a story

Introduction

Purpose: You will learn about a number of digital formats. You will also learn how to create a storytelling schedule and how to produce / transfer your story (A1) / a sample story (A2) by using a digital tool.

Content: 1. Some of the most commonly used digital formats of storytelling: Visual media, audio-visual media, auditive media, written stories, and blog and collage techniques.
2. The "craft" = tool kit of production: which equipment, tool or machine is best and easiest to use?

Schedule: Short Introduction in commonly used media. Presenting camera tools or Apps on mobile phone that can be used for low-threshold methods. Create, edit, and finalize your story (A1) / example story (A2) from session A1.7 / A2.7

Objectives

To learn to create, edit finalize your story (A1) / a sample story (A2), ready to be transferred to a social medium.

Time

ca. 90 minutes

Preparation

n/a

Style

Testing session, let particpants space to experiments with the tools.

Creating a story

Session 2: Stop motion studio

🕐 90 min.

App – Stop motion studio , Plasticine, crafting materials like cardboard and such, Smarti phone, Smartphone holder (can be improvised), drawing material for backdrop
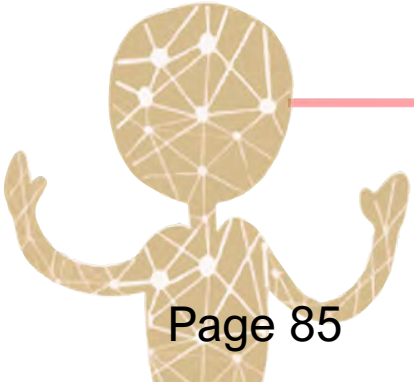
Aims

Trying out and getting used to the digital tool Stop motion studio App for further usage on digital storytelling

Step-by-Step

1. Spilt up in small groups
2. think of a small scene, for example a surprise birthday party, visiting a friend, going on a walk with your dog, meeting a friend, you find something you've lost...
3. discuss the sequences of the story, the characters in it
4. and probs and location
5. draw a backdrop
6. knead characters/figures probs, create or use probs
7. download app Stop motion studio
8. Set the scene
9. open app, act the scene out => take a picture, change figures etc slightly, take picture again..., experiment and adjust if needed, until the scene is completed
10. Use the app to cut the scene, maybe take frames out
11. Use the app to voice over
12. save
13. press play and enjoy
14. show your result to the others
15. discuss what you like about the stories
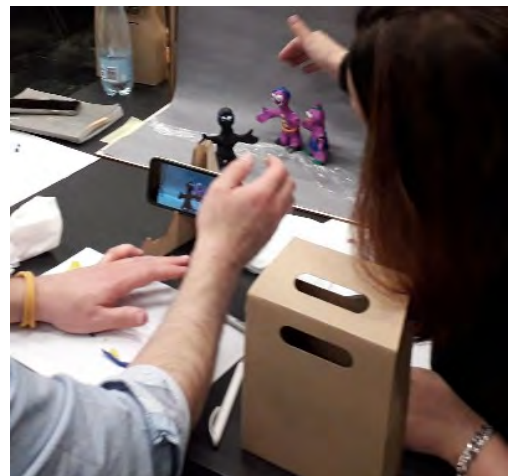
Creating a story

Session 2: Stop motion studio

Outcomes & Learn Check

Stop motion movies

Check:
- Did everyone take part in the process?
- What did each person do?
- How was the team work?
- What kind of stories were told?
- Did the participants learn how to use the app on their own or otherwise - how much or less guidance did they need
- Was it easy or difficult to find a story of the scene for the participants?
- What emotions did the participants show after the exercise - happiness, frustration, prideful...
- Did the participants have fun during the exercise (laughing, smiling...)?

Further Reading

https://play.google.com/store/apps/details?id=com.cateater.stopmotionstudio&hl=de
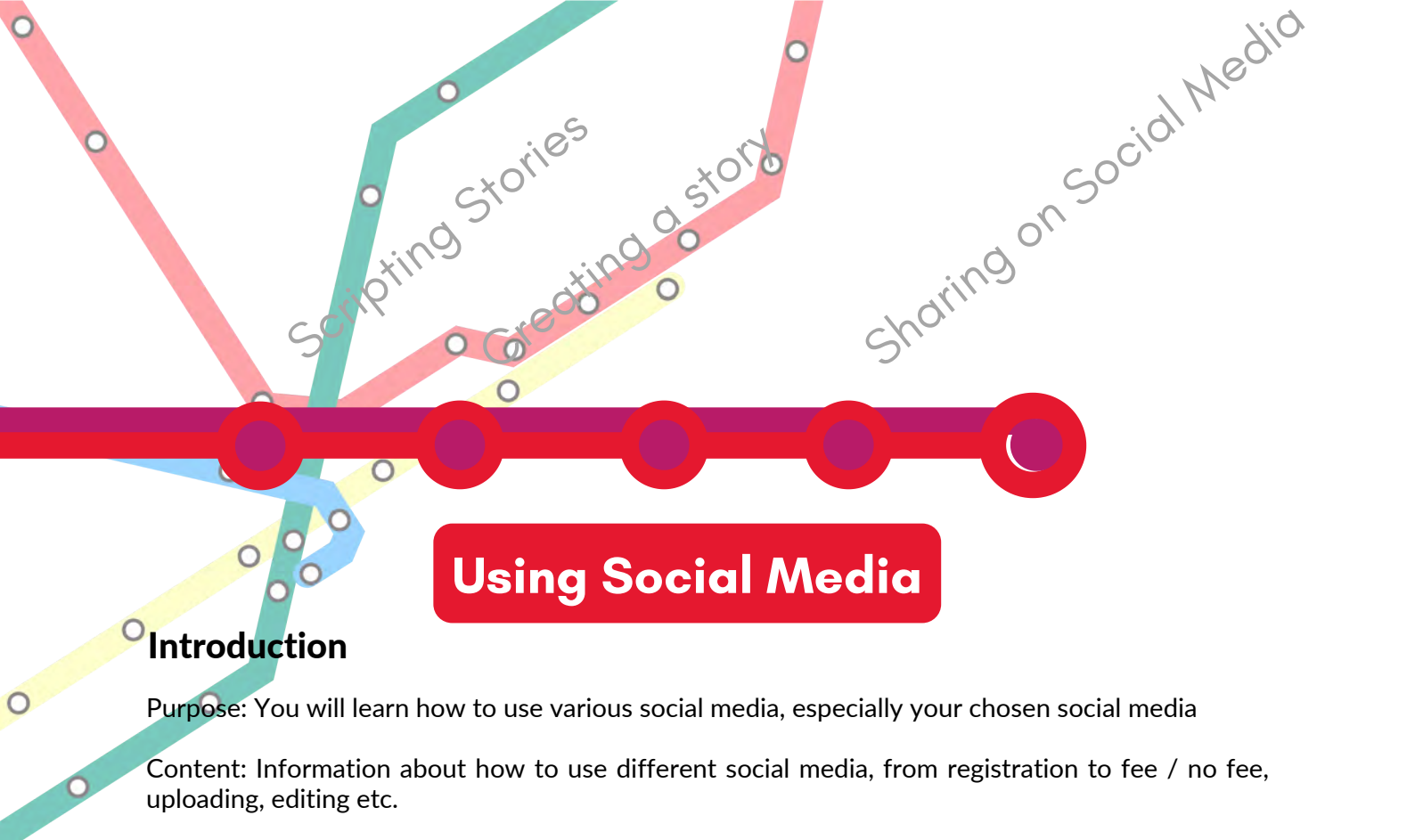
Using Social Media

Introduction

Purpose: You will learn how to use various social media, especially your chosen social media

Content: Information about how to use different social media, from registration to fee / no fee, uploading, editing etc.

Schedule: Overview about different social media. Go in groups of interests and test to upload your created content. This may be tested on a test account of the educational institute or on a designated platform.

Objectives

Learn about different social media channels and how to use them.

Time

 ca. 60 minutes

Preparation

n/a

Style

Research and reflection of the particpants
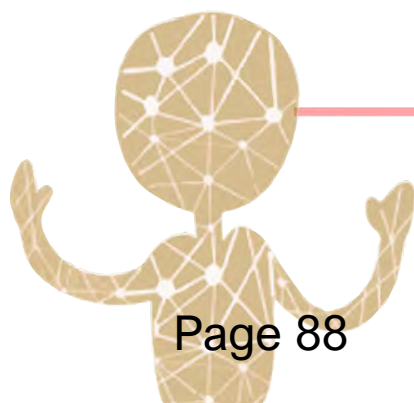
Using Social Media

60 min.

Internet

Session 1: Social Media overview

Aims

Get an overview on social media and research an unknown social media / analyse

Step-by-Step

Discuss social media Prisma 2017/2018, Top 250 Social
Media > Networks > apps > Tools https://ethority.de/social-media-prisma/
- which ones do the participants know?
- which do they want to research?
- Split in small groups of two, or single
- research on what, how does it work, for which target group, etc.
- present to the group
- If possible test upload sth with participants on specific social media test accounts for example youtube, facebook, instagram

Outcomes & Learn Check

Social media overview, actually using social media => try out, exercise
Check: Did everyone research an unknown social media and have presented one?

Further Reading

https://ethority.de/social-media-prisma/
https://commonslibrary.org/topic/working-in-groups/

Sharing on Social Media

Introduction

Purpose: You will learn how to distribute the media content of your story (A1) / a sample story (A2), how to switch to different media contents and different social media and why

Content: After you have send your story (A1) / a sample story (A2) in the digital world (A1) / digital test world (A2), other people can see it and you can reflect upon.

Based on the distribution channel / distribution plan it can help you to get coverage, recognition etc.. You can either stay passive or wait until people discover your content or you can actively look for online distribution opportunities e.g. figuring out which relevant facebook groups there are for you and what you can post in them. You can link to other groups / persons of interest and target groups. You can inspire people to join your activity or cause. You learn about how to find 'your people' your interest group.

Schedule:
- Overview about 'what does distribution in the digital world mean?' and why it is important based on your desired media coverage.
- How can you reach people who might be interested in joining your activity (A1), or planned activity / sample activity (A2)?
- Exercises / research how to find 'your people' resp. interest group.
- Which social media do they use with what kind of
- media content?
- How to raise awareness for your activity (A1), or planned activity / sample activity (A2).
- How can you join other activists?

Objectives

Overview on distribution channels and how to use them for a desired impact.

Time

ca. 90 minutes

Style

Group Works and Reflections

Page 90
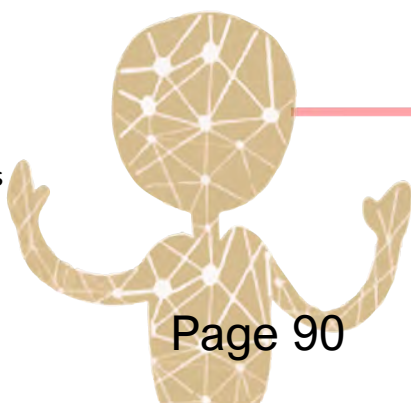
Sharing on Social Media

Session 1: Exercise on example EU Metamorphosis Project

🕐 90 min.

✏️ Print outs, internet links, pen, paper

Aims

Analyse a sample story on activism and exercise on how to distribute it to be able to adapt it later for own purposes, media literacy on research skills

Step-by-Step

Group work / exercise on EU Metamorphosis Project 2017-2020
- Get into small groups and take one project example eg. "Walking bus"
- PLEASE READ THE EXAMPLE and answer the following questions.
  a. Field of activism?
  b. What is the idea of the project?
  c. What is needed and why?
  d. What is the vision of the project?
  e. Which story does the project tell?
  f. Which Digital Tool / Social Media would you use to tell the story and why?
  g. How would you digitally tell the story and why? (Brief description)?
  h. Research any other kind of activism story on the internet and share links, write what it's all about and how the story has been told and how has the story been distributed

- Presentation / Reflection on group work

Outcomes & Learn Check

Answers to the questions, experienced a distribution plan process, media literacy on research skills

Check: Did each group answer the questions? Did the participants research and find other activist stories? How did the group/the participants present their findings?

Further Reading

Metamorphosis is initiating activities for child-friendly urban spaces all over Europe. Our project partners organized several events to engage the community and to establish sustainable mobility as well. http://www.metamorphosis-project.eu/ [23.7.2020]

Page 91
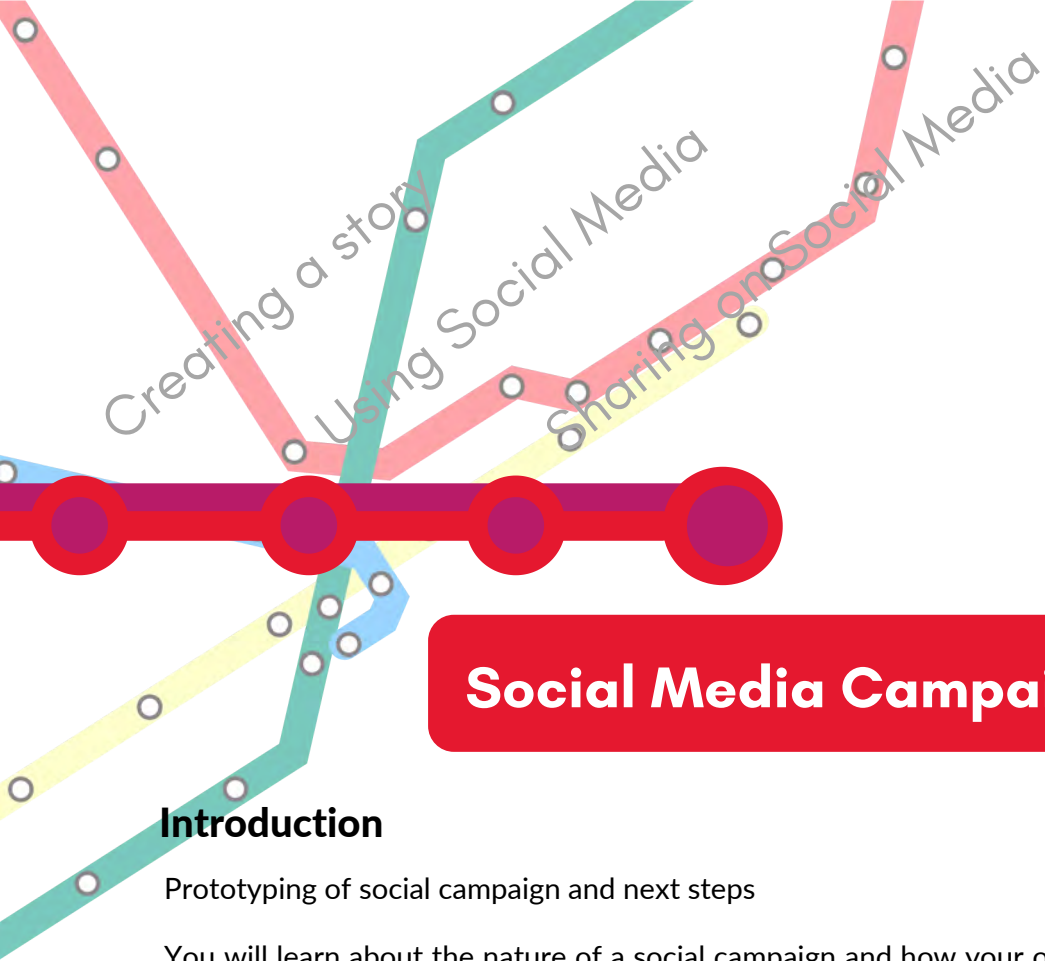
Social Media Campaign

Introduction

Prototyping of social campaign and next steps

You will learn about the nature of a social campaign and how your own story can be one. It helps you to think in perspective,
to put your story in a larger context and to imagine it would be part of a campaign. You learn how to build a network and to use synergies by being supported with digital tools>social media

Objectives

To get familiar with social campaign and next steps

Time

ca. 240 minutes

Style

Self-learning and interactive
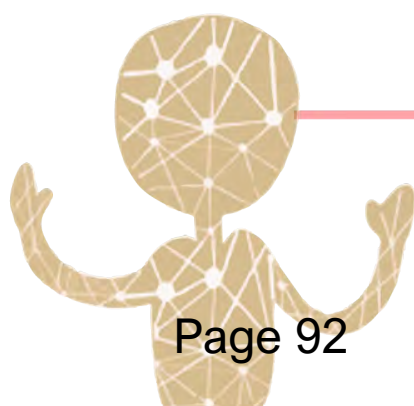
Social Media Campaign

60 min.

Flipchart

Session 1: Imagine the impact!

Aims

First image of the story's idea in the future

Step-by-Step

Discuss in a group of 3 pt. 'what if question':

Seeing your story as a start of a campaign: What if your idea grew up extremely fast?
What if your idea, your story is based on, has a much further impact on people than you thought?

Or:
What could be possible/what do you wish to reach in 5 years' time ahead under perfect conditions?

Collect the results and present them in the plenary

Outcomes & Learn Check

Future perspective on impact.

Further Reading

n/a

Social Media Campaign

🕐 60 min.

🖊 Pinboards, Post-its

Session 2: Explore the activist's landscape!

Aims

First image of the story's idea in the future

Step-by-Step

Learning from the example!

1. Step Self-reflection:
   - What is necessary to have an impact?
   - What do you have to take under consideration (resources: money people, knowledge, fans e.g.)?
   -
2. Step Reflect on social campaign you know or which we will show
   - What is the definition of a good/successful example of a social campaign? What conditions are beneficial/non-beneficial.
   - What kind of campaign is suitable for your own?

3. Step Define
Describe the fields of action/conditions you have recognized and create a template of these fields (like a canvas model)

4. Decide if your story can be transformed into a broader context or not!

Outcomes & Learn Check

Clear idea what it takes to develop one's idea into a campaign.

Further Reading

- https://sozialmarketing.de/10-erfolgsfaktoren-fur-soziale-kampagnen-im-netz/
- https://www.greenofficemovement.org/sustainability-campaign/

Social Media Campaign

Session 3: Create your campaign with a prototype!

60 min.

Prototyping material

Aims

During this exercise you make your idea of a campaign touchable and presentable

Step-by-Step

Building a prototype by using a part of the process of Design Thinking 6 Steps:(1) Empathy, (2) Define, (3) Ideate, (4) Prototype, (5) Test, and (6) Launch.

1. Learn about Design Thinking>here especially the importance of Empathy at the beginning (Empathy Mapping)
2. Talking about a 'persona'>which group of persons do I want to have impact on? Is the problem I want to emphasize relevant for this target group?
3. Integrate these experiences in your idea
4. Build your prototype
- Paper (and other handcraft materials) prototypes
- Role play
- Storyboard
- Wizard of Oz prototype

Outcomes & Learn Check

To test your campaign and be clear of the consequences.

Further Reading

- https://www.designthinking-methods.com/4Prototypen/ darkhorse.html
- https://www.youtube.com/watch?v=14yUY_XULoY
- https://www.youtube.com/watch?v=rV-UdbULslY
- https://www.youtube.com/watch?v=_r0VX-aU_T8
- Empathy mapping https://www.youtube.com/watch?v=NwMfs1tOPaU

Social Media Campaign

Session 4: Presentation and Feedback

60 min.

Flipcharts

Aims

Learning to present/getting feedback/ learning from the ideas of other/input

Step-by-Step

Participants present their prototype and get feedback:

- What did I observe? What worked well? Or easier:
- What did I like?
- What do I wish to learn more of?

Taking feedback under consideration and enrich your prototype with it.

Outcomes & Learn Check

Action Plan/Presentation skills/Enrichment

Further Reading

- https://commonslibrary.org/topic/digital-campaigning/
- https://commonslibrary.org/topic/campaign-strategy/
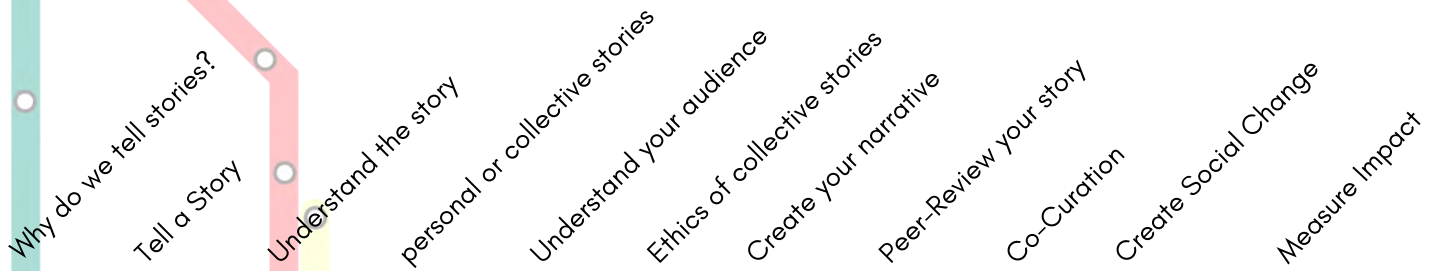
Overview
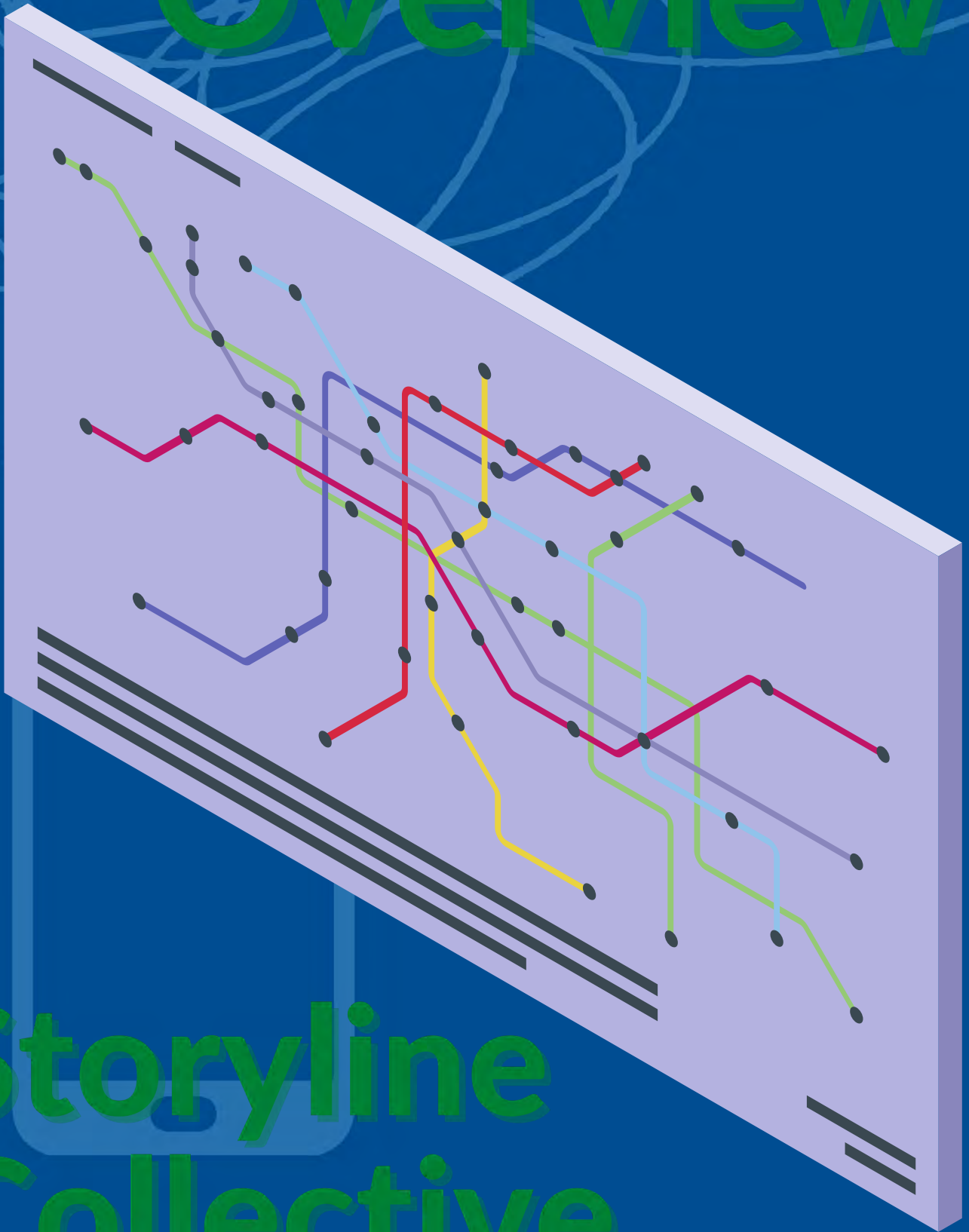
Storyline
Collective
Stories

COLL ——— Collective Storytelling

Why do we tell stories? · Tell a Story · Understand the story · personal or collective stories · Understand your audience · Ethics of collective stories · Create your narrative · Peer-Review your story · Co-Curation · Create Social Change · Measure Impact

Collective Stories

Aims and Skills

Storytellers have to decide at certain moment, if they want to tell their personal story or if they want to tell a story with or from a community. Collective Storytelling can be twofold - on the one hand it can be the narrative about a group. This approach is often taking in leadership and management, to create a common narrative, which helps organisations or groups to come together and move together forward.

Collective storytelling can be as well understood as a process of co-creation, where many stories are joined and create a bigger, more diverse narrative of a group or community. For Eurospectives both paths are interesting and in this line the concepts are explored, and exercise created, which help to choose a path, individual or collective stories, explore the ethics but as well techniques and practices on co-curation and creating social change.

Skills trained are:
- Social and emotional literacy
- Co-creation
- Impact measurement
- Leadership
- Ethical storytelling
- Needs assessment and analysis

Target Audience

This training module is for facilitators/practitioners from various settings, such as social work and community development, informal education, project management, leadership etc who want to use digital storytelling in their work with groups and /or individuals.

The groups/individuals who may have find Collective Digital Storytelling beneficial are:

Groups who have a shared experience/issue.
- Activists working on social change.
- researcher and project manager trying to understand social movement.
- local associations, self-care groups and initiatives.

Stations on the line (left to right): Why do we tell stories? · Tell a Story · Understand the story · personal or collective stories · Understand your audience · Ethics of collective stories · Create your narrative · Peer-Review your story · Co-Curation · Create Social Change · Measure Impact

Collective Stories

Room/Materials:

A medium sized room (The room size will depend on the number of participants) with tables and chairs, internet access and data projector would be an advantage but not essential.
These practices could also be delivered online.

Materials: Laptop, tablet or mobile phone, computers and internet connection. Flipchart paper, Pens.

Duration

The whole storyline can be delivered within 4-5 days. It is interlinked with the line for well-being and for activists, which is going deeper in teaching campaigning.

Narrative Guideline

The line can facilitate the individual and collective experiences of the learners. A facilitator should connect with the needs and themes the leaners have and make them the central sample of the teaching process.

The learners can work on their own stories, come together as a collective and create a wider narrative, which is based on their topics, needs, concerns or experiences.
In this way the story line can be based on experiential learning and situation-based learning.

Considerations

Working with collective stories is as sensitive as personal stories. This is whys a whole obligatory session of this storyline is dedicated to Ethics.

A facilitator working with this line should pre-visit the session on ethics and make sure to apply the principles by themselves.

Sessions

Station

Collective Storytelling

COLL —
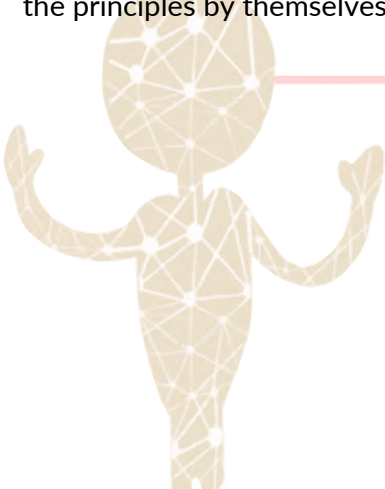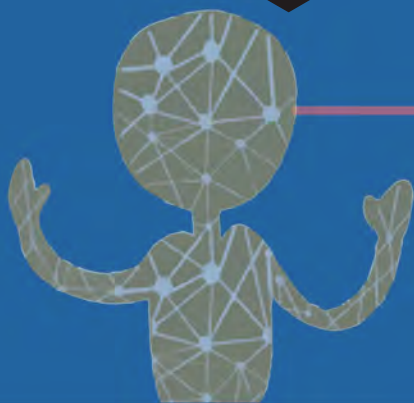
Why do we tell stories?

Introduction

GETTING READY FOR STORYTELLING

This stop will help the participant to understand the potential of storytelling and reflect on the main reasons to use storytelling as a tool.
What are the different purposes of telling a story? How can we categorize stories?
Why is it important to set a goal?

Participants will use a hands-on approach where they will reflect on their own role in the story, putting into practice all the elements of storytelling that are presented along with the exercises.

Objectives

- Defining focus for telling the stories
- Finding the stories focus by listening to and defining the genre and the style of communication
- The stories you tell – Your story´s aim/ which emotion will it leave your audience with or motivation to take an action?
- Background for storytelling
- Basic building blocks for storytelling
- Ethics, trust & credibility - a guide to defining the rules for storytelling
- Links to sites on storytelling for personal and community story- work.

Time

90 - 105 minutes
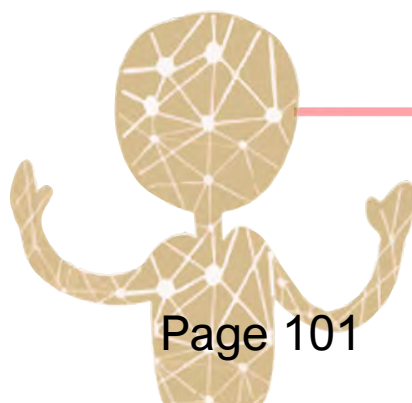
Why do we tell stories?

Session 1: Why do we tell Stories?

60 min.

Pencils/Pens, Paper

Aims

The aim of this session is to reflect on what are the main reasons for storytelling. The session will demonstrate how stories are an inevitable part of everyday life; each experience makes an impression within us and our version of the world is shaped into the stories we tell.
It will demonstrate the story that resonates, creates a connection, inspires reflection & builds a relationship with the listener.

Step-by-Step

Ask the participants to think about and write down the following questions (20 -30 min):
Where I am Now?
Take a moment to think about and write down the basics of your biography and where you are at now.

Difficult moments
Write down 1-3 'difficult moments' you've experienced. In these difficult moments find out how you reacted and why. There will be valuable insights for you in this reflection. You will often find a special incident you have experienced in life, which became a catalyst moment that shifted things in your life leading to an important insight and 'breakthrough' for you. After this moment you felt stronger and more able to achieve what you wanted in life.

Breakthrough
Write out the transformation you made as a result of your breakthrough by backtracking the steps from your new gained insight back to the troublesome incidents. Look for the "golden threads" that are woven into your story, which help you to connect with your breakthrough.

Lessons Learned
Take some time to write out the core truths and main lessons you have learned that have helped you get to where you are today. What did you learn from these experiences in the process from being in a troublesome situation and to experiencing a successful outcome?

Why do we tell stories?

Step-by-Step

Why
Take some time to get clear about these insights and write out your why's behind the work you do.

Reconnect
How can you reconnect with the audience and draw a line for them to why your speech is important for them? Write out how you will bring these insights to them.

Ask participants to share their notes in pairs (5-10 min).

Ask participants if they want to share their notes and genera reflections about the exercise with the group (5-10 min)

Reflect with participants on different examples- Why do we tell stories (5-10 min):
- To feel alive (they stimulate our senses and emotions)
- To be a part of a community (Help us define our identity)
- To learn from our mistakes (to not be eaten by the sable tooth tiger)
- If we care – we want to share
- To motivate, engage and affect others
- To make data and facts easier to obtain and use

Outcomes

Participants should understand the power of the storytelling through their own experience, how stories create connection between people, and that each one of us has a unique story, which is worth sharing and from which we can learn a lot. This idea also resonates with the saying: I tell my story, therefore, I am.

Further Background

Laura Kamis Wrang actress, international storyteller, and voice artist. www.2in1voices.dk
FB: fortælle salonen

Illustration by Maria Wrang-Rasmussen
BA intermedia art, Edinburgh University 2021 Instagram: maria.WR_art

Why do we tell stories?

Session 2: The purpose of the story

30 min.

n/a

Aims

The aim of this session is to reflect on what are the main purposes of a story. Participants will discuss how the purpose of the story can affect its content and shape.

Step-by-Step

Introduce to participants the four (4) different purpose of the story (10- 15 min):
Entertain > You are in focus - Lighthearted – Passionate – Emotional
Interact > Both you and your audience focus on an exchange
Educate > You are the authority - the effect of the story is in focus
Lead > The stories message is meant to make people do…?

ENTERTAIN	INTERACT	EDUCATE	LEAD
Entertaining	Involving	Enlightening	Guiding
Funny	Empathetic	Knowledge Packed	Directional
Light- hearted	Relaxed	Educational	Practical
Thought Evoking	Group Centred	Fact and Figure based	Catchy
Witty	Involving	Curriculum Centred	Action entered

Why do we tell stories?

Step-by-Step

ENTERTAIN	INTERACT	EDUCATE	LEAD
Edutaining	Inquisitive	Qualifying	Hands on
Surprising	Transformational	Measurable	Honourable
Non-formal	Challenging	Inspiring	Defining
Solo act	Team based	Goal Setting	Winner Mentality
Fellowship	Conversational	Competitive	Loyalty

Share in a smaller group your thoughts about your favorite stories. (10-15 min):
- Which stories do you enjoy listening to?
- What are the stories about?
- Which stories do you wish to share with others?
- What do you think of how your stories will leave your listeners?
- Are they filled with joyful sensations, contemplative or some other sensation?

Further Background

Laura Kamis Wrang
actress, international storyteller, and voice artist. www.2in1voices.dk
FB: fortælle salonen

Illustration by Maria Wrang-Rasmussen
BA intermedia art, Edinburgh University 2021 Instagram: maria.WR_art

Why do we tell stories?

60 min.

Laptop, projector,
pencils/pens, papers

Session 3: The categories of stories

Aims

The aim of this session is to introduce the categories and elements in a story. Reflect on how we are part of the stories that we tell, focusing on the personal dimension of storytelling. Practice storytelling while considering the influence of the different elements and categories previously learned.

Step-by-Step

I PART: Participants will be introduced to three (3) categories of stories (20 min):
- "ME" STORIES - WHY IS TELLING STORIES IMPORTANT TO YOU? PERSONAL STORIES
- Your story, your view of the world. your values? Why you? What difference do you make? Why are you unique?
- " WE" STORIES build a relationship - WHAT THEMES DO YOU COVER? UNIFYING STORIES
- What are you part of? What do you and others relate to? What makes a difference to you? What are you passionate about? What changes do you wish for?
- " WHAT" STORIES - WHAT FACTS ARE NEEDED = CREDIBIILITY - CONTENT STORIES

Share facts and figures. Which are necessary? Nice to have or need to have? How do you choose to share them? Heart and soul? Can you create a surprise?

II PART: To best help a person share their story, they must be ready to share it. Take one story as an example and analyze it using the following points/questions (20 min):

Go from private – personal – interpersonal. Prepare them to reframe criticism.
Know how not to take criticism personally. Always be aware of the audiences.
Where are they?
What is the room like? What time of day is it? Can you be heard & seen?
What language level is being spoken?
Speak slowly and clearly. Let them ask questions or... not.

Page 106

Why do we tell stories?

Step-by-Step

III PART: Practice storytelling in pairs paying attention on different elements within the story categories (20 min):
- Have a good story to tell… one that awakens feelings/ sharpens the listeners senses/ asks questions/ talks about problems and offers a solution to them.
- Sharing your passion will show why you are unique.
- Create clear pictures – as steppingstones from start, to middle to end.
- Drive your story forward with action words. Speak to the listeners senses by painting with many colors through your voice and phrases.
- Practice your story – Be dynamic – rich in nuance – like music
- Share the story – learn from telling it – adapt and enjoy!

Further Background

Laura Kamis Wrang
actress, international storyteller, and voice artist. www.2in1voices.dk
FB: fortælle salonen

Illustration by Maria Wrang-Rasmussen
BA intermedia art, Edinburgh University 2021 Instagram: maria.WR_art

The Sea of Stories

Stories
are for humans
like water is for fish.
Stories are in and all around us
BUT…we cannot live without them.
Everyday each of us have experiences in life.
Each experience makes an impression within us
Our version of the world is shaped into stories we tell.
Some stories help us feel a part of something.
Others create a feeling of being singled out.
From some we generate energy
Others seem to drain us
But everyday we
live and share
new stories

Some stories lift us up

Some stories drain us   Some drain us   Some lift us
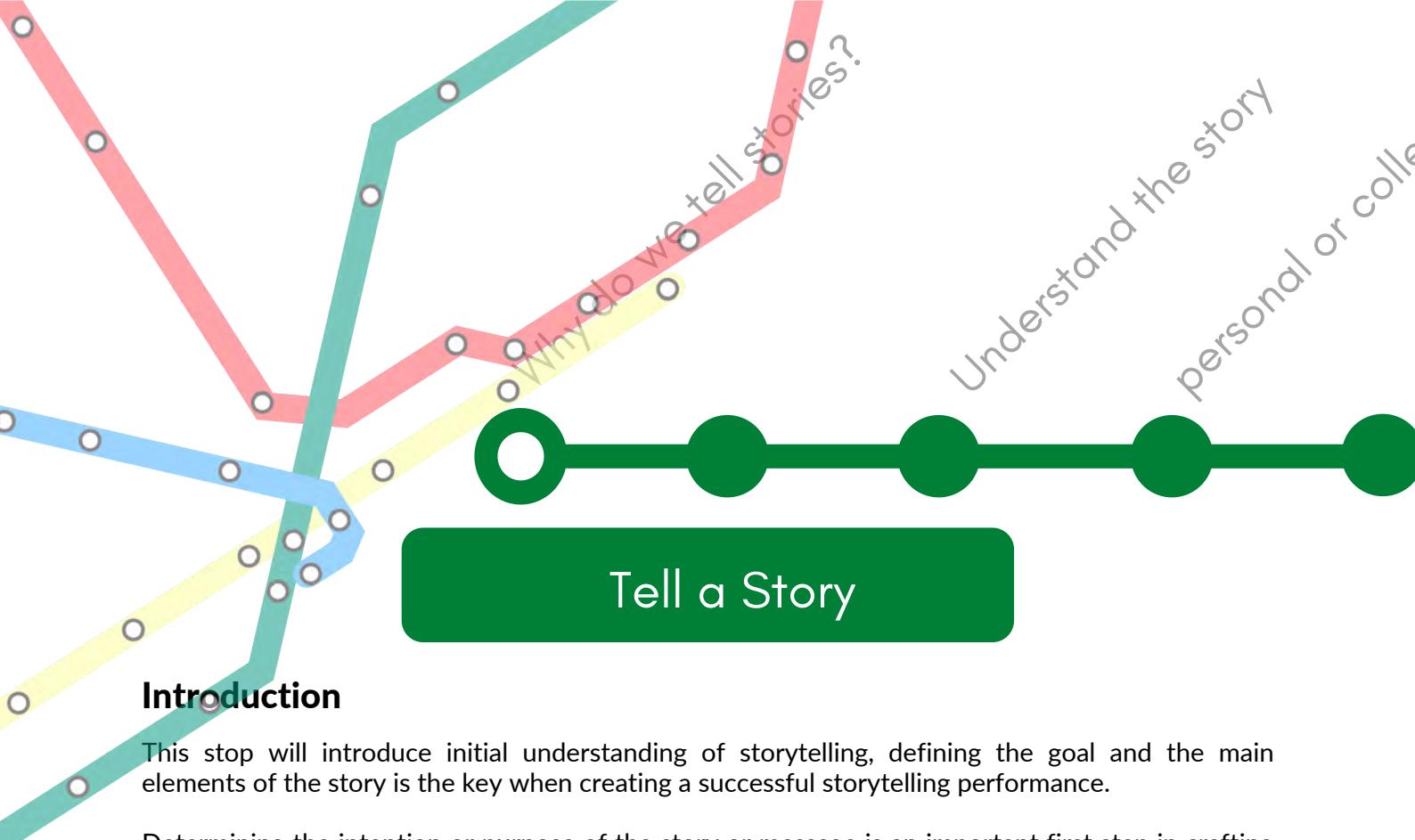
Tell a Story

Introduction

This stop will introduce initial understanding of storytelling, defining the goal and the main elements of the story is the key when creating a successful storytelling performance.

Determining the intention or purpose of the story or message is an important first step in crafting the message.

Objectives

1. Goal setting
2. Clarifying different elements of story
3. Realizing the aims of storytelling in a non-formal educational context
4. How the aims and elements influence the story crafting

In the context of non-formal education through storytelling, learning is enhanced, thus participants can develop a large set of abilities, such as:
- Capacity to concentrate and pay attention to details
- Critical thinking
- Dealing with fears
- Capacity of acceptance
- Let go of own prejudices
- Connecting

Time

90 - 120 minutes
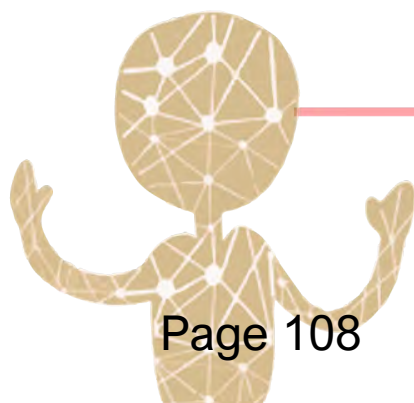
Tell a Story
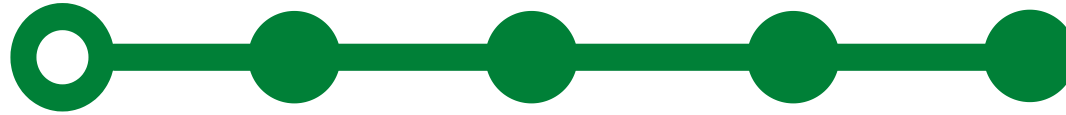
20 - 30 min.

Pencils/Pens, Paper

Session 1: Basics of Storytelling

Aims

What makes a story a good story? How to set up a good story using the basic elements of storytelling, which are, setting, characters, plot, and conflict.

Step-by-Step

Ask the participants to remember what their favorite story was when they were kids. Let them reflect on the following questions: Why was that your favorite? Do you think it was a good story? Why? (Sharing is optional)

In your own words, write a detailed description of the setting in your picture. Include many adjectives and do not forget to include descriptions for each of the five senses: see, hear, feel, smell, taste

Outcomes

The expected outcome is basic understanding of the four basic elements of storytelling and ability to construct a basic storyline.

Learn Check:

Ask participants to recount the basics of storytelling using their own words/examples from the activities.
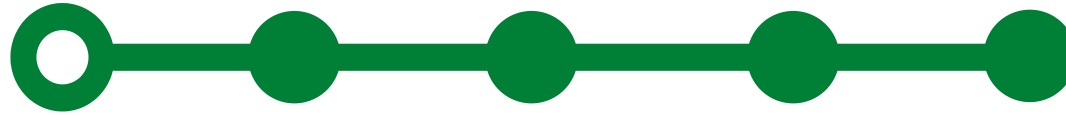
Tell a Story

Session 2: S.P.E.E.C.H - Key elements of storytelling

🕐 30 - 40 min.

✏️ Pencils/Pens, Paper

Aims

This activity aims at equipping participants with an innovative storytelling technique, by highlighting five key talking points for good storytelling. They are S.P.E.E.C.H: storytelling, personality, emotion, entertainment, connection, and how.

Step-by-Step

Participants will reflect, discuss and answer following questions pertaining to each talking point to help better understand its relevance to quality storytelling.

Storytelling: Why is storytelling so important?
Shares the unique you. Makes you relatable. Positions you with your big idea.
Key stories worth sharing are ...?
(participants share their thoughts in the group)

Personality: What makes you unique? What makes you feel great? What issues do you struggle with?
Describe your personality in 3 words:
(participants share their answer in the group)

What is something important to share about myself? What do people tell me about my personality?
How is this relevant to telling my story?

Emotions: Emotion comes from vividly describing your story, or standing up for what truly matters to you, speaking about only what you really care about and what "lights" you up. When we help the audience to FEEL something, this can become a catalyst for them to choose to make a change happen in their life.
How do you want people to feel?
(participants share their thoughts in the group)
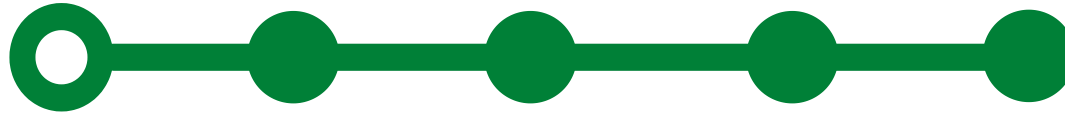
Tell a Story

Step-by-Step

Try to show emotions through your tone, your body language, your vocal variances of speed, pitch, or volume. Never Underestimate the Power of Body Language.
Words (the literal meaning) account for 7%

- Tone of voice accounts for 38%
- Body Language accounts for 55%

Entertainment: Create an experience. You could add in humor, vivid images, profound thoughts through your words and by painting a verbal picture. You could also bring in props or an element of performance to your speech.
How can my story be more entertaining? (participants share their thoughts in the group)

Connection

If you can connect with your audience before, during and after your speech, that is where the magic happens so make sure you determine how you can connect with your audience.
Ways I will connect through my story? (participants share their thoughts in the group)

How: Why is the HOW so important? You want to give your audience an actionable takeaway. All story and no content can leave the audience feeling empty. When you give your audience the how an example of actions to take to make a change, you are giving VALUE. How will I share the 'how'

What

When

How

behind my story?
(participants share their thoughts in the group)

What are the 3 supporting ideas you will share to support your BIG idea Your Why?
Take each idea through the WHAT - WHEN – HOW process to support you WHY.
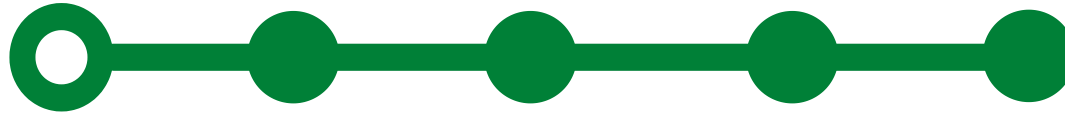
Tell a Story

Learn Check:

Answer to the questions will be shared amongst the group for congruence.

Further Background

Inputs from Lori Webb – Speaker, writer, life designer, innovation strategist, creative: https://www.lorimariewebb.com/

Storytelling training under "My story, Your story, Our story" project supported by Nordic Culture Point.

"Personal Story shared with large international audience": https://www.youtube.com/watch?v=7Mt_vtTI67g
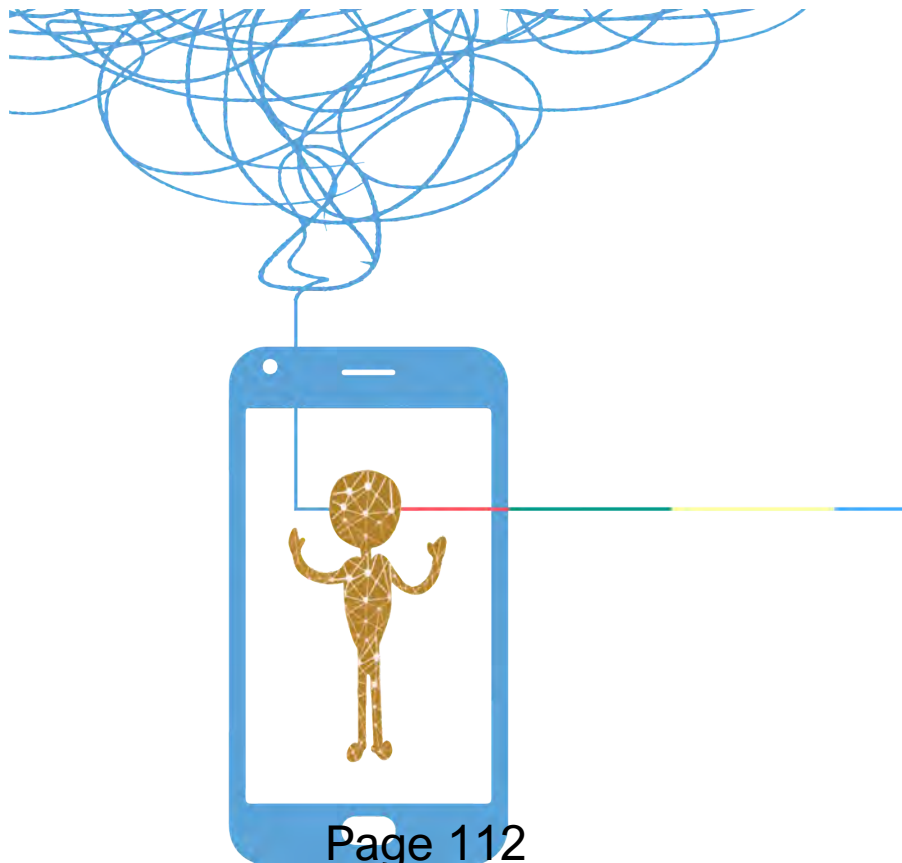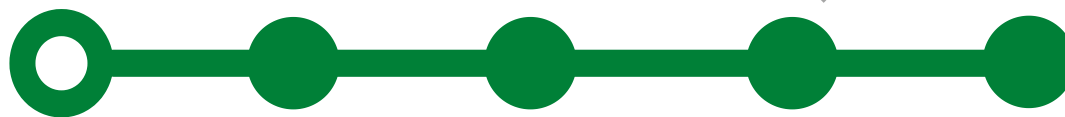
Tell a Story

Session 3: STEPS ON THE WAY TO TELL A STORY - Shaping the story

30 - 40 min.

Paper templates, Pencils

Aims

The aim of this session is to reflect on what are the main elements of the story, how are they structured and how this structure affects how the audience perceives a story.

Step-by-Step

Each participant should choose the word as a main topic (ex. Graduation, first job, high-school, travel adventure, festival etc.) and create personal 2-minute story and present for the audience.

Write, tell, or improvise a story that utilizes all the elements that are in the template below. Present the story to the audience.

PERSON WHO?	PLACE WHERE?	PROBLEMS WHAT IS GOING ON?	PRODUCTIVE SOLUTIONS: HOW?	PLAN WHY? CRITERIA VALUES

Tell a Story

Step-by-Step

Imagine that each story consists of stages: it has the beginning, the peek, and the end. Describe their history backwards through the personal experience and memories to original idea, motivation, and reason to take this particular action. Personify the "life milestone" and tell its story like an autobiography.

Example:
1. Tell the story of a travel adventure starting with the initial idea and reason for which you went off on a trip.
2. Tell the story of a graduation, tracing its history back to the time you choose the program that became the core stone for your career.

Outcomes

Participants will learn how to identify the importance of story elements in order to formulate original plotlines. Recognizing the different elements, they can bring them together and connect with key elements for effective storytelling.
Check: Common reflection: Were they in an alignment? Was the story interesting for the audience to listen to?

Further Background

Laura Kamis Wrang, actress, international storyteller, and voice artist. www.2in1voices.dk FB: fortælle salonen

Illustration by Maria Wrang-Rasmussen, BA intermedia art, Edinburgh University 2021 Instagram: maria.WR_art
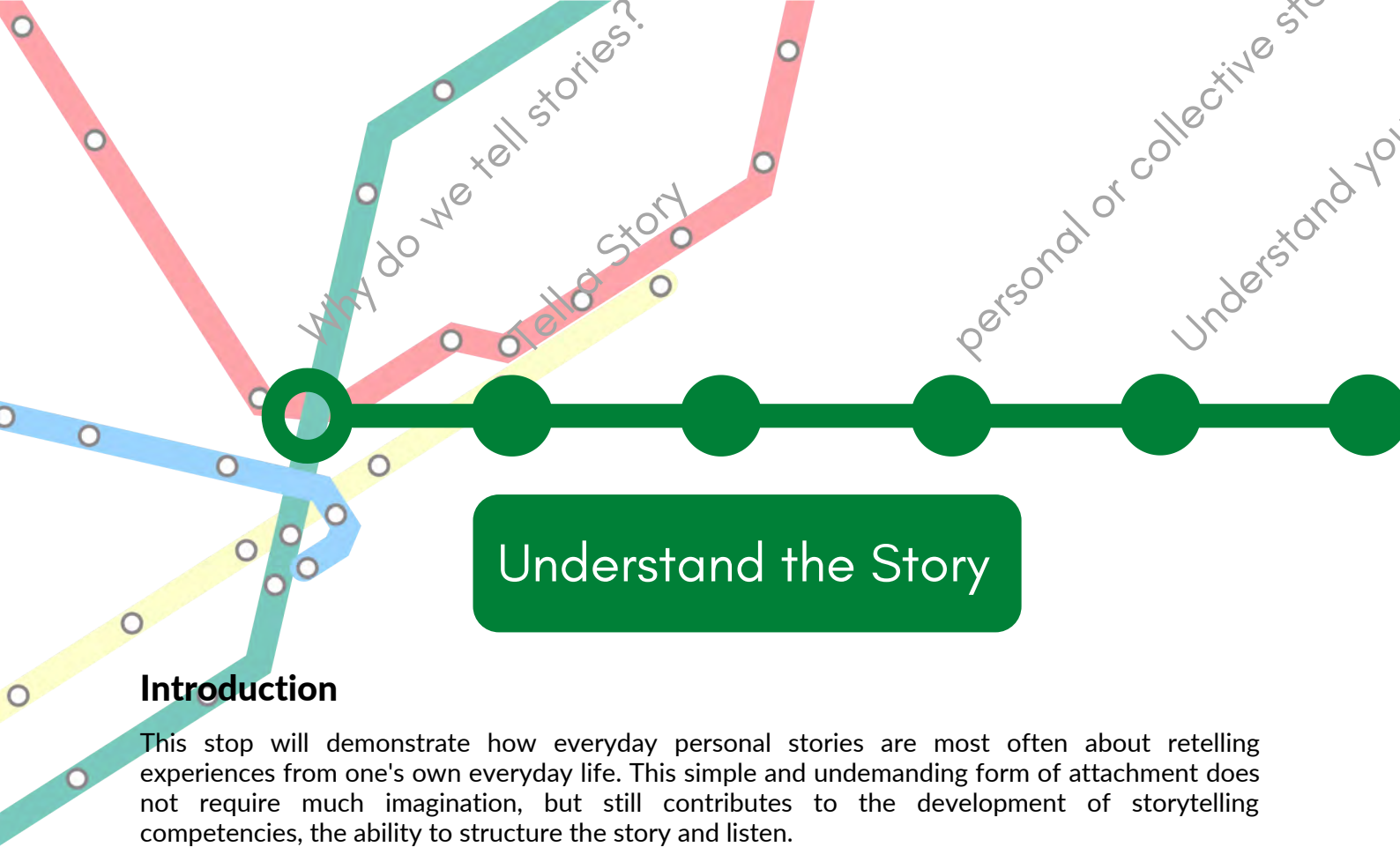
Understand the Story

Introduction

This stop will demonstrate how everyday personal stories are most often about retelling experiences from one's own everyday life. This simple and undemanding form of attachment does not require much imagination, but still contributes to the development of storytelling competencies, the ability to structure the story and listen.

When talking about personal experiences, the storyteller learns how to describe those experiences, but also how to express the emotions involved. Personal stories strengthen competencies important in communication, such as being able to listen carefully, ask questions, and connect with each other's words and imagery. It should be added that this "personal storytelling" helps develop important social aspects of empathy and mutual understanding.

Personal / narrative stories - the author of stories about their personal experiences concerning important events in their lives, can be emotionally charged and personally significant. If you have strong feelings about an event or person in your life, you will probably write a strong script. These stories are personal if you tell them in your own voice and they reveal personal discoveries and say something personal about the author. The story (meaning) is expressed through the narrative and is visually supported by verbal imagery.

It is very important that the storyteller and the stories they choose to tell are at a stage, where they are ready to told. They must not be private any longer, but have been told in a safe forum, so that they can be shared with others in a more interpersonal format - in this way they will be lifted up to become a common experience.

Understand the Story
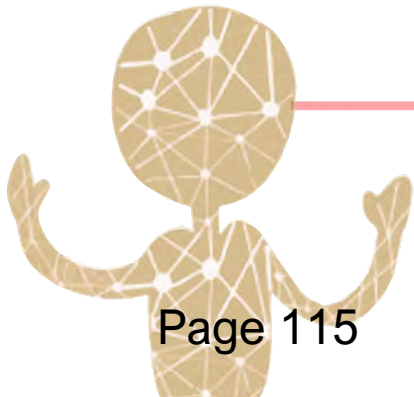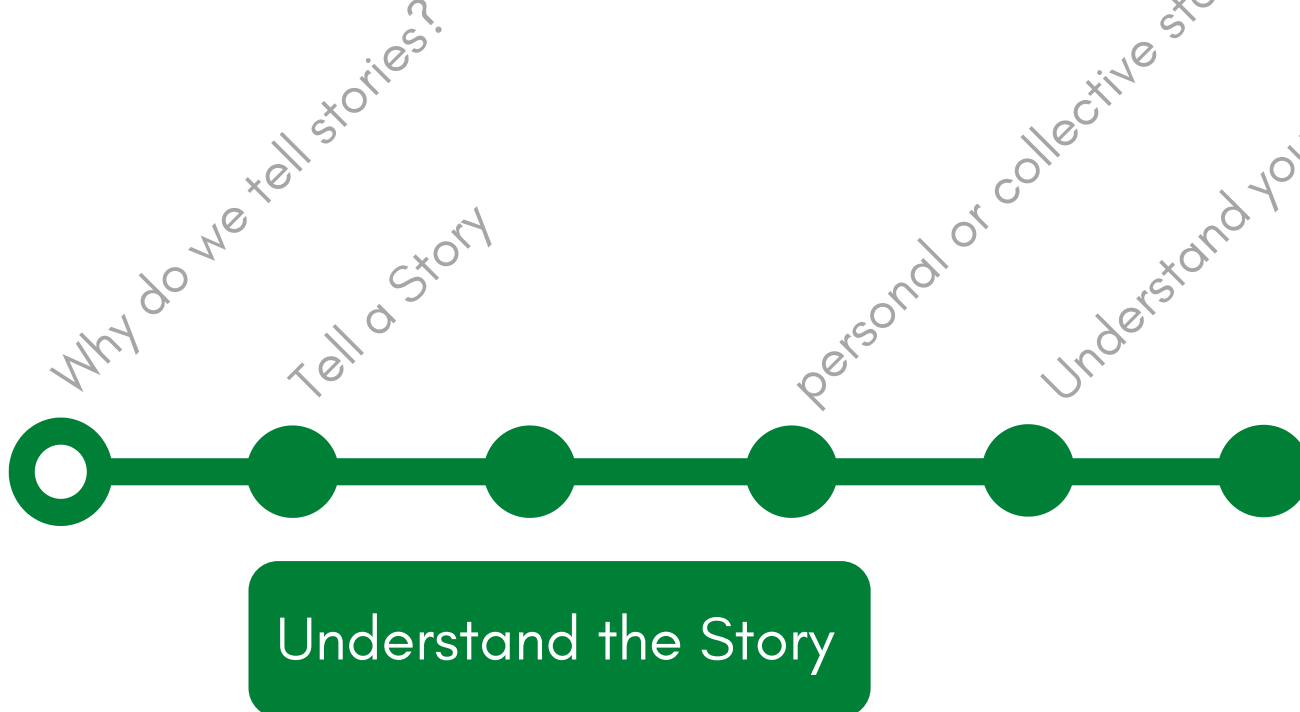
Session 1: FROM PERSONAL TO COLLECTIVE STORYTELLLING

20 - 30 min.

Paper, colour pencils

Aims

The aim of this session is to practice how to formulate a collective story from personal experiences. By this, participants will gain a first contact with the different elements of collective storytelling. It will raise awareness of our interconnexion, and how our knowledge, experience and identities are related and can be shared.

Step-by-Step

Working in groups of 5 to create the "exquisite face"

A. Divide the paper in 5 sections (one for hair, eyes, nose, lips, and neck).

1. The first participant starts the drawing, leaving two lines visible for the next participant.
2. Pass the paper to the right making sure that the previous drawing is well covered. Repeat action until every participant contributes to the drawing.
3. Open the paper and see the result. Add new details in order to give more identity to the character (pendants, hats, environment, clothes, etc.)

Create a story deciding who is this character, where she/he/it comes from, what is her/his/its job, how old is the character and where does he/she/it live. At the end, all the groups introduce the own character and explain it to the rest of the audience.

Outcomes

Understanding how common lines bring and create emotions, personality, and background. Understanding which prejudices and ideas the people conceive behind a face. Providing a space for creating a collective story based on personal reflections that generate a collective identity.

Further Reading

https://3minutosdearte.com/generos-y-tecnicas/cadaver-exquisito/

Page 116

Understand the Story
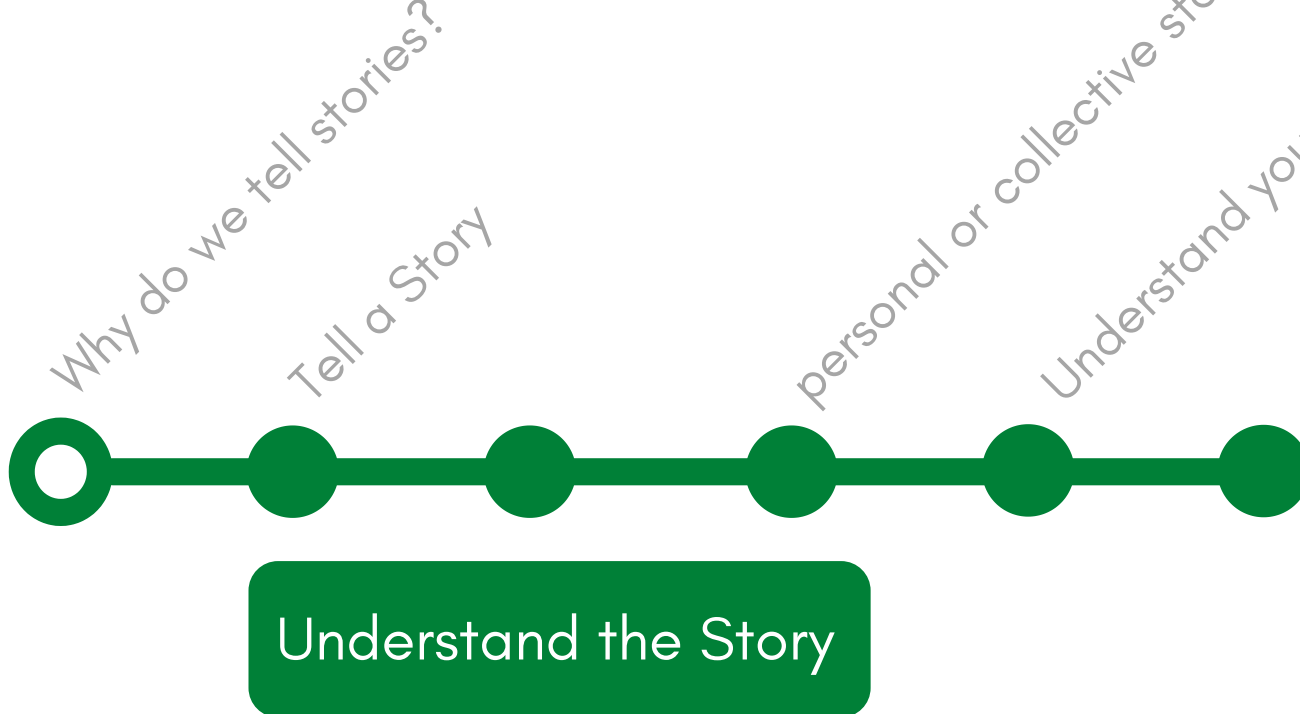
⏰ 30 - 40 min.

Session 2: EVERYONE HAS A STORY TO TELL

Pencils, Papers

Aims

This activity focuses on showing that no matter who you are, everyone has a story to tell and a story worth telling if the right strategies are used.

Step-by-Step

The effective points in your personal life stories might lie in the the story-elements, which were experienced during a situation of: Adversity

Hardship Opposition Criticism
Reflecting on how you overcame these obstacles is a way to realize the potential you exerted in doing so. Assisting you as a storyteller to feel more assertive and competent.
This theme of transformation can help your story spur motivation, inspire, and help engage your audience.

Organizing the story: Mark up your notes and outline the main points of the story. What happened - When – Why and then? Questions to ask:
-How should my story be shaped?
-How long should it be?
-What goes into the story and what does not?
-What should be the sequence of the elements?
-How should the elements be mutually weighed?
-How should the listener enter and leave my story?
-Always ask: what do I want to say, why do I want to say it, to whom?
Pay attention to the following criteria and emotions of the story for the recipient:
Importance, Engagement, Current, Presence, Identification, Recognition, Conflict, Suspense, The Unusual (sensation), Surprise.

Understand the Story
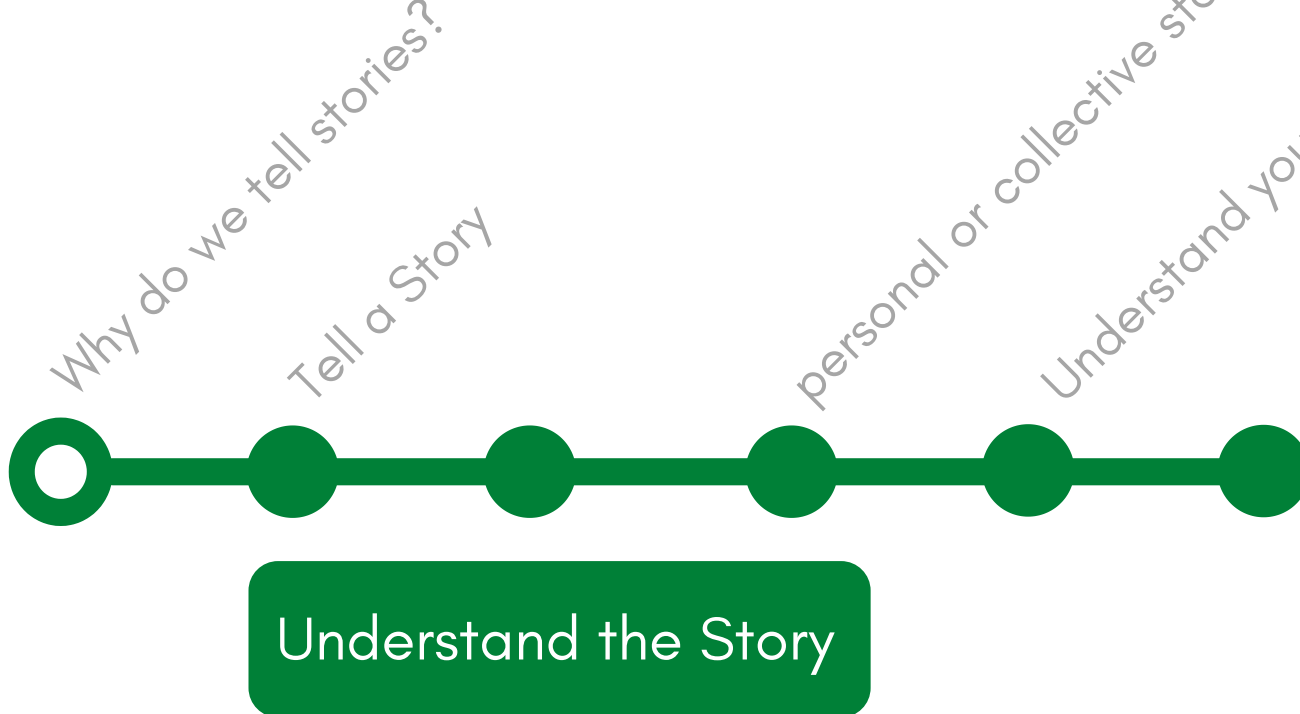
Step-by-Step

When you know "Why" the story you want to tell is important, try to tell it by starting with:
"What if... (a student is not listening to your story) continue by bringing up your solution by saying: "Wouldn´t it be nice if ... (you could catch her attention?) and continue with your story.
"Well this is what happened to me... (once, when I was in this situation...This is how I caught the girl's attention...by...)
You may end your story with a question to the audience - if you would like to open up for a debate after your story.
"Does this sound like something you have experienced?"

Outcomes

Personifying the topics that are common to one´s own unique life experience. Connecting with the audience by introducing personal emotions, struggles and achievements. Understanding that any personal experience can become a story which the audience may connect with.

Please remember - Audiences are as different as the individuals who have chosen to be listeners. Some stories and issues will resonate well with one audience and not with another audience. Depending on who you are sharing your story with, when and how, will all have an impact on how your story is received. This does not always mean that your story is not good or that another audience might not react in a very different way. It does mean that you must be prepared to tell your story many times until the story finds its way for you to tell it - and you feel good about telling it. It will never be the same story twice in a row. Keep it fresh and alive =relevant.

Learn Check: A quick discussion round will demonstrate whether participants grasped the main concept of the activity.

Personal vs. Collective Stories

Introduction

The stop is focusing on the advantages and specifications of a collective storytelling style. The stop should help learners to decide if they would love to work on a collective narrative or rather proceed with a personal storytelling.

The stop works mainly with the methodology of public narratives. The practice was developed by Marshall Ganz—a Harvard professor—and used as a template by the Obama campaign.

Public Narrative brings three stories together into one.

A story of self.

A story of self is a personal story that highlight, why somone is doing or why someone is at a specifci moment. It reflects for example on experiences that got someone involved in a given cause or situation. The story of self showcase the personal values but also present a specific challenge the teller faced, the choice they made about how to deal with the challenge, and the outcome they experienced.

A story of us.

A story of us is a collective story that illustrates the shared vision of a community. As with the story of self, the story of us focuses on a collective challenge. The story of us, tells how the community collectively responded to the challenge and provides insights into the process. Regarding to Ganz, the story of us is inclusive and invites other people to be part of the community.

A story of now.

A story of now is about the challenge the community is facing right now, talks about the choices it must make, and the vision to which the 'we' can aspire.The story of now invites people to join and taking hopeful action on the pressing challenge.

Public Narrative links these three stories together into one. Each person has her own Public Narrative; the story of self is unique, and the stories of us and now are similar to others in a community. Though one might express it in an personal way. Still, the narratives can be linked and help to conenct individual stories of you to the bigger story of us
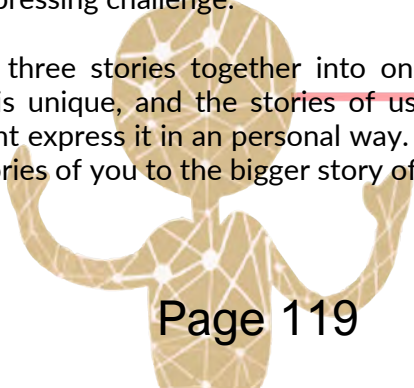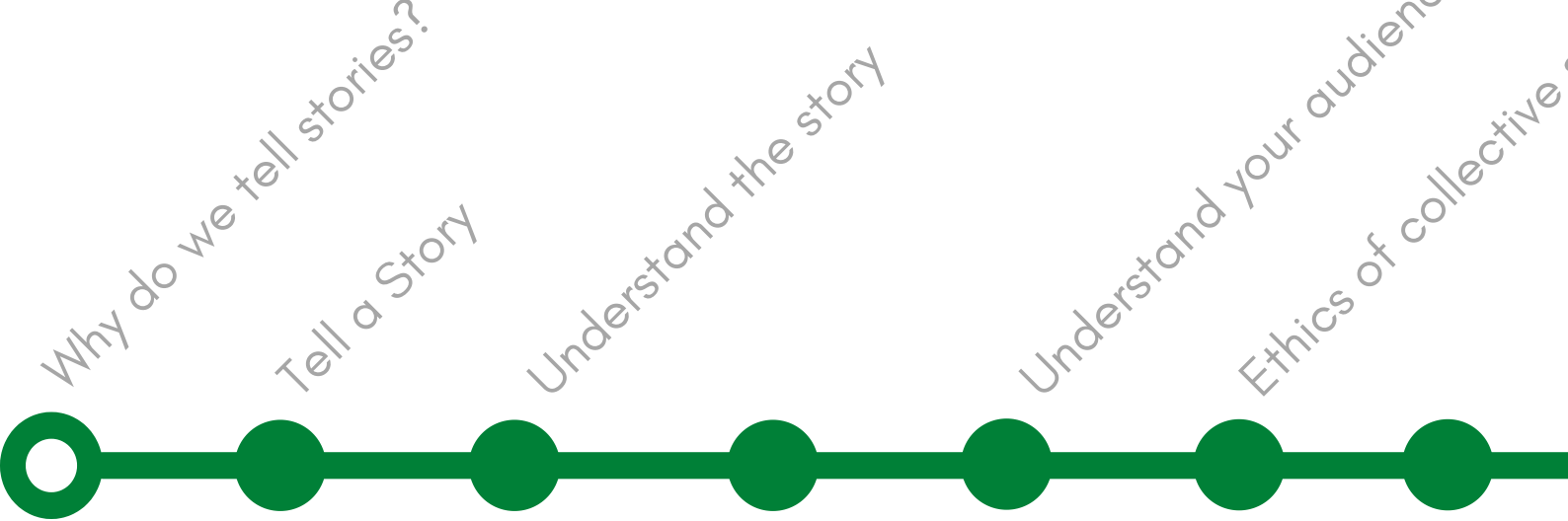
Personal vs. Collective Stories

Introduction

A Public Narrative may change over time. It evolves and follows the social change created. Thus, the Public Narrative will never be a finalised scriptm but rather has to ge understood as an ever changing sotry, that will change allover, depedning on the combination of the three stories, but always reflect a community.

Personal Narrative (story of me) or Public Narrative (stor9y of us

Teaching this mehtod will help learners to reflect on all three stories. It will help them to understand if and how to link a personal story to the broader narrative. It will provide the learners to make an infomred decission, if the personal or collective storytelling is the path to continue to develop the story or skills.

Objectives

The objective of the stop is to provide the learners with an overview on the methodology of Public Narrative, to let them reflect and draft the story of me, the story of us and the story of now, to link them and critical review if the collective storytelling path is the right vehicle for the individual learner.

At the same time, the learners will either learn or create a community narrative, gaining critical thinking skills, which will the learners to navigate the current media and social media sphere to make more informed choices.
The methodology will help to empower learners and motivate them to become more involved in their community.
Participants spend time composing their own story of self then share it with others to get questions and feedback meant to zero in on the challenge, the choice, and the outcome in their stories.
Storytellers may be asked questions such as what made their challenge a challenge or where they got the strength to make the choice they did.
Other participants may give feedback, such as what images they found most vivid, what moments moved them, and how they understood the storyteller's values.
Once group members have heard one another's stories of self, they are in a position to start creating a story of us and a story of now—using a similar process of individual writing, followed by group sharing and feedback.
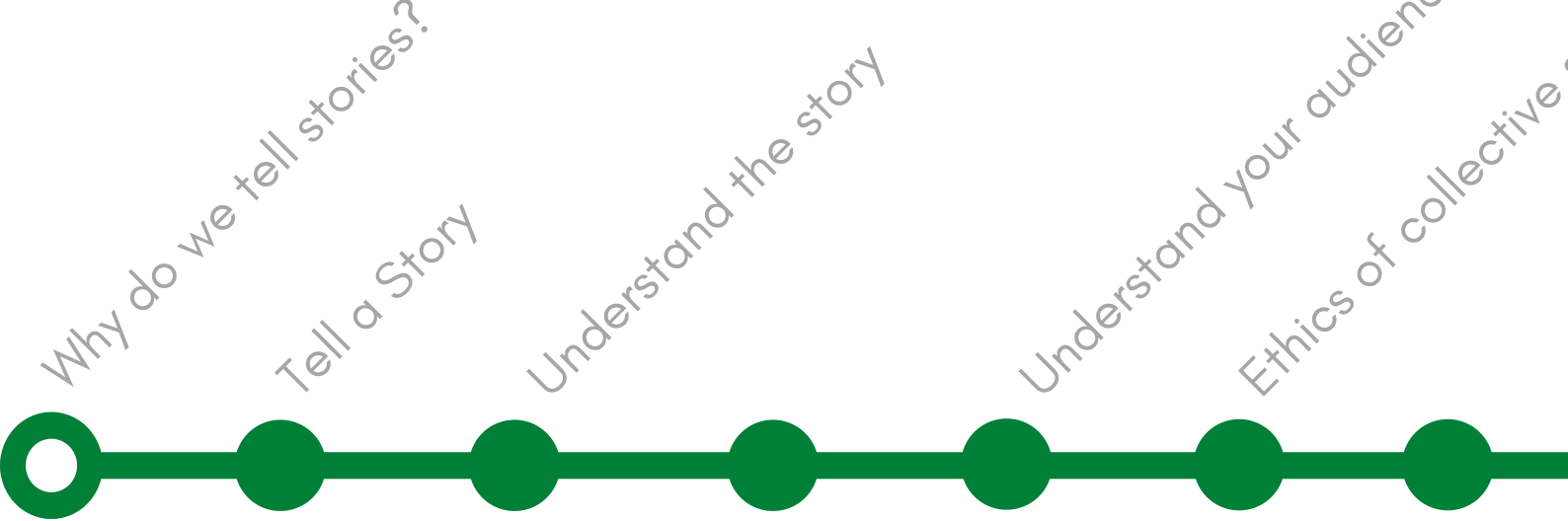
Personal vs. Collective Stories

Time

240 - 360 minutes

Preparation

Educators should make themselves acquainted with the communities of the learners. It will help to navigate the sessions and create a better understanding of the needs. Still the facilitator should rather follow the learners and shall free themselves from pre- assumptions.

Facilitation Style

The facilitators will have to give input at the beginning but should understand their role rather as moderator during the process.
As it is advised to let the group first work individual and then in smaller groups, the facilitator has to mentor. Ideally the facilitation would be done by two persons.
In the reflection phase, facilitation and moderation is needed, but the educators should as well help to synergise the ideas of the participants and help them to make individually decisions on how to continue with their narration.

Target Groups and Learning Check

The method is suitable for any audience facing the decision to either create actives storytelling for social change or personal storytelling.
Benchmarks are:
- Can learners identify the differences between the three stories
- Can links be made
- Didi t help the learners to decide how to proceed in their story creation process
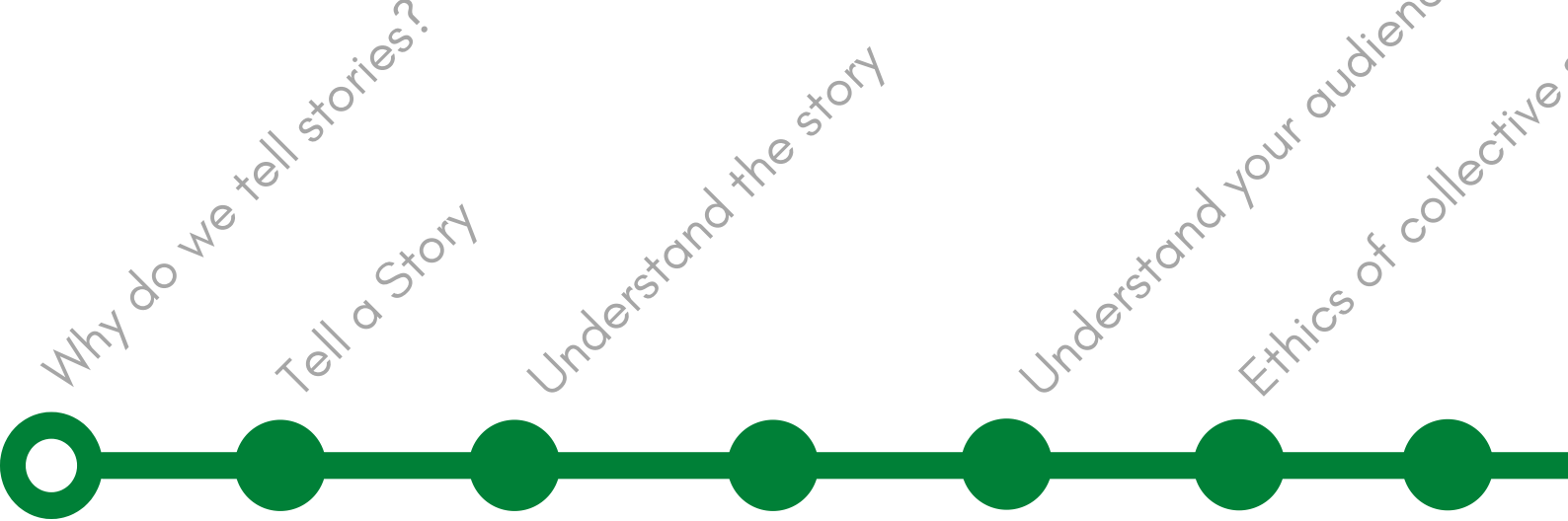
Personal vs. Collective Stories

Session 1: Discovering Collective Storytelling – the Lexicon Game

15 min. / turn

Pens, marker, papers for , A big book or sheet of paper For online use p a wiki – checkw: https://www.wikihow.com/Make-a-Free-Wiki

Aims

The aim of the session is to bring the participants into the topic of the collective writing, open their mind for the following session, create an open and creative atmosphere and include all participant into the training activities.

The Lexicon Game

The Lexicon Game was original created by Neel Krishnaswami The Original Lexicon: The RPG. The rules are mostly unchanged, though clarified and expanded. Several variations. The game is originally designed for online use and can be thus, be played online and offline.

The basic idea is that each player takes on the role of a scholar, from before scholarly pursuits became professionalized (or possibly after they ceased to be). You are cranky, opinionated, prejudiced and eccentric. You are also collaborating with a number of your peers - the other players - on the construction of an encyclopedia.

This encyclopedia is an historic one describing some bounded space - a world, or a nation, or an historic event, or perhaps a person or object. Your scholar should have his own entry on the Wiki, and generally you should stick to one scholar for the entire game. Scholars might very well be played over multiple Lexicon games, sometimes even by multiple players.

For the offline version the facilitator will have to provide a central document of wisdom, which can replace the wiki which can be done online.

Step-by-Step

Before the game is started, the player hosting the particular Lexicon should set the general subject - being preferably vague, but giving enough guidance that the players don't start on nothing. "You are all scholars arguing about how the Void Ghost Rebellion led to the overthrow of the theocracy and the establishment of the Third Republic." What that theocracy entailed, or what happened to the first two republics, or what the Void Ghost Rebellion is, are all unknown - they are named specifically to evoke a mood and inspire the other players' creativity.

Page 122
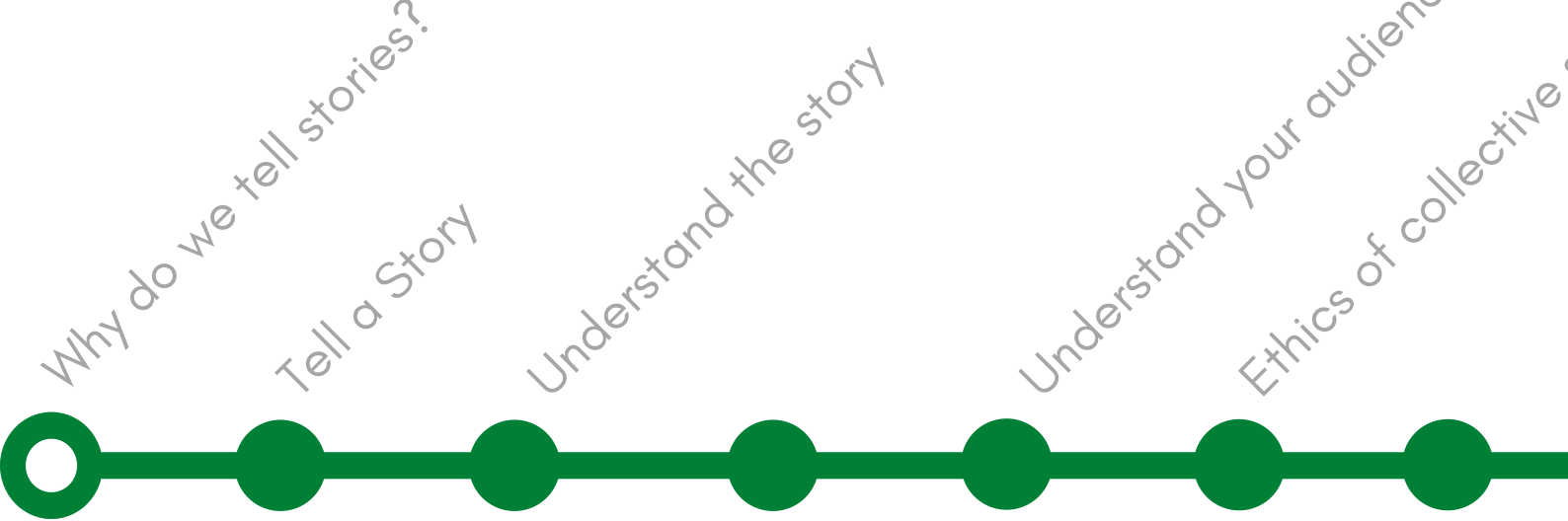
Personal vs. Collective Stories

Step-by-Step

The host should decide how many days each turn should be, and what the indices are. Each index comprises one turn, so for standard Lexicon Game playing with one index for each letter of the alphabet, there would be 26 turns. There should then be a short period of time where players can announce their intentions to play, and choose an author/scholar to portray.

On the first turn, each player writes their first entry in the first index. You come up with the name of the entry, and you write 100-200 words or so on the subject. At the end of the article, you sign the name of the scholar you're working on, and make two citations to other entries in the encyclopaedia.

These entries will be phantoms - their names exist, but their content will get filled in only on the appropriate turn. Generally speaking, no category may have more entries than the number of players - and all citations made on the first turn must be in later categories.

Entries have a standardized format, which should be adhered to; scholar pages also have their own format. Always add a link to any entry you write on your scholar page!
On the second and subsequent turns, continue to write entries. Now, however, you need to make 3 citations - one must be a reference to an already- written entry, and two more must be to unwritten entries (either new phantoms, or existing phantoms cited in previous entries). Additional backwards citations are allowed, but you may have no more than two phantom citations.

On your last turn, you need cite 0 phantom entries, and on the second to last turn, you need only cite one.

It is an academic sin to cite yourself, so your scholar may never cite another entry he has written, and may never write a phantom entry he has cited. As the number of entries per turn tend to be limited, phantom entries should be taken/claimed first where possible, and free entries written only after. Scholars are also encouraged to refrain from citing phantoms they have previously cited. This is not, however, a strict rule.

Despite the fact that your peers are self-important, narrow-minded dunderheads, they are honest scholars. No matter how strained their interpretations are, their FACTS are as accurate as historical research can make them. So if you cite an entry, you have to treat its factual content as true! (Although you can argue against the interpretation and may introduce new facts to shade the interpretation).
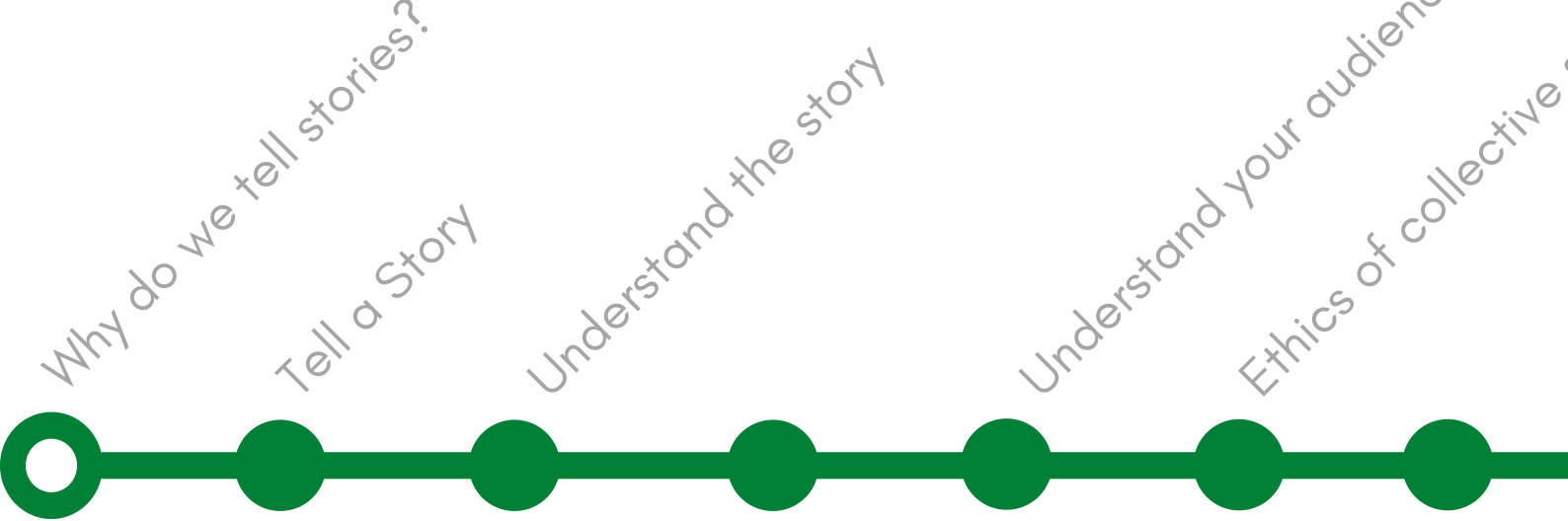
Personal vs. Collective Stories

Step-by-Step

A player can call dibs on any one phantom entry in either the current index, or the next in line. Whoever calls dibs first, has it. One cannot call 'dibs' on an empty space, and cannot call dibs more than one index in advance.

An author generally belongs to a given player for the entire duration of a Lexicon, and is encouraged to speak with a distinctive voice. Players should not change authors on a whim - there are numerous other techniques to vary writing style and presentation without sacrificing character continuity. Of course, the host of the Lexicon Game is the final judge.

Lexicons on other sites have historically been very lax on this last point, allowing players to dance between authors at will. Any Lexicon Game on the Twisted Confessions wiki will have this point enforced.

Outcomes / Reflection

The collective written history of a fictional or real society around a pre- defined topic. The participants learned how to write collectively, refer to work of other, quote give references and use practical the ideas of ethical writing. They understand as well if collective storytelling is a way to progress.

Evaluation/ Learn Check:
Group Reflection – check how the process was for the participants.

Sources & Further Inspiration

http://www.twistedconfessions.com/confessional/index.php?n=Lexicon.HomePage
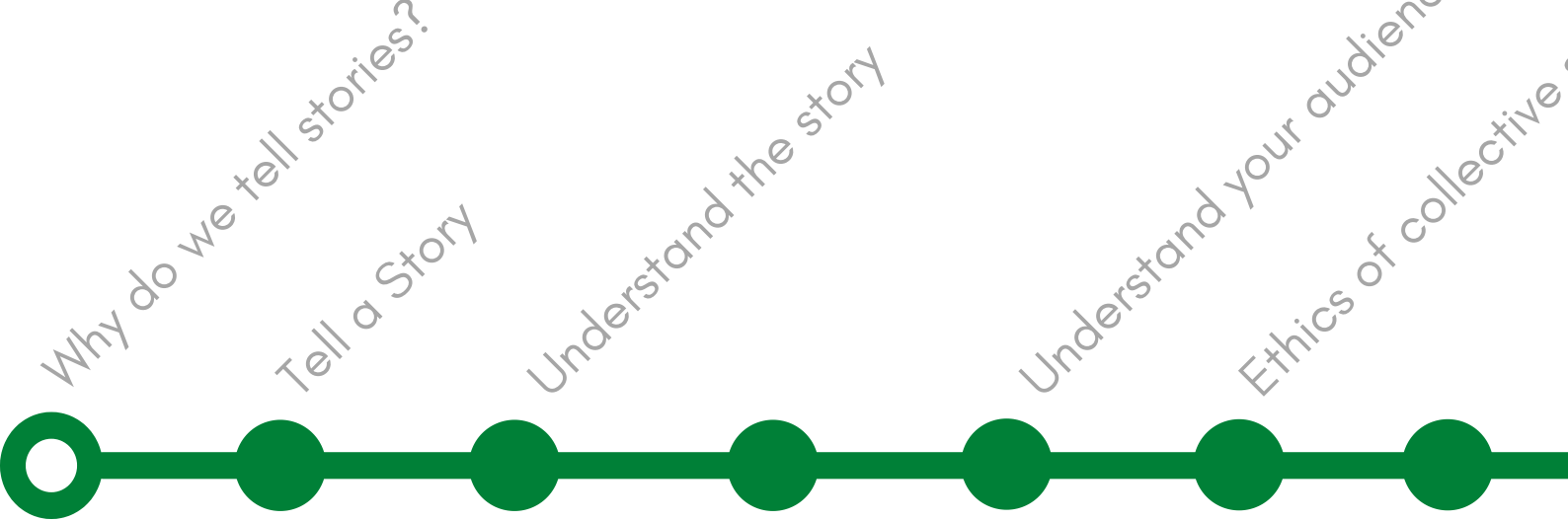
Personal vs. Collective Stories

Session 2: Overview of Story of me, you & we

30 min.

Pens, marker, paper to collect the answers, a digital tool such as Miro or Flinga.

Aims

In 2008 Ganz wrote in his paper "What is Public Narrative?":

"Through narrative we can articulate the experience of choice in the face of urgent challenge and we can learn how to draw on our values to manage the anxiety of agency, as well as its exhilaration. It is the discursive process through which individuals, communities, and nations make choices, construct identity, and inspire action. Because we use narrative to engage the "head" and the "heart," it both instructs and inspires – teaching us not only how we ought to act, but motivating us to act – and thus engaging the "hands" as well."

Further on "...public narrative is composed of three elements: a story of self, a story of us, and a story of now. A story of self communicates who I am – my values, my experience, why I do what I do. A story of us communicates who we are
– our shared values, our shared experience, and why we do what we do. And a story of now transforms the present into a moment of challenge, hope, and choice."

In order to teach the particpants this ideas, we want to make them aware of how they can create collective stories and decide if they want to tell their story as a personal story (or story of self) or as a public narrative.

Step-by-Step

The facilitator is reading out this statement at the beginning: A good story public story is drawn from the series of choice points that have structured the "plot" of your life – the challenges you faced, choices you made, and outcomes you experienced.
Challenge: Why did you feel it was a challenge? What was so challenging about it? Why was it your challenge?
Choice: Why did you make the choice you did? Where did you get the courage – or not? Where did you get the hope – or not? How did it feel?
Outcome: How did the outcome feel? Why did it feel that way? What did it teach you? What do you want to teach us? How do you want us to feel?
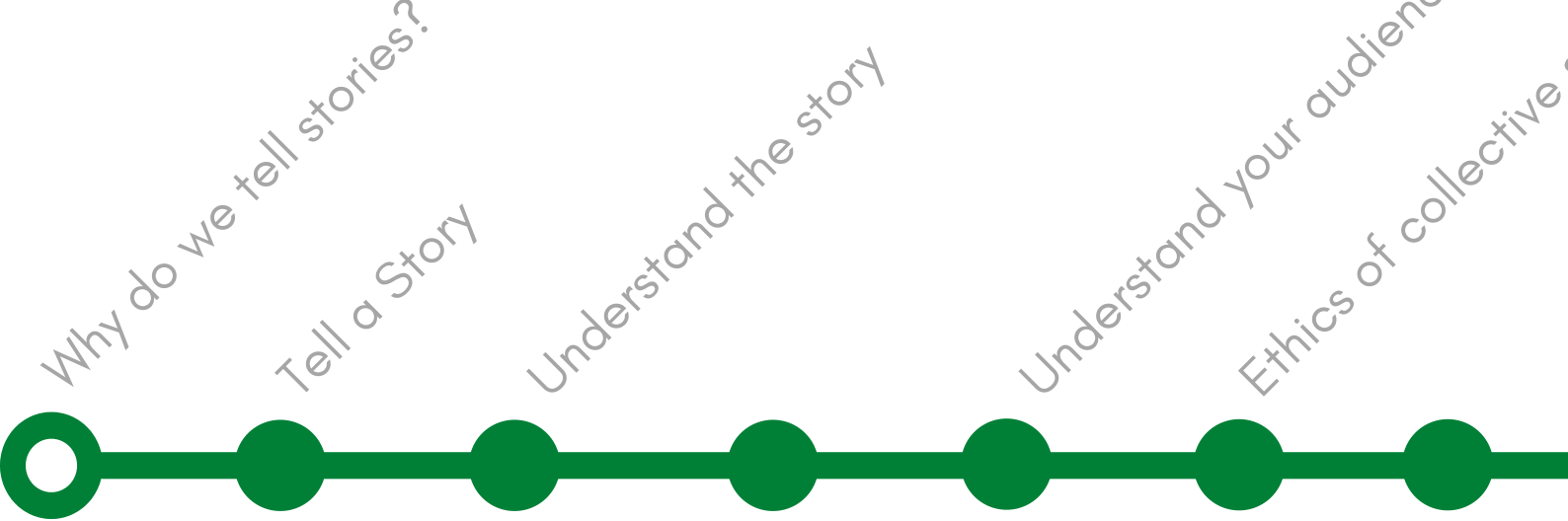
Personal vs. Collective Stories

Step-by-Step

The story you tell of why you sought to lead allows others insight into your values, why you have chosen to act on them in this way, what they can expect from you, and what they can learn from you.

A public story includes three elements:

- A story of self: why you were called to what you have been called to.
- A story of us: what your constituency, community, organization has been called to its shared purposes, goals, vision.
- A story of now: the challenge this community now faces, the choices it must make, and the hope to which "we" can aspire.

The participants will discuss in the big group how they understand the statement and try to find first examples of stories of us, stories of self and story of now. The results are collected on a general flipchart/online tool.

Outcomes

A first reflection on the method, an understanding of the differences between the narratives.

Evaluation/ Learn Check:
The group is aware of the three story types and understand the differences.

Sources / References

https://www.welcomingrefugees.org/sites/default/files/documents/resources/Public%20Story%20Worksheet07Ganz.pdf
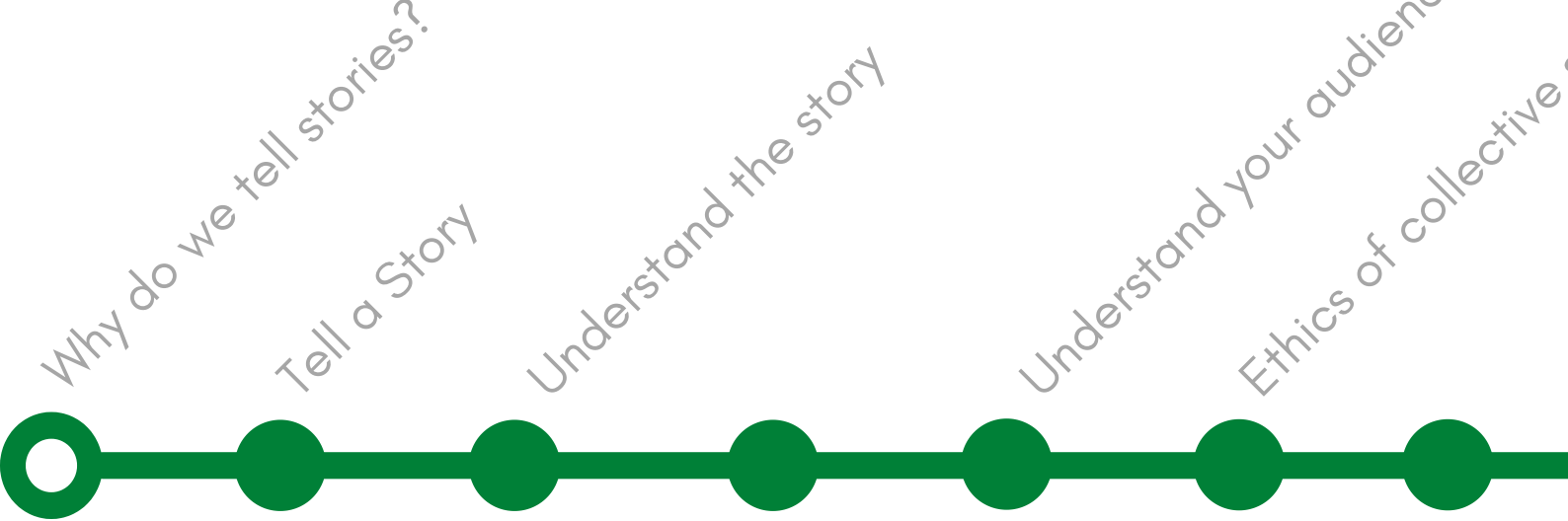
Personal vs. Collective Stories

45 min.

Paper or digital tools for the participants to write their own story

Session 3: Story of Self

Aims

During this session the individual participants will write a story themselves. The facilitator should announce a theme or a context, where participants should concentrate on.

This could be a topic like "how I bought my first ice-cream", a respond to a topic "how am I related to climate change" or a context "What I do in my neighbourhood".

Facilitators can as well let participants decide, however this is rather for advanced groups ans the trainer has to be mindful, that this could lead to emotional reaction by participants.

Step-by-Step

At the beginning the facilitator should explain:
"Stories not only teach us how to act – they inspire us to act. Stories communicate our values through the language of the heart, our emotions. And it is what we feel – our hopes, our cares, our obligations – not simply what we know that can inspire us with the courage to act.

A plot is structured with a beginning, movement toward a desired goal, an unexpected event, a crisis that engages our curiosity, choices made in response to the crisis, and an outcome. Our ability to empathetically identify with a protagonist allows us to enter into the story, feel what s/he feels, see things through his or her eyes. And the moral, revealed through the resolution, brings understanding.

From stories we learn how to manage ourselves, how to face difficult choices, unfamiliar situations, and uncertain outcomes because each of us is the protagonist in our own life story, facing everyday challenges, authoring our own choices, and learning from the outcomes.

By telling our personal stories of challenges we have faced, choices we have made, and what we learned from the outcomes we can inspire others and share our own wisdom. Because stories allow us to express our values not as abstract principles, but as lived experience, they have the power to move others. Stories are specific – they evoke a very particular time, place, setting, mood, color, sound, texture, taste. The more you can communicate this specificity, the more power your story will have to engage others.

Page 127
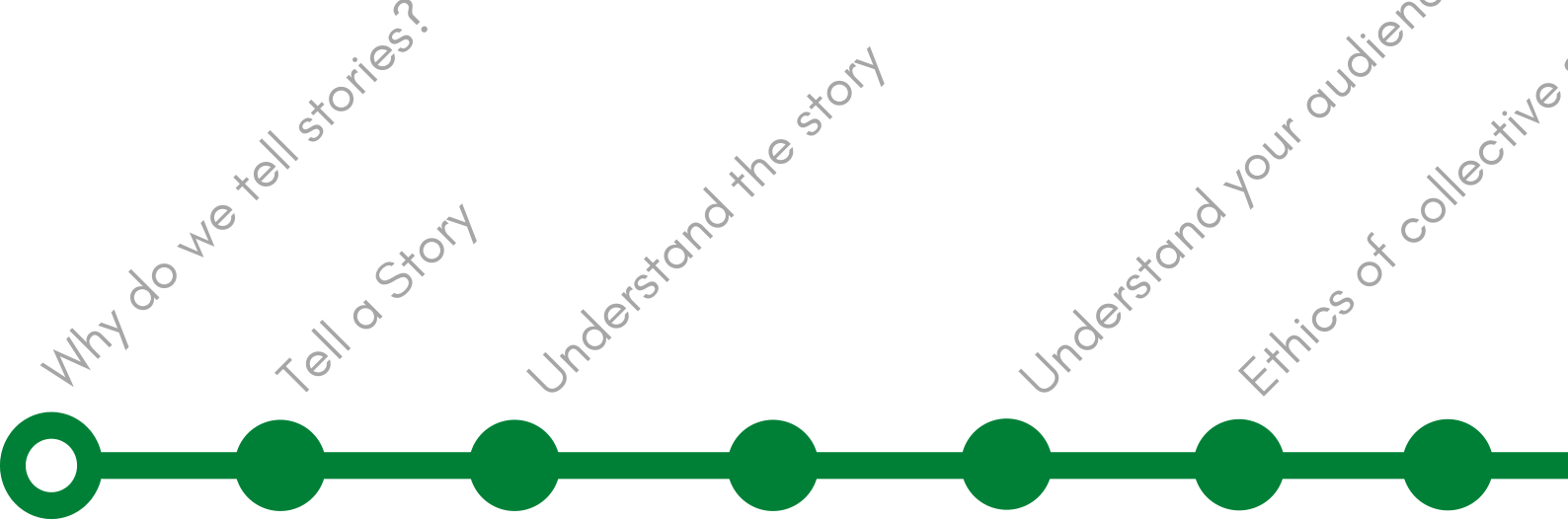
Personal vs. Collective Stories

Step-by-Step

You may think that your story doesn't matter, that people aren't interested, that you shouldn't be talking about yourself. But when you do public work, you have a responsibility to offer a public account of who you are, why you do what you do, and where you hope to lead. The thing about it is that if you don't author your public story, others will, and they may not tell it in the way that you like."

After this every participant should draft a personal narrative/story connected to the overall theme, selected before hand. The participants should have 30 minutes to write.
After the narrations are written, the facilitator can invite some participants to share their work with the group. The individual works are collected to be used in the next session

Outcome

The participants should start to reflect on the overall topic from their personal point of view and share their story.

Evaluation/ Learn Check:
Group Reflection – check how the process was for the participants and if they are ready to share their narratives.

Sources & References

Yhttp://www.twistedconfessions.com/confessional/index.php?n=Lexicon.HomePage
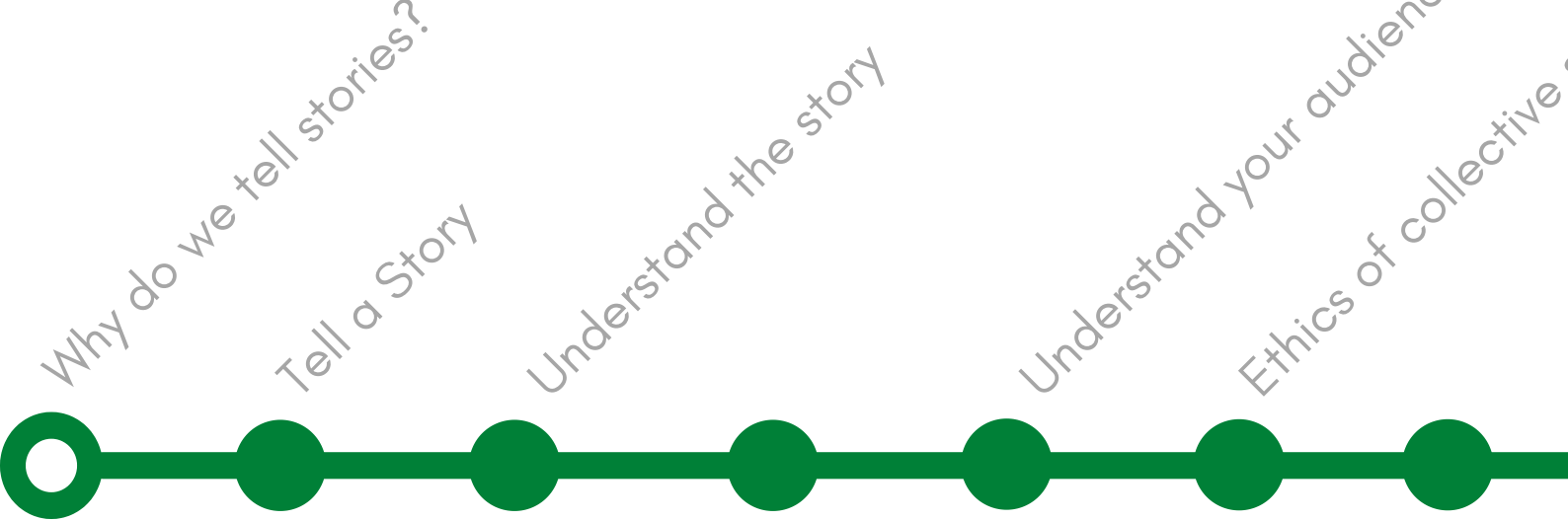
Personal vs. Collective Stories

⏱ 120 min.

✏ Pens, marker, worksheet "Story of US"

Session 4: Story of US

Aims

The aim of the session is to reflect and co-create out of the individual stories of self – the stories of us. It will help to understand the group what are shared elements of their experience, what are unique experiences and they can start to brainstorm how they are connected in the story of "US"

We are all part of multiple "us's" – families, faiths, cultures, communities, organizations, and nations in which we participate with others.

What community, organization, movement, culture, nation, or other constituency do you consider yourself to be part of, connected with? With whom do you share a common past? With whom do you share a common future? Do you participate in this community as a result of "fate", "choice" or both? How like or unlike the experience of others do you believe your own experience to be?

One way we establish an "us" – a shared identity – is through telling of shared stories, stories through which we can articulate the values we share, as well as the particularities that make us an "us." Your challenge will be to define an "us" upon whom you will call to join you in action motivated by shared values, values you bring alive through story telling.

However you define the "us" whom you hope to move, it must consist of real people with whom you can communicate, move or not move, engage or not engage, get to act or not. SOURCE: https://www.welcomingrefugees.org

Step-by-Step

1. The stories of Self should be shared – they either can be put on different corners of the workshop room or shared on a digital device such as miro or flinga.
2. The facilitator is providing everyone with post-it marks, they will receive the task to read or look through the stories and put key thoughts/words on the post -it, which they put close next to the stories.
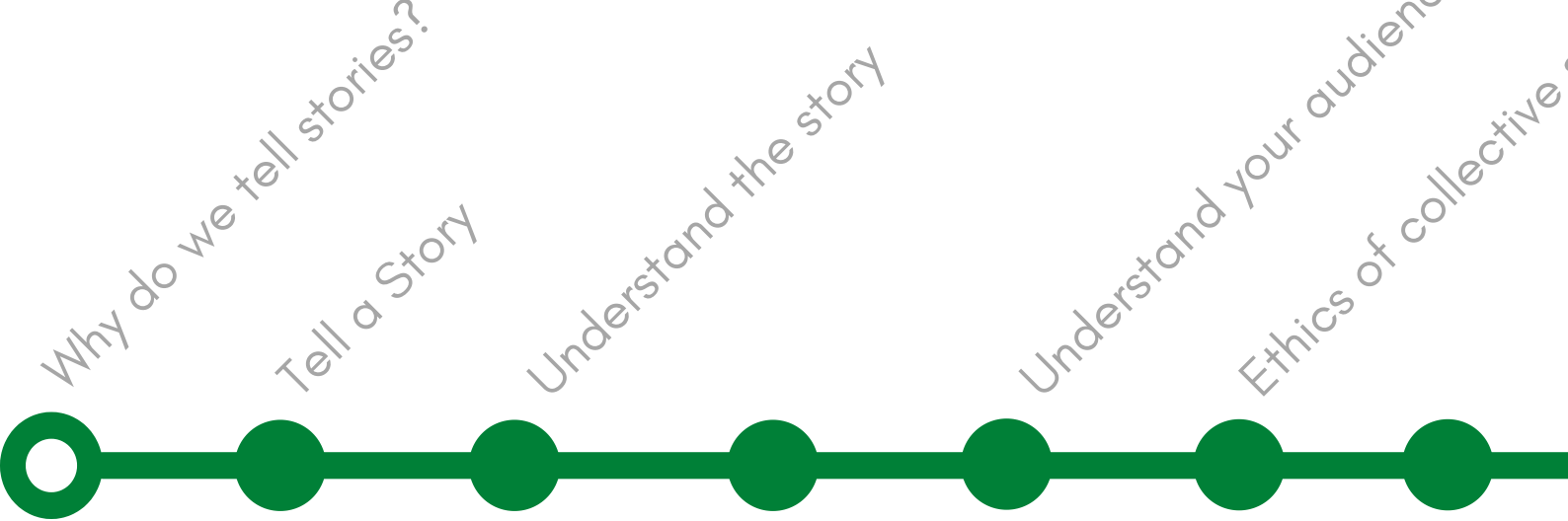
Personal vs. Collective Stories

Step-by-Step

3. The facilitator will hand out the worksheet STORIES OF US and divide the group in smaller groups of 4-6. Now the participants have time to identify the values and experiences the storyteller share and the things that could move everyone towards the theme of the training. While the first task is based on the stories collected, the second question should be answered "fictional" by the group.

4. After all groups fulfilled the task, the stories of "us" are shared in the bigger group. If appropriate the single stories of "us" can be combined to a bigger story of "us" of the whole training group. A Good lead question could be: How would you define the "us" whom you hope to call upon to join you in your public narrative? Please describe it in a single sentence if you can.

Outcomes

The participants will understand how a set of personal stories can be combined to a "story of us". The groups will have a common story, they can identify on and work on with on the session on the stories of now.

Evaluation/ Learn Check:
Group Reflection – check how the process was for the participants.

Source

https://www.playworks.org/wp-content/uploads/2019/12/Self-Us-Now.pdf
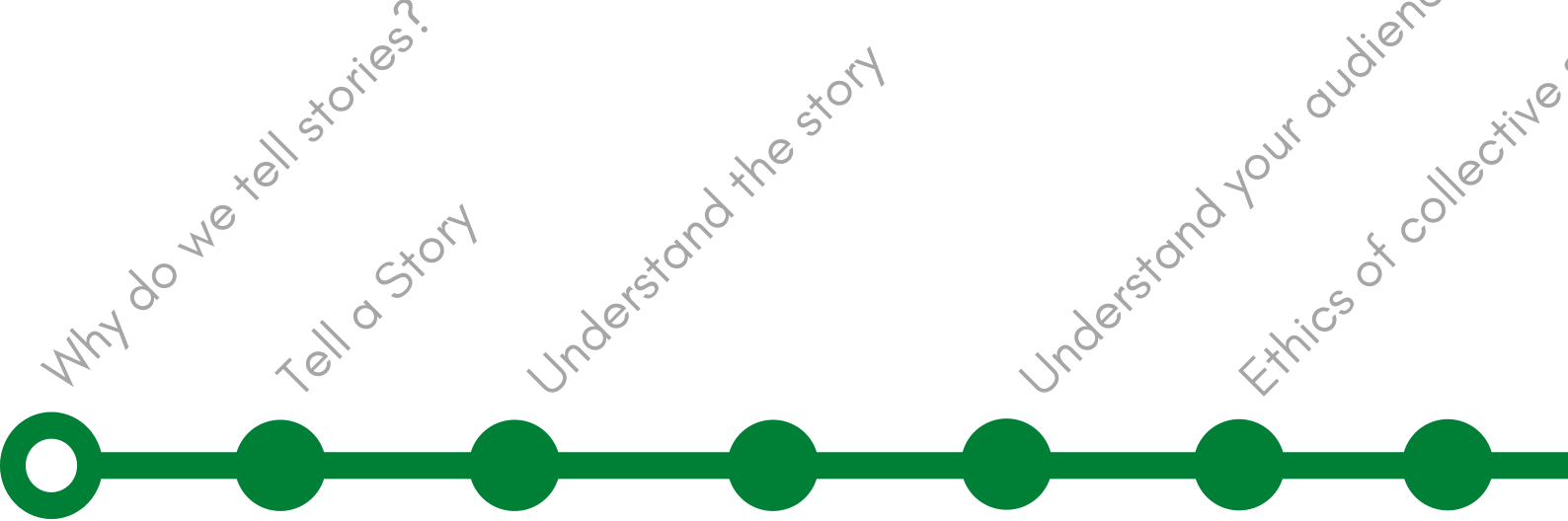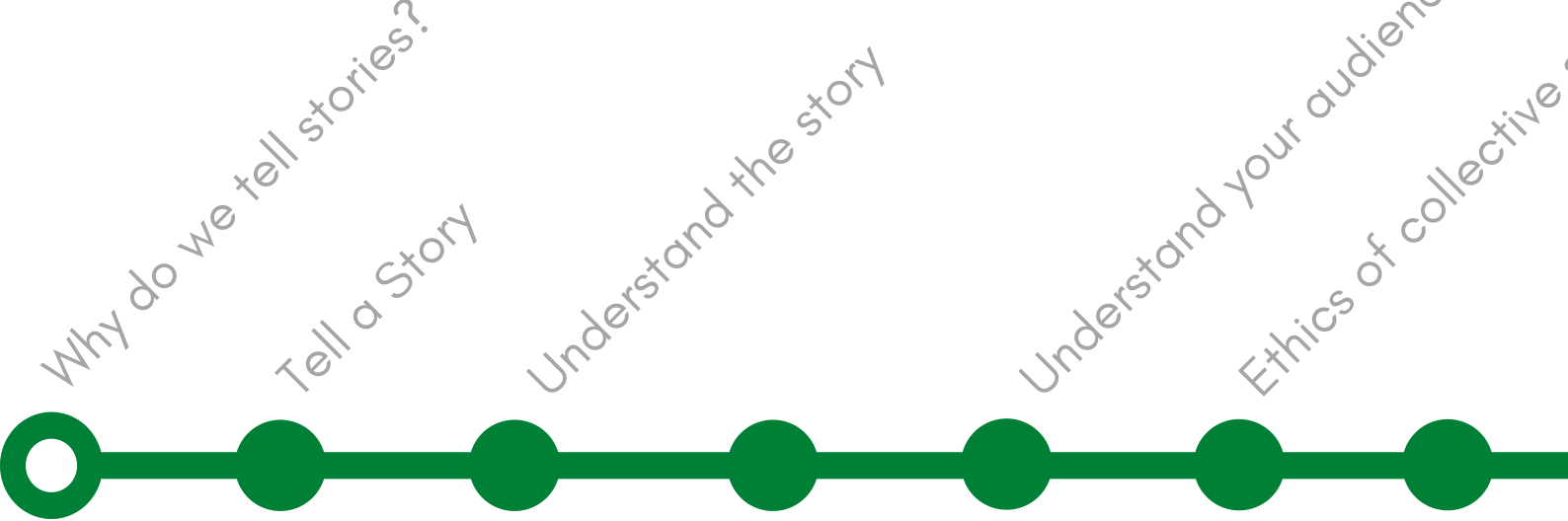
Personal vs. Collective Stories

The Story of "US"

The intent of our "story of us" is build a sense of community with our training participants, to recognize shared experiences and to build hope. "If I can do it, you can do it!" Please follow up by discussing the stories of self and summarise the findings on this worksheet.

Definition: A "story of us" communicate the values and experiences that a community, organization, campaign or movement shares and what capacity or resources that community of "us" has to accomplish its goals.

(https://www.playworks.org/wp-content/uploads/2019/12/Self-Us-Now.pdf)

In our shared experiences what was the challenge, choice, and outcome?

What values and experiences do we share?

What call do we hope to join? Why? What's in it for us?

Personal vs. Collective Stories

60 - 90 min.

Pens, marker, post-it (or similar online places), Work sheet "Story of Now".

Session 5: Story of NOW

Aims

Now we know why you've been called to a particular mission, we know something of who it is you want to call upon to join you in that mission, so what action does that mission require of you right here, right now, in this place? A 'story of now" is urgent, it requires dropping other things and paying attention, it is rooted in the values you celebrated in your story of self and us, and a contradiction to those values that requires action. In this phase you have to map the needs and the urgencies, identify what you want to do as a group. If appropriate you can revisit the empathy map created in "know your audience".

Step-by-Step

TStart the session with a flipchart with the following questions:
What urgent "challenge" might you call upon us to face? What specific "action" might you call upon us to take? Please respond with single sentences if you can.
Each participant should write down there individual responses on post its and share them with the group. The answers are collected on the flipchart.

After this divide the participants in smaller groups again – it can be the same or different groups, depending on the theme of the training.
Handout the Worksheet "Stories of NOW". Clarify that this is not the story of tomorrow, this is what we're going to do today. This is a strategy, an agenda, our plan – not a vision.

Let the participants work for 30-4o minutes work in their groups to collectively fill the worksheet. They can fill the sheet either from their own perspective as group or in the name of a wider audience. The first part is based on actual observations and facts, which they can use additional resources to verify while the plan is based on a fictional, creative narration or story.

Let the groups share box-bx-box tehri results in a reflection round. When they are asked for their first step – they all should come to the front and ideally not just announce the first step, but do the thing.
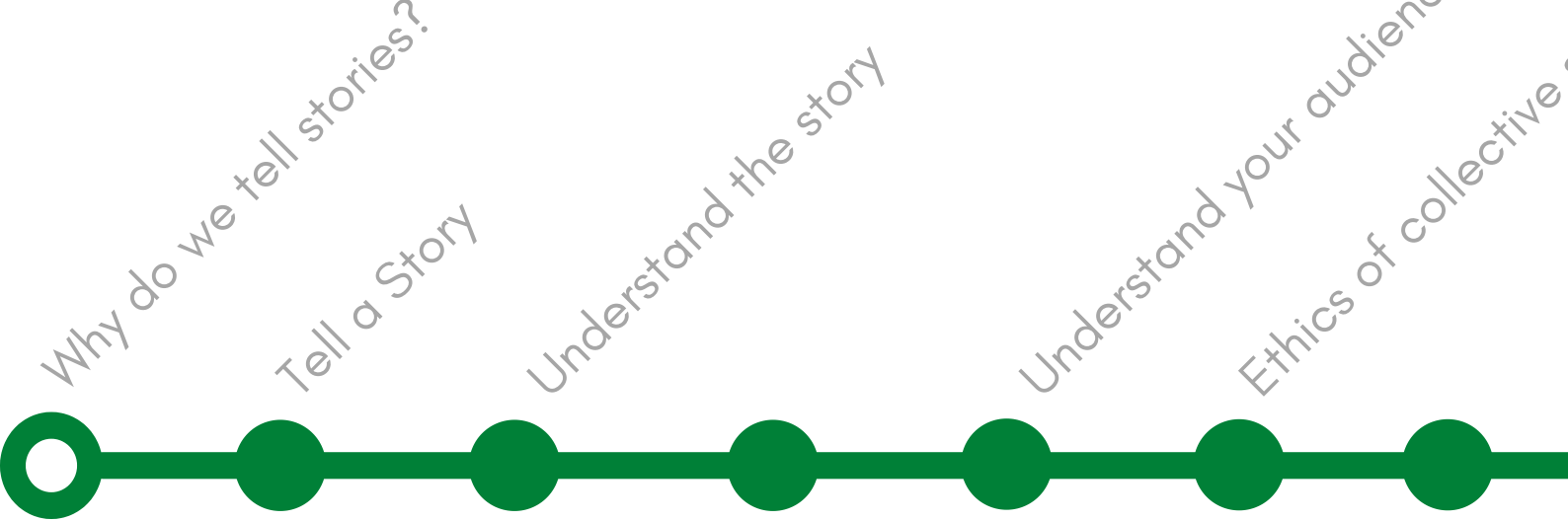
Personal vs. Collective Stories

Outcomes

The participants understand the urgency of their narrations and prepare simple action plans to actual do something, based on the narration of themselves and us. A first step to an action plan are drafted.

Evaluation/ Learn Check:
Group Reflection – check how the process was for the participants. A first step to an action plan is drafted.

Source

https://www.playworks.org/wp-content/uploads/2019/12/Self-Us-Now.pdf

The Story of "NOW"

We've shared our story about how we've gotten to where we are today, a challenge we faced along the way, a choice we made in response to the challenge and outcome of our decision. We've clearly defined who WE are and who we need to join to the movement. So what does all this mean? What is this calling us to do, right NOW?

Definition: communicates the urgent challenge we are called upon to face now and calls us to action.

(https://www.playworks.org/wp-content/uploads/2019/12/Self-Us-Now.pdf)

This is not the story of tomorrow, this is what we're going to do today. This is a strategy, an agenda, our plan.

What is our motivating goal and what opportunities must we act on?

What outcomes do we hope to achieve?

How are we going to achieve our goal?

Describe what can be achieved when we take action.

What is your first step? Please be concrete - as you will make the first step with your group while sharing the results.
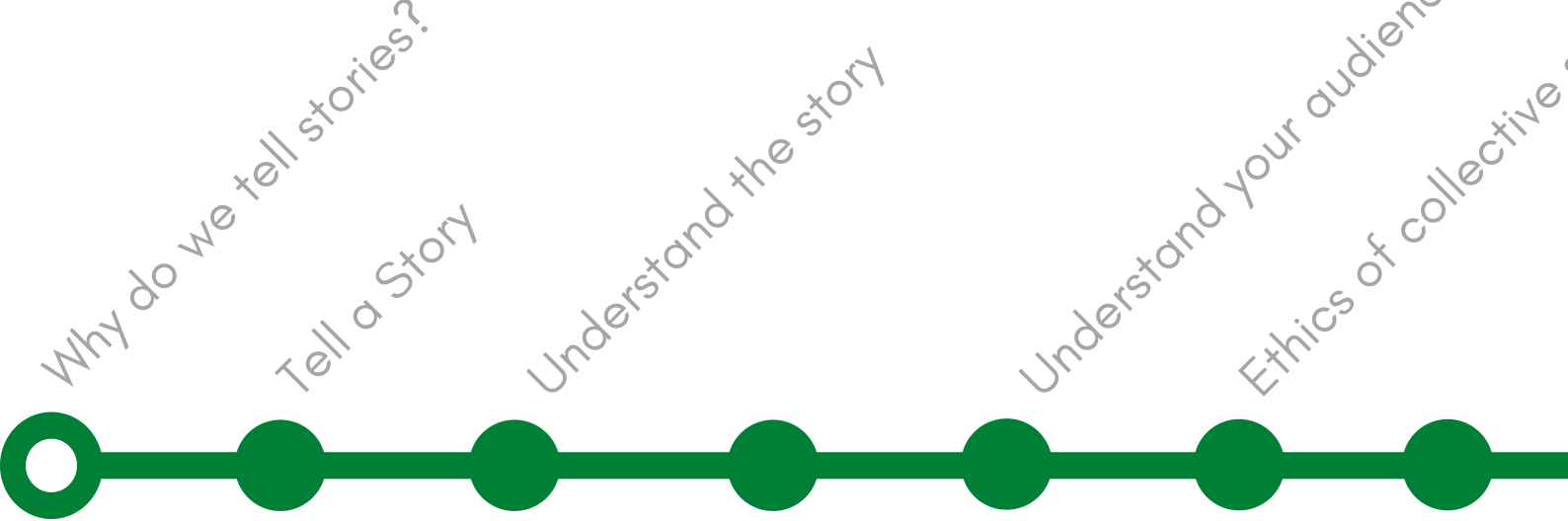
Personal vs. Collective Stories

90 - 120 min.

Session 6: Create Links

Pens, marker, the previous stories

Aims

In the end you will be asked to link your story of self, story of us, and story of now into a single public narrative. As you will see, however, this is an iterative – and non-linear – process.
Each time you tell your story you will adapt it – to make yourself clearer, to adjust to a different audience, to locate yourself in a different context. As you develop a story of us, you may find you want to alter your story of self, especially as you begin to see the relationship between the two more clearly.

Similarly, as you develop a story of now, you may find it affects what went before. And, as you go back to reconsider what went before, you may find it alters your story of now. You will not leave this class with a final "script" of your public narrative but, if we are successful, you will have learned a process by which you can generate that narrative over and over and over again when, where, and how you need to.

Step-by-Step

This session is about reflecting. The participants will now go back and start reading first the story of us – then their own story of self. They now will get half hour to change and alter their own story, considering the experience of the other two stories.

After half hour, the participants meet again their "story of US" and revisit and change the story of us, based on their own new reflections. The groups have half hour to change this.

Finally the groups are revisiting the stories of now.
During the process the facilitator is asking every participants to create links – either with wool or if online with arrows between the different stories.

IN a final reflection rounds the participants will discuss what are the links between their stories, how understanding the other narratives changed the stories and how they felt in the process.
The result are drafts of individual stories, collective stories and action plans, which can be encouraged to follow up.
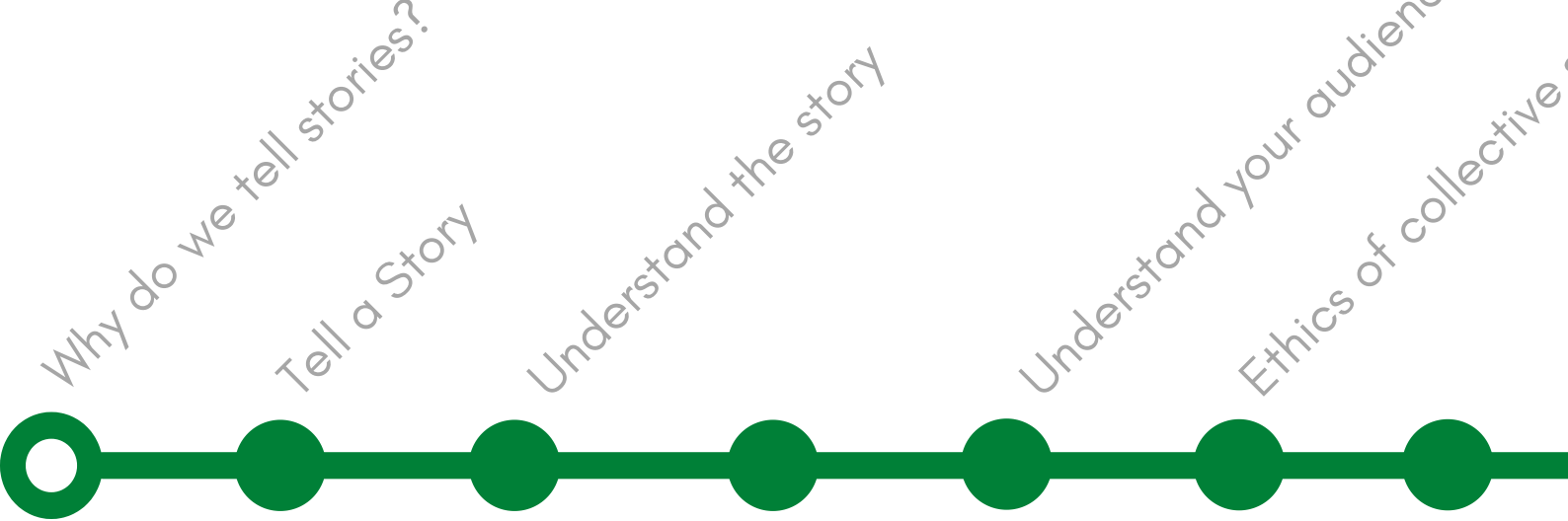
Personal vs. Collective Stories

Outcomes

The participants understand the links between the stories and how the self, the us and the now are connected in a collective narrative. They understand how their story is a part of the other other narrations and vice versa.

The participants should have draft for stories, they can continue to work on either as personal or collective story (or both). Additionally a first action plan, which can be used in the later campaigning phase, is produced.

Evaluation/ Learn Check:
Group Reflection – check how the process was for the participants.
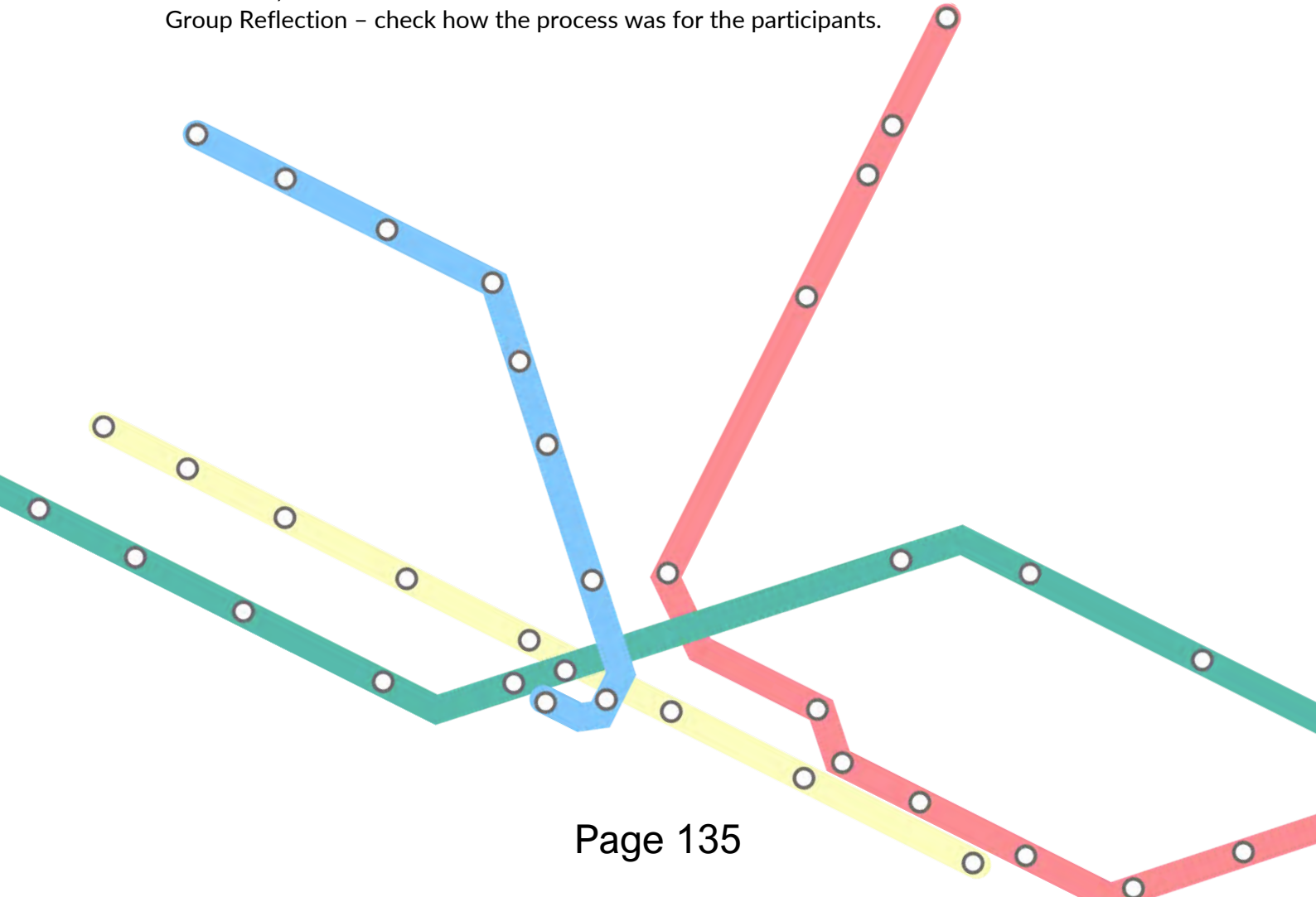
Understand your Audience

Understand my Audience - Empathy Interviews

Introduction:

The empathy interview is an approach designed to find out as much as possible about a person's experience as a "user" of a space, a process, an objective or an environment. It helps to understand the choices that people make and the reasons why they make them. By entering and understanding another person's thoughts, feelings, and motivations, the interviewer can understand the choices that person makes, understand their behavioural traits, and identify their needs. This helps in a second step to innovate, and create products or services that are suiting the best that person. The empathy interview is therefore the first element of the design thinking method.

Through ethnographic research techniques like In-Depth Interviews (IDI) or through storytelling we can learn how different target groups/customers feel about the problem we are trying to solve and how they might fix it if they could.

The main elements of the empathy interview are as follows:
- Ask open ended questions rather than questions that lead to yes / no answers.
- Avoid asking leading questions e.g. do you think it is important to install alarm?
- Be prepared for the interview and prepare that the interview conversation might require you to take side jumps.
- Challenge the assumptions you hold by directly asking the customer.
- Make sure to write down exactly what the person says, not what you think they might mean.
- Be sure to observe the person's behaviour, intonations, pauses and interaction with the surrounding and see what you can learn from the context. If granted permission from the customer, also take some snapshots.
- Empathy interview is a tool based on storytelling because:
- It helps to listen the real experiences of people
- The open questions let them tell their concrete activities and experiences but also their thoughts, feelings (conscious and unconscious spheres of the reality)
- For understanding their needs, we have to go beyond the simple words and understand the real challenges
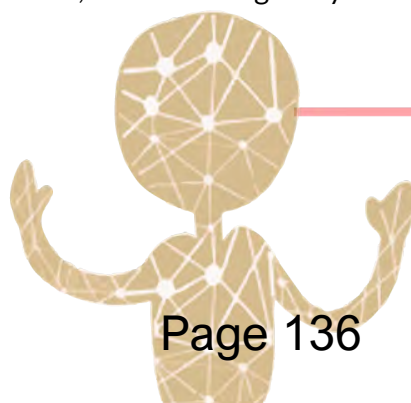
Understand your Audience

Understand my Audience - Empathy Interviews

Objectives

Teaching to the learners the main elements and principles of empathy interviews:
- the context: the role of this method within the design thinking method and beyond; the storytelling approach; the main elements and principles
- the method: in a practical learning session teaching people how to create empathy interviews in online and/or offline context.
- Empathy map: the course provides finally a tool for analysing the empathy interviews.

Time

3-4 hours

Preparation

Trainer:
- creating a ppt presentation, with good examples of empathy interviews;
- identifying a good topic/challenge for simulating the empathy interviews during the practical course of the training;
- brining post-its and other materials;
- creation of a big table containing the empathy map to be used at a common session.
- preparing an online board, for instance MIRO, if the training is online.

- Trainees:
- thinking about their target groups' needs
- bringing a phone or tablet

Style

The course is interactive and based on co-creation. Plenary sessions and group works are alternated.
The use of digital tools (a phone or a tablet) for registering the interviews/and making notes is part of the training.
In online mode, the co-creation work is realised with the help of a common digital board (MIRO for instance).

Understand your Audience

Understand my Audience - Empathy Interviews
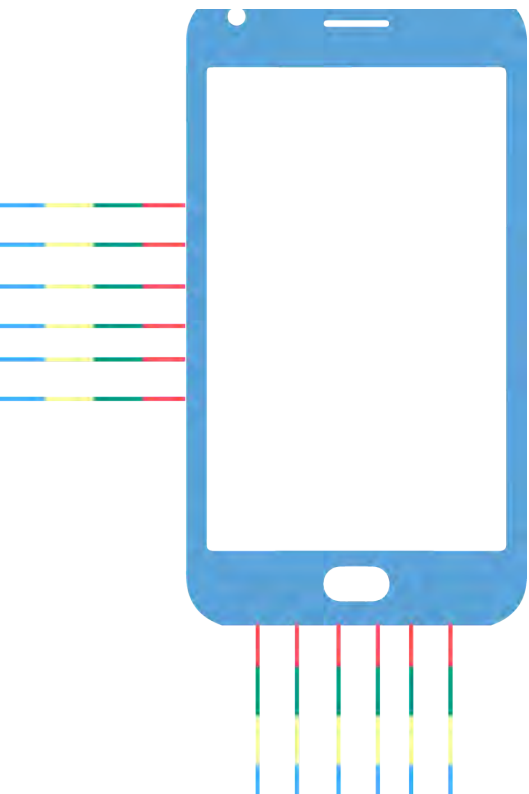
Target Groups

Trainers, community leaders, citizens... basic digital literacy needed, especially in the case of online training.
The last session of the training contains evaluation: learners will discuss the main outcomes of the course and the learnings they will bring with them into their professional and personal life

References

https://webdesign.tutsplus.com/articles/techniques-of-empathy-interviews-in-design-thinking--cms-31219

https://medium.com/@StaceyDyer/design-thinking-what-is-an-empathy-interview-25f71bd496d7

Understand your Audience

Session 1: Context Matters

⏰ 15 - 20 min.

🖊️ Use of any open-source photos (for instance: freepik) or own photos.

Aims

The needs of our target group depend highly on the context they are in: their socio-cultural environment, the language they talk, the potential traumas they experienced, their specific objectives and aims, etc.

The first – icebreaking- session therefore intends to introduce the learners through practice that helps them to recognise how context matters. This activity should be funny, challenging, astonishing.

Step-by-Step

The trainer shows one or several photos with a hidden message proving the importance of the context, for instance, photos on events that can be explained in different ways or photos of useless objects. The trainer
doesn't give any further explanation, and trainees are invited to put their

thoughts on the photo in form of post-its (online: using the MIRO board). At the end participants will explain their comments and the common learnings are discussed with the help of the trainer.

Outcomes

A common understanding about the notion of "need" and "context"

Evaluation/ Learn Check:
Trainees are invited to give their opinions, comments at the end of the session.

Understand your Audience

30 - 40 min.

A PPT presentation prepared by the trainer

Session 2: Understanding the topic

Aims

Presenting to the trainees the main concept and elements of empathy interviews.

Step-by-Step

Plenary session, presentation by the trainer and plenary discussion

Outcomes

Participants will learn about the method and the following steps of the training

Further Background

LINK TO PPT

Understand your Audience

80 - 100 min.

Knowledge on target groups' needs and context. Handout: "Needs assessment"

Session 3: Making Empathy Interviews

Aims

Learning how the creation of empathy interviews can be put in practice. Simulation of the empathy interview practice in small groups, based on a topic identified previously by the trainer in collaboration with the students.

Step-by-Step

Step1: 15-20mn: In a plenary session the trainees will
- Obtain the handout and the instructions
- Based on the proposal of the trainer, they make common agreement about the main topic of the needs assessment simulation (for instance: the needs of the people in a neighbourhood for reforming the parking system etc:)

Groups of minimum 3 maximum 5 persons are created. Step2: 60mn:
In the groups the participants decide upon the main question(s) that will lead the interview(s). At least 2-3 interviews are prepared with a turning
of the roles: one trainee is the interviewee, one (or 2) is/are the

interviewer, and one (or 2) will take notes. One interview is 3-5 mn long maximum. The interviews are recorded by audio or video (in case of an online training, they are recorded through the platform)
Step 3: At the end of the practice the participants will shortly discuss about their findings, based on the notes they took.

Outcomes

At least 3 interviews done, notes taken.
Trainees understand the process of the empathy interview creation

Understand your Audience

40 - 50 min.

Handouts: the Empathy Map – on a big sheet or on the digital board (MIRO)

Session 4: Empathy Map

Aims

Analysing and mapping the needs based on the results of the empathy interviews, with the help of the Empathy Map tool.

Step-by-Step

Step 1 (10mn): The process of empathy mapping is explained by the trainer.

Step 2 (20mn): Participants get back into their groups and fill the empathy map with post-its.

Step 3 (10-15mn) : Plenary discussion about the results of the empathy mapping

Outcomes

Participants learn how to analyse the empathy interviews and learn the use of the Empathy map tool. The results of the interviews are put into the Empathy map.

Evaluation/ Learn Check:
During the plenary discussion participants give also their feedback about the use of the tool.

Further Background

https://www.uxbooth.com/articles/empathy-mapping-a-guide-to- getting-inside-a-users-head/

https://miro.com/templates/empathy-map/

Understand your Audience

EMPATHY MAP

SAYS   THINKS

DOES   USER   FEELS

PAIN   GAIN

Understand your Audience

🕐 20 - 30 min.

🖊 Flipchart/ digital board

Session 5: What shall I bring with me?

Aims

The last session will be dedicated at the evaluation of the empathy interview method and the learning outcomes of the course.
- Is the method useful for the professional and eventually the personal life of the participants?
- Do they have an idea how they might use the method?

Step-by-Step

Prepare a flipchart/ digital board with 2-3 questions, for instance:

"How can you use empathy interviews in your community?" "How will you use empathy interviews in your professional life?" "Do you have already concrete ideas for using empathy map?"

"Will the empathy map tool contribute with an added value to your needs assessment practices?' etc.

The evaluation will run in a plenary session.

Step 1 (10mn) Participants put post-its on the flip chart / digital board individually

Step 2 (10-20 mn): Plenary discussion

Outcomes

The post-its and the discussion will allow the participants to plan the future use of the tool in their communities/professional life; it will also encourage them to give feedbacks to the trainers about the training, and will contribute to the evaluation.

Ethics

Ethics in Collective Storytelling

Introduction

When we are curating stories it is important to think about the ethical considerations behind your activities. In doing so you can ensure that you are operating within both a legal and value-based framework. To do this, think about the key topics and questions below, and use your answers to create yourself a Best Practice Guide (a template for this is included) or a simple list of Do's and Don'ts.

The exercise is based on the curriculum developed in the frame of the Our Voices project.

Objectives

Topics to be tackled during the session are:

Storyteller Permissions
What permissions and consent do we need to use stories within the collective story processes, why is it importantand how do we do this?

Top tip: Think about the different ways of gathering and finding stories, and the people/groups /organisations who provide them when answering this question.

Story Authenticity
When curating a collection of stories, it's important to ensure that the process accurately represents each story that is a part of it – what do you think about this statement and how does that impact on the storytelling process?

Top tip: Think about the different ways that people curate stories (e.g., on news, in short documentaries, as blog posts etc.) and also about how you might approach story curation and whatyou might want to produce.)

Purpose
Why do we want to use the stories and how will this curation be used? What forms and usages of wouldwe advocate and what may we want to avoid?

Ethics

Ethics in Collective Storytelling

Top tip: Think about the different ways people might use the curated stories and any potential impact on the people, groups or organisations who provided the stories)

Mobilising Content
When we connect content to people, groups and organisations in a position to use the knowledge within it to make positive change for communities, there are many techniques and channels could use – which of these do you think are appropriate and inappropriate for the context in with you are working and why?
Top tip: Think about the context in which the curated content is received such as on social media or in a closed meeting, and the potential implications of this.

Aim

To support participants to understand basic elements of curation ethics.

Learning Outcomes

Identify key elements of the underpinning ethical considerations around curation.

Time
2 – 3 hours

Preparation

Please collect a set of stories and print out the best-practice- guideline for all participants.

Facilitation Style

The facilitator should ensure that there is safe space, the participants should be encouraged to reflect their thoughts without being judged. The facilitator should be rather a mediator/moderator and give the participants space to express themselves.

Learning Check/ Evaluation

Each participant created an good practice ethical guide.

Ethics

45 - 60 min.

The Stolen Story task
sheet
Flipchart or A3 paper and
pens

Session 1: The Stolen Story

Aims

The participants will start to reflect on their responsibilities and the various perspectives and considerations needed, when working with a collection of stories.

Step-by-Step

1. Explain to participants that it is important that we treat people andtheir stories fairly.
2. Either as a whole group or in small groups, work with participantsto devise a short story about a person who has had their story stolen. You could use The Stolen Story task sheet to help you withthis or transfer its content to A3 paper/flipchart or presentation slides.
3. Review the story/stories with the group and at key point ask:
   a. How did the protagonist (Katie) feel and how would youfeel?
   b. What was wrong about the actions of the antagonist(Julian) and what could he have done better?
4. Summarise the key answers to these questions on flipchart andreview as a whole group.

You could extend this activity by acting it out with the participants and/oracting out the different scenarios as to what Julian could have done better. You could use forum theatre techniques to support this activity.

Outcome

The participants filled the stolen story sheet and identified the relevant key points. A discussion summarised the reflections of the group.

Further Background

https://crnonline.de/result/our-voices-digital-curator-training-programme/

Ethics

Worksheet The Stolen Story

THE STOLEN STORY

Add images and a description of the image to the boxes to create the story of The Stolen Story.

1

It is lunchtime at a College.

2

Katie is telling her friend Julian about her holiday to Africa.

3

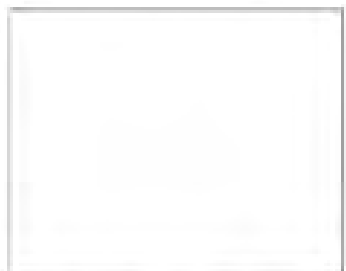Julian thinks that it would be a great story for the College's blog.

4

That evening Julian shares her story online on the school's blog with photos he has taken from Katie's Facebook page.

5

The next day Katie arrives at school and everyone is talking about her holiday. They are sharing the photos online.

6

Katie finds Julian and tells him to remove the blog post from the internet, but Julian doesn't see why there is an issue.

Ethics

Session 2: Producing collective stories best practice guidelines

60 min.

Thbest practice task sheet
Flipchart and pens

Aims

The participants should reflect and identify concretely how the story collection affects their community, the storytellers and which responsibilities and ethical consideration the group working with the stories has.

Step-by-Step

1. Write the following questions onto pieces of flipchart:
- Storytellers – Who have told the stories and how have they shared the stories? What permission do we haveto use them?
- Authenticity – How can we maintain the individual people's voices and ideas when we are presentingstories and their findings as a collection?
- Purpose – Why have we gathered these stories and how to we intend to use them?
- Sharing – How do we plan to share our stories and theirfindings? How might this affect the original storytellers?
2. Split the participants into four groups and allocate them one ofthe pieces of flipchart.
3. Support participants to add answers to the flipchart
4. Rotate groups to another flipchart after 5 – 10 minutes.
5. Facilitate a group review of the flipcharts and use these ideasto co-create a best practice guidelines using the task sheet provided. You could also summarise this on a projected version or on a piece of flipchart.

This activity could be adapted by giving each group just one flipchart/question to look at. This will provide them with more discussiontime.

This activity could also be adapted by doing each question as a whole group, allowing the trainer to use target question and answer techniques to engage participants and help aid their understanding and gaincontributions to the task.

Ethics

Outcome

The participants will create their individual guide for ethical collective storytelling.

Evaluation/ Learn Check:
All participants have a completed ethical guide, reviewed by their peer-group.
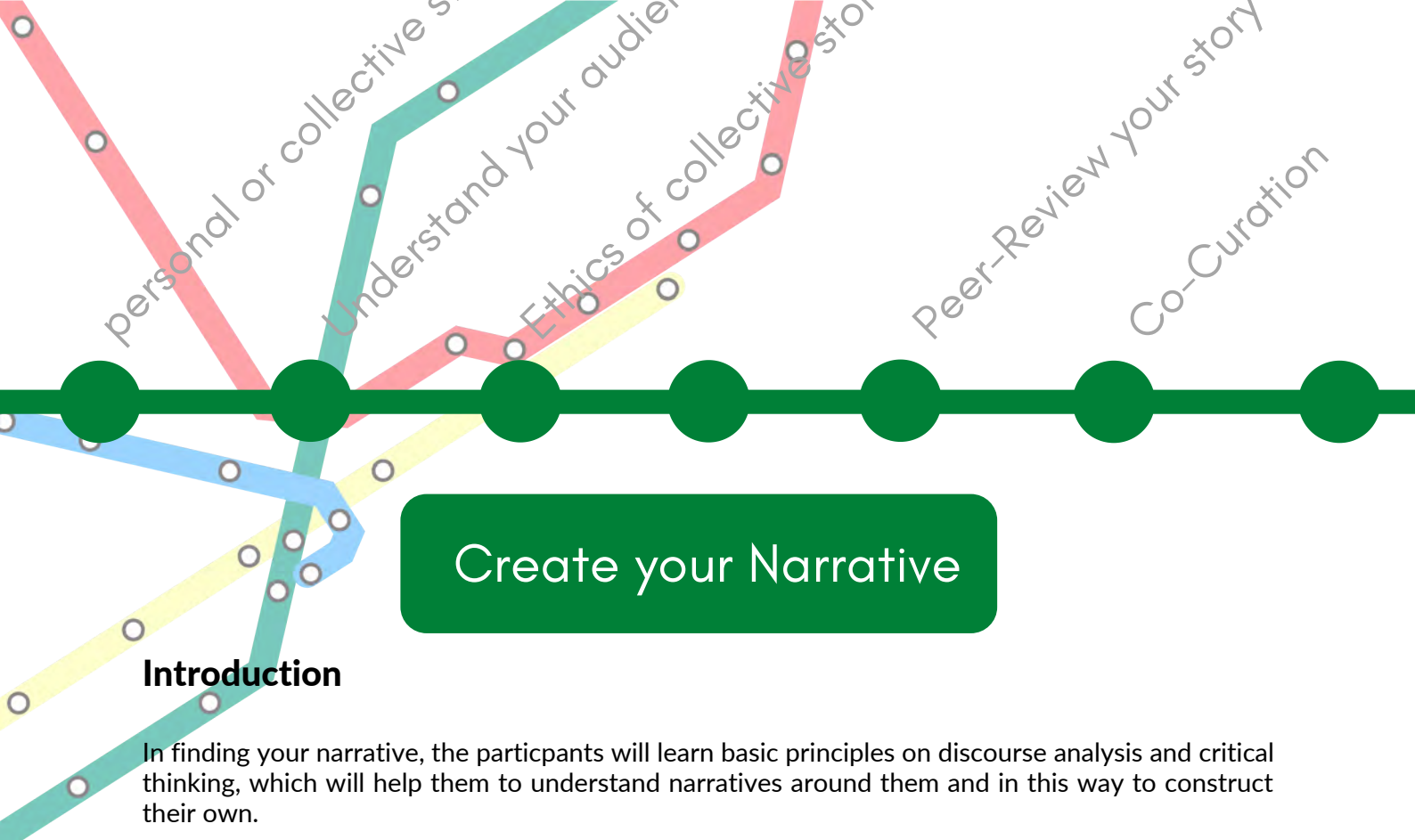
Further Background

https://crnonline.de/result/our-voices-digital-curator-training-programme/

BEST PRACTICE GUIDE

Use the table below to create your best practice guide based on your discussions with others.

Storytellers	Authenticity
Who have told the stories and how have they shared the stories? What permission do we have to use them?	How can we maintain the individual people's voices and ideas when we are presenting stories and their findings as a collection?
Purpose	Sharing
Why have we gathered these stories and how to we intend to use them?	How do we plan to share our stories and their findings? How might this affect the original storytellers?

Create your Narrative

Introduction

In finding your narrative, the particpants will learn basic principles on discourse analysis and critical thinking, which will help them to understand narratives around them and in this way to construct their own.

The stop can be followed up with pre-produced text or can be chosen as a starting point to create a new narrative.

It can be really good combined with the excercises from the stop „collective vs. Personal storytelling". The methodolgy for this stop is based and further developed from the Erasmus+ Partnership „Our Voices".

In order to analyse stories in a systematic way in order to produce a set of research findings you must have a methodological approach in place. The Our Voices project has develop a methodology that can be applied across a range of digital stories and is part of the wider field of study of discourse analysis. Discourse refers to written or spoken communications. The field of discourse analysis has emerged as means of understanding these communications – either at an individual level (i.e. a specific speech) or at a collective level (i.e. a group of speeches).

Layers of Analysis

TEXTUAL LAYER (What is said in the story?)
This layer is a description of the content of the story. It is concerned with words (i.e. work), signals (i.e. pointing at an object) and key units of informational content (i.e. a sentence) in the story.

Looking at stories through a textual lens will ascertain 'what' the storyteller is talking about. At a basic level, this can be understood as topic. Through analysing sets of stories in this way, we can begin to identify generalisation and norms (i.e. in general, the storytellers spoke about work when discussing their lives).

COMPOSITION LAYER (How is the content is expressed in the story?)
This layer is an explanation of the content of the story. It is concerned about the way in which words, signals and key units are structured within the story and their relationships with one another (i.e. a change in the tone of the storyteller's voice when talking about a specific topic). Looking at stories through this lens allows us to better understand the ways in which people are talking about the topics in their stories. It can give us an insight into the relationship between topics (i.e. how work impacts on family life and vice versa) or how people feel about certain topics via the inferences they make (i.e. facial expressions etc.)

Page 151

Create your Narrative
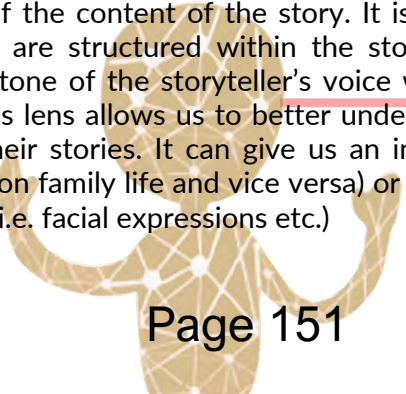
HERMENEUTIC LAYER (Why is the storyteller expressing themselves in this way?)

This layer is a contextual interpretation of content of the story. It is concerned with understanding why people choose to talk about topics in the way that they do and connects
the storyteller and story from the environment which they exist and were told. Looking at stories in through this lens provides an opportunity for us to understand the micro and macro contexts (i.e. social, political, cultural, geographical, historical etc.) that contribute to people's lives and the stories that they tell.

Approaches to Analysis

- Content Analysis: Objective, systematic and/or quantitative analysis of the content of the story (i.e. how many times certain words are used).

- Thematic Analysis: Grouping or categorising of key content from stories across themes/topics. These can be pre-determined or emergent from the stories. (i.e. employment, family, housing, social life).

- Structural Analysis: Analysis of the different parts of the story (e.g. words, codes, composition) and the relationships between them that give it meaning. (i.e. pauses/hesitations between sentences, voice tone).

- Critical Analysis: Exploration of the social, political, cultural and historical context of the discourse through the lens of positions of power (i.e. a young female's experience of work in a male dominated industry).

Conducting Story Analysis

Based on this understanding of discourse analysis, the Our Voices project develop story analysis task sheets to help you to analyse your story using these concepts. This task sheets include:

- Discourse Analysis Task Sheet: For each story that you include in a piece of story curation you should complete one of these sheets.

- Key Findings Task Sheet: When you have analysed each individual story, you should look use the completed task sheets to produce a summative set of findings. The Key Findings task sheet will help you to do this.

Both of these documents can be downloaded at: http://our-voices.eu/story-analysis-task- sheets/

Create your Narrative

Objectives

The learners will learn how they collect stories, be able to compare them and reflect on the messages of the stories. This will enable the learners to apply a more critical thinking, increase their media and analytical skills and finally help them to shape their own narration.

Time
3 hours

Preparation

The trainer has to prepare and understand the explanation given in the introduction here and read the power point, which is available as additional learning material.
Additionally, the facilitator should provide a couple of news articles from various sources, for the analysing exercise. IF the training is embedded with a group, which already collected/created multiple stories, those could be used alternatively.

Facilitation Style

The facilitation style will be frontal at the beginning, it would be good if the trainer is thinking about popular stories, films, fairy tales, to explain the different layers easier. After following the presentation, the group will be divided in smaller groups and the style
is changing to a more moderating mode.

Learning Check/ Evaluation

Depending on the group literacy level, the facilitator has to arrange the style of the presentation.
Still, the exercise is open for learners of all skill levels.
The learning check will be done in the form of a group reflection.

Create your Narrative

20 - 30 min.

A photo (sample see procedure), post-its

Session 1: Picture This

Aims

The participants will be brought into the topic of story narration. They will understand that they have to question their assumptions and that a better understanding of a context is necessary.

Step-by-Step

Prepare a photo which is "misleading"
In many our trainings we used this photo: https://cdn.newsapi.com.au/image/v1/fc568666a81577a19777c450a20e9143

Either put now a flipchart or ask the group:
1. Who is on the photo?
2. What is the situation is about? When was the photo taken?

The participants should now place their guesses on post-its and share with the other participants their clues.
When this is over, the facilitator is revealing the real content of the photo – in this case a ship of Albanians arriving in Italy as refugees after the unrest in their country in the 1990s.

Discuss with the participants how they feel about it, what they learn from this and in which similar situations did they encountered misleading stories/narrations.

Outcome

The participants should get into the mindset of critically questioning narratives, might it be text, photos, sound or other. In this way they will be able to analyse stories.

Further Background

https://www.news.com.au/lifestyle/real-life/true-stories/pictures-of-albanians-fleeing-for-italian-coast-remind-us-that-seeking-refuge-is-nothing-new/news-story

Create your Narrative

Session 2: Where do we get our stories from?

20 - 30 min.

Pens, marker, paper to collect the answers, a digital tool such as Miro or Flinga.

Aims

The aim is to let the group understand where do they actually get there new from and which other sources are there.
The participants should as well understand the diffrence between first hand and second hand sources

Step-by-Step

The facilitator is preparing a group round. On a flipchart there will be written:

Sources of Stores - where can we find/collect stories?

Then in one half it is written "First hand" and in the other half "Second Hand".
The participants should now think about where they individually in the group got stories/news from. They will share those sources either orally or by putting post-its in the two fields.
When everyone posted their sources, the group can take 3-5 minutes to read through all of the collected posts.

After this the facilitator will start a group discussion about the sources and the differences between first and second hand sources. The group should as well discuss how narrations change, when provided first/second hand or by the source s they collected.

Outcome

A collective understanding on where stories/news is coming from.

Create your Narrative

20 - 30 min.

Story layer presentation, projector

Session 3: Input: Layer of Stories

Aims

The aim of the session is to provide the learners with an understanding of which layers of story analysis are there. The input will inform the follow-up group exercise.

Step-by-Step

The facilitator will present the content of the story layer presentation. Ideas what to include are in the introduction of the stop. The facilitation style should be as non- academic as possible; thus it might be advisable to prepare a few popular movies, books, fair tales or comics to illustrate the different layer. A sample with Cinderella is included.

The presentation will directly inform the following group work.

Outcome

The participants received input on the forms of story analysis and the layers of discourse analysis.

Further Background

www.our-voices.eu

Create your Narrative

90 - 120 min.

Pens, marker, worksheet "Discourse Analysis", Worksheet "Key Findings",

Session 4: Group Work – Analysing narratives

Aims

The participants will work first in small group to analyse a given set of stories one- by-one and then summarise the various sets of stories in a common narrative.

The aim is to teach them the technique of an easy discourse analysis in a hands-on, experiential way.

Step-by-Step

The facilitator should prepare a set of stories on the same topic from various sources. This can be media articles or gather stories by sources such as https://communityreporter.net

1. Divide the groups in 2-4 similar sized groups and provide each of them wit a set of 4-6 stories.
2. Tell each group to analysis every story on their own with the discourse analysis worksheet.
3. When this is done, call in a general round a let the group reflect on the overall findings and experiences.
4. Break the group down again to the work groups, let them now summarise all the stories in the key findings worksheet.
5. In the big group discuss the results. The facilitator prepares a paper/space with the words: Keywords, Topics, Themes, Contextualisation and Key Findings
6. Collect now the results of each groups for each of the categories and post their answers on the paper. Start with Topics, move through the other until Contextualisation. Each group can either report or directly put their results on the board.
7. At key findings let the group review the posts. Give them 3-5 minutes to explore the answers. Now let the group come up with their key findings of all stories.
8. The facilitator will highlight that now the overall narration is visible.

Outcome

The participants should have completed the individual discourse analysis of a single story, combine the stories into a wider narrative and share this narrative to others.
Evaluation/ Learn Check:
Group Reflection – check how the process was for the participants.

Page 157

Create your Narrative

DISCOURSE ANALYSIS

For each story in your set, complete the following text boxes and questions.

TEXTUAL ANALYSIS

TITLE OF STORY	
LINK / FILE NAME	
KEY WORDS	

OVERVIEW OF THE STORY

Write a paragraph or two that describes what is said/written in the story. Try to give the overall picture of the content of the story (i.e. what is said) and cover all the key topics in the story. Please do not analyse or add your own opinions or understandings to story.

EXTRACT

Select key extracts from the story that highlight specific topics/ points.

EXTRACT 1	QUOTE:
	TIMECODE (if applicable)
EXTRACT 3	QUOTE:
	TIMECODE (if applicable)
EXTRACT 3	QUOTE:
	TIMECODE (if applicable)

COMPOSITION ANALYSIS

RELATIONSHIP BETWEEN TOPICS — Identify the connections between the different topics or points within the story	
EXPRESSIONS OF THE TOPICS — How does the story and/or storyteller express the topics? Think about: • Structuring techniques • Emphasis and tone • Emotions conveyed • actions/other inferences	

HERMENEUTIC ANALYSIS

CONTEXT OF THE STORY

Provide details about the social, cultural, political, geographical, economical, and/or historical contexts of the story and/or the storyteller. This could include micro contexts (i.e. someone's position within the workplace) or macro contexts (i.e. gender roles within society at large).

RELATIONSHIP BETWEEN CONTENT AND CONTEXT

Detail how the above micro and/or macro contextual considerations from the above section help us to understand what is being said in the story and how it is being said. You can include your own reflective understanding and perceptions here.

Create your Narrative

DISCOURSE ANALYSIS: KEY FINDINGS

Look through each of your discourse analyses of the individual stories and use the sections below to produce a synthesised set of findings / discourse from across them.

KEY WORDS FREQUENCY List the key words used across the stories and their frequency (e.g. Work / 22)	
TOPICS Provide a summary of the topics from the stories and any relationships between them (e.g. A key topic was work and people spoke about the relationship that their job had with their family life.)	
THEMES Identify the key themes that emerged from the stories and the stories that they are evident in. (e.g. People who in freelance roles said that they found it difficult to achieve a good work/life balance – Jo's story)	

ANOMALIES Detail some of the key anomalies or incongruities that emerged from the stories. Identify which story they came from. (e.g. Having a high-pressured job has enabled me to become a better parent – Jess's story)	
CONTEXTUALISATION Look through your topics, themes and anomalies and use the contexts of stories to help explain them further. (e.g. The 'gig' economy has driven into freelance roles. This uncertainty of household income can add additional pressure to families.)	
SUMMATIVE KEY FINDINGS List five key findings that have emerged from across the stories. These could be interesting points or anomalies, strong trends/themes or indicators of wider contextual factors.	1. 2. 3. 4. 5.
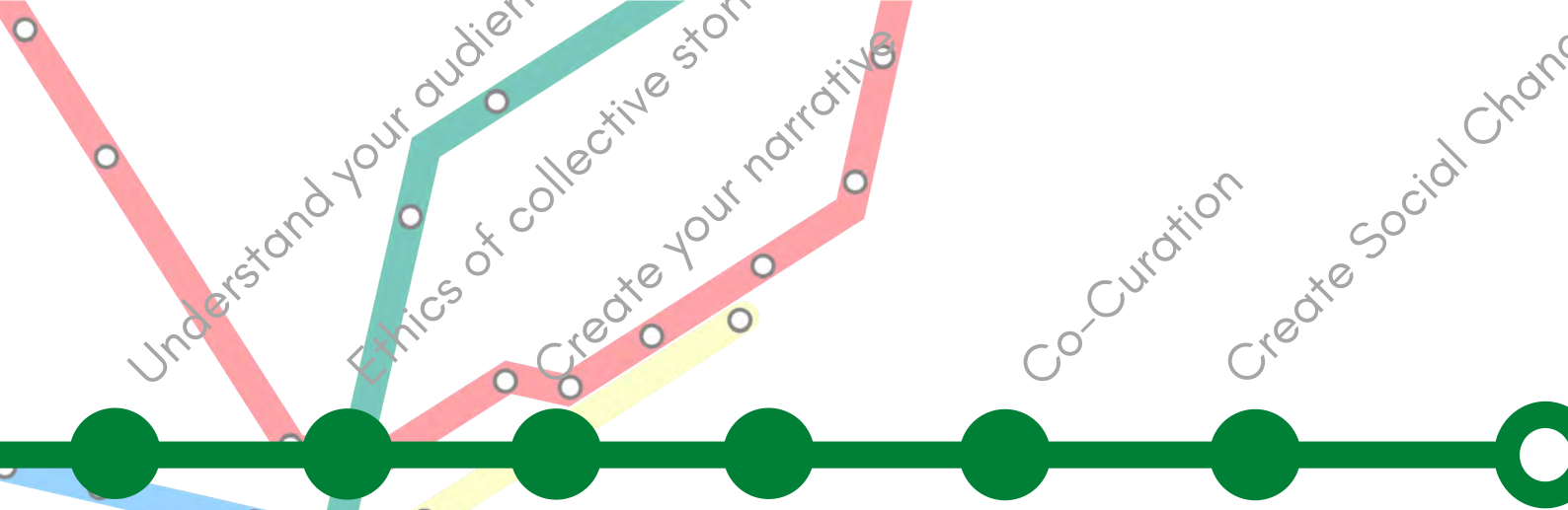
Peer-Review

Introduction

In this unit the participants, with the support of the facilitator, will review the stories presented (in the previous session), in order to recognize the main parts of the stories and to focus on specific objectives and issues/problems. Each participant will analyse the story of another participants and will highlight the main part (as defined in the previous session: introduction, problem, how I faced the problem or how I intend to face it, conclusion), and give to the authors of the story its point of views and its suggestion.

Objectives

This session will be built on the previous exercise (create your own story). This session will be extremely important, because it will give the opportunity to the participants to discuss, experiment, adapt and reflect on their stories.
The objective of the session is to improve the ability of the participants the reflect on the stories and on the lesson learned in the previous session and to improve the quality of their work. This session will also help to build a share cognitive framework (common understanding) and share good practices.

Preparation

The facilitator will prepare is own review on the participants stories, that will be presented to each one of them individually at the end of the session.
Facilitation Style
On the basis of the findings of its review, the facilitator will identify the main common issues of all the participants' stories, and will lead the peer review discussion trying to address the identified issues.

Learning Check/ Evaluation

An evaluation on the quality of the participants' stories will take place after the editing of the stories according to the peer and the
facilitator suggestions.
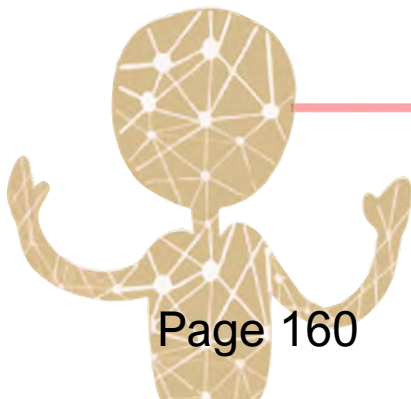
Peer–Review

ca. 60 min.

Laptop, projector, pen and notebook.

Session 1: Common Peer-Review

Aims

The learners will review and reflect on the stories presented by the participants in the previous session. The peer – review will be discussed and shared in the following session activity (15.2 – Plenary session) Show the video at: https://www.youtube.com/watch?v=7Vc5bgyAXSU

Step-by-Step

The facilitator will provide a peer-review sheet to the participants, where will be asked to them to write down their impression and their suggestion on the work of the other participants. The peer-review sheet and how to fill in it will be briefly introduced by the facilitator. Once this is done, the facilitator will ask to the participants to play or present their stories once again, in order to give time to the other learners to fill in the sheet. In this way all the participants will be able to get some feedbacks from all the others participants.
For each story will be given to the participants xxx min. to write down few notes and fill in the sheet. paper cards and marker to the participants.

The participants will be asked to write down:
The skills you would like to improve the most The topic you would like to address most
A change they would like to have at the last day of the training The facilitator will provide either a flipchart or a movable wall, where the three categories are mentioned. The participants have 15 minutes to think about it and to put the cards on the wall/chart.
In a group discussion, the facilitator will react to the answers and re-group the cards according to topics addressed or not addressed and regarding if there are general thoughts or specific demands.
The peer-review sheets will be anonymous and will be recollected at the end of this session.

Outcome

The whole group is able to reflect about the stories, their structures and their effect. The peer-review sheets will help the learners and the participant to understand the strength and the weakness regarding the digital storytelling.

Understand your audien...
Ethics of collective stor...
Create your narrative
Co-Curation
Create Social Chan...

Peer–Review

Session 2: Pleanry Session

ca. 60 min.

1 poster each participant

Aims

The participants will discuss the main concepts and elements of the digital storytelling and the main findings of the previous session will be shared with them.

Step-by-Step

The facilitator will prepare 1 poster for each participants' story, dived in two parts (main critiques and lesson learned), where she/he will write all the info and inputs obtained by the peer-review sheet. The posters will be presented and a plenary discussion, guided by the facilitator, will be open.

At the end of the plenary session, a best practice document, listing a series of common suggestion applicable to all, will be drafted.

Outcome

An Handbook with a set of peer-reviewed recommendation on how to apply the lesson learned in the previous sessions.

Evaluation/ Learn Check:
The list of recommendations is accepted by all participants. Every learner has a solid understanding on how to apply the learned curriculum in their own job.

Peer–Review

ca. 60 min.

each participant needs a story

Session 3: Elect Stories

Aims

The learners will review and reflect on the stories presented by the participants in the previous session

Step-by-Step

1. The group facilitator will provide a peer-review sheet to the participants, where will be asked to them to write down their impression and their suggestion on the work of the other participants. The peer-review sheet and how to fill in it will be briefly introduced by the facilitator. Once this is done, the facilitator will ask the participants to play or present their stories once again, in order to give time to the other learners to fill in the sheet. In this way, all the participants will be able to get some feedback from all the other participants.
For each story will be given to the participants xxx min. to write down a few notes and fill in the sheet.
Paper cards and the marker will be distributed to the participants.

2. The participants will be asked to write down:
a.)   The skills you would like to improve the most
b.)   The topic you would like to address most
c.)   A change they would like to have at the last day of the training
The facilitator will provide either a flipchart or a movable wall, where the three categories are mentioned. The participants have 15 minutes to think about it and to put the cards on the wall/chart.
In a group discussion, the facilitator will react to the answers and re-group the cards according to topics addressed or not addressed and regarding if there are general thoughts or specific demands.
The peer-review sheets will be anonymous and will be recollected at the end of this session.
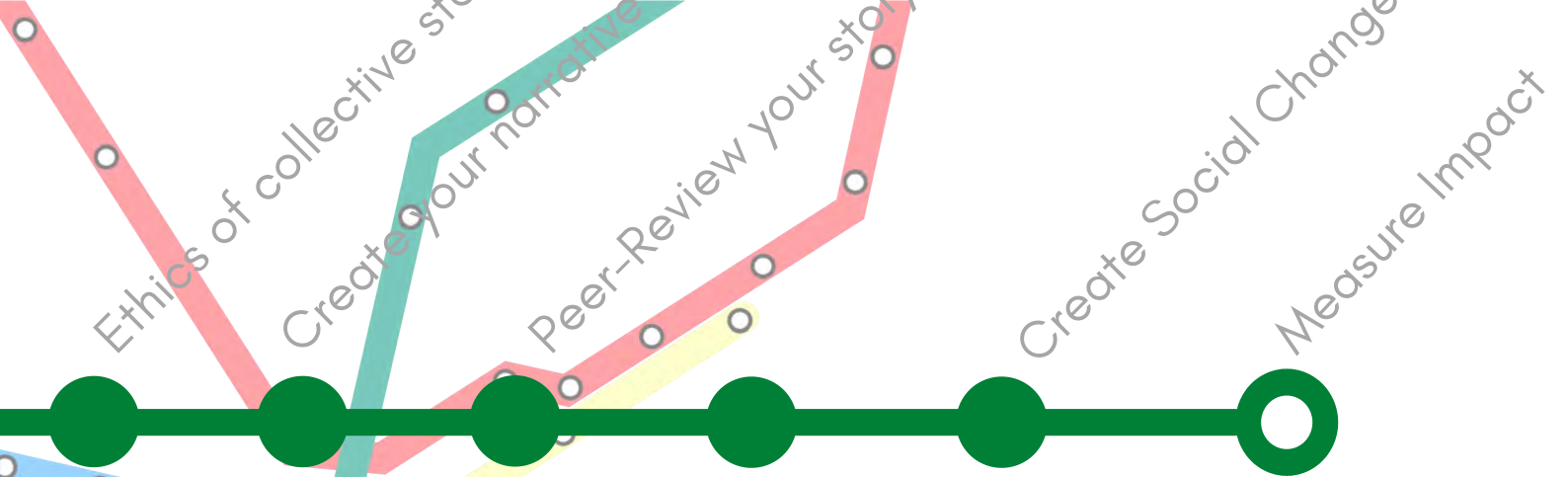
Co-Curation

Co-curation and community outreach

Introduction

This session could be seen as an "on the field training": the participants will be divided in 3/4 groups (depending on the number of participants) of 3/4 members each. Each group will have to perform interviews to specific vulnerable groups (identified by the facilitator/project management) and then will analyse them and identify the main issues and problems that they will want to share and communicate through the digital community story (next session).

Objectives

- Learning how to conduct personal or group interviews (unstructured interview and focus group)
- Learning how to identify the most important information ("making sense")

Preparation

The facilitator will have to present the main techniques and select specific vulnerable groups (spokesman) for the interviews, with whom schedule the meetings and interviews with the participants' groups

Facilitation Style

The facilitator will have to present the main skills of the co- creation and community outreach, such as how to manage interviews and how to build a need assessment story. After the theoretical part, the facilitator will then leave the participants work in groups and let them analyse the interviews and identify the main findings.

Learning Check/ Evaluation

The interviews methods and tools and the logic behind the interviews analysis will be evaluated during the session.

Page 164
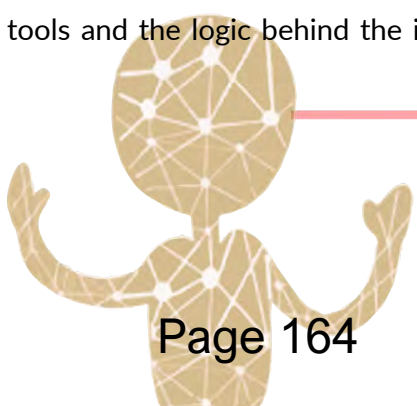
Co-Curation

Session 1: Story Gathering Techniques

ca. 60 min.

Laptop, projector, pen and notebook.

Aims

The learners will explore the main techniques that could be used to gather stories.

Step-by-Step

The learners will engage in practice-based learning to develop their skills and knowledge in interviewing. They will learn vital skills such as establishing the interview environment, attending, active listening, empathic responding and influencing. Learners will learn to manage the focus of an interview and move through the stages of a human service interview such as building an empathic relationship, listening for clients' stories and strengths, goal setting, re-storying and action. Learners will learn to apply these skills to working in diverse contexts and with a range of vulnerable groups, including children, people with intellectual disabilities and people from culturally and linguistically diverse backgrounds. Learners will also be required to demonstrate self- awareness by critically reflecting on their interviewing skills.

Outcome

The learners have acquired the basics of the main story gathering techniques.

Evaluation/   Learn Check:
After the facilitator's presentation a Q$A session will be held and a debriefing of the session with an open discussion among participants, stimulated by the facilitator through a series of ready-made question.

Co-Curation

ca. 60 min.

Notebook, camera or recorder.

Session 2: Interviews

Aims

The participants will have the opportunity to put in practice what they have learn in the previous session. This will be also the opportunity for them to improve their skills throughout a learn-by-doing method.

Step-by-Step

The learners will be divided in group. To each group will be requested to interview (by using the techniques previously learned) one of the spokespersons selected by the facilitator, whom represent a specific vulnerable group. The interviews will have to be recorded.
The interviews, together with a list of the question asked, will be shared with the other groups.

Outcome

The groups have recorded the interviews that will be needed to implement the following session

Evaluation/ Learn Check:
A review from the facilitator on the techniques used will be held at the end of the session.

Co-Curation

Session 3: Analysing stories – "Making Sense"

ca. 60 min.

Notebook, camera or recorder.

Aims

This session introduces the principles and practice of qualitative interview analysis, with particular emphasis on thematic analysis techniques (coding, categorising, interpreting and conceptualising). It uses a combination of practical workshops, group discussions and formal lectures.

Step-by-Step

This session will be divided in two distinct moments:

1. Facilitator's presentation
2. Work in Groups

The facilitator will firstly present the principles of Stories analysis, with a particular focus on the specific vulnerable groups interviews in the previous session.

After that, will be asked to the groups to analyse, following the analysing technique previously presented by the facilitator, the interviews through a pre-prepared sheet or paper presented by the facilitator.

Outcome

By the end of the session, participants will:

- have an understanding of the principles on thematic interview analysis,
- understand the key stages in the analytical process,
- have gained practical experience of coding, categorising and conceptualising qualitative interview

Evaluation/ Learn Check:

At the end of the session, a feedback session, leaded by the facilitator, will be held to improve the understanding of the techniques presented.

Page 167

Co–Curation

ca. 60 min.

Notebook, camera or recorder.

Session 4: Field-Work Training

Aims

The learners will explore the main techniques that could be used to gather stories.

Step-by-Step

1. The learners will engage in practice-based learning to develop their skills and knowledge in interviews. They will learn vital skills such as establishing the interview environment, attending, active listening, empathic responding and influencing. Learners will learn to manage the focus of an interview and move through the stages of a human service interview such as building an empathic relationship, listening for clients' stories and strengths, goal setting, re-storying and action.

Learners will learn to apply these skills to work in diverse contexts and with a range of vulnerable groups, including children, people with intellectual disabilities and people from culturally and linguistically diverse backgrounds. Learners will also be required to demonstrate self-awareness by critically reflecting on their interviewing skills

2. After the facilitator's presentation a Q&A session will be held and a debriefing of the session with an open discussion among participants, stimulated by the facilitator through a series of ready-made question.

Outcome

Learning how to conduct personal or group interviews (unstructured interview and focus group)
Learning how to identify the most important information ("making sense")
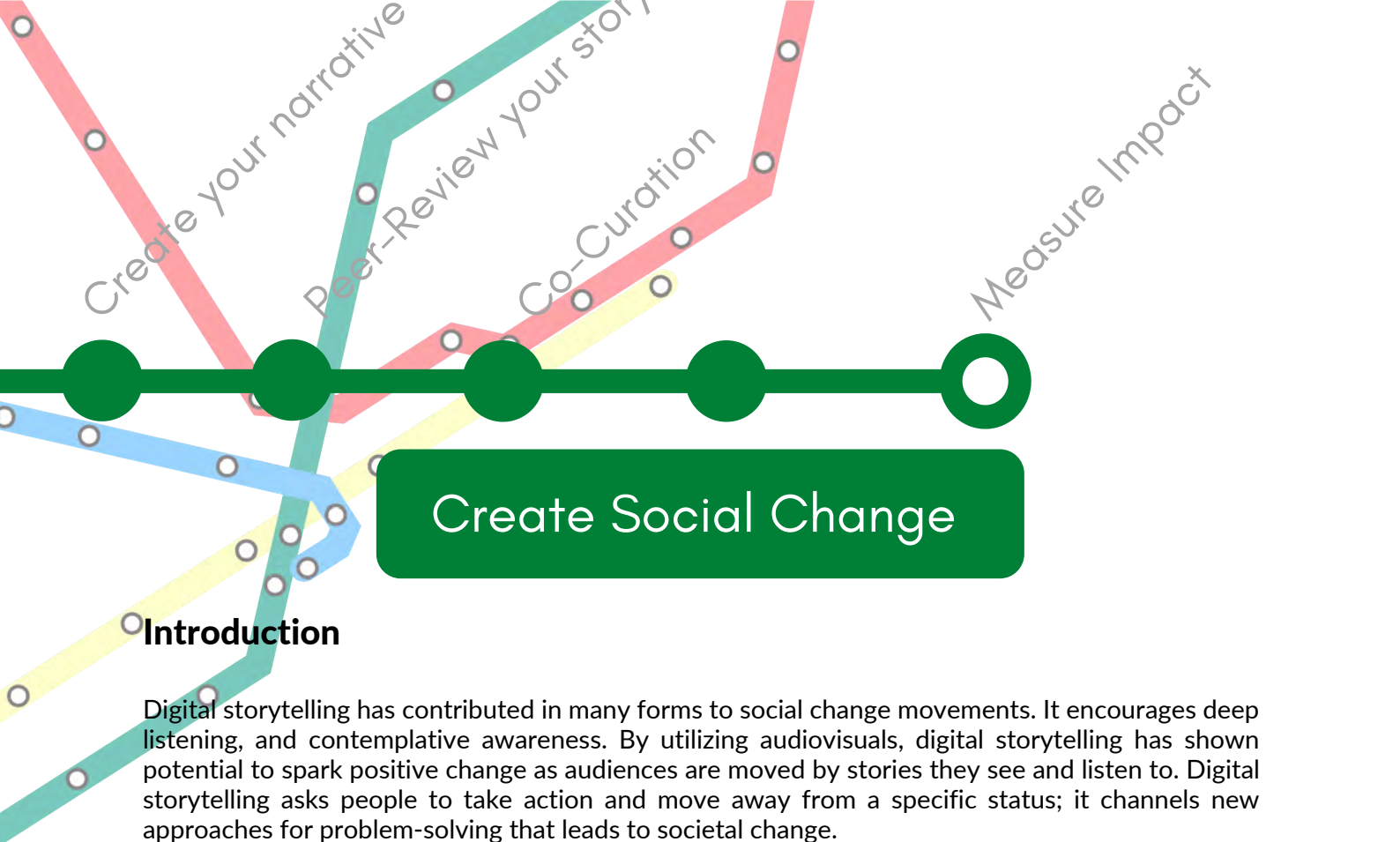
Create Social Change

Introduction

Digital storytelling has contributed in many forms to social change movements. It encourages deep listening, and contemplative awareness. By utilizing audiovisuals, digital storytelling has shown potential to spark positive change as audiences are moved by stories they see and listen to. Digital storytelling asks people to take action and move away from a specific status; it channels new approaches for problem-solving that leads to societal change.

Objectives

This session develops skills for using stories to deliver messages that affect audiences and shape attitudes for social change. Participants will learn how to build empathy and developing characters can offer multiple perspectives on complex problems. Social change happens when listeners or viewers identify with messages delivered through a protagonist they identify with.

The idea behind this session, and based of the infos obtained and the skills gained in the previous sessions, is to improve the participants' knowledge on how to create an efficient digital story able to raise awareness about significant social issues. In particular the main objectives of the session will be:
- Gaining digital tools skills on community digital storytelling
- Introducing participant to co-curation digital storytelling.
- Developing participants' advocacy and presentation skills

Preparation

The facilitator will prepare a brief presentation where he will present the principal elements of a digital story aimed at advocating for specific themes (based on the issue identified throughout the interviews of the previous session).
Facilitation Style
The facilitator must be the guide through the editing of the digital stories of each group. The facilitator should be aware of technical difficulties and be prepared how to deal with them.

Learning Check/ Evaluation

The community digital stories will be evaluated at the end of this module. A deeper video on Theory of Change can be found here: https://www.youtube.com/watch?v=vGJ3KEuwSTg

Create Social Change
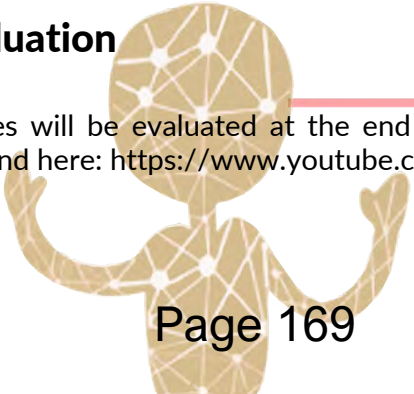
ca. 60 min.

Laptop, projector, pen and notebook.

Session 1: Story structure analysis

Aims

In this session, the participants will learn on how storytelling can promote social change. In particular, this session will focus on how to structure a story and to keep in mind who our audiences are and sometimes tailor the way we tell a story to impact the particular group.

Step-by-Step

After a brief introduction on the techniques, led by the facilitator, a series of digital storytelling videos (as best practices – max. 4) will be presented and then analysed.

Later, will be asked to the participants (dived in groups) to review the story drafted in the previous session, following a scheme provided by the facilitator including the following questions:

1. Who do you want to reach? What do you think is their current belief system?
2. What change do you want to incite with this audience? Is it a change in attitude, behaviour, understanding?
3. What character(s) can help you to create empathy in that audience? Please be descriptive of who this person is and what motivates them.
4. How will you develop your character(s) to tell your story?

Outcome

The learners will be able to tailor their story for the audience.

Evaluation/ Learn Check:
A feedback session at the end of the session will be led by the facilitator.

Create Social Change

ca. 60 min.

Laptop, projector, pen and notebook.

Session 2: Finalising the Story

Aims

In the last session the participants have created preliminary outlines of the story and characters while considering messages they might want to deliver to their audience.
In this session, the participants will learn how to structure a story. Structuring the story is an important aspect of how you'll affect social change.
In fact, how the story is structured helps to determine the story's impact.

Step-by-Step

In this session, after an introduction moment by the facilitator in which he will present the main approaches to telling stories for social change. Using story examples or multimedia resources (one could be this video: https://www.youtube.com/watch?v=W0HEqI3pJIM)
After that, to the participants (dived in groups) will be given the chance to describe the details of their own storytelling project. There will be a time to brainstorm, where they could jot down ideas on a notebook or on a billboard.
To the groups will be asked to the decide the genre of their story (a video, a play, an animated videos). They will be also asked to complete their project description by answering to the following questions:

- What happens in your story?
- Who are the characters? Describe the perspectives your characters take and how they develop.
- Describe the structure of your story. Does your story have a beginning, middle, and end? Is it circular?
- Who is your audience?
- How does your story create empathy with that audience?
- How does your story promote social change?

Finally, the groups will have to outline their project in a single document (Word doc, PDF, RTF). There will be no minimum or maximum length, but strive to clearly outline the structure of their story.

Outcome

The groups will be able to structure their stories.
Evaluation/Learn Check:
A review from the peers and the facilitators will be held at the end of the activity.

Page 171
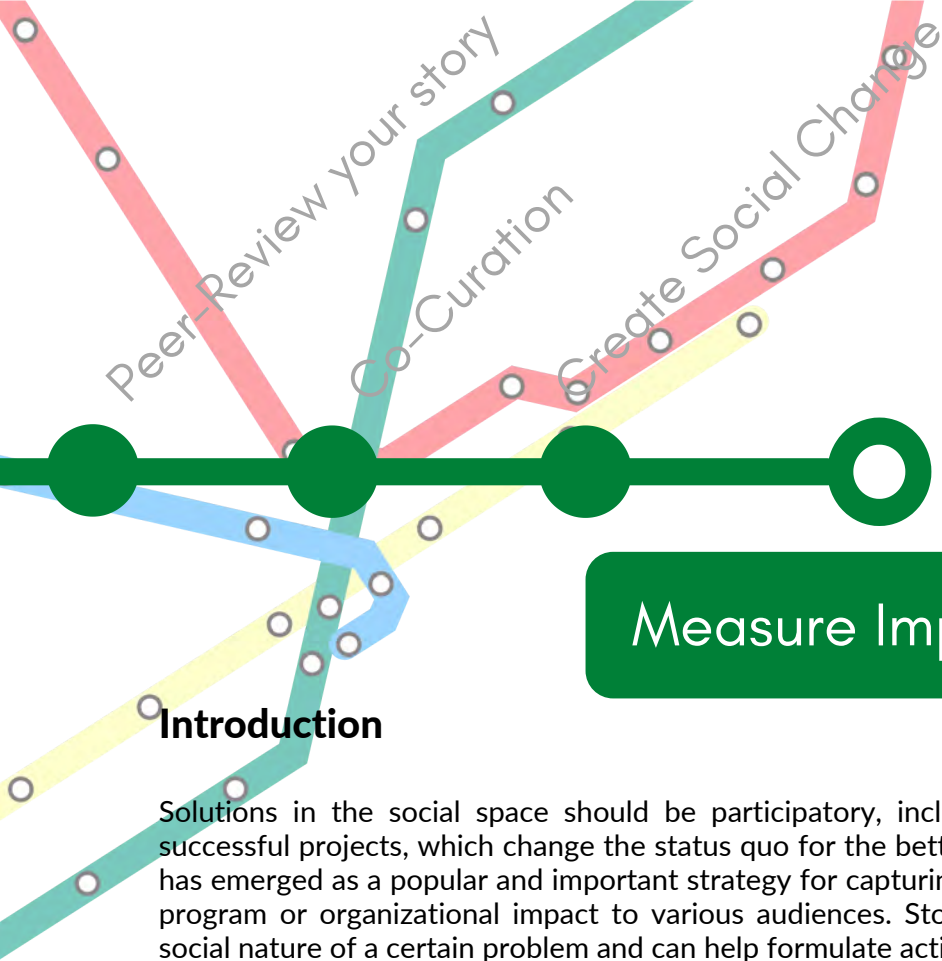
Measure Impact

Introduction

Solutions in the social space should be participatory, inclusive and sustainable, to implement successful projects, which change the status quo for the better. In recent years, digital storytelling has emerged as a popular and important strategy for capturing and communicating the results of a program or organizational impact to various audiences. Stories have the power to uncover the social nature of a certain problem and can help formulate actions to solve those problems.

Measuring the impact is not a novel idea however with the growth of the use of data in storytelling we are seeing more attempts to measure the impact of data and the stories on civics. This session is intended to be the final session of the module where the participants, building on the results and learning developed in the previous session, will improve their knowledge on how to use the methods and tools gained in order to evaluate projects and programmes.

In fact, storytelling has become such a useful tool in program evaluation: it accommodates diverse voices and perspectives, while making the most of the particular resources and ways of learning readily available in your program. Unlike a traditional evaluation approach that is imposed from outside, the storytelling approach emerges organically from within your own organization, projects and participants.

Objectives

- integrating the skills and knowledge gained in the previous session with new skills related to evaluation and "make sense" of the story
- Provide a practical introduction to community based, participatory Monitoring and Evaluation (M&E)
- Present methods, tools and techniques to gather, analyse and report data
- Deliberate on ways to develop stories which drive social change

Preparation

The facilitator will present the various session and will be ready to help and answer to the questions, if needed to.

Learning Check/ Evaluation

A learning check will be held at the end of the second activities, by review the document produced.
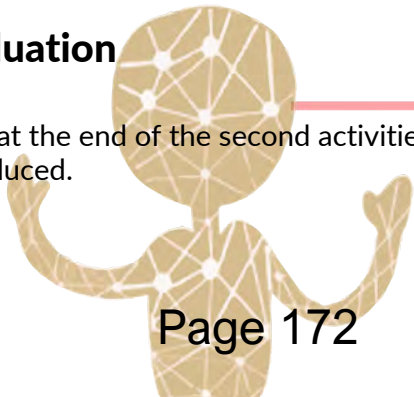
Measure Impact

Session 1: Inclusive and participatory evaluation

ca. 45 min.

Laptop, projector, pen and notebook.

Aims

The aim of this session is to present the main tools and practices in the field of the inclusive and participatory evaluation. Evaluation is meant to not only 'prove' that programs have worked but to also 'improve' initiatives so as to achieve large-scale impact. Impact evaluation studies usually examine processes, implementation and outcomes.

It is important to determine the aim and purpose of evaluations to streamline the research process.

Step-by-Step

The interactive presentation focused on the integration of quantitative and qualitative techniques, so that each draws on the strengths of the other. This is both, the challenge and art of evaluation.

The session will begin with sharing the basic purpose of evaluation, which is to enable learning and accountability.

The presentation will explore the concept of Participatory evaluation, which is defined as a paradigm of evaluation that sets as one of its explicit goals the empowerment and skill development of all constituents, through involvement in the evaluation process. Community based participatory research and participatory action research, forms the crux of this type of evaluation methodology. Participants will be asked to review the analysis of the interviews previously made from the M&E point of view. The facilitator will support his presentation with actual examples.

Participants will be encouraged to ask questions or share challenges they face, in order to fuel cross learning and jointly find solutions to apply in their organizations.

Outcome

The learners gain basic knowledge on the M&E methods and tools.

Evaluation/ Learn Check:

A feedback session at the end of the session will be led by the facilitator.

Page 173

Measure Impact

Session 2: Evaluation-Storytelling in action!

ca. 60 min.

Notebook, camera or tape recorder.

Aims

Give participants a practical understanding on participatory evaluation tools.

Step-by-Step

An exercise will be conducted. Each participant will be given fifteen minutes to draw their learning from the previous session interactive presentation. Post that, they will have to partake in a silent gallery stroll where different pictures will be displayed. After which they could specifically ask questions

on pictures they liked or for clarifications on pictures they did not understand. This will help them to understand how different views and perspectives can be brought to light by such an exercise. After that the participants will be dived in groups were each will be given a specific photo story, outlining a program and a relevant tool to develop an evaluation story.

To the learners will be also asked to fill in a pre-prepared sheet or paper, by answering to the following question:
- What is the situation? (Context)
- Who are the stakeholders?
- Who are the story listeners? (Audience)
- Aim of the story (Aim and narrative)
- Who are the storytellers? (Individual, group)
- How will you prepare the story?
- Where will you share the story?

Outcome

The groups will be able to structure their evaluation stories.

Evaluation/Learn Check:
A review from the peers and the facilitators will be held at the end of the activity.

Overview
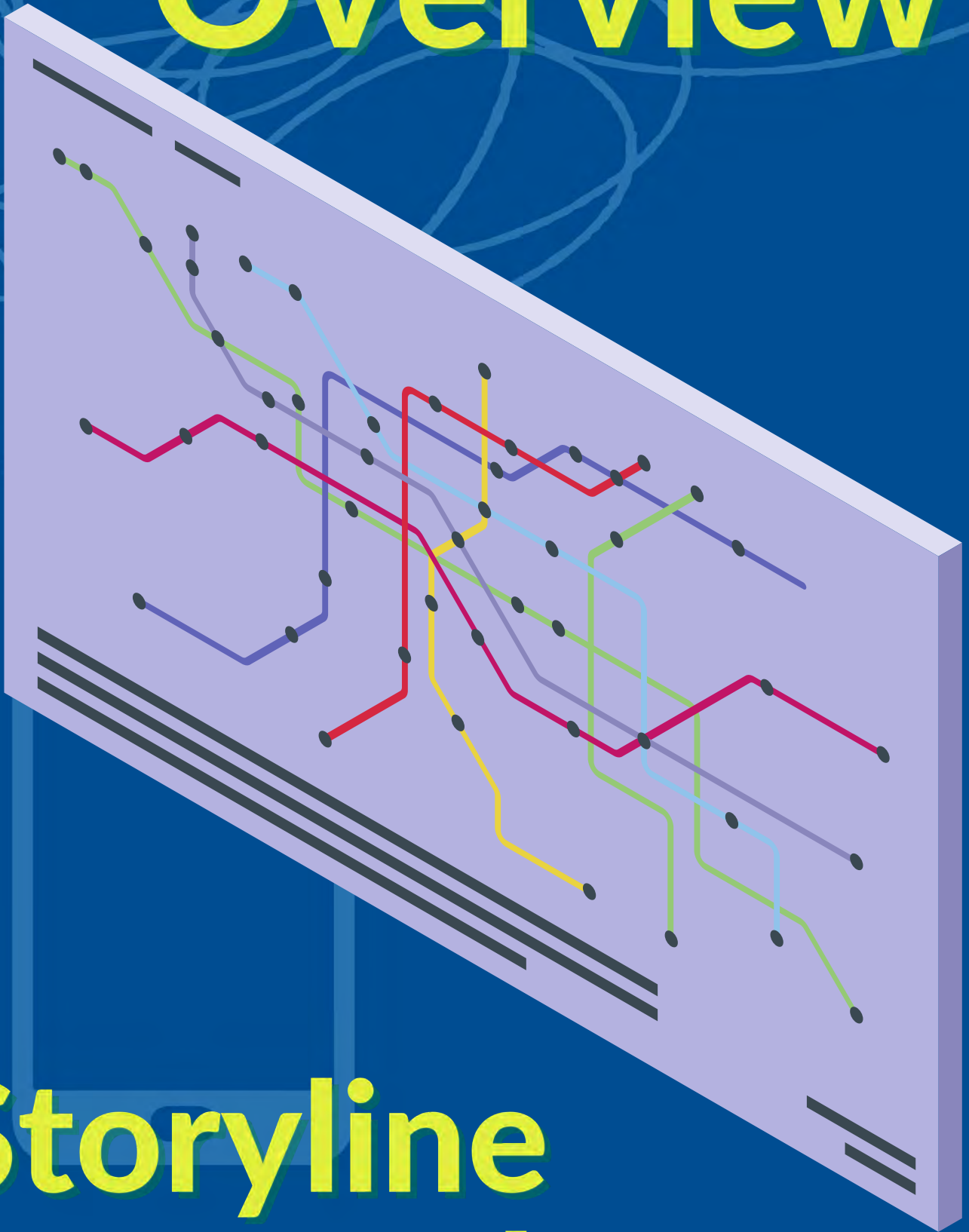
Storyline
for Teacher

Storytelling for Teacher

The Idea　　Cooking my Idea　　Shaping my Story　　The Storyboard　　Production & Creation　　Action Plan　　Assessment　　Further Production

Storytelling for Teacher

Aims and Skills

DThe training is centred around teaching digital storytelling in the field of formal education as a means to improve

- Communication and literacy skills.
  - they enable learners to develop receptive, interpretive and expressive language skills
  - they provide learners with literary experiences that can engage them as listeners, viewers, readers, narrators and creators.
- Processing information
  - it enables learners to develop investigation, exploration, analysis, problem-solving, and design as key skills
- Knowledge building
  - it enables learners to transfer existing knowledge and skills into new contexts.
- Presenting information
  - it enables learners to effectively store and manipulate data to produce a visual form to the stories created
  - it enables learners to design and express their creations using digital devices and systems
- Decision making.
  - It enables learners to solve genuine problems and make substantial decisions that will promote critical thinking skills.
- Thinking skills
  - it enables learners to tackle misconceptions, deeper conceptual understanding, greater independence and self-regulation, and stronger inquiry skills
- Team-building and Social skills
  - it enables learners to communicate effectively (active listening and effective speaking) to persuade and to negotiate.
  - they foster a sense of achievement
  - they promote leadership

Target Audience

- primary or secondary teachers
- primary or secondary students

The Idea · Cooking my Idea · Shaping my Story · The Storyboard · Production & Creation · Action Plan · Assessment · Further Production

Storytelling for Teacher

Room/Materials:

A Multimedia library at school Classroom with media support

Materials:
Laptops, smartphones, tablets with internet connection, video projector, web resources (apps and tutorials) printer, sheets of paper (A-4 and A-3), pens, color pencils, color markers, post-it notes, whiteboard ,

Duration

640 Minutes

Narrative Guideline

The training starts with some cohesion techniques to make teams. Participants share their previous knowledge on the topic given with the whole group. They also provide the idea they have to build a story.

Empathy techniques will be used to connect the participants with their target audience. They also watch some digital storytelling videos as a starting point to get inspired for their own creations. Then they decide how to mobilise their audience

They prepare the script draft of their story choosing the key elements. In the preproduction step, they design the storyboard and collect the final resources in their scrapbook, ready to be used.

They create the final product (storytelling video) following all the steps present in the storyboard. In the final session, they self-assess using metacognition techniques in order to improve the product.

Considerations

Basic skills in the use of digital tools and mobiles are needed .
Video recording and photo-taking are key skills to implement this methodology
Be careful with the use of images, music, videos copied from the web (Creative Commons license needed)
Enhance teamwork to improve learning.
The student is always at the centre of learning.

Sessions

Station

Storytelling for Teacher

TEACH
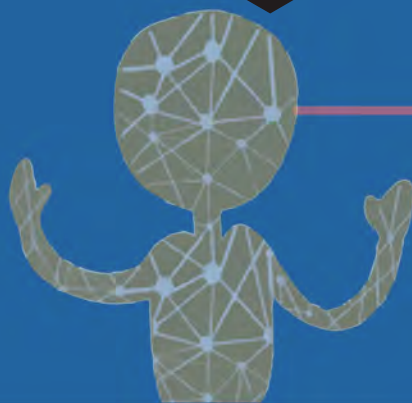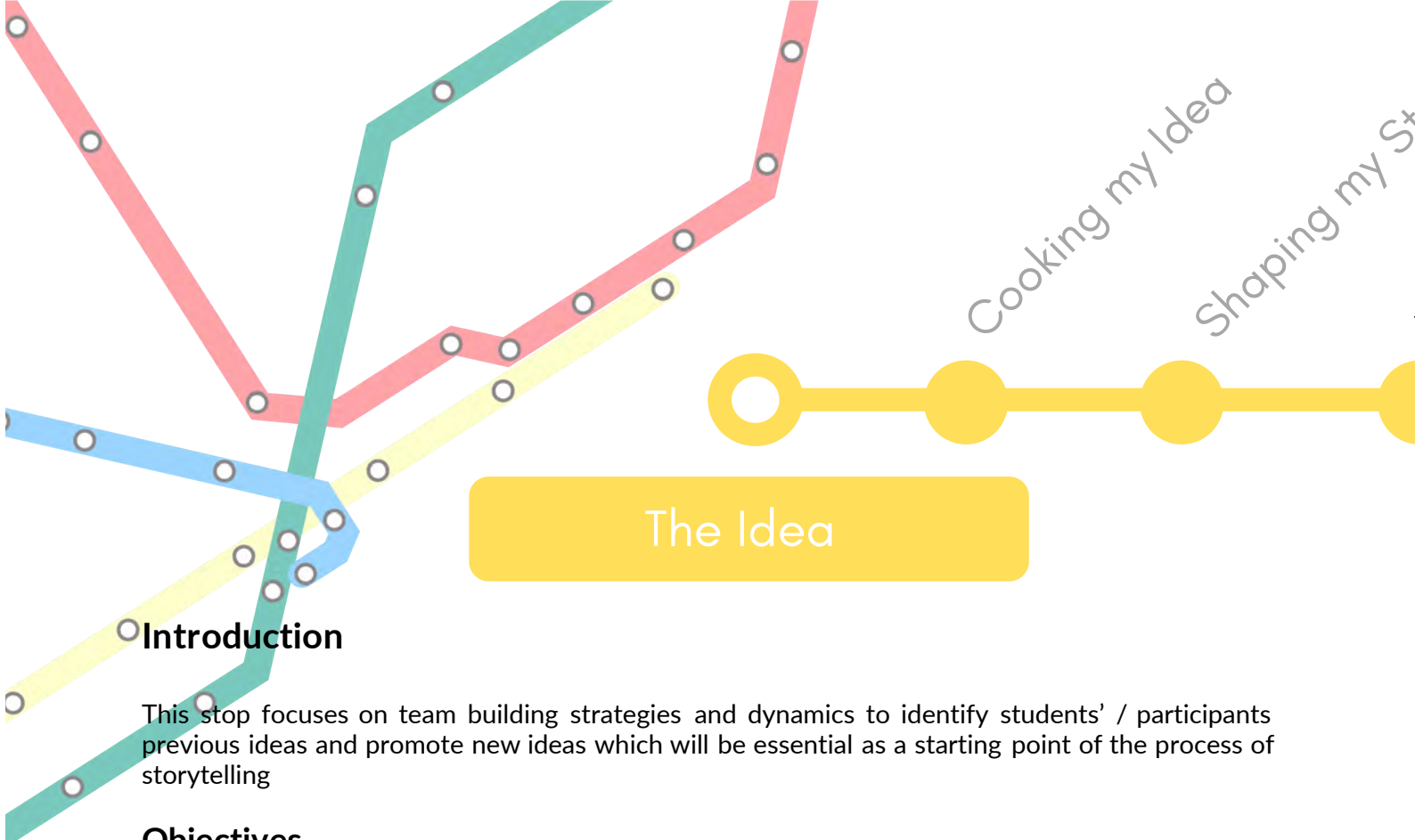
The Idea

Introduction

This stop focuses on team building strategies and dynamics to identify students' / participants previous ideas and promote new ideas which will be essential as a starting point of the process of storytelling

Objectives

- To make participants welcome in a common project
- To offer opportunities for everyone to share their ideas.
- To set up the dynamics to ease decision making.

Time
50 mins

Preparation

A selection of team cohesion strategies and corresponding resources to implement them

Facilitation Style

The facilitation style should be relaxed and suited to facilitate encounters.
The students / participants should find their comfort zone in the training room.

Learning Check/ Evaluation

No formal check, the students/ participants learn from their pers' work
Review of presentations in Blog
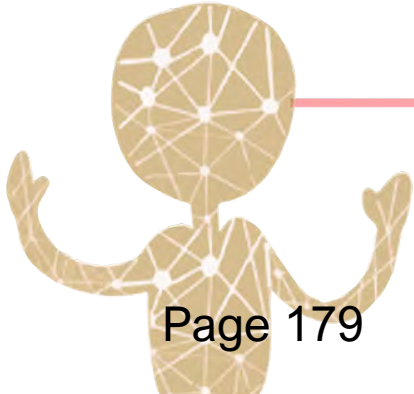
The Idea

20 min.

paper, blackboard, chalk, colored markers, colored post-it,
Whiteboard Mindmeister Lucidchart Kahoot

Session 1: Prior knowledge

Aims

- Mobilize students' / participants' previous ideas on the topic shown as an example.
- Share ideas and knowledge in an environment of active listening and respect.

Step-by-Step

The teacher / facilitator chooses and explains an activity to mobilize students'/ participants' previous ideas. Possible Brainstorming Methods (Crawford Slip, Mind Maps, Brainwriting, Flow Chart, Sketchnoting, Starbursting, Six Thinking Hats)

Outcomes

Teachers / Facilitators will gain an understanding of students' / participants previous ideas on the topic chosen
Evaluation/ Learn Check:
Al the students / participants share their previous ideas and the main idea of their story

Further Background
https://prezi.com/zafjw2ni90h5/visible-thinking-routines-matrix/?
frame=cd8e05d1929d311a1ec2c31d5c203873236605f9

The Idea

20 min.

Balls, skeins of wool, note paper, blackboard, chalk, colored markers, colored post-it note

Session 2: Cohesion Activities

Aims

- To Identify what the obstacles to get team effectiveness are, and how to overcome them.
- To make the students/ participants welcome in an informal environment and a common project.
- To learn how to create a climate of openness that facilitates sincere communication.
- To accept and take responsibility for mistakes and decisions taken.
- To value diversity and heterogeneity positively as team wealth factors for good performance.
- To manage conflicts optimally.
- To empower team members.
- To apply guidelines to encourage enthusiasm in teamwork.
- To train self-motivation techniques.

Step-by-Step

The training is centred around teaching to improve cohesion between the team of teachers/ trainers / participants and acquire cohesion strategies to apply in classrooms.
The teacher / facilitator chooses one of these activities according to students' / participants profile and goal:
- Scrambled basquet Finding somebody who Find out about me
- The story of my name
- The ball of wool

Outcomes

- The students/ participants introduce the topic.
- The students get to know each other and create a sense of belonging to a group
Evaluation/ Learn Check:
Teachers/Facilitators will have implemented this methodology and checked that cohesion activities have worked to create a climate of openness and belonging to a group

The Idea

10 min.

paper, blackboard, chalk , coloured markers , coloured post-its

Session 3: My Personal Idea

Aims

To let students / participants define, share and explain their ideas on the topic chosen.

Step-by-Step

The first step in the process of making is to frame the message / figure out the idea students/ participants would like to tell so facilitators will present different activities to get the creative juices flowing.
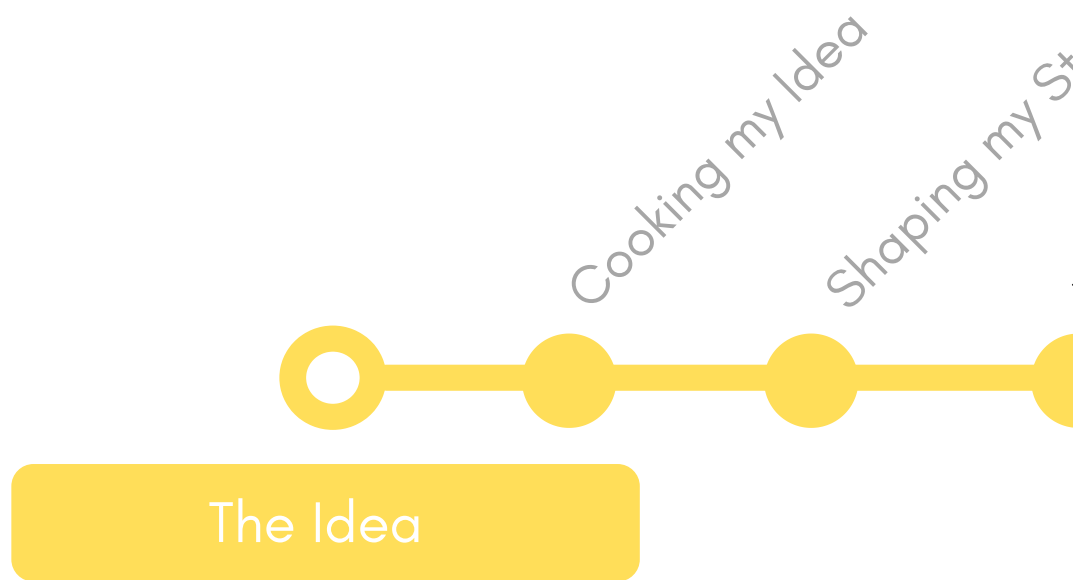
Start off by letting students/ participants use their creativeness drawing out their ideas in different formats and then tell them to share them to the group

Outcomes

Collection of drawings or outlines from students'/ participants' ideas.

Evaluation/ Learn Check:
The facilitator will give positive feedback about the collection of drawings and ideas

The Idea

Introduction - The Idea: telling climate change stories

This is an introductory process that aims to commence a discussion on certain familiar issues on the matter of climate change in the classroom. It also focuses on team-building strategies that allow for the retrieve and sharing of previous knowledge and the discovery of new ideas, which will be essential to commence the process of storytelling using digital tools

Objectives

The module aims at supporting students engage in an initial discussion o climate change and experiment with the suggested activities. It also aims at facilitating critical thinking, collaboration, problem solving creativity, etc

Time
60 mins

Preparation

Each activity requires a set of materials tools

Facilitation Style

The approach relies heavily on active learning, as students will experiment with tools and ideas.

Learning Check/ Evaluation

Standard self and group evaluation tools should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills)

Suggested questions:

·What have I learned?
·What new ideas and/or insights will I bring home?
·What has helped me to think about my practice/life?
·What might be improved or discussed further?
·What do I want to learn more about the matter?
·Any other observations or ideas?

The Idea

60 min.

Session 1: Climate change in the classroom

Laptop, video projector, access to the internet, sturdy drawing paper, box of color markers, printed slips of setting descriptions, index cards, small metal clips, notebook

Aims

This is an introductory activity and aims to discuss familiar issues of climate change in the classroom

Step-by-Step

You may start by playing a couple of videos as teasers to initiate the discussion on climate change. The National Geographic has a few short videos that are rather concise and are suitable for viewing by junior and upper high school students

1.Causes and Effects of Climate Change: https://www.youtube.com/watch?v=G4H1N_yXBiA
2.   Global Warming 101: https://www.youtube.com/watch?v=oJAbATJCugs&t=6s
3.   Climate Change: It's Real. It's Serious. And it's up to us to Solve it: https://www.youtube.com/watch?v=Ok8rMT2KCy0

Outcomes

Reinforcing knowledge on the issue of climate change in the classroom and work with stories.

Evaluation/ Learn Check:
A self-reflection/evaluation exercise:
1.What have I learned?
2.   What new ideas and/or insights will I bring home?
3.   What has helped me to think about my practice/life?
4.   What might be improved or discussed further?
5.   What do I want to learn more about the matter?
Any other observations or ideas?

Page 184

The Idea

60 min.

Session 2: Web of life game

- index cards
- marker or pen
- a ball of twine
- list of connections

Aims

The game aims at facilitating the discovery of interdependencies in an ecosystem. In this game, players need to come up with the connections between different species and their environments.
Tip: Don't be afraid to guess, as there are many correct answers (connections to consider)!
How is an animal connected to a tree? Think of what the animal eats and where it lives. Everyone playing the game should join in to help come up with as many connections as possible.

Step-by-Step

1.Write the names of each organism from the list of connections on an index card.

2.Sit in a circle: Each player takes a card from a pile in the middle and holds it up so that everyone can see the name of the organism on the card.

3.The person with the tree card starts off the game by tossing the ball of twine to someone else in the circle.

4.The person who catches the ball tries to explain how the organism on his or her card interacts with the tree. Anyone in the group can join in to help out.

5.Next, the person who caught the ball holds onto the string and tosses the ball to a third person. The third person explains how the organism on his or her card interacts with the second person's organism. If the player gets stuck, anyone in the game can make a guess.

6.The game continues until everyone has had a turn at catching the twine. The twine is now complex and tangled—everyone in the group is connected to everyone else.
Players can also talk about how their organisms are connected to others that came up earlier in the game.

The Idea
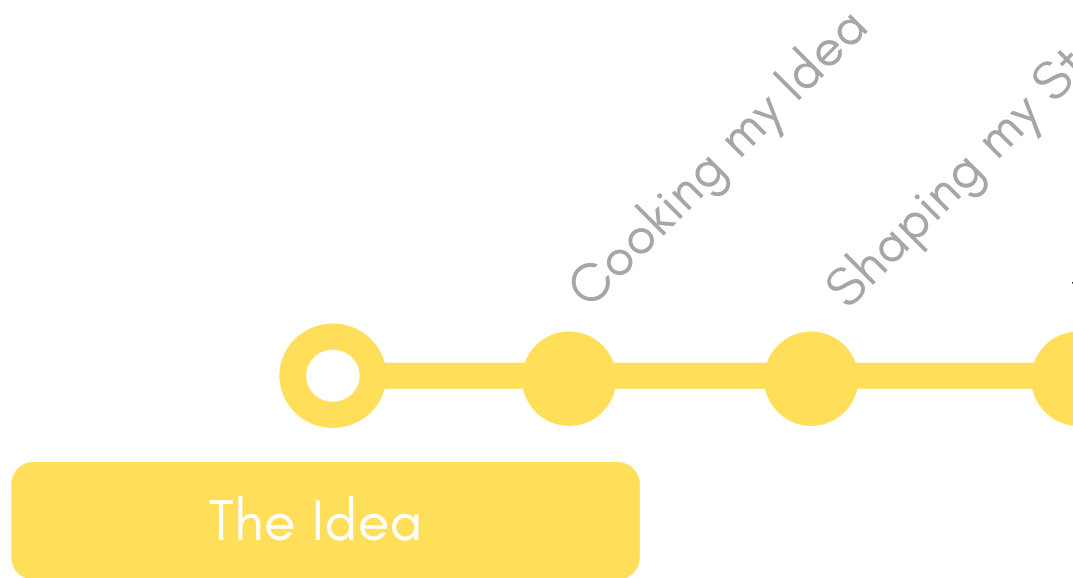
Session 2: Web of life game

7. Choose one of the organisms in the game. Can anyone predict what would happen if it was removed from the web? Which other organisms would be affected?
What would happen if you cut the twine with scissors? What effect would this have on the ecosystem?

8. Consider recording a small video of the process or parts of it.

9. Play the video and facilitate discussion on various subjects relating to the web of life idea.

Outcomes

Team-building, collaboration, engagement

Evaluation/ Learn Check:

Collective evaluation:
  1. What have I learned?
2.   What new ideas and/or insights will I bring home?
3.   What has helped me to think about my practice/life?
4.   What might be improved or discussed further?
5.   What do I want to learn more about the matter?
6.   Any other observations or ideas?

Further Background

What's going on here?
The tangled ball of twine has formed a web, just like the complicated web of life in an ecosystem. The web shows how closely organisms in an ecosystem interact with one another. Anything that happens to part of the web has an effect on the whole system.

This game is adapted from the American Museum of natural History.
Web of Life: Activity Instructions: AMNH. (n.d.). Retrieved May 27, 2020, from https://www.amnh.org/explore/ology/biodiversity/web-of-life/activity-instructions

Cooking My Idea

Introduction

This is an introductory module on storytelling with an emphasis on working with students towards building a story.
It contains 4 activities that focus on the fundamentals of storytelling such as:

·Building a story-world
·Creating characters to populate the story-world
·Giving characters something difficult to strive for
·Working without (fictional) characters

This stop allows students/ participants to build rapport with the target audience. This will give them the opportunity to modify their former attitudes connecting them with the emotions and values of others in the topic given.

Objectives

The module aims at supporting students understand the value and role of storytelling in learning and experiment with aspects of it in their work in projects (for example). It also aims at facilitating critical thinking, collaboration, problem solving creativity, etc.
- To familiarize students / participants with the needs, strengths and background of those who play a main role in the story
- To elaborate a message of "call-to-action" that will inspire a response on audience

Time
360 mins

Preparation
- Set of profile worksheets or cards. The profile/roles worksheets will gather general features
- Set of empathy maps and post-it notes ready for brainstorming activity

Facilitation Style

The approach relies heavily on active learning, as students will experiment with storytelling tools and ideas. The teacher / facilitator will determine the most important points of the story and target audience
The teacher/ facilitator will ask questions to help students / participants fill the empathy map with any sketch or idea that may flow
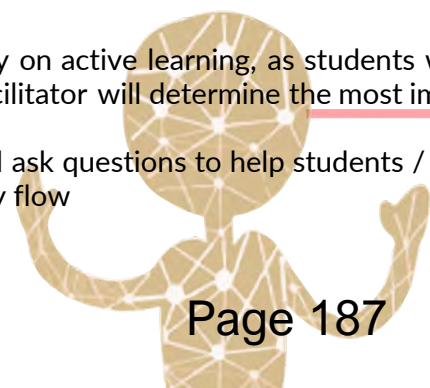
## Cooking My Idea

Learning Check/ Evaluation

In formal education, participation , creations, and attitudes will be assessed.
The empathy map is the starting point to build the story but it does not require any formal assessment

Standard self and group evaluation tools should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills)

Suggested questions:

·What have I learned?
·What new ideas and/or insights will I bring home?
·What has helped me to think about my practice/life?
·What might be improved or discussed further?
·What do I want to learn more about the matter?
·Any other observations or ideas?

Cooking My Idea
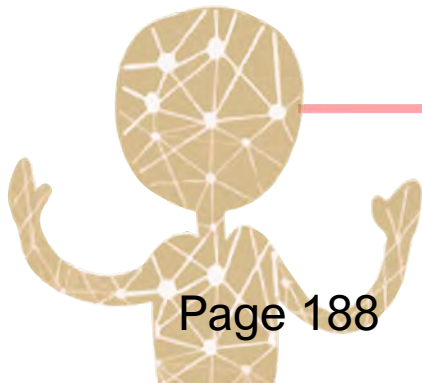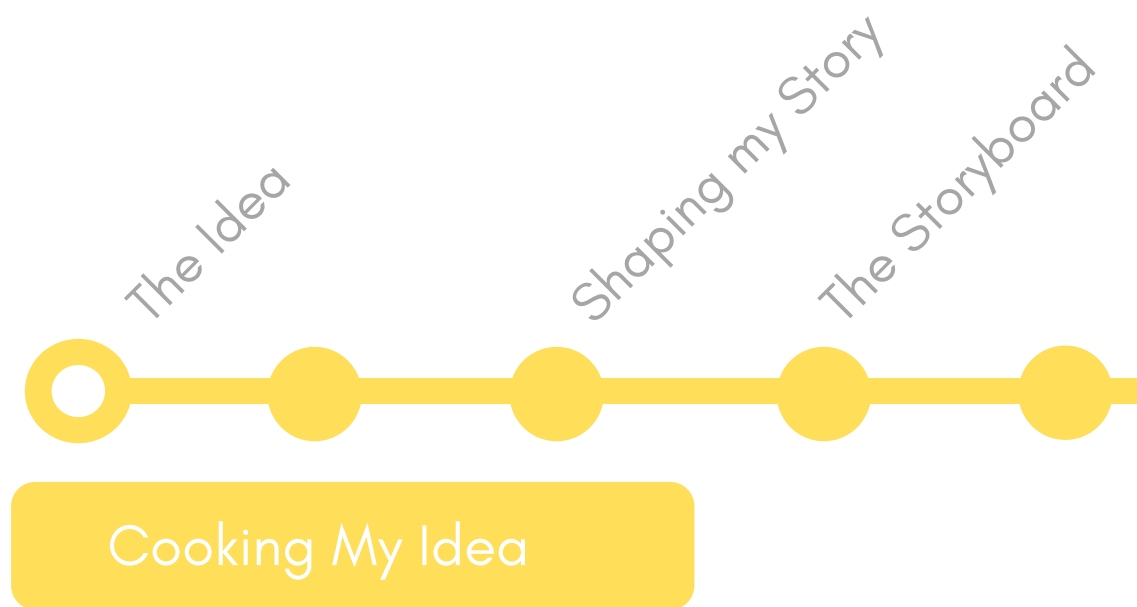
Session 1: Present and explain profiles of target audience

25 min.

Set of profile worksheets or cards with an image or brief description

Aims

- To connect the purpose with the target audience (what for and impact)
- To be clear about the empathy map process of work .

Step-by-Step

The teacher / facilitator presents the worksheets/ cards with profiles
Each group / student / participant chooses a profile and adds it on a collaborative poster (preferably on a virtual wall like Padlet)

Outcomes

Collaborative map with each group's chosen profile (https://padlet.com/crispuga77/bwmpb0mlx2a3cltu)

Evaluation/ Learn Check:
Each team has chosen their target audience

Further Background

https://innovationbydesign.pressbooks.com/chapter/empathize/

Cooking My Idea
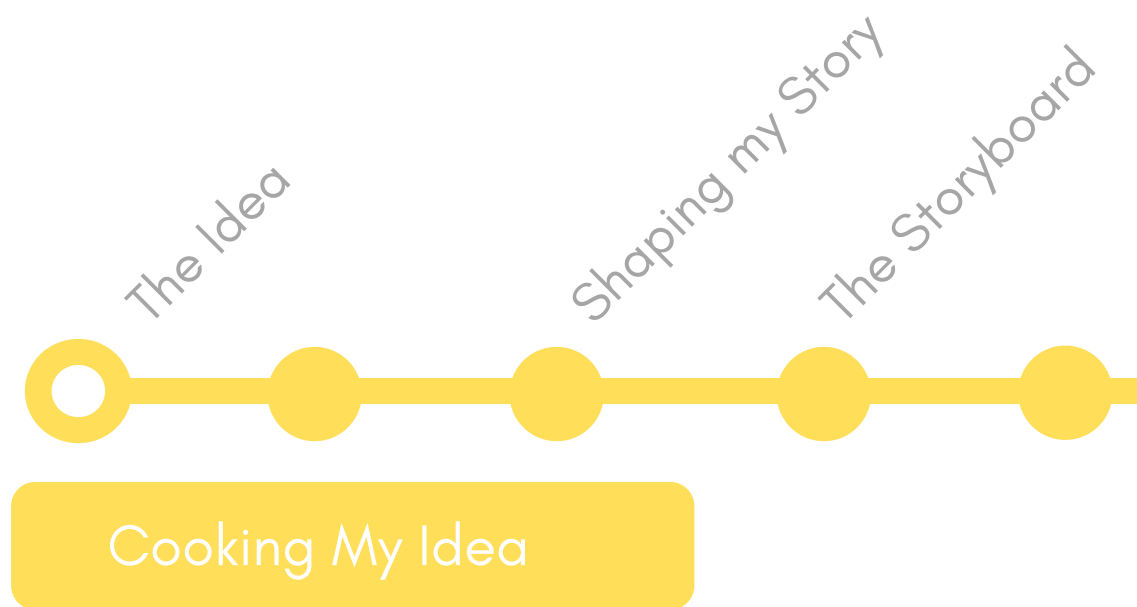
30 min.

Collaborative wall or web file with empathy map
Printed empathy map (ex: empathy maps)
Pens, post-it notes
web resources : BLOG where the posts with the products will be published

Session 2: Empathy Map

Aims

- To complete the empathy map in groups
- To take a picture of the Empathy map and share it.

Step-by-Step

The teacher / facilitator brainstorms questions so that students/ participants start filling the empathy maps with post-it notes or
drawings.

Outcomes

Blog posts with the maps filled by each team with the tag "empathy map"
(Ex: Mapa del Lab de Vigo Vigo Lab Map)

Evaluation/ Learn Check:

All the items and sections of the map have been filled
The students/ participants have a deeper knowledge of the target audience and are able to build rapport with them.

Further Background

Empathy Map Formats:
https://www.pinterest.ch/nebougezplus/empathy-mapping/

Cooking My Idea
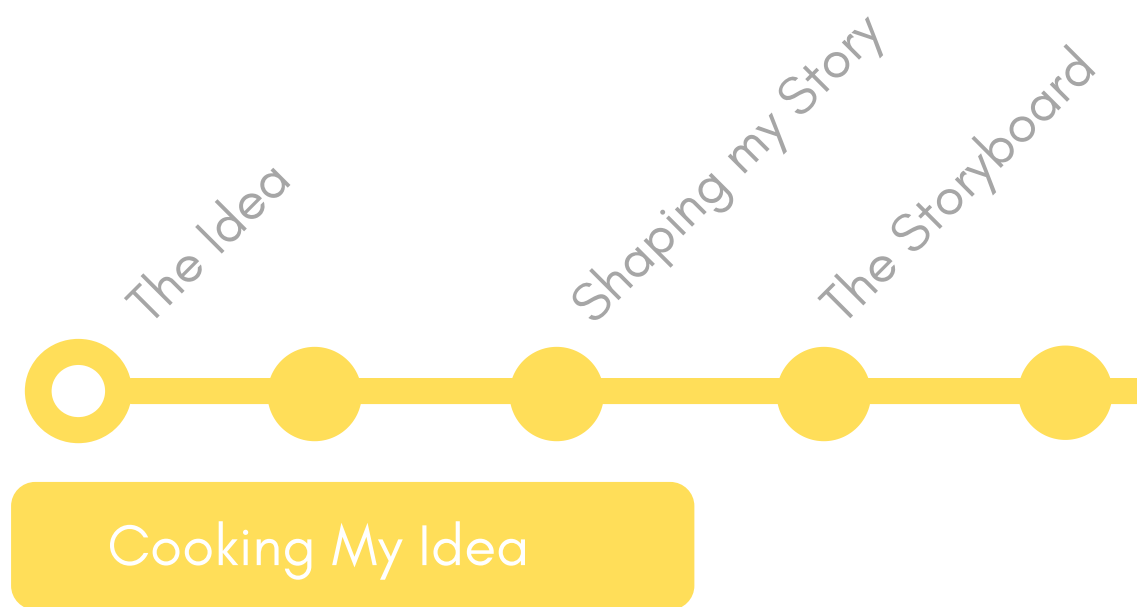
30 min.

Session 3: Empathy map presentation

A collaborative container such as a Blog, a wall, a wiki or a virtual classroom

Aims

- To present each group's proposal of Empathy map, and get a deeper understanding of the topic and target audience
- To share ideas and proposals

Step-by-Step

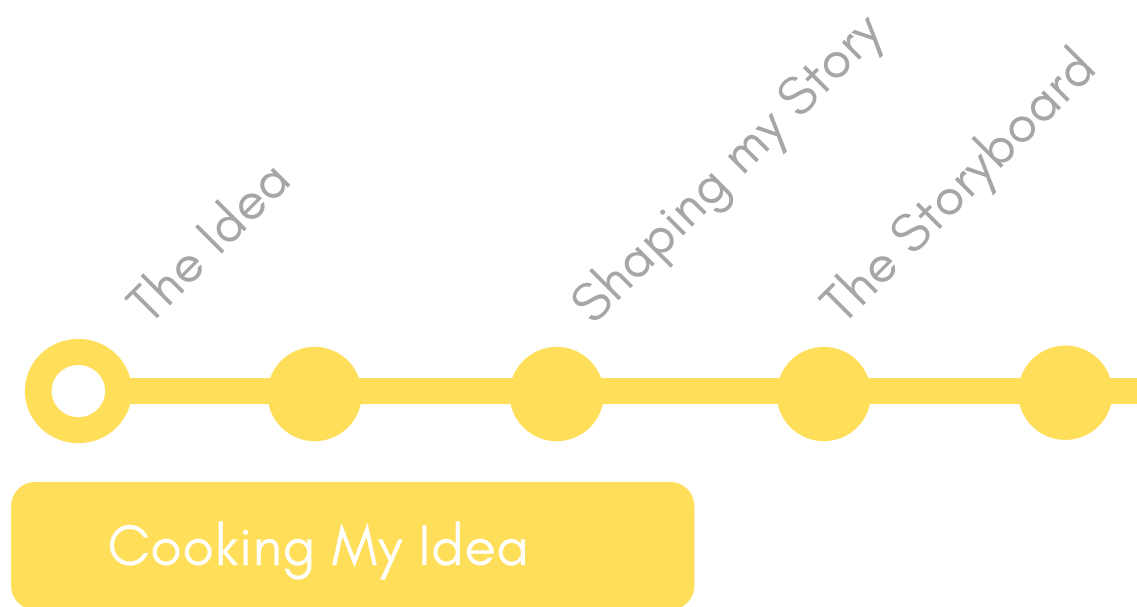Each team presents their research and findings to the other teams
Knowledge is shared

Outcomes

Revisit and improve with new proposals for each team's empathy map.

Evaluation/ Learn Check:
All teams have presented their maps.
Different perspectives have arisen and enriched the work

Cooking My Idea

Session 4: View DST videos for Ethics and values

20 min.

Storytelling Video Platform to chat or share personal opinions / thoughts

Aims

- To reflect and share the ethics and values shown in the video

Step-by-Step

The students / participants watch a video and make comments about the questions:
- What are the emotional elements used (voice, body language)?
- What do you feel after watching?
- What is the impact?

A recorder of each team collects the answers

Outcomes

Outline / Diagram with common ideas on the elements used in the video, the purpose of the story and emotions conveyed.

Evaluation/ Learn Check:
All the teams have contributed with / shared ideas for the outline/ diagram
The elements of the video story have been identified.

Further Background

https://storymap.knightlab.com/#make

Cooking My Idea
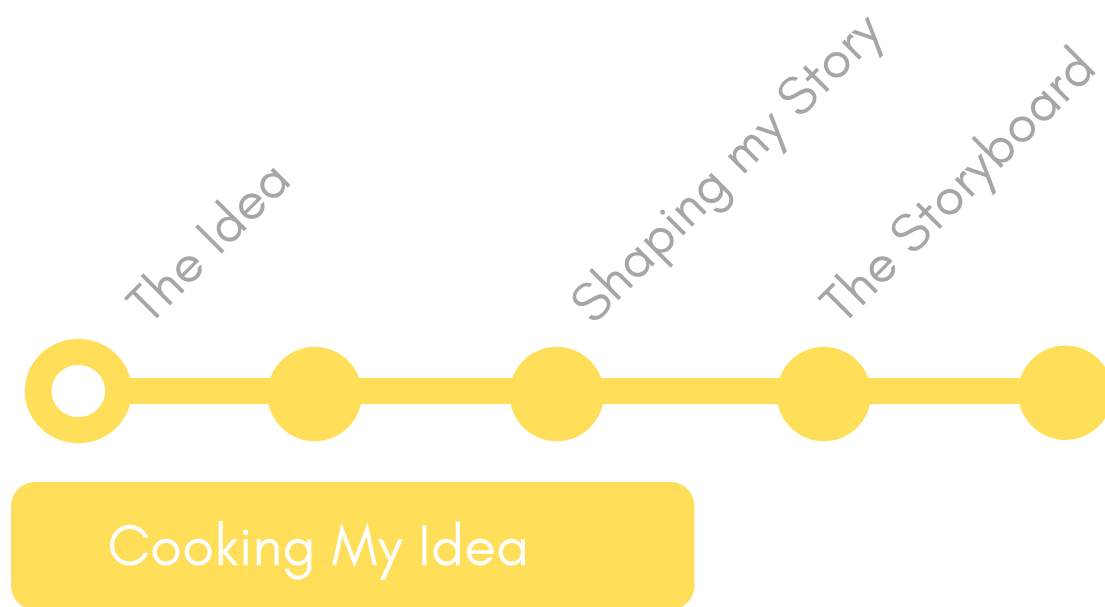
🕐 15 min.

🖊 Sheets of paper Pens

Session 5: Set Goals

Aims

- To determine how to persuade the target audience.
- To set the emotional elements to be stirred up [Set goals]

Step-by-Step

Students / participants take turns generating written responses on a single sheet of paper (Rally Table) about the essential elements of a story.

Outcomes

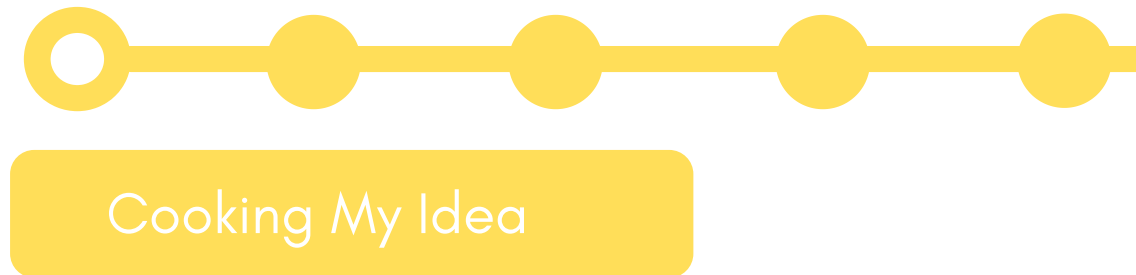A written account with the elements that are going to be used in the story (images, text, videos, sounds, sequence rhythm...)

Evaluation/ Learn Check:
A variety of elements is identified
The elements chosen match the topic chosen All the students have made contributions

Further Background

https://es.scribd.com/document/410879273/FL-L-Wilson-Selected-Visible-Thinking-Routines-Handout

Cooking My Idea

60 min.

·Sturdy drawing paper
·box of colour markers
·printed slips of setting descriptions
·index cards
·small metal clips
·notebook

Session 6: Building a story-world

Aims

This is an introductory session on how to build a basic story-world. based on a workshop on storytelling designed in the framework of the Stories of Tomorrow project: http://www.storiesoftomorrow.eu/

Step-by-Step

To begin building the story-world, have each group of students gather around their dedicated table and provide them with a large drawing paper and a set of colour markers.

Give each group a short description of a setting. Invite the students to draw the setting. Guide them to read carefully as a group the written description, define and draw the main areas of the setting and then continue adding details.

Ask them to move beyond the description and use their knowledge to imagine what else might be there: objects, landscape elements, equipment etc.

Encourage students to keep asking themselves "what else is there?" and adding expected and unexpected details. A richer setting will make for a better story.
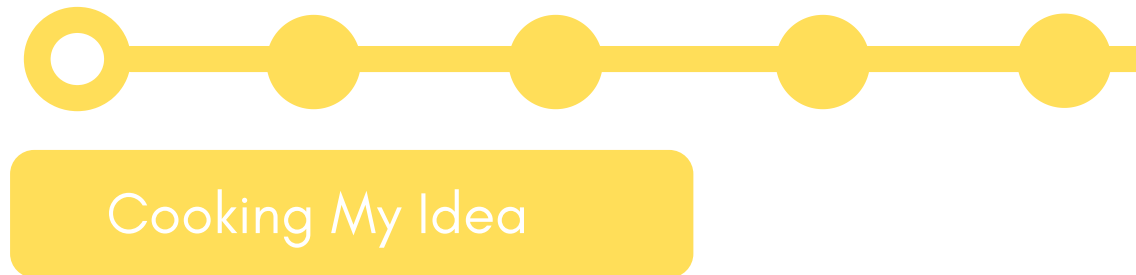
Outcomes

Drawing objects, Creating Maps, Creativity, Collaboration, Critical thinking
The participants may be evaluated in their ability to identify:
·Causal social relations
·Environmental factors

The STORIES Toolkit: Stories of Tomorrow. (n.d.). Retrieved May 28, 2020, from http://www.storiesoftomorrow.eu/content/stories-tool-kit

Cooking My Idea

60 min.

·Index cards
·color markers
·pens
·pencils
·storyboard

Session 7: Creating characters to populate the story world

Aims

In this session students are introduced to the basics of creating characters in a story. Having built the story-world, it is now time to populate it, by creating the main characters who will be the protagonists.

Step-by-Step

Having built the story-world, it is now time to populate it, by creating the main characters who will be the protagonists.

To create their characters, students may use Students will draw a picture of their character and also choose a name for her. Students may be guided to start with a few key attributes (age, gender, profession etc.) and keep expanding their list, by asking themselves questions (what does my character like to do for fun? what is my character's greatest fear?) to spark their imagination. They may add as many attributes as they like. Richer characters make for better stories.

To complete character creation, invite students to add two more details: important items of clothing their character should have and a very personal object the character would always have with them, wherever they go.
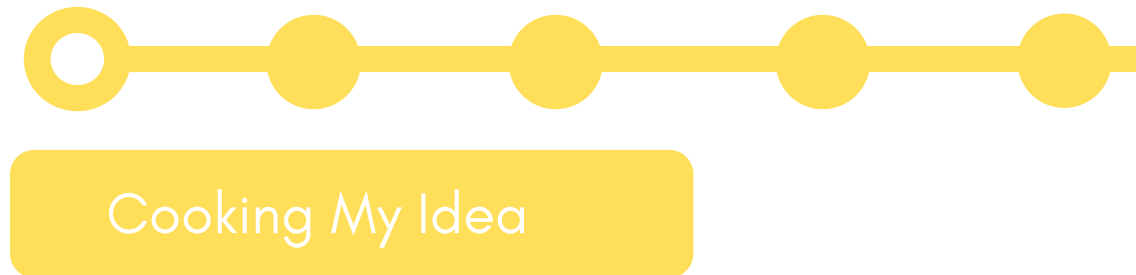
Outcomes

Drawing characters, Designing Characters, Creativity, Collaboration, Critical thinking.
The participants may be evaluated in their ability to identify:
- Social relations
- Personal traits
- Norms

The STORIES Toolkit: Stories of Tomorrow. (n.d.). Retrieved May 28, 2020, from http://www.storiesoftomorrow.eu/content/stories-tool-kit

Cooking My Idea

Session 8: Giving characters something difficult to strive for

60 min.

Pens, pencils, notebooks

Aims

In this activity students are introduced to how to articulate the goals that willspur characters into action.

Step-by-Step

With the protagonists placed in the setting, the next step is to articulate the goals that willspur them into action.

Let your students discuss in their group the goals of their protagonists, taking into account the setting and the character attributes: what are these characters doing here? why did they come? what do they want? what are they trying to achieve?

Allow for enough discussion and then ask the students to select the most important goal for their characters and to write it down as a goal statement. This is the main goal that will drive the story in this episode.

Next, ask students to identify and write down at least three obstacles to the main goal: problems the protagonists will need to solve or difficulties they will need to overcome. Placing obstacles in the course of the protagonists, makes for a more interesting story, because the attainment of the goal is no longer a straight line: it involves setbacks, failure, problem-solving, trial and error, struggle and risk.

Outcomes

Understanding the concept of a Hero's journey, Creativity, Collaboration, Critical thinking, Problem solving
The participants may be evaluated in their ability to identify:
- The role of failure
- The role of trial and error (Inquiry learning)

The STORIES Toolkit: Stories of Tomorrow. (n.d.). Retrieved May 28, 2020, from http://www.storiesoftomorrow.eu/content/stories-tool-kit

Cooking My Idea
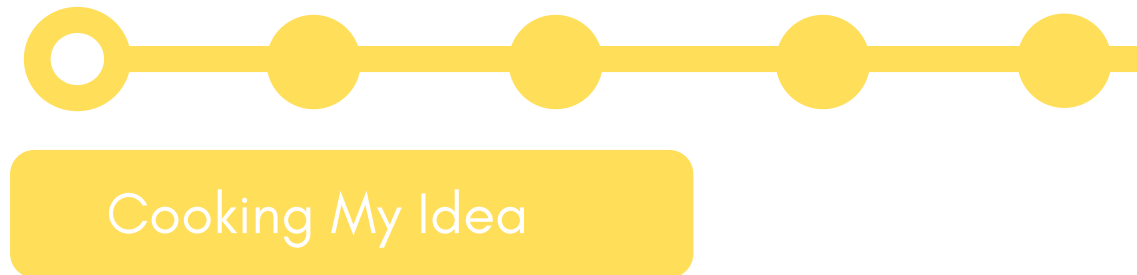
Session 9: Working without (fictional) characters

🕐 60 min.

🖊 Pens, pencils, notebooks

Aims

In this activity students are introduced to how to work with storytelling without focusing on (fictional) characters

Step-by-Step

Students may opt to work on a digital story that does focus on fictional characters (although, obviously, action will be involved). Here is an alternative way of doing just that:

- Building a story-world; alternative 'non-fiction' activity: Participants could either produce a mind-map of what their world is or go out and photograph it from their perspective and bring the digital photographs back and describe their world (from their perspective to the group). This task can focus on particulars in their world!

- Creating characters to populate the story world; alternative 'non-fiction' activity: Participants could produce a spider-diagram (with them at the centre) that identifies things like – people or issues (climate change for example) that are important to them such as interests, feelings, goals, fears etc.

- Giving characters something difficult to strive for alternative 'non-fiction' activity: Ask participants to think about a journey they've been on - either a physical one or an emotional/personal one and ask them to map it out - why did the journey start (catalyst), where did it take you, etc.?

Outcomes

Writing skills, Creativity, Collaboration, Critical thinking
The participants may be evaluated in their ability to:
- Work on mindmaps
- Make/identify connections
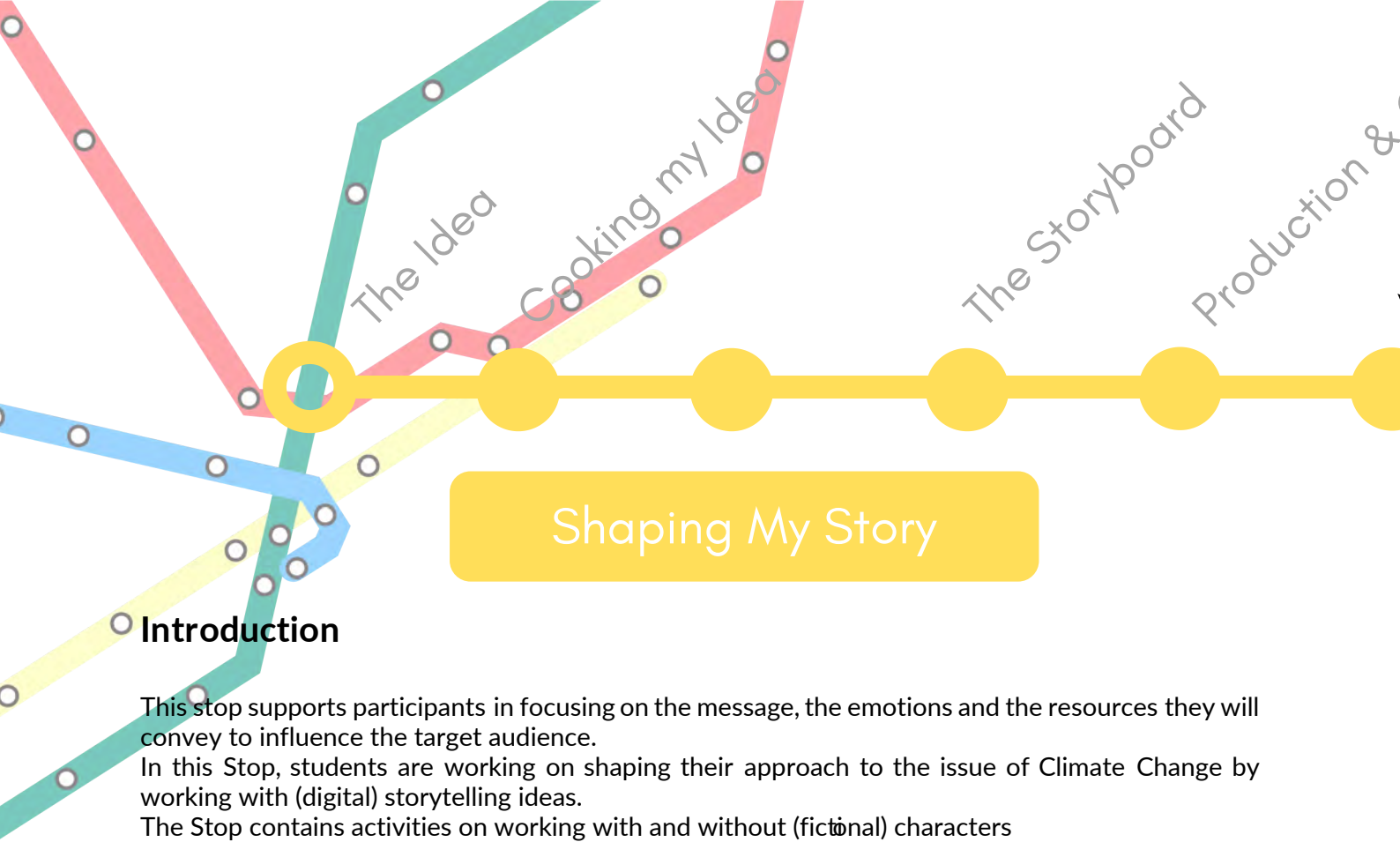
Shaping My Story

Introduction

This stop supports participants in focusing on the message, the emotions and the resources they will convey to influence the target audience.
In this Stop, students are working on shaping their approach to the issue of Climate Change by working with (digital) storytelling ideas.
The Stop contains activities on working with and without (fictional) characters

Objectives

The module aims at having students extending their approach to climate change with the use of (digital) storytelling techniques and enhancing their knowledge by working with innovative ideas. Students are using research approaches to local problems relating to climate change.

To decide what is the final message we would like to get across in the final product.
To get across the final message we want to transmit to the target audience in order to make a change on their behaviour and thoughts.

Time
150 mins

Preparation

Question pool to identify emotions and match them with any emotional elements that amplify them. Paper draft to help match the items aforementioned.

Facilitation Style

The approach relies heavily on active learning, as students will experiment with storytelling tools and ideas and act as researchers.
The facilitator will make the questions and collect the answers / emotional elements that will build on the message to be transmitted
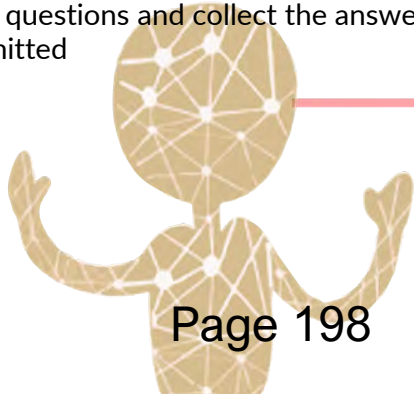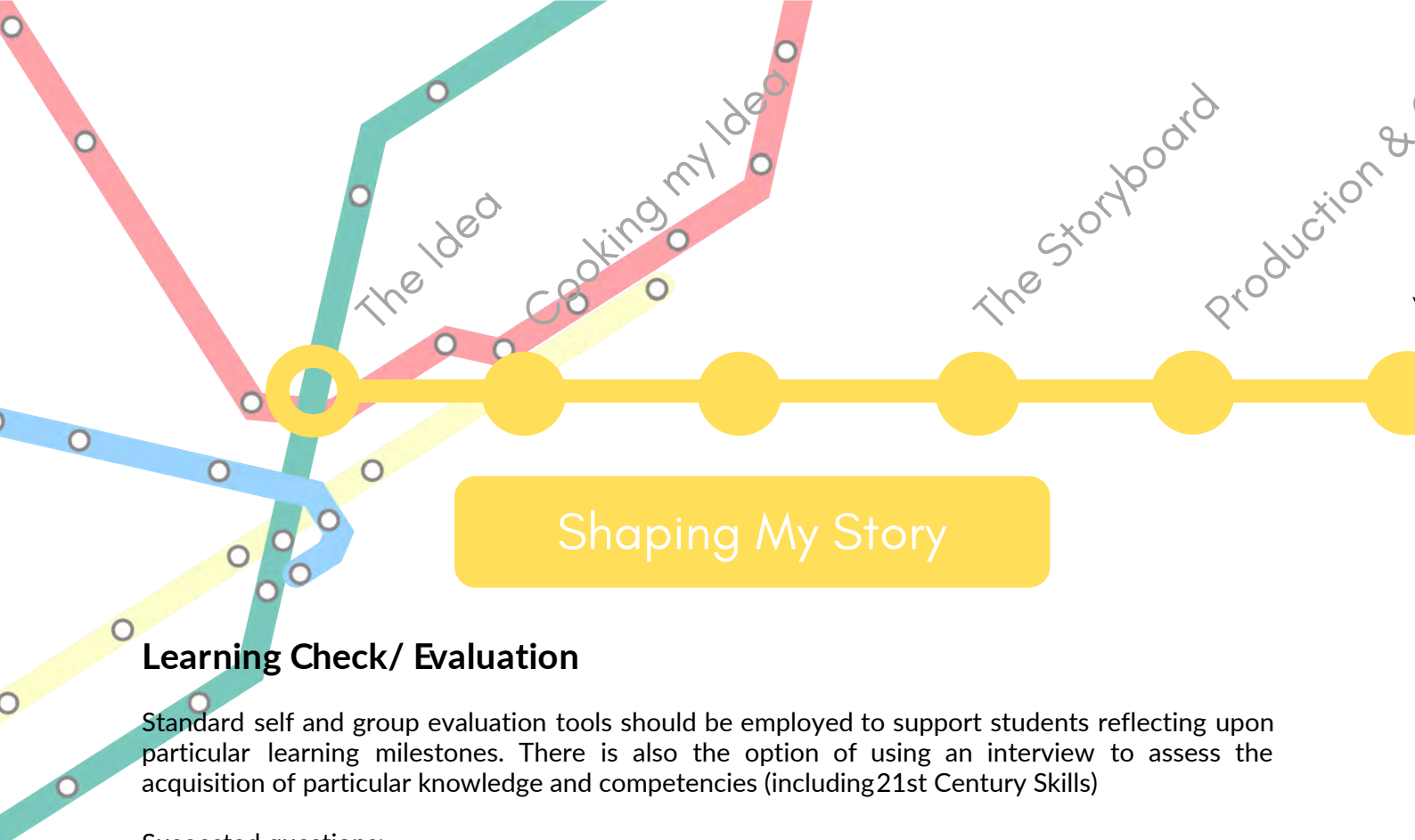
Shaping My Story

Learning Check/ Evaluation

Standard self and group evaluation tools should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills)

Suggested questions:

- What have I learned?
- What new ideas and/or insights will I bring home?
- What has helped me to think about my practice/life?
- What might be improved or discussed further?
- What do I want to learn more about the matter?
- Any other observations or ideas?

A set of emotions is identified.
All the participants in each team have made contributions to build on the message.

Shaping My Story
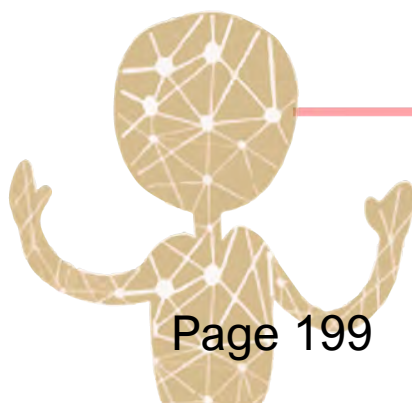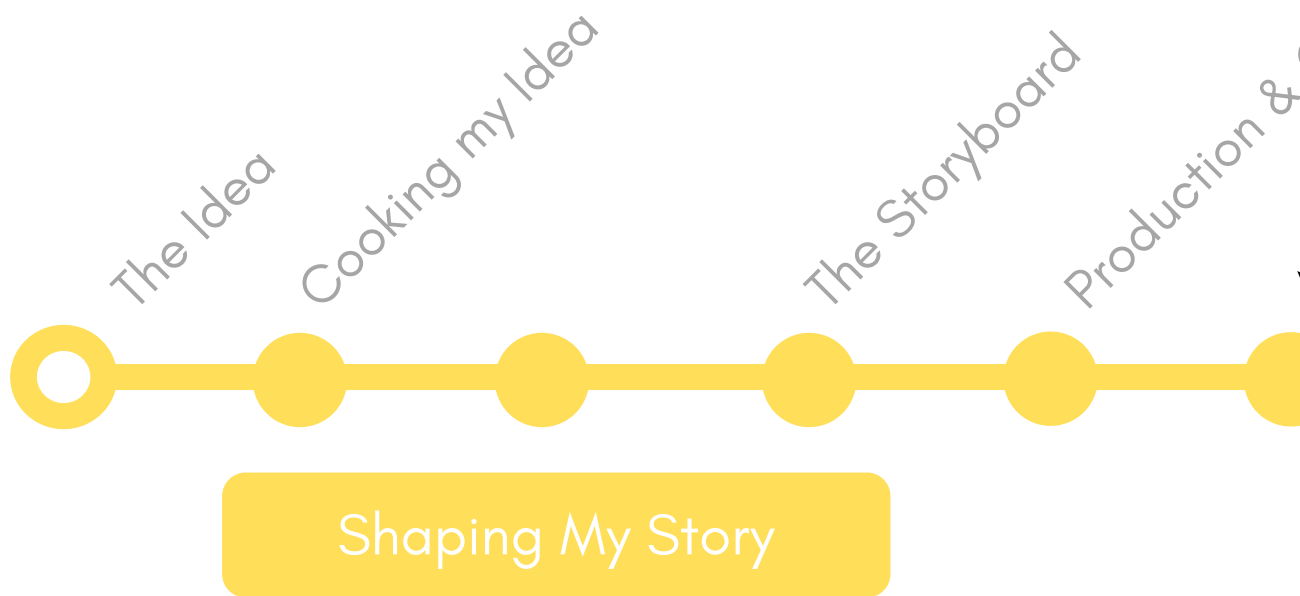
15 min.

Padlet, link to resource bank for sounds, music , images...), planning map Template

Session 1: Final Message

Aims

- To decide what is the final message we would like to get across in the final product.
- To define the basic elements to be used when starting storytelling.

Step-by-Step

Each person or group starts out with questions to help them write the final message they want to get across the target audience using storytelling.

(Helpful questions)
-How can I convince this target audience not to have prejudices or negative attitudes and break down stereotypes?
-How can I influence them to avoid prejudices and negative attitudes?

Briefly brainstorm some ideas (on a sheet of paper) to arouse emotions in the target audience.

Build the final message from among the ideas you have written.

Outcomes

Document which outlines the combination of the final message with the emotions and the emotional elements used.
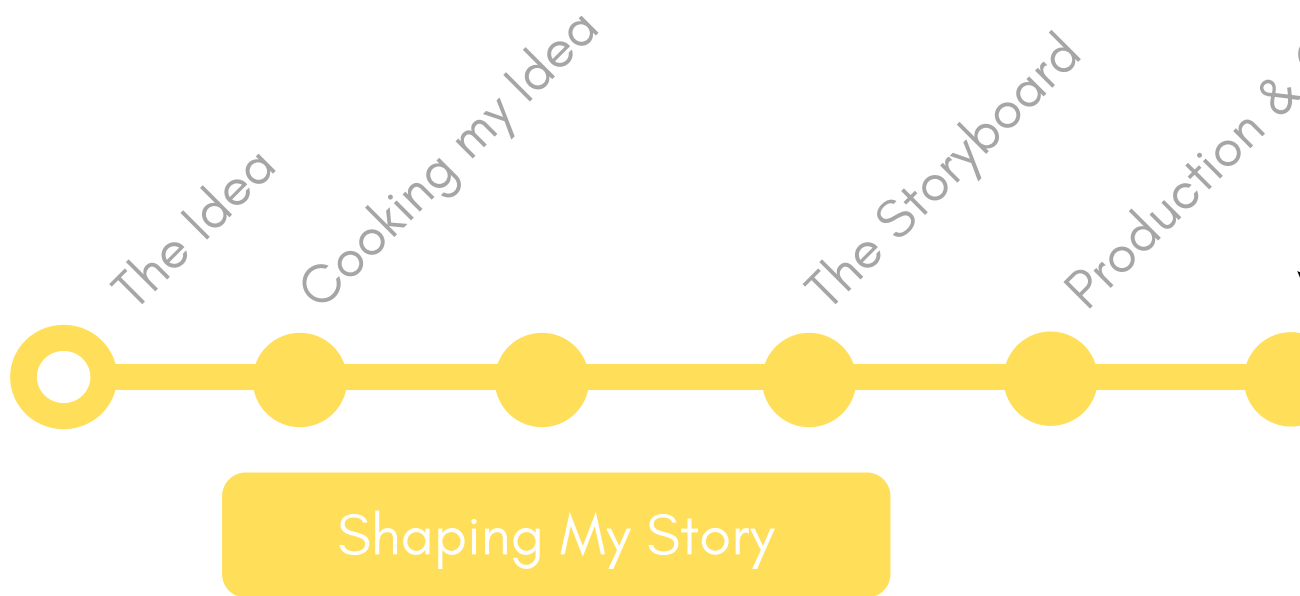
Evaluation/ Learn Check:
Emotions and emotional elements are properly combined All the participants complete the draft

Further Background

https://www.rockefellerfoundation.org/wp-content/uploads/Digital-Storytelling-for-Social-Impact.pdf

Shaping My Story

15 min.

Royalty free bank of resources for images, music, sounds.
Draft, sheets of papers, padlet or other collaborative wall.

Session 2: Elements

Aims

The aim of this activity is to showcase the basic elements to be used in the making of a digital story.
We start out from the final message that we want to get across with the story and define the emotional elements that can be used to create an emotional response in the target audience.
Here we also set out what elements (images, sounds, drawings, etc.) are needed to get the attention of the target audience and achieve our goal.

Step-by-Step

ownload the Elements Template (https://drive.google.com/file/d/19kiR8Odp9X85NA4Iyx6ZcfIEQ_ KPMHtt/view) to fill out (or use a sheet of paper) and write the following in two columns

2. List the emotional elements that you will use to achieve your aim.

3. Create a draft of the ideas about which resources will help you to create the video story.

4. Access the group wall of your profile target audience, click to add one new entry, put your name or the group name, and take a photo of your document or write down (final message, emotional elements and resources) as the example is written.
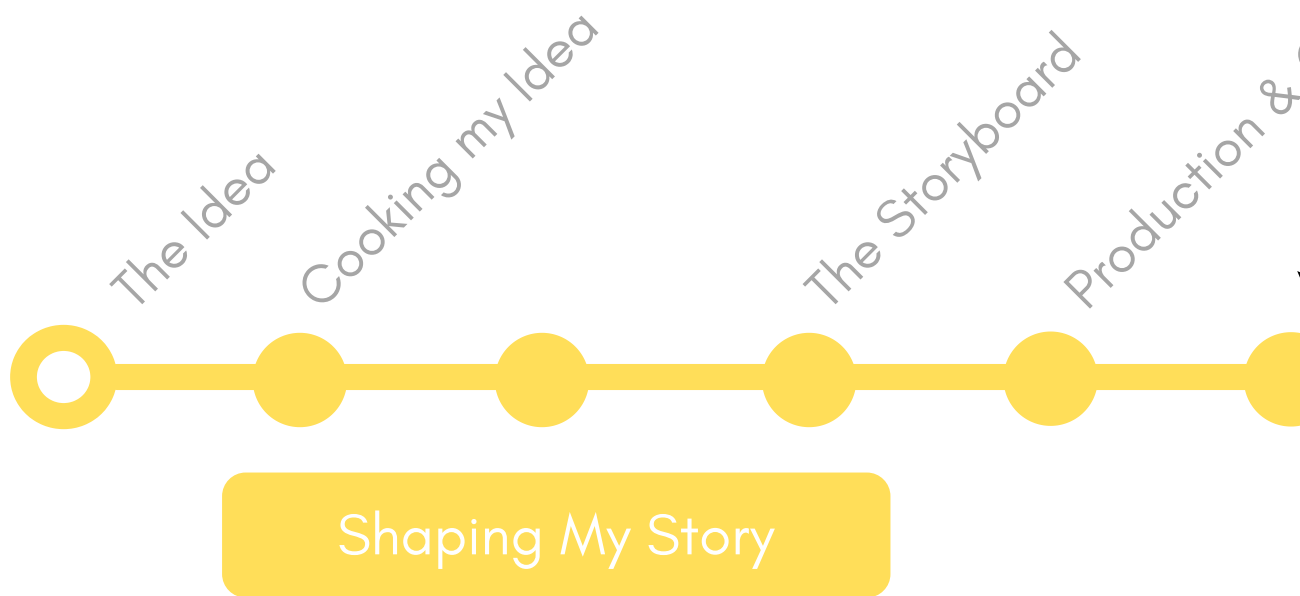
Outcomes

Draft with a final message connected with the emotions and emotional resources to be used.
Evaluation/ Learn Check:
All the participants share their draft.

Further Background

https://www.gcn.org/articles/Effective-Storytelling-The-five-building-blocks-your-stories-need

Shaping My Story

Session 3: Working with characters

60 min.

PCs, Video projectors, access to the web
·Index cards
·colour markers
·pens
·pencils
·storyboard

Aims

This activity is a continuation of Activity 2 at Stop2 (again on working on/creating characters). This time, students focus their attention on characters that are somehow connected to climate change..

Step-by-Step

If you or your students are set to make a video on climate change with characters, here are two ideas:
·Climate change refugees
·Scientists working on climate change
Revisit Activity 2 at Stop 2. Recall that you or your students need to pay attention to the connections between your characters' traits and the story that is about to be told.

In the preparation phase you need to support your students in doing a bit of a research on forced migration due to climate change. Here are some resources:
The World's First Climate Refugees https://www.youtube.com/watch?v=b6QEDbI5zrg
The floods are coming: https://www.youtube.com/watch?v=co5uywe-1Z8

Outcomes

Research, Creativity, Collaboration, Critical thinking The participants may be evaluated in their ability to identify:
·Causal social relations
·Environmental factors

Further Background

Dimaraki, L. (2018). Building the story together. Stories of Tomorrow. Retrieved July 17, 2020, from http://www.storiesoftomorrow.eu/?q=node/44
DW Documentary. Climate refugees in Bangladesh [Video file]. Retrieved July 17, 2020, from https://www.youtube.com/watch?v=co5uywe-1Z8
Sokhin, V. (Director). (n.d.). The World's First Climate Refugees [Video file]. Retrieved July 17, 2020, from The World's First Climate Refugees

Shaping My Story
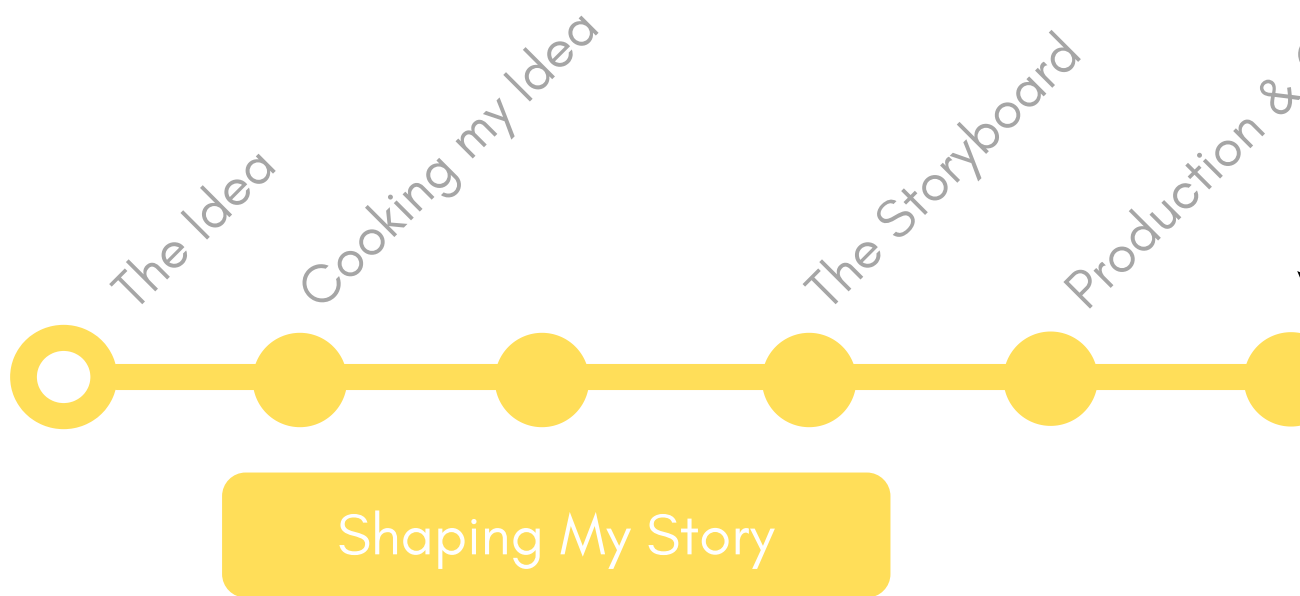
60 min.

·Phones/cameras
·Index cards
·color markers
·pens
·pencils
·storyboard

Session 4: Working without characters

Aims

In this activity, students are working without the use of characters in their stories aiming at producing particular elements and ideas for their story

Step-by-Step

If you decide to work without characters, then you may send your students out to do a bit of reporting or choose a more artistic approach in their video making. They may go out and photograph their world/community from their perspective and bring the digital photographs back and describe their world (from their perspective to the group).

This task can focus on particulars in their world! These photographs can be used to create an interesting video or a poster. In the context of climate change, students can document:

·Landscape affected
·The making of a school garden
Weather elements (clouds forming, rain/drought, etc.)

Outcomes

Collection of pictures, Creativity, Collaboration, Critical thinking

The participants may be evaluated in their ability to:
·Navigate their surrounding terrain
·Connecting grand societal challenges with local problems
·Conducting meaningful research
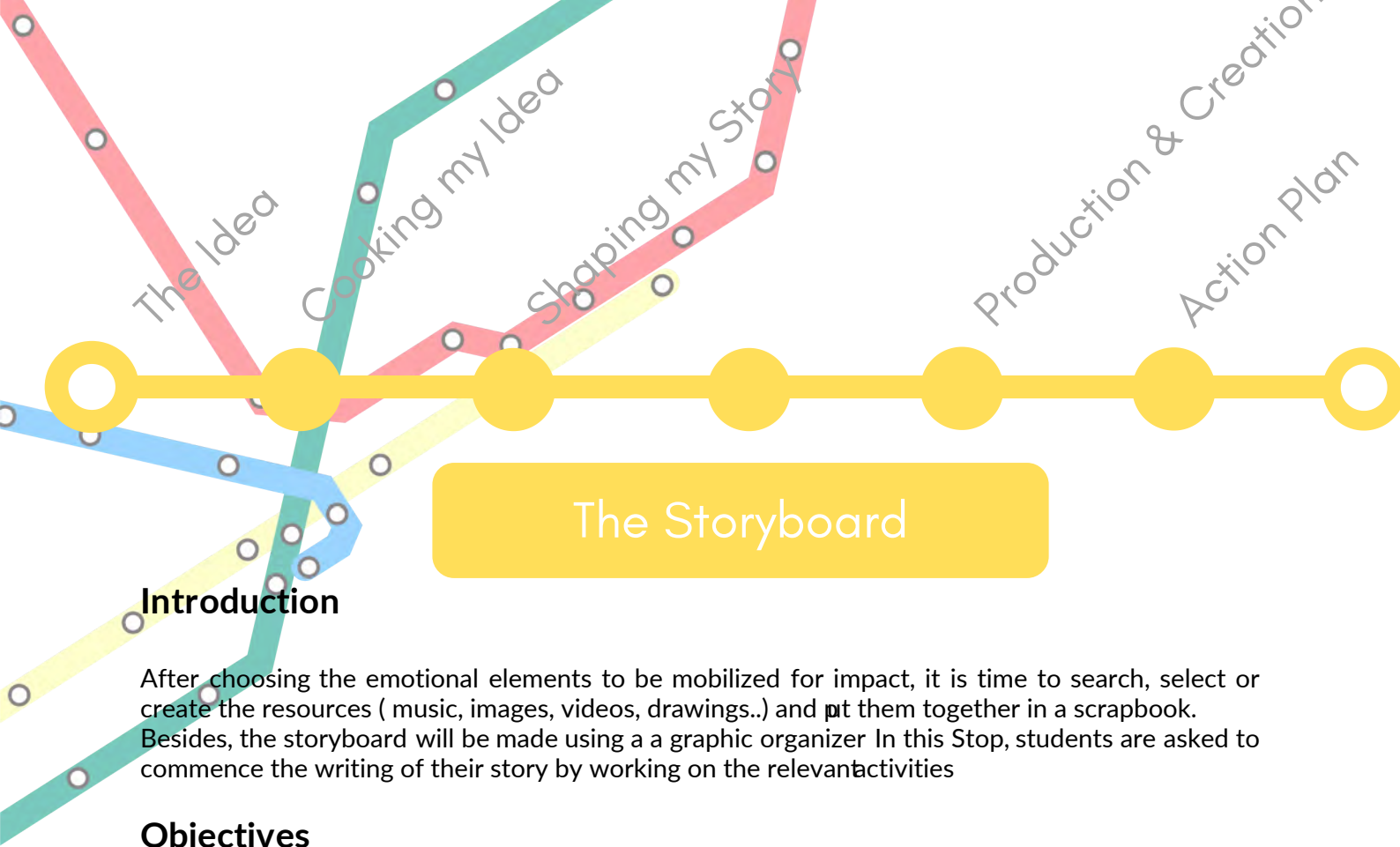
The Storyboard

Introduction

After choosing the emotional elements to be mobilized for impact, it is time to search, select or create the resources (music, images, videos, drawings..) and put them together in a scrapbook. Besides, the storyboard will be made using a a graphic organizer In this Stop, students are asked to commence the writing of their story by working on the relevant activities

Objectives

To prepare the scrapbook with the resources chosen so that the final message moves to action. To make the storyboard. The aim of this module is to support students in advancing their stories by offering concrete ideas and techniques that facilitate the storytelling process.

Time
170 mins

Preparation

Choose a royalty free bank of resources (music, videos, images, sounds)Seleccionar webs de recursos de libre acceso (Música, vídeos, imágenes, sonidos..)
Choose apps to make your own creations. Choose the most suitable templates from a variety of scrapbooks and storyboard templates on the web

Facilitation Style

The role of the facilitator is to give resources, solve technical questions and keep a friendly and collaborative atmosphere. A collaborative wall will be provided with resources and apps that can be chosen to make the storyboard and scrapbook. The approach relies heavily on active learning, as students will experiment with storytelling tools and ideas.

Learning Check/ Evaluation
-The storyboard has been made.
-The resources have been chosen and are ready to be used in the production and creation steps
Standard self and group evaluation tools should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills)

Page 204

The Storyboard
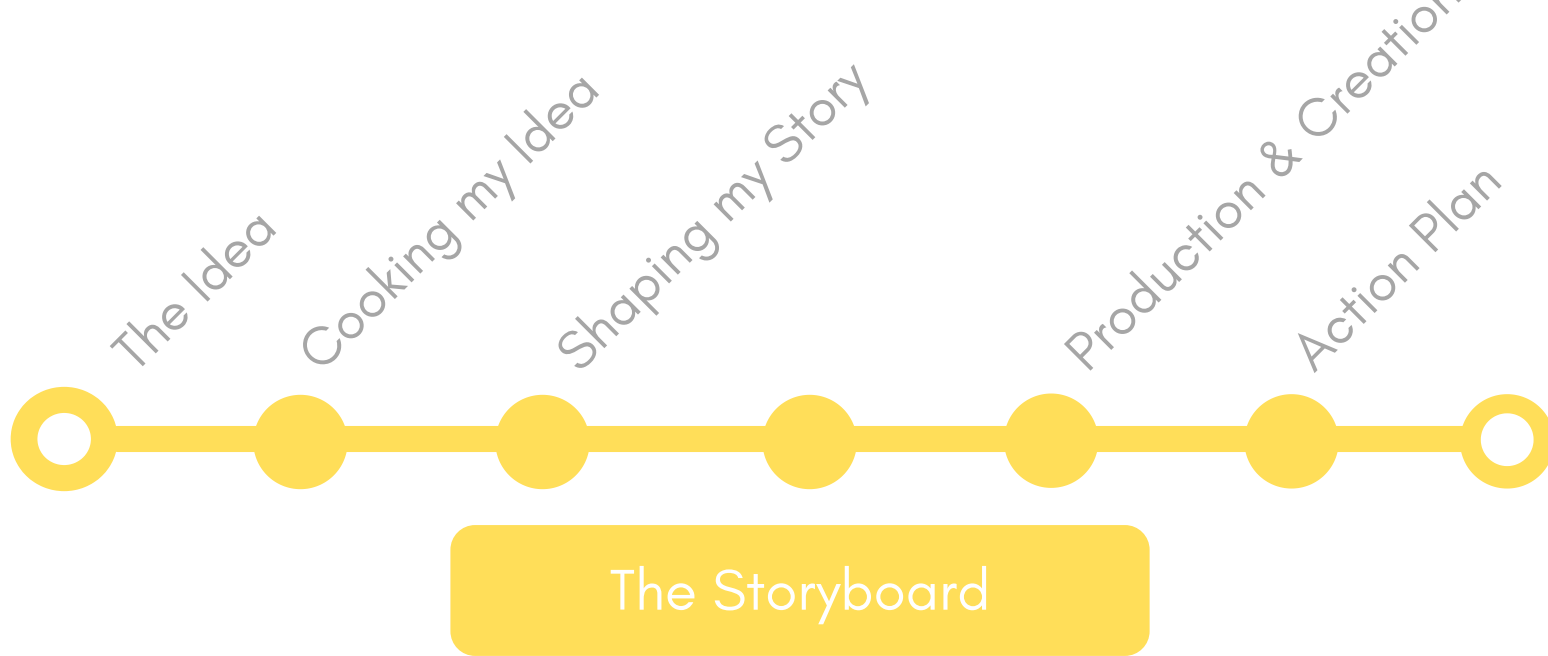
Session 1: Finding a good place and an interesting way to begin the story

🕐 60 min.

✏️ Pens, pencils, notebooks

Aims

In this activity students are introduced to how to start writing a story, in a collaborative approach.

Step-by-Step

There are many ways to start writing a story, but in a collaborative writing, it is easier to begin at the beginning.

First, convey to your students how important the opening of the story is: it is what catches the readers' attention and makes them want to read the story. Explain that to make the opening of their story engaging they have to find both an alluring starting point and an appealing form (be it narration, description, dialog, verse, message etc.). If time permits, you may have students look at existing stories and see how their authors crafted a good beginning.
Or you may have them recall how some of their favorite stories begin. In crafting the opening of the story we will combine individual and collaborative writing.

First ask students to write individually the best opening sentence they can think for the story. Then, ask them to share their opening sentences in the group, and use them as inspiration to compose together the story opening (e.g. an opening paragraph, a short dialog, etc.)

Outcomes

Writing skills, Creativity, Collaboration, Critical thinking.
The participants may be evaluated in their ability to identify:
·Marginalizati, Conflict, Social stratification, Justice, Equal opportunities, Connection with climate change themes

Further Background

The STORIES Toolkit: Stories of Tomorrow. (n.d.). Retrieved May 28, 2020, from http://www.storiesoftomorrow.eu/content/stories-tool-kit
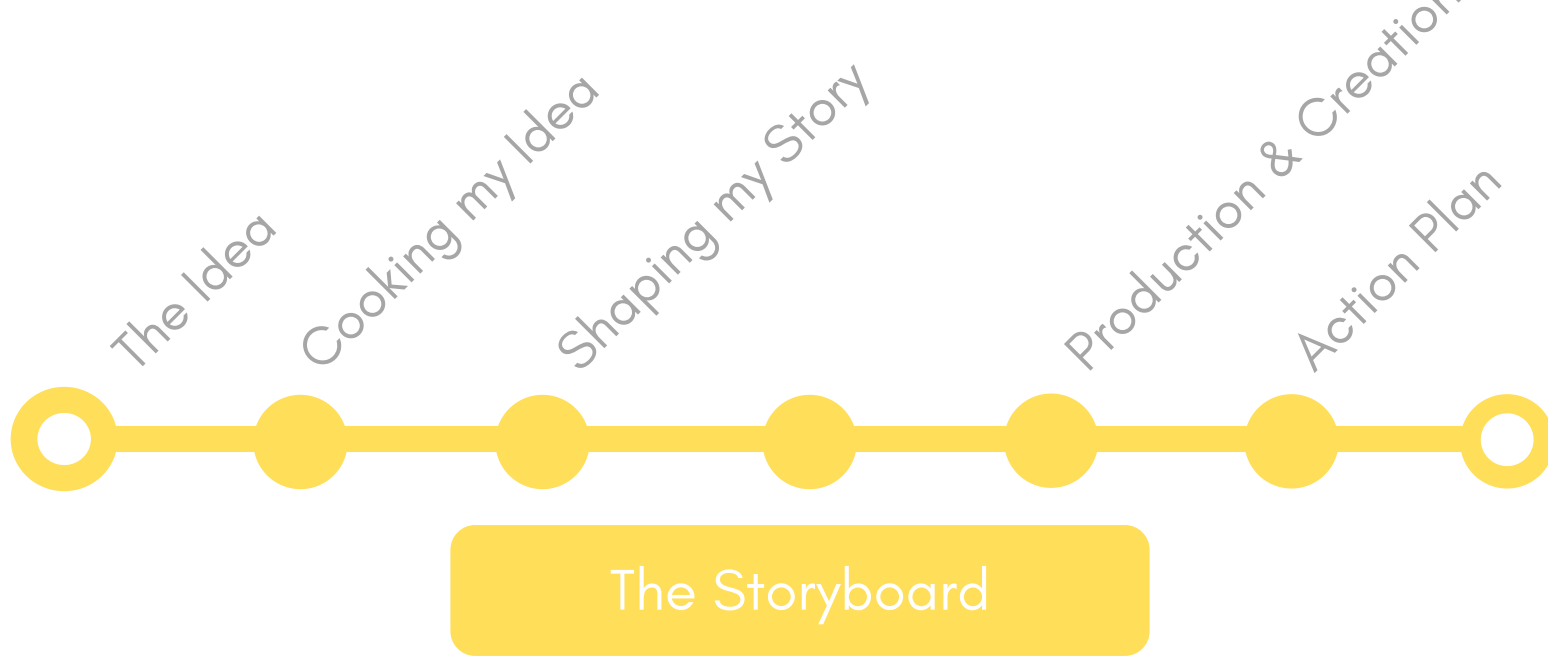
The Storyboard

Session 2: Advancing the story by getting characters to act within the story-world in pursuit of their goals

60 min.

Pens, pencils, notebooks

Aims

In this activity students begin to develop their story, by alternating between actual writing and exploring the plot possibilities.

Step-by-Step

Students can now begin to develop their story, by alternating between actual writing and exploring the plot possibilities present in their tangible story-world, i.e. possible moves for their characters in accordance with their goal and their personal traits, using everything in the setting: environment, landscape, material, buildings, equipment, objects etc. First, assign a group scribe, who will be responsible for writing down the story. The role should rotate every 15'-20' minutes. The scribe first writes down the story opening from the previous step and then keeps recording the story as it develops. Invite students to look carefully at their tabletop story-world and to take turns proposing: (a) characters actions that can drive towards the goal; (b) events that occur as a consequence of character actions; (c) occasional random events (e.g. weather events). The scribe writes down what is being proposed. Every time the scribe changes, they group may read and review the story.

Consider how to balance between allowing students enough leeway to develop an interesting story and ensuring that they bring it to a closure. Overall, reminding them to have their goal and obstacles in mind, will help keep the story for diverging more than it is manageable. It is also useful to impose time constraints, i.e. a specific time period for story development, followed by a period for editing and completing the story.

Story development presents opportunities for deeper learning similar to the drawing of the story-world:

·fact-checking the scientific accuracy of proposed story-moves
·working into the plot knowledge gained from experiments and other inquiry activities
·teachable moments arising from the need to know something that is important for the story.
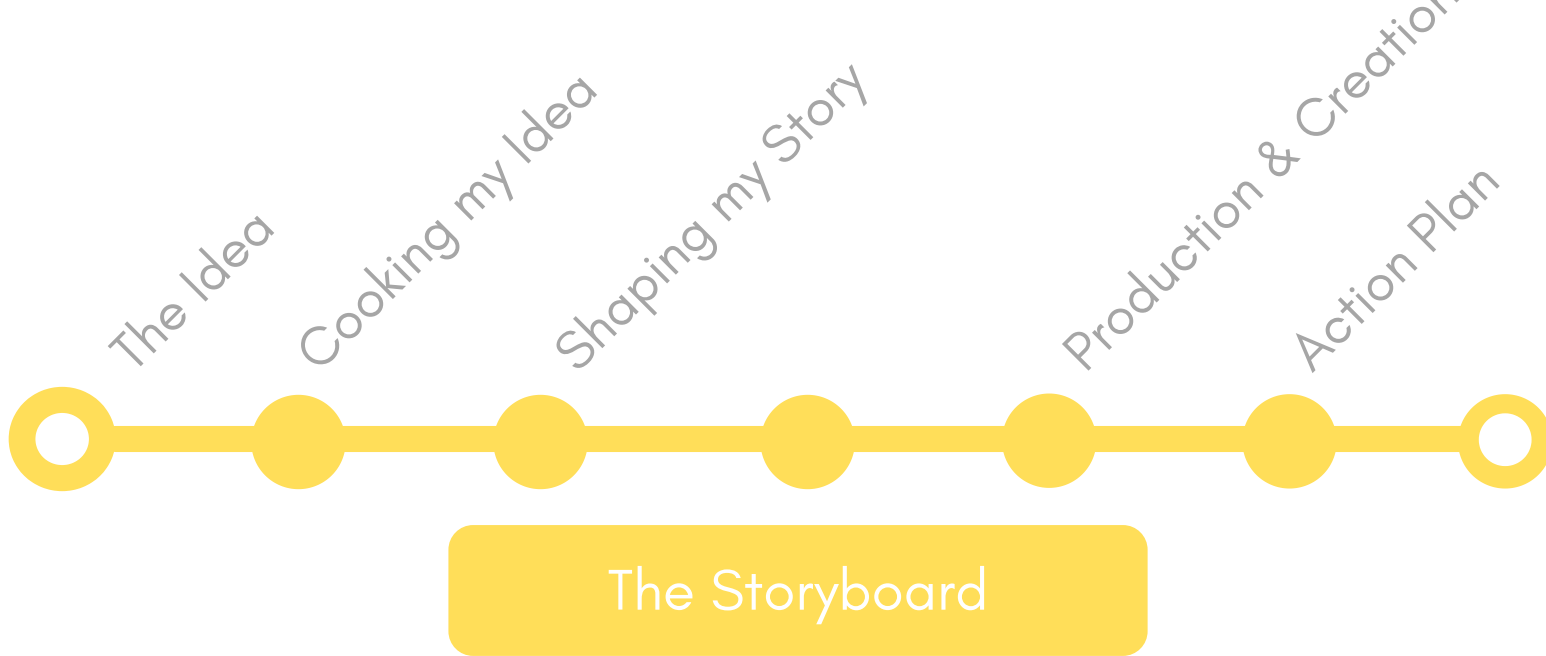
The Storyboard

Session 2: Advancing the story by getting characters to act within the story-world in pursuit of their goals
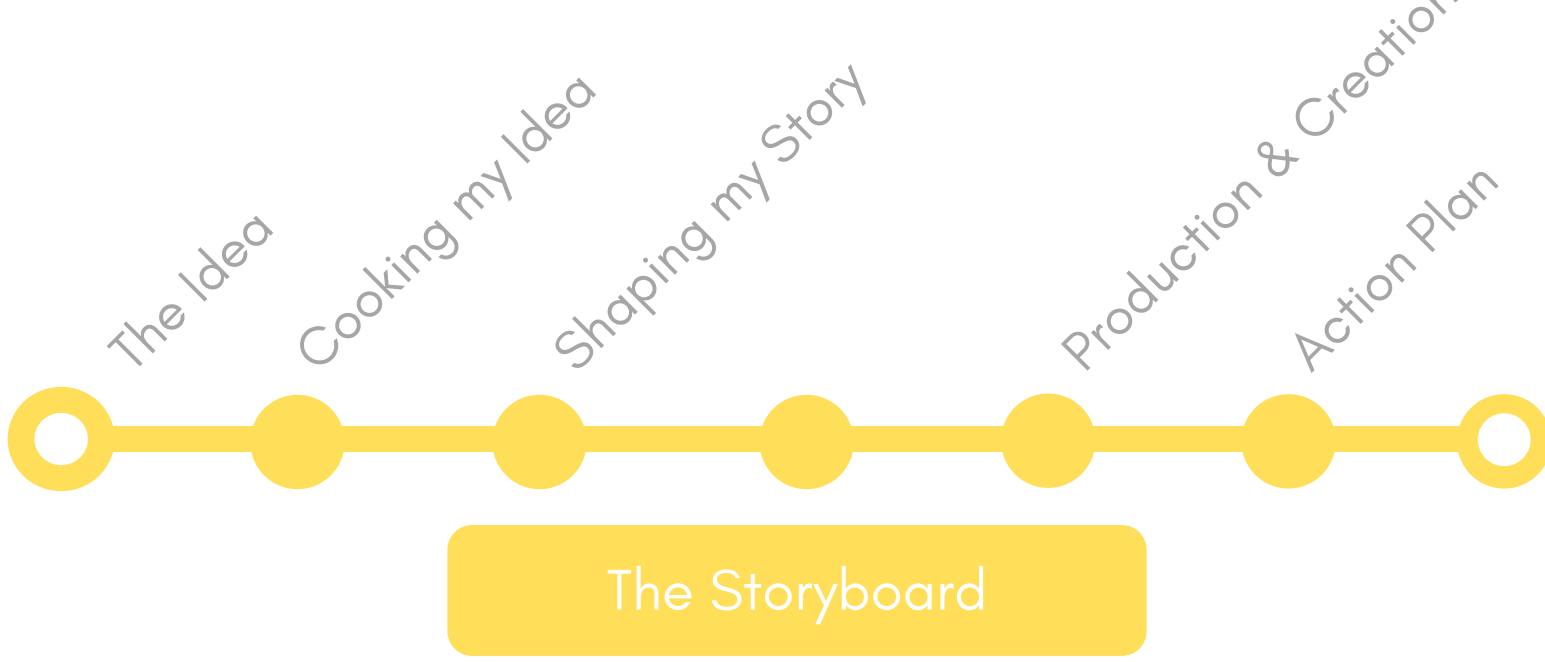
Outcomes

Writing skills, Creativity, Collaboration, Critical thinking

The participants may be evaluated in their ability to identify:
·fact-checking
·Collaboration
·Inquiry and research

Further Background

The STORIES Toolkit: Stories of Tomorrow. (n.d.). Retrieved May 28, 2020, from http://www.storiesoftomorrow.eu/content/stories-tool-kit

The Storyboard

Session 2: Advancing the story by getting characters to act within the story-world in pursuit of their goals

STEP OUTLINE

Personal Name / Group Name:

TITLE:

ORDER	CHARACTERS (symbols, images,...)	SOURCE	TEXT	CONTENT (type of resource)	DURATION SCENE	DURATION TOTAL

The Storyboard

🕐 20 min.

Session 3: Scrapbook

Post-it notes / index cards

Aims

To search for the resources (elements) which integrate the storytelling and file them so that they can be organized and modified using the video editing tools to create the final product.

Step-by-Step

-it notes / index cards / with these elements:
-Images, drawings (general or specific, location if known):
-Design (background color, font style, special effects)
-Audio (music, sound effects):
-Templates with Images, Drawings (general or specific, location if known)

Access the resource bank to create the elements which are going to be part of the storytelling Or create your own resources.
- ** *Try to use Creative Commons license. (**For more information**)*
Search for the elements which have been defined in the previous stage "Shaping my idea".
File the elements on your computer or device. Personalize the elements if necessary.
Think about the software you are going to use to create your final product.

Outcomes

Scrapbook with images, video, music, text and web grabs on virtual pages, bringing the writing process alive
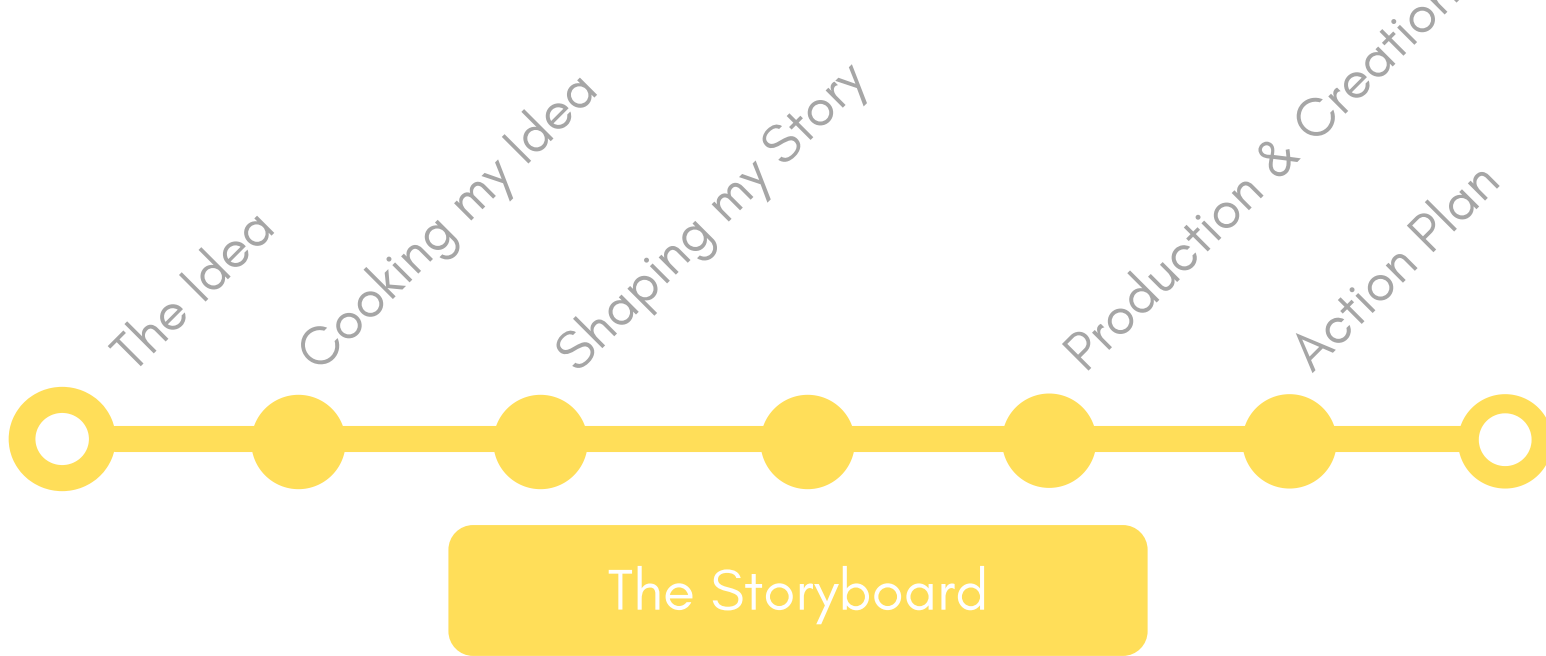Evaluation/ Learn Check:
Participants' proper selection of images, music, sounds, videos for their scrapbook

Further Background
https://uk.pcmag.com/migrated-18241-photo-printing/38461/the-best-digital-scrapbooking-software
https://www.toptenreviews.com/best-digital-scrapbooking-software

The Storyboard

Session 4: Storyboard

🕐 30 min.

🖊 Step Outline organizer
StoryBoard document

Aims

To search for the resources (elements) which integrate the storytelling and file them so that they can be organized and modified using the video editing tools to create the final product.

Step-by-Step

Create and fill a graphic organizer for the story, where we detail the order in which each of the elements that make up the final video story appear. Later on, they will be finally transferred to the video editor to create the final video storytelling.

1. Download the step outline organizer. (Step Outline StoryBoard)
2. Write/complete them with the elements of your story.
3. Take a photo of your own step outline
4. Send it to the blog / teacher.

Outcomes

The design of a storyboard
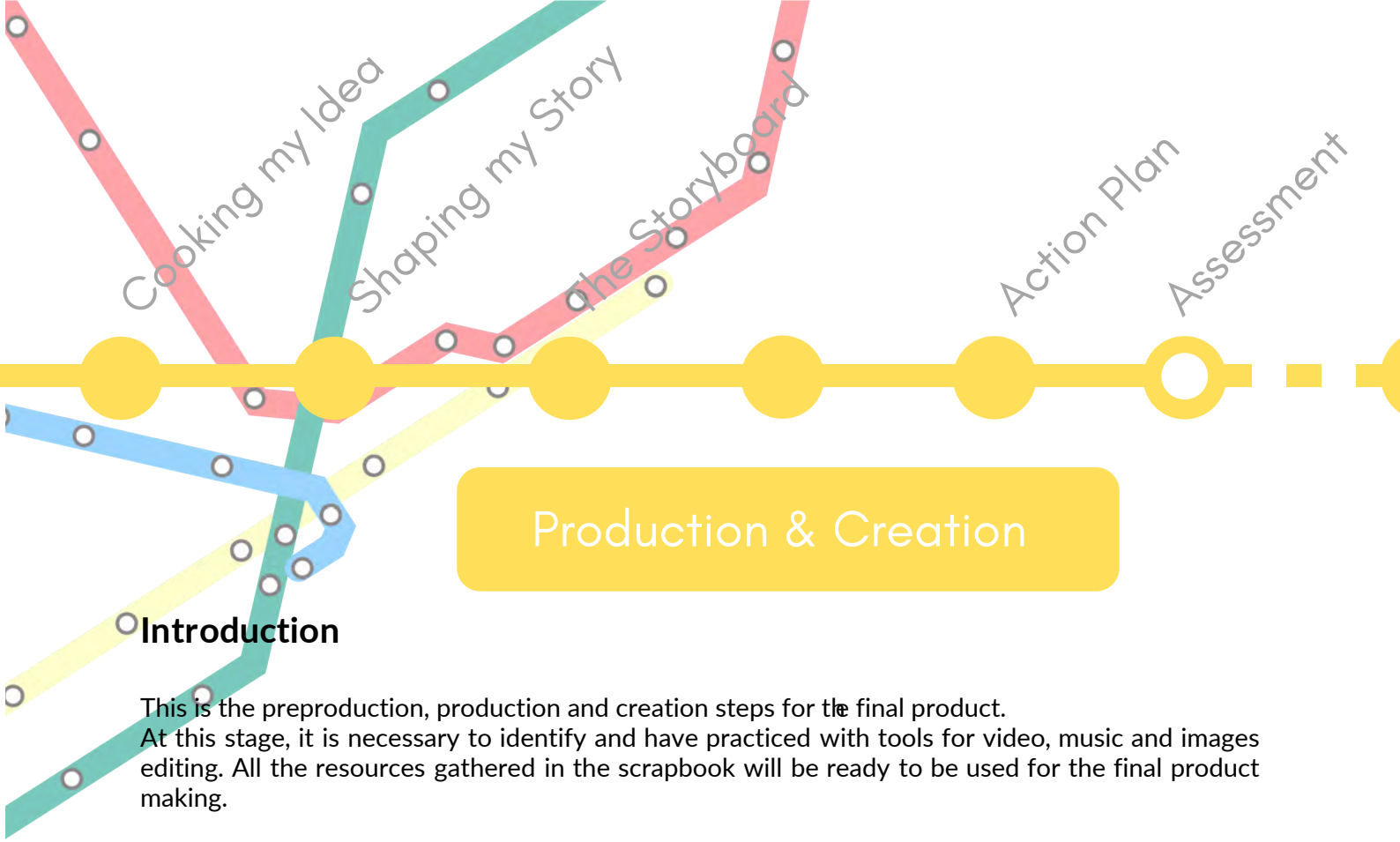
Evaluation/ Learn Check:
Participants create their own storyboards and share them.

Further Background

https://boords.com/storyboard-template#video-storyboard-templates
https://indiefilmhustle.com/free-storyboard-template-tutorial/
https://www.teachthought.com/technology/11-storyboarding-apps-organize-inspire-young-writers/

Production & Creation

Introduction

This is the preproduction, production and creation steps for the final product.
At this stage, it is necessary to identify and have practiced with tools for video, music and images editing. All the resources gathered in the scrapbook will be ready to be used for the final product making.

In this Stop students are working in their actual digital/storytelling production (video, infographic, poster). The activities included in this Stop are designed to guide teachers, students and classrooms towards the creation of their final digital project.

Objectives

The module aims at supporting students in the storytelling endevour, by offering guided activities, as well, additional material and templates that are ready to be taken up by storytellers
- To identify and practice with digital tools for video, music and image editing.
- To make the final product

### Time
540 mins

Preparation

Laptop, PC or tablets., Video Editor Software.

Facilitation Style

The approach relies heavily on active learning, as students will experiment with storytelling tools and ideas.The facilitator offers some tools to be used, shows how to use them , provides video tutorials for further practice and gives a task for participants to practice them .
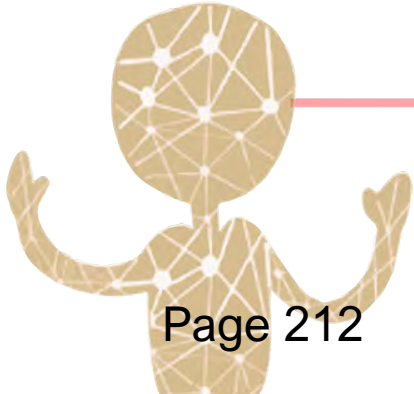
Production & Creation
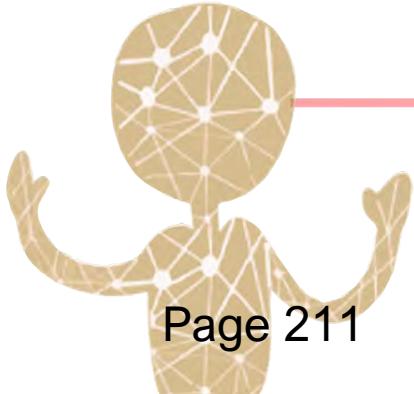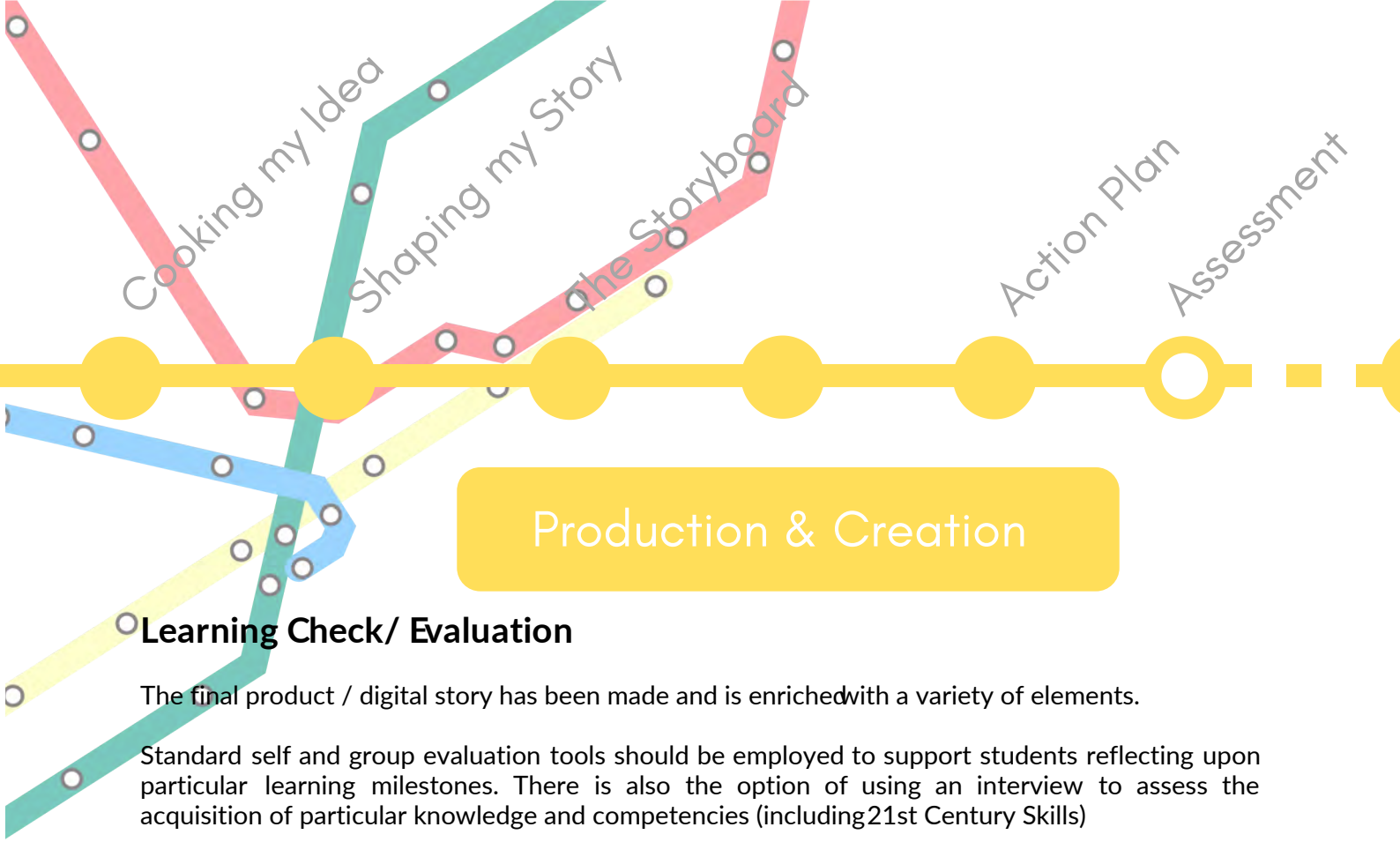
Learning Check/ Evaluation

The final product / digital story has been made and is enriched with a variety of elements.

Standard self and group evaluation tools should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills)

Suggested questions:

·What have I learned?
·What new ideas and/or insights will I bring home?
·What has helped me to think about my practice/life?
·What might be improved or discussed further?
·What do I want to learn more about the matter?
·Any other observations or ideas?

Production & Creation

120 min.

n/a

Session 1: Learning Digital Tools

Aims

To Practice with the digital tools to be fluent using them.

Step-by-Step

In this activity you have to select one video editor to create the final digital story. You should watch the video tutorial and practice a little with it.

1. Select one of the video editors (Clipchamp, FilmoraGo, OpenShot) * For more information go to "Sw Video Editing" link.
2. Prepare the device to use the selected video editor (If you choose FilmoraGo or OpenShot, then please download the application and install it on your device. If you choose ClipChamp, please register on the web page)
3. Watch a video tutorial from those provided in the materials section
4. Make a small video with it to practice and get to know it.

Outcomes

Short video creations.
Evaluation/ Learn Check:
All the participants made a simple digital creation

Further Background

https://www.youtube.com/watch?v=Cnpm-8QUoMU
https://www.youtube.com/watch?v=c1bm-pSVLMY
https://www.youtube.com/watch?v=l_r12b99Tlg

Production & Creation

Session 1: Learning Digital Tools

Handout

Video Stories

Reporter Resource

Video Recording Techniques

There are lots of different ways people can use video to tell a story. This handout will give you some top tips and techniques that you might want to use to make sure that your videos are clear, communicate the story well and keep the viewer watching!

1. Find a quiet space

If you are recording someone talking to camera, this is a must. Reducing the noise level around where you are recording will get you better quality audio and make it easier for the viewer to hear the story.

2. The background

Try to have a nice looking or suitable background for your recording. Something that is relevant to the story would be great, and don't film in-front of windows, direct light or mirrors.

3. Shot size

If you are recording someone talking to camera, use a medium-shot or medium-close-up. If you are recording other images, make sure you are close enough for the viewer to see what you are filming.

4. Framing

Don't put the object/person you are filming in the middle of the frame, trying using the 'Rule of Thirds' and put them more to one side of the frame than other. This makes it more visually appealing for the viewer!

5. Eye-lines

If you are recording someone talking to camera it can be a little intense to have them talking directly to camera. Instead try to get them to look just 'off camera' to one side or the other.

6. Think visually

Think about how you can make your video story visually interesting to the viewer. Could you record some other visuals to help to tell the story? Could you use a camera movement such as a pan or tilt to keep it stimulating?

Handout

Audio Stories

Reporter Resource

Audio Recording Techniques

There are lots of different ways people can use audio to tell a story. This handout will give you some top tips and techniques that you might want to use to make sure that your audio stories and clips are clear, communicate the story well and keep the listener playing them!

1. Find a quiet space

If you are recording someone then this is a must. Reducing the noise level around where you are recording will get you better quality audio and make it easier for the listener to hear the story.

2. Mic placement

Make sure the mic is directed towards and is close to the source of the sound you are recording. This will get you the clearest audio. If the mic is pointing away from the sound you intend to capture, you may struggle to hear it when it is played back.

3. Check your levels

Do a sound check before recording. You can do this by using headphones to listen to the sound you intend to record or by recording a short clip and playing it back. The sound should be not too quiet or too loud. Readjust the mic's placement if you need to.

4. Keep it steady

Try to keep the mic as steady as you can. If you are moving it around or moving your hands on it then it will pick this movement up. If you struggle to keep it steady trying putting the mic on a holder or a tripod/clamp.

5. Avoid wind

Wind is a terrible enemy when recording audio and sounds much worse than it does in real life. If it is windy you should try and find an indoor or sheltered location to record in. You can also try shielding the mic or using a windshield on it.

6. Record atmos

If you are recording someone talking and you intend to edit it, it is a good idea to record some 'atmos'. Atmos is basically the sound of a room when no one is talking. You can then lay this underneath the person talking in the edit and it will join the cuts together!

Page 214

Production & Creation

Session 1: Learning Digital Tools

Photography Techniques

There are lots of different ways people can use photography to tell a story. This handout will give you some top tips and techniques that you might want to use to make sure that your photographs are clear, communicate your ideas well and are visually pleasing!

FRAMING

In photography, when we talk about 'framing' we basically mean what you see in the picture.

1. **Fill the frame** – make sure that the object you are taking a photograph of is the biggest thing/focal point of the photo.

2. **Frame within a frame** – use naturally occurring frames such as doorways, arches, trees, windows etc. to help to 'frame' the object you are photographing.

3. **Rule of thirds** – Every 'frame' can be divided equally by 3 horizontal lines and 3 vertical lines; where these lines intersect you should place the object you are photographing / focal points on. Turn the grid/guidelines on, on your camera/tablet to help!

ANGLES

Photograph gives you a chance to show the world from a different perspective. Try taking photographs that offer different perspectives of the world than those that we usually see at eye level.

- Take photos from **different angles** – even have the photo 'canted' or uneven.

- **Shoot through things** – find interesting gaps through wires or objects to shoot through.

- Go higher, lower or completely above the object(s) you are photographing to give a **different perspective**.

REASONS

Always have reason for taking the photograph in the way you are taking it. Think about:

- Is there a message you are trying to **communicate** to the viewer?

- What to you want them to **think** when looking at the photo?

- How do you want the view to **feel** when looking at the photo?

Production & Creation

Session 2: Using the appropriate digital tools: FilmoraGo

60 min.

Video projector, laptop, access to the internet, smartphone/tablet

Aims

This activity aims at training teachers (and students) in using the FilmoraGo application to create videos that tell particular stories. The chosen subject is Climate Change.

Step-by-Step

FilmoraGo is a powerful video editing application. You can create spectacular compositions from any clip you have in the memory of your device. In addition to video, you can add photographs to your creations.

FilmoraGo is extremely user-friendly. On the sides of the screen, you have all the tools you need to use, such as adding transitions, inserting music, applying visual themes, and so on.
In the center of the screen you can see the preview of the composition, while in the bottom you have the time control function.

Once you have finished working with your video, you only need to save the result and export it. The video will be stored in the memory of your Android terminal, without a watermark. You can also share your video directly through any social network.

Outcomes

The creation of a small video.
Core digital skills:
Video recording, Video editing, Images, Sound

Further Background

Here are a few videos demonstrating how to use FilmoraGo:
·https://www.youtube.com/watch?v=wiaNwycdtNo
·https://www.youtube.com/watch?v=jJk5kh4mLsw
·https://www.youtube.com/watch?v=D_rdbVQgi2E

Production & Creation

🕐 60 min.

✏️ Smartphone/tablet, mic
(optional), tripod
(optional), FilmoraGo app

Session 3: Let us tell our story

Aims

This activity aims at supporting students telling their story of climate change through the use of the FilmoraGo application. Students may work in groups.

Step-by-Step

The idea is for students to work on particular effects of climate change in their local settings/communities.

For example, students in coastal communities may focus on coastal erosion; Students in the Mediterranean countries may focus on the problem of desertification; Students in northern countries may focus on the problem of flooding, etc.

Another way is to focus on student or civic activism on climate change. In this context, students may consider working with local groups or student groups that participate in the Fridays for Future movement.

If students choose the option to work with characters, then they need to revisit the basics of how characters operate in a story.

Creating characters to populate the story world:
Having built the story-world, you may wish to work/create a character(s) who will be the protagonist(s).

To create their characters, students may draw a picture and choose a name for her. Students may be guided to start with a few key attributes (age, gender, profession etc.) and keep expanding their list, by asking themselves questions (what does my character like to do for fun? what is my character's greatest fear?) to spark their imagination. They may add as many attributes as they like. Richer characters make for better stories. To complete character creation, invite students to add two more details: important items of clothing their character should have and a very personal object the character would always have with them, wherever they go.

Page 217

Production & Creation

Session 3: Let us tell our story

Outcomes

A student video on Climate Change

Learn Check:
A self-reflection/evaluation exercise

Production & Creation

Session 4: Working with Posters & infographics

🕐 180 min.

✏️ PCs, tablets, projector, access to the internet, the genial.ly app (free version),

Aims

This activity aims at supporting students telling their story of climate change through the use of posters and infographic templates.

Step-by-Step

The idea is for students to work on particular effects of climate change in their local settings/communities by creating a poster or an infographic that "tells" a particular story.

Again, students in coastal communities may focus on coastal erosion; Students in the Mediterranean countries may focus on the problem of desertification; Students in northern countries may focus on the problem of flooding, etc.

Talk to your students about posters. Posters and similar visual options/tools are amazing in conveying messages and exciting the mind. A good place to start could be the 100 posters that changed the world. Check this article on the subject: https://www.theguardian.com/culture/gallery/2020/oct/07/posters-that-changed-the-world-in-pictures.

Here are two excellent tools with free options to help you create fantastic posters, infographics, maps with your students that tell interesting stories with facts, data, etc.

• Canva: canva.com
• Geanially: genial.ly

Here are two "how to use" guides:
• Canva how to use tutorial: https://www.youtube.com/watch?v=WL-WbHwsbs8
• Genially tutorial for students: https://www.youtube.com/watch?v=no-4o7sC1QI

Instead of working with apps, one may choose to concentrate on a standard conference poster, especially if the approach involves a student project that is discussing experiments and/or basic research and dealing with methodologies, data, outcomes, etc.
In this case, this basic template could be used to tell a science story in a more typical fashion. This has the advantage of helping students to grasp the process of scientific research too.

Outcomes

Page 219

Production & Creation

Session 4: Working with Posters & infographics

This has the advantage of helping students to grasp the process of scientific research too.

Visit the template: https://portal.opendiscoveryspace.eu/en/edu-object/eurospectives-20-digital-storytelling-formal-education-metroline-basic-poster-template

If you are working on a science poster with data and results (even in the context of a classroom project), you may consider the option of attempting to publish your work in the Open Schools Journal: https://ejournals.epublishing.ekt.gr/index.php/openschoolsjournal/index

The Open Schools Journal for Open Science is the first European peer-reviewed scientific journal which accepts original papers written by school age students from Primary and Secondary schools across Europe, under the mentoring of their teachers on all aspects of Science, Engineering and Technology. Students and teachers are invited to publish the data and results produced in their school projects. Articles are reviewed by scientists and university professors. Through this process, students are introduced to scientific research, the handling of research data, the role of open and citizen science. OSJ has been developed in the context of the OpenAire project: https://www.openaire.eu/citizen-science-activities-in-openaire.

Outcomes

A student video, poster, infographic on Climate Change
Learn-Check A self-reflection/evaluation exercise

Production & Creation

120 min.

Video editor, scrapbook. Videotutorials (https://storytellingcfrvigo.blogspot.com/p/home-page.html - Videotutorials part)

Session 5: Final Creation

Aims

The aim of this step is to link all the elements and create the final story.

Step-by-Step

Following the steps designed in the step outline we will create the final product.

1. Open the video editor selected.
2. Add media (images, music, video)
3. Add elements to the timeline.
4. Organize them and complete the edition.
5. Export the video story to your computer.

Go to the FINAL PRODUCT WALL and introduce your name and upload your final product.
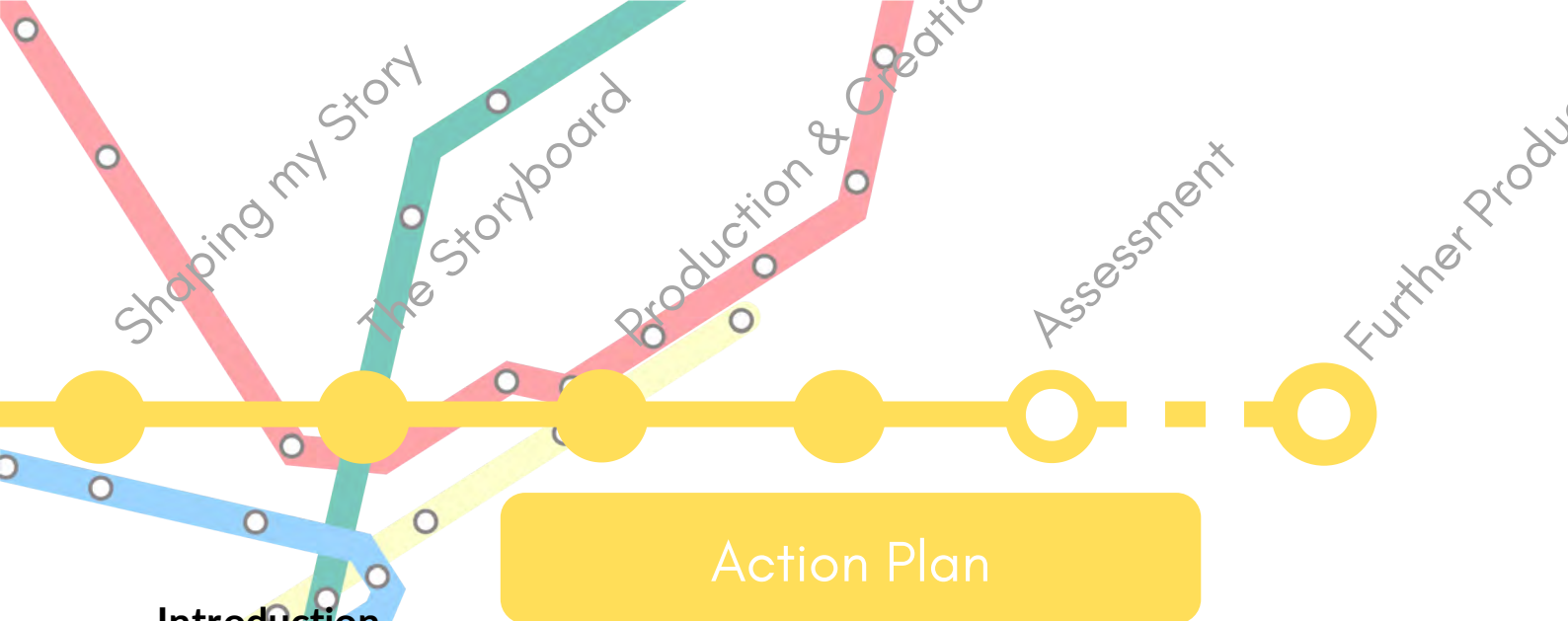https://padlet.com/crispuga77/oswsytny8i60a80l

Outcomes

Final product (final digital video storytelling)

Evaluation/ Learn Check:
The final story matches the storyboard Emotions emerge from the story
The story provokes a call to action in the audience.

Action Plan

Introduction

Introducing digital storytelling in the classroom needs the development of a previous planning. Identifying the content,the activities to be implemented, the standards to be assessed is key to learning. Tailoring is needed to accommodate students' diverse abilities.

The Action Plan template is an easy-to-use tool which exemplifies / determines the main items that are essential for any lesson plan . It must be connected with the formal curriculum in the area/s that the storytelling methodology will be implemented.

This Stop offers an approach to planning a storytelling endeavour by exploiting a Eurospectives 2.0 action plan template, specifically designed for the needs of a classroom or a group of students that embarking on such an exercise

Objectives

To help students and classrooms, with the mentoring of the teachers, to plan their storytelling by addressing particular areas in the process with the use of a tailor-made template

To develop a Lesson Plan in a curricular area implementing the Storytelling methodology.

Time
180 mins

Preparation

Teachers may discuss why working with templates and explaining their planning value.
Action plan template. Office tool / Office suite

Facilitation Style

The facilitator explains the Action Plan and each participant fills the document according to the learning objectives. The approach relies heavily on active learning, as students will experiment with storytelling tools and ideas.

Learning Check/ Evaluation

Standard self and group evaluation tools should be employed to support students reflecting upon particular learning milestones. There is also the option of using an interview to assess the acquisition of particular knowledge and competencies (including 21st Century Skills).

The Action Plan is completed, The Action Plan is in line with the formal curriculum.

Collaboration and teamwork are recognizable in the process of implementation.

Action Plan

🕐 60 min.

Office tool
Action plan template.

Session 1: Designing an Action Plan

Aims

To develop a Lesson Plan implementing the storytelling methodology with students

Step-by-Step

The facilitator explains the sections of the Action Plan. The activities must be in line with the formal curriculum .
Reflection and decision making are the skills to be fostered at this stage.
All the sections of the Action Plan are filled in.

Outcomes

All the sections from the Action Plan will be completed.

Evaluation/ Learn Check:
The Action plan shows:
Ethics and values are addressed within the task.
The Action Plan is in line with the formal curriculum in the area/s
that the storytelling methodology will be implemented.

Action Plan

Session 1: Designing an Action Plan

Eurospectives Action Plan

Story 1	Title of your story
Aims	Talk to us about the aims of this story/activity: What you or your students aim to capture/report/narrate/etc. by this story?
Materials	Give us an extensive list of materials, tools, etc.
Resources and technology	What software, app, etc. are you (or your students) going to use? Is it open? Is it basic?
Duration	How long the story/video is going to be (roughly)? How long do you envision the preparation, recording and editing of your video is going to take?
Procedure	Describe in some detail the steps needed from the start (preparation) to the final outcome (the full video), including all the intervening stops. Consider things like context, setting, characters, script, etc. This part may resemble instructions to students or a description of what you have/will produce(d) in this endeavour.
Learning outcomes & skills addressed (check out 21st Century Skills)	What do you want your students to accomplish by doing this activity? Talk to us about certain learning outcomes and skills involved.
Evaluation/ Learn Check	How you are going to evaluate the set learning outcomes and skills?
References	List of references used in the preparation and the execution phases.
Tips, observations, future work	Any tips, observations and suggestions for further/future work.

Action Plan

⏰ 60 min.

✏️ Learners creationms

Session 2: Present the Products

Aims

To communicate and showcase each participant's or group's proposals which later will be enriched with improvement suggestions from their peers.

Step-by-Step

The facilitator decides which participants / groups will present their Action Plans and the storytelling final products. Then gives time to reflect and share improvements

Outcomes

A final document with all the Action Plans and final products

Evaluation/ Learn Check:
All the Action Plans are completed. All the final products are completed.
Action Plans and products are shared with all the participants

Further Background

Action Plan

Worksheet Metacognition activities

Sefl assesment templates (Visual Thinking structures)

I used to think ... now, I Think

It enables students to reflect on their learning, be willing to consider different ideas and to be able to acknowledge when their opinion has changed. It can be a useful routine to use for topical or emotive issues. It also gives students the opportunity to reflect on why their thinking may have changed and enhances reasoning skills.

I used to think ...

Now I think...

What was good, what improve?

Things to Improve	Things to Maintain	Main modifications

Assessment

Introduction

The aim of this section is to set up a metacognition process at the end of each session and in the final session.

This Stop offers a basic approach to assessment using a standard set of questions that have already been explored at various stages in this training approach. The assessment guide is offered in the form of a visual presentation to facilitate student group discussion.

Objectives

To make participants aware of their improvements during the process of creation
To support teachers in their evaluation of the entire approach to storytelling

## Time
60 mins

Preparation

Familiarity with basic assessment.
Collaborative wall (padlet).

Facilitation Style

The facilitator makes metacognition questions so that participants reflect on their own learning process and answer anonymously on a collaborative wall.
The approach may include student participation.

Learning Check/ Evaluation

·Visit the actual presentation offered as addition material.
Proposals for improvement have been presented.
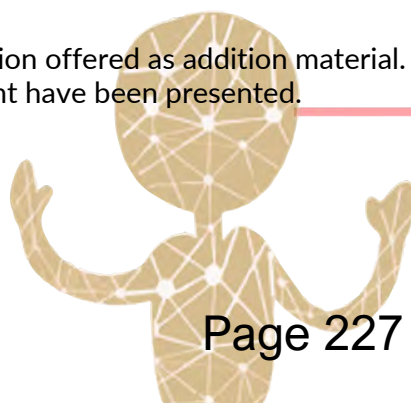
Assessment

🕐 30 min.

🖊️ Blog, padlet or web page to share the results.

Session 1: Final Assessment

Aims

To make a metacognition process for self-regulation and improvement at the end of each session.

Step-by-Step

1. Read the following questions:
   - What can be highlighted from the whole process of work? Any further improvement?
   - What can be improved in the final product?
   - Share at least something that you have learnt from the whole experience
   -
2. Record the answers and publish them in a collaborative tool.
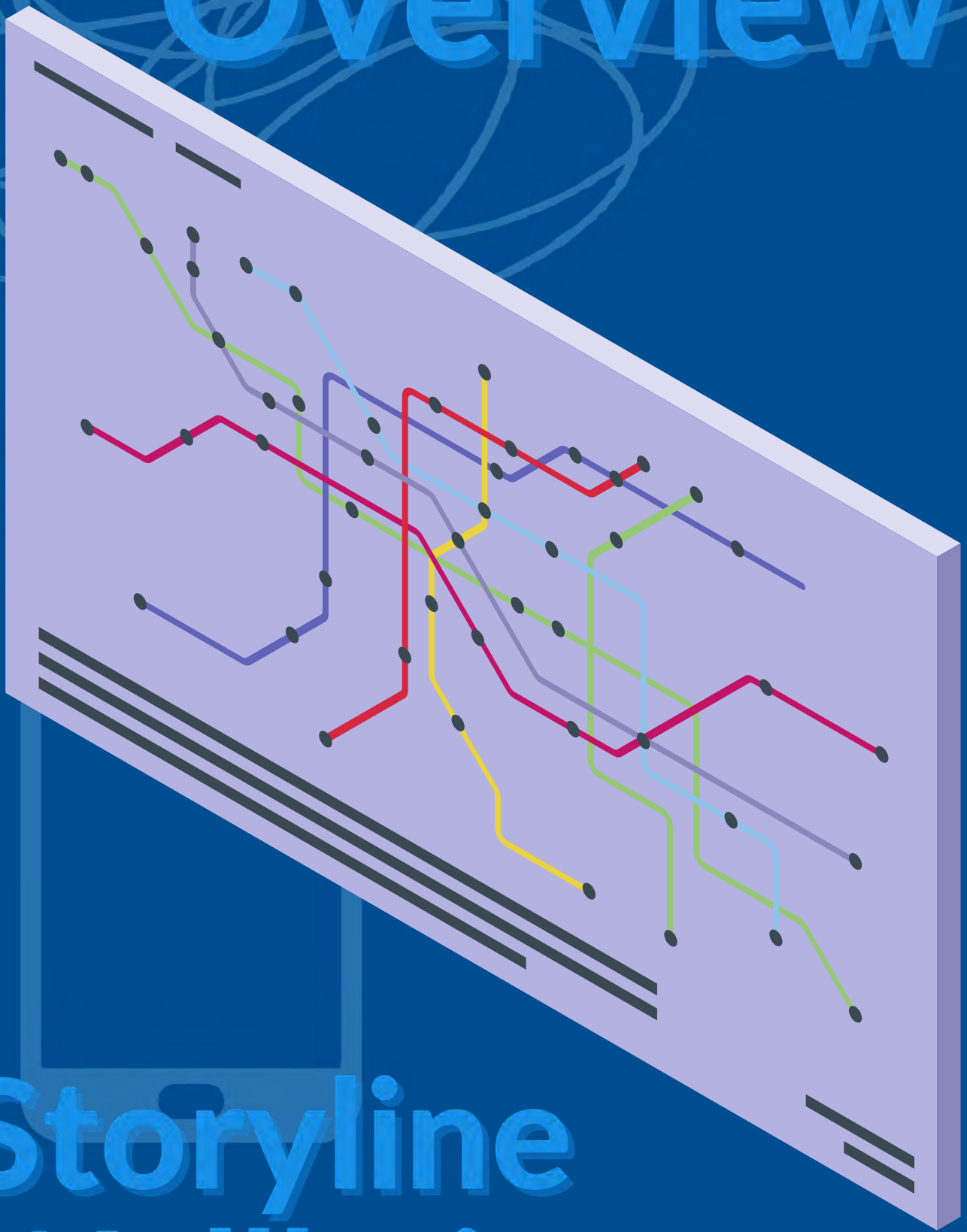3. Share the answers and discuss them

Outcomes

Feedback about the whole session and the process of work

Evaluation/ Learn Check:
All the participants have done the task.
Proposals for improvement have been presented.

Overview

Storyline
Wellbeing

Storytelling for Wellbeing

Recognise Context

Planning a Session

The Purpose

Approaches

Community Reporting

Tree of Life

Harvesting Memories

Choosing an Approach

Wellbeing & Ethics

Storyline Wellbeing

Aims and Skills

Digital Storytelling for Well-being training is centred around the therapeutic qualities of personal storytelling of the lived experience, assisting in an individual's own personal health and well-being and improving, developing and supporting the following.

Personal skills:
Self-confidence Catharsis
Social and emotional literacy
Cognitive development - new perspectives and insight about oneself and others
Compassion - Memory

Communication skills:
Confidence in speaking Sequencing
Listening Empathy

This training module is for facilitators/practitioners from various settings, such as health and social care, community development, informal education, etc who want to use digital storytelling in their work with groups and /or individuals.

Target Audience

The groups/individuals who may have find Digital Storytelling for Well- being beneficial are:
Groups who have a shared experience/issue.
- Older people who have dementia or Alzheimer's.
- Children and young people exploring empathy.
- Children with emotional and behavioural issues.
- Adults undergoing counselling.

Recognise Context Planning a Session The Purpose Approaches Community Reporting Tree of Life Harvesting Memories Choosing an Approach Wellbeing & Ethics

Storyline Wellbeing

Room/Materials:

A medium sized room (The room size will depend on the number of participants) with tables and chairs, internet access and data projector would be an advantage but not essential.
These practices could also be delivered online.

Materials: Laptop, tablet or mobile phone, computers and internet connection. Flipchart paper, Pens.

Duration

13 hours This could be delivered over 2 days or short sessions over a number of days.

Narrative Guideline

This training is for facilitators who wish to explore different methods and approaches to use to support individuals and groups, aiming to encourage individuals to tell a personal story from a lived experience to enhance their well-being.

These approaches and methods can be used to support people with specific mental health issues such as depression, people with dementia, and it can also be used to empower individuals own personal development.

Considerations

The specific issues that will need to be considered are ones of support. Some of the content that individuals may disclose may be of a sensitive nature so it will important to ensure that a support system is in place; before starting the workshops, during the workshop and post workshops.

The support may come in the form of support workers, other key workers, or from a separate agency that can offer a relevant service. The support system should also offer support for the facilitators.

Sessions

Station

Storytelling for Wellbeing
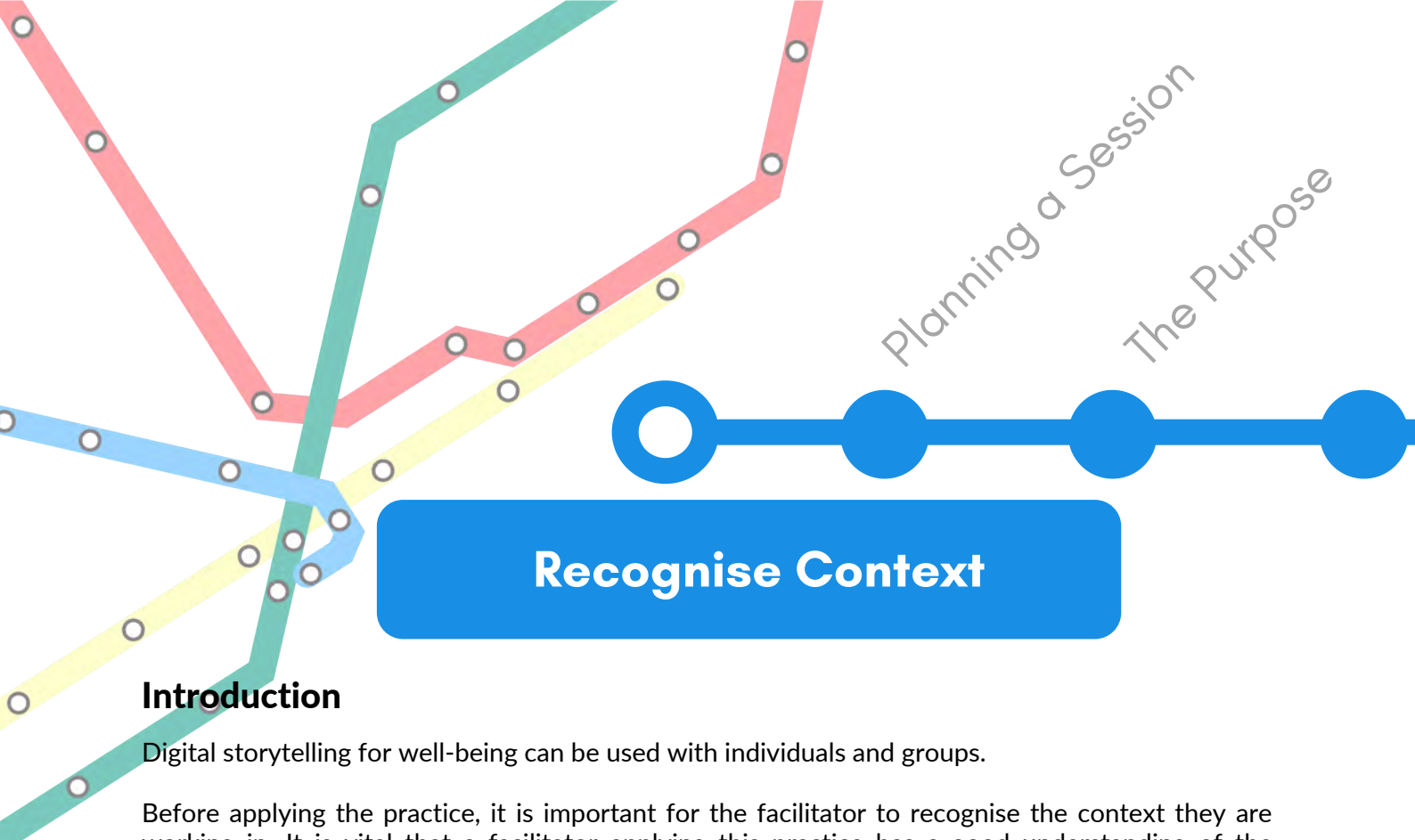
WELL

Recognise Context

Introduction

Digital storytelling for well-being can be used with individuals and groups.

Before applying the practice, it is important for the facilitator to recognise the context they are working in. It is vital that a facilitator applying this practice has a good understanding of the participants that they are working with, and knowledge of the specific needs of the individuals and groups.

This session will investigate the reason why a thorough needs assessment is necessary and explore the difference between working with groups and working with individuals.

Digital storytelling uses multimedia tools to bring narratives to life. They are typically videos that combine audio, images, and video clips to tell a story. In this context of Stories for Well-being, digital storytelling is used so a person can tell a story of their lived experience to enhance their life. This might be by developing personal skills such as; self-confidence, compassion, social and emotional literacy. Or it could be used to create catharsis or help with cognitive development and memory.

Objectives

To recognise the importance of creating a safe space. To examine the use of needs assessments. To consider how requirements differ when working with individuals and groups.

Time

90 - 180 minutes, depending on group size

Preparation

A thorough needs assessment should be conducted before delivering the sessions.
Collection of resources. A session plan that include timings. Making the space comfortable and accessible.

Style

The facilitation style should be relaxed, informal and personal, but not casual. The participants must feel comfortable in the space and must trust the facilitator.

The participants for this training are facilitators/practitioners who have a good level of literacy. Any participants who have additional needs must have support to be able to take part.
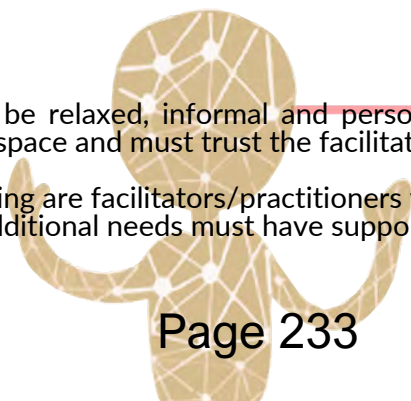
Planning a Session

Session : Preparing and Planning a Session

🕐 30 - 120 min.

Exampneeds assessment form, Computers or pens and paper. Flipchart paper and pens.

Aims

To familiarise the participants with a need's assessment process.
To familiarise the participants with ways to create a safe space for their groups/participants.
To familiarise the participants with the different requirements for individual work and group work.
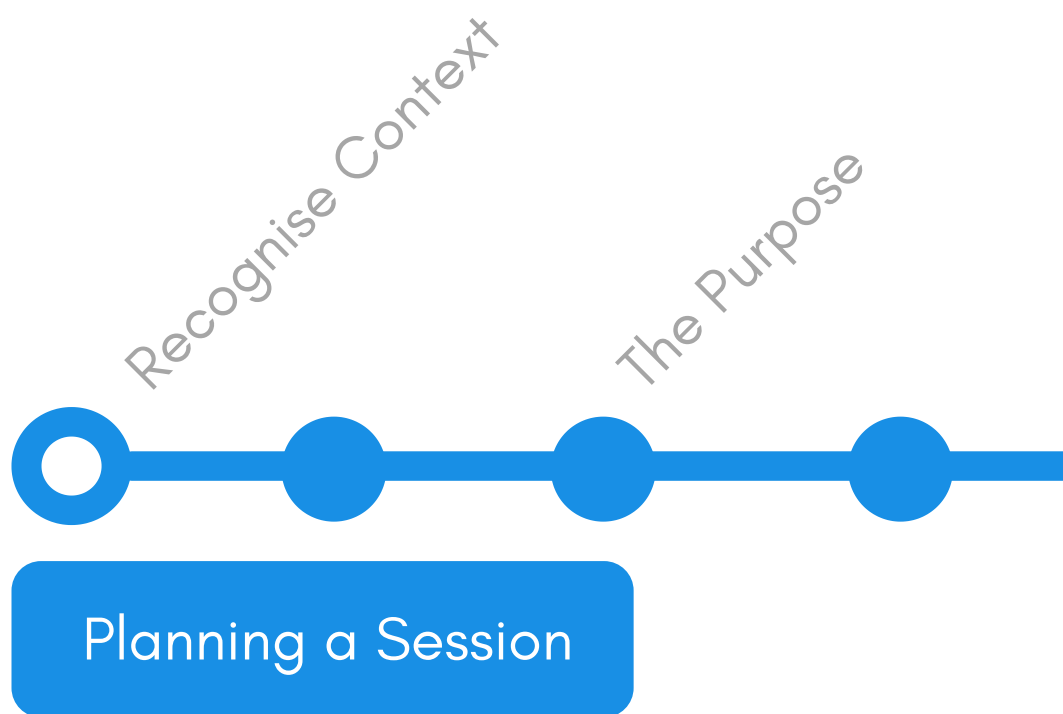
Step-by-Step

Undertaking Needs Assessment
It is very useful and best practice for a facilitator to have some understanding of the participants needs before working with them to tell personal stories. The facilitator should assess the needs of the group or individual before the session. The facilitator can then ensure that each person has their needs met during the sessions.

Assessing needs beforehand will help the facilitator to be properly prepared and meet each individual's needs as well as the needs of the group as a whole. It may require certain resources being collected to be used during session, requesting extra support or preparing the space appropriately beforehand.

The facilitator can complete the needs assessment in number of ways. They may wish to complete a needs assessment form or make a list, or they could record an audio memo as a reminder of what they need to consider or prepare in advance.

However they decide to do it is up to the facilitator the most important thing is that they consider the following aspects.

- How many participants will they be working with. One or more?
- What any specific needs do the participant/s have?
- How will they assess the needs of individual members and group as a whole?
- What specific support need to be put in place beforehand?
- Where will the practice take place?

Planning a Session

Session : Preparing and Planning a Session

Step-by-Step

- How will the space impact on the practice?
- How will the facilitator ensure its safe?
- How will the needs impact on the space and timings of the session?
- How will they facilitate planning and implementation of relevant activities that promote positive group and individual work?

Activity 1
If you are working with a group, ask them to work in pairs (A and B).
A and B then take turns to find out about the target groups/individuals they are working with by asking the following questions.

- How many participants will they be working with? One or more?
- What any specific needs do the participant/s have?
- How will they assess the needs of individual members and group as a whole?
- What specific support need to be put in place beforehand?
- Where will the practice take place?
- How will the space impact on the practice?
- How will the facilitator ensure its safe?
- How will the needs impact on the space and timings of the session?
- How will they facilitate planning and implementation of relevant activities that promote positive group and individual work?

Write the answers down on a flip chart for each person and share with the whole group.
30 mins

Lead a Q and A and group discussion of what, if any needs assessment they will do now and how they will go forward.
15 mins

Show an example of a need's assessment form. Discuss its pro's and con's. 15 mins
If working with an individual do the same but on a 'one to one 'basis. This will be much shorter.
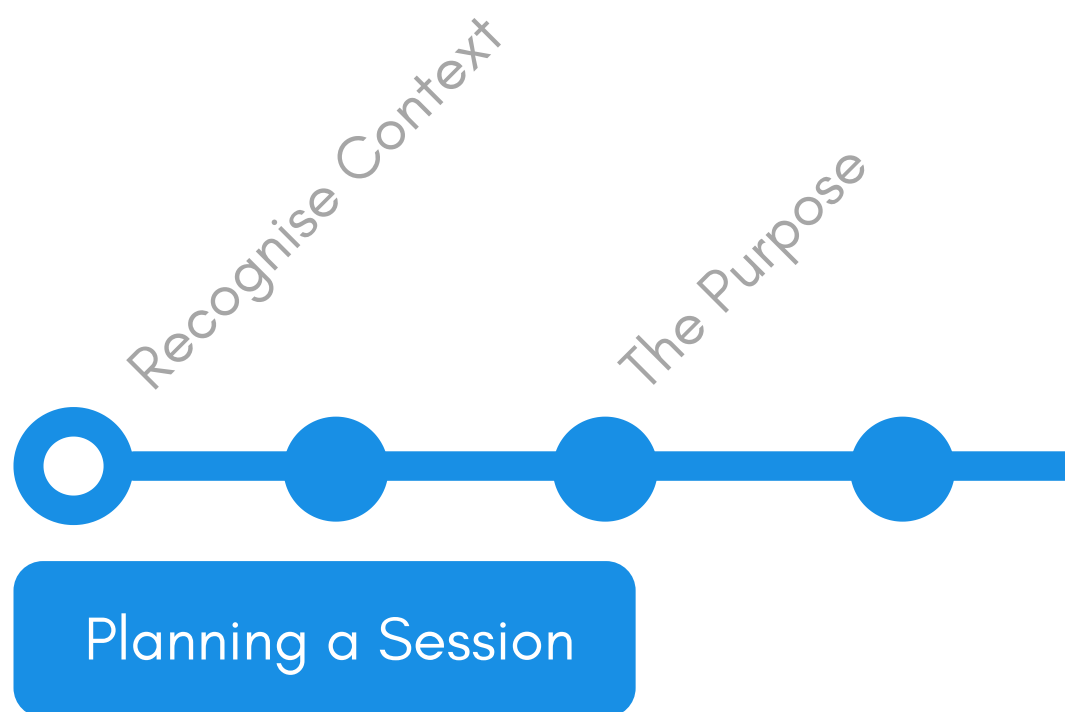
Planning a Session

Session : Preparing and Planning a Session

Step-by-Step

Working with Individuals and Groups
Participants may want to work with both individuals and with groups. This activity concentrates on how you can adapt to work with individuals and /or groups.

Activity 2
Start off with a short overview of working with different groups and settings. Show examples of individual work and group work. Ask the group who they work with, individuals or groups.
5 – 10 mins

Ask the group to get into pairs, with one who is used to working with groups and with the other who is used to working with individuals.
Ask them to use their needs assessment and together they will identify and list (using flipchart paper and pens) the different requirements needed for each.

Ask them to consider these elements and how they relate to the approach of the facilitator.

- Showing empathy, Being consistent, Being organised
- Having integrity, Being friendly and approachable, Keeping a professional distance
- Being optimistic, Motivating others, Being non-judgemental
- Trust and Confidentiality, Size of group and timings
- Letting everyone have their say, Safeguarding

30 mins (15 mins each person)

Each pair shares with the whole group.
Q and A and group discussion of what the requirements are and how they may need to adapt their needs assessment to accommodate these requirements. 30 mins

Refer the participants to further reading and information.
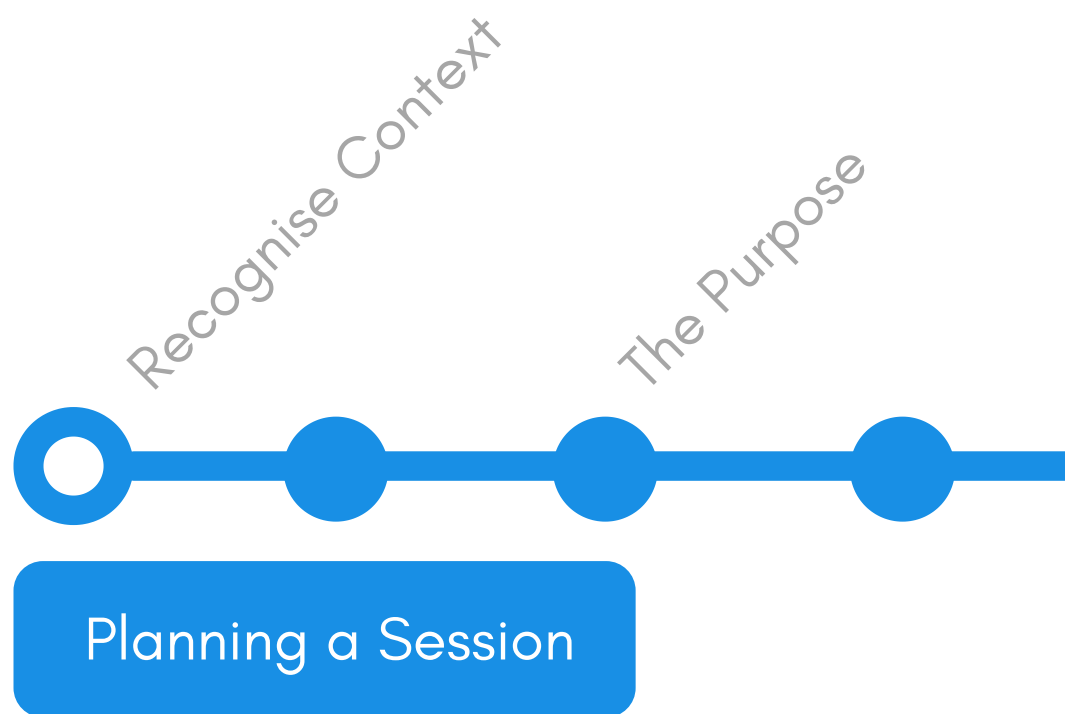
Planning a Session

Session : Preparing and Planning a Session

Outcomes & Learn Check

Participants will be familiar with how to assess the needs of a group. The participants will gain an understanding of their specific participant's
needs.

Check: This training is for participants who have a good level of literacy.
Any participants who have additional needs must have support to be able to
take part.

Further Reading

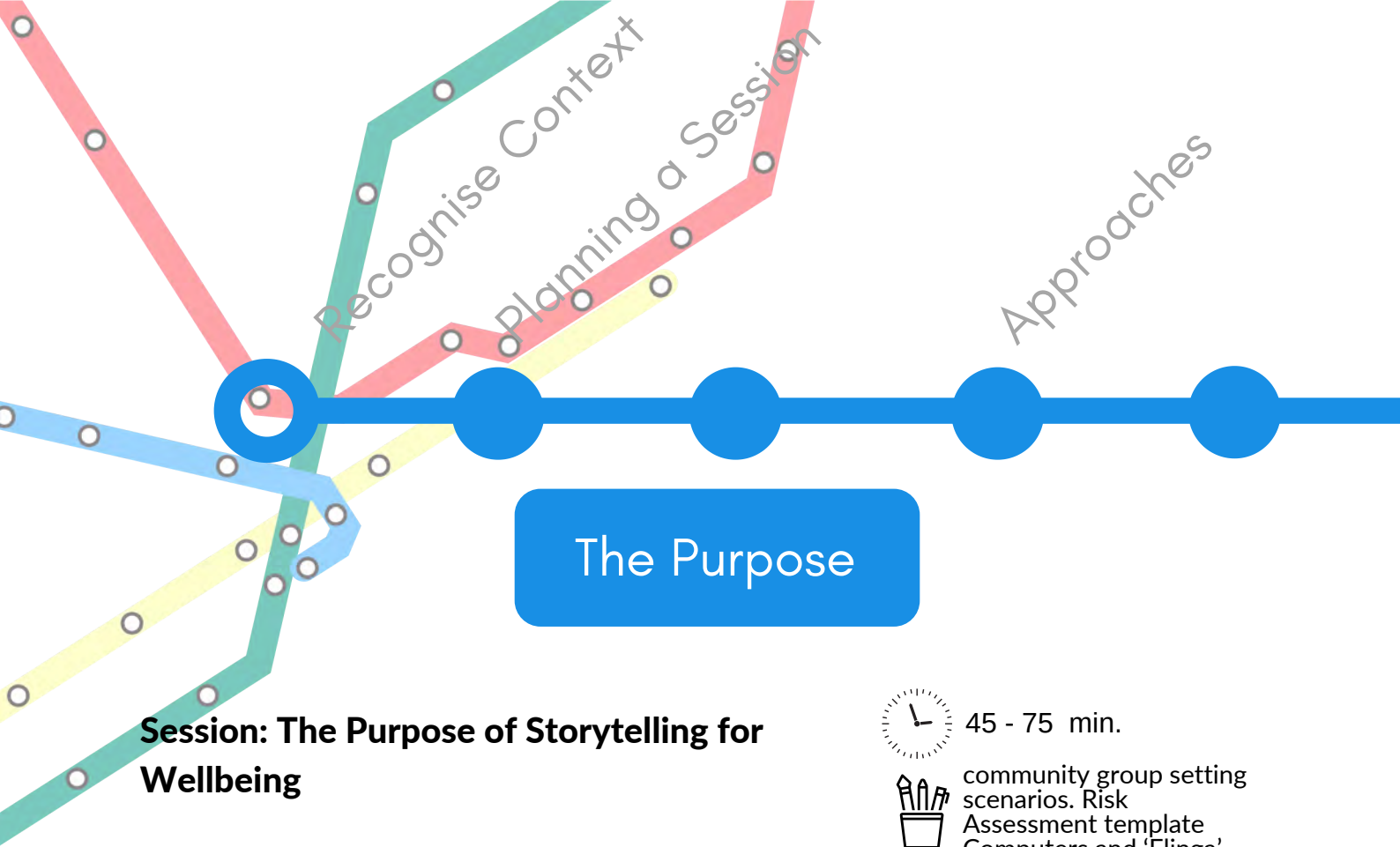https://www.iriss.org.uk/resources/insights/strengths-based-approaches- working-individuals

https://pubmed.ncbi.nlm.nih.gov/21675331/

https://infed.org/mobi/group-work/

https://infed.org/facilitating-learning-and-change-in-groups-and-group- sessions/

The Purpose

Session: The Purpose of Storytelling for Wellbeing

45 - 75 min.

community group setting scenarios. Risk Assessment template Computers and 'Flinga' software (optional) https://demo.flinga.fi/ Paper, pens, flipchart

Aims

It is important for a facilitator to have an understanding of what the group or the individual wants to achieve through the storytelling sessions. This helps you to guide the participant/s through the process and helps to determine what the group or individual want to achieve through the storytelling session.

For different target groups there will be different goals.
- Working 'one to one' the participant may want to explore a difficult past event or celebrate a life affirming event.
- An individual may want to inform others about their own lived experience.
- Working with a group of older people who have dementia the goals will be different. The goal might be to have a digital story that they can refer back to aid their memory.
- A community of interest may want to explore an issue that has affected them as a community and may want to share their collective lived experience on a social media platform.

Step-by-Step

Start off with each participant introducing themselves and the reason they are there and what they want to discover. 5-10 mins
Give out pens, paper and pre prepared scenarios of groups and settings
(see resources).
Ask the group to split into pairs and to discuss the different scenarios, identify what the purpose of the practise of storytelling in each scenario. Put this question to the group and in the pairs apply it to the scenarios
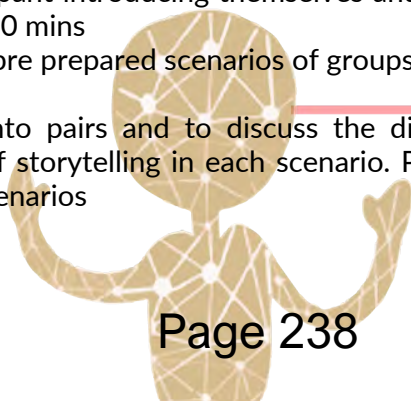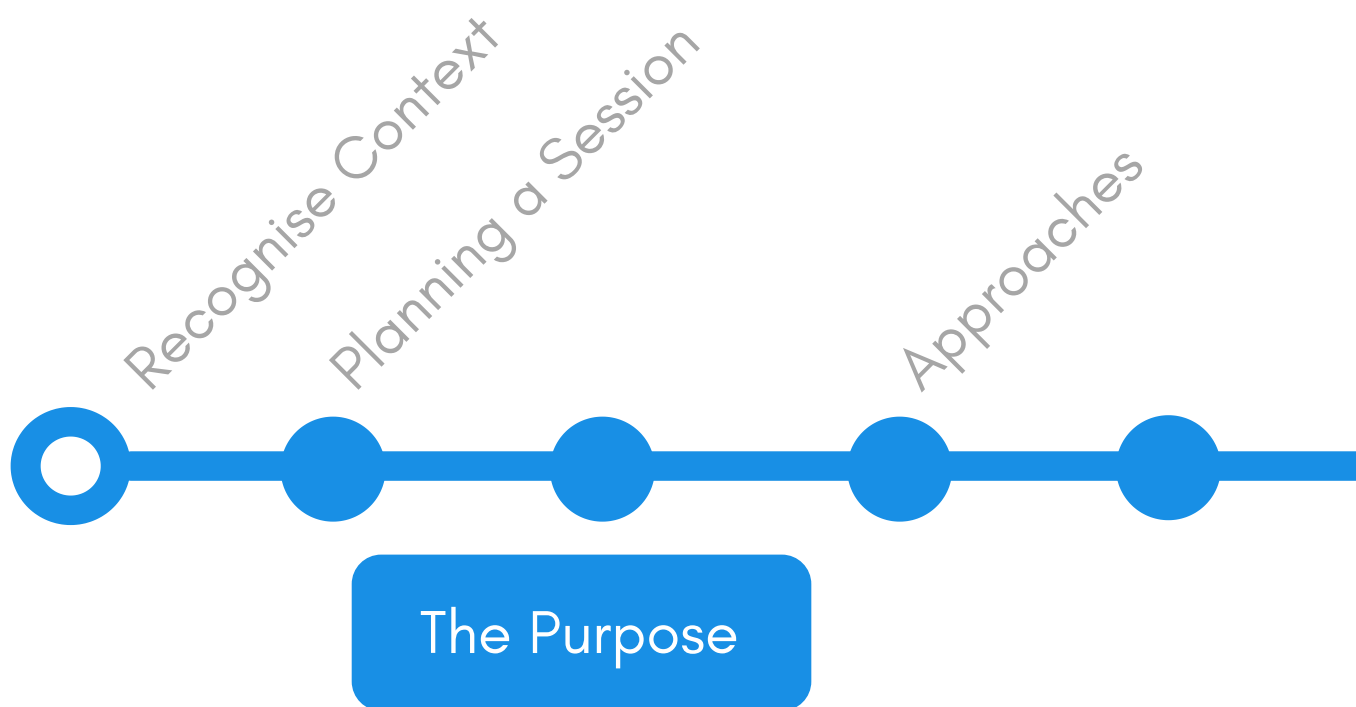
The Purpose

Step-by-Step

'How does the purpose of the practice impact on the process?'
20 -30 mins

Hold a short discussion with the whole group about what they have discovered. List the key points of learning.
20 – 30 mins

Outcomes & Learn Check

Participants will gain an understanding of how the purpose impacts on the process.
Check:
This training is for participants who have a good level of literacy.
Any participants who have additional needs must have support to be able to take part.

Further Reading

https://www.gov.scot/publications/national-programme-improving-mental-health-well-being-small-research-projects-initiative-2006- matters-personal-narratives/

Approaches

Introduction

This stop concentrates on exploring the following specific methodologies;

The Community Reporter Methodology The Tree Of Life Approach
Harvesting Memories – Reminiscence Storytelling Choosing an approach

and supports the participants to consider an appropriate method, or methods, that can be used in their setting, with specific groups or individual/s.

Objectives

To explore different methods when working with specific groups of people and individuals.

Time

10 – 12 hours depending on the size of the group.

Preparation
Use a needs assessment sheet (Stop 1 Session 1) as a basis to inform your approach and tailor your preparation to suit the needs.

Style

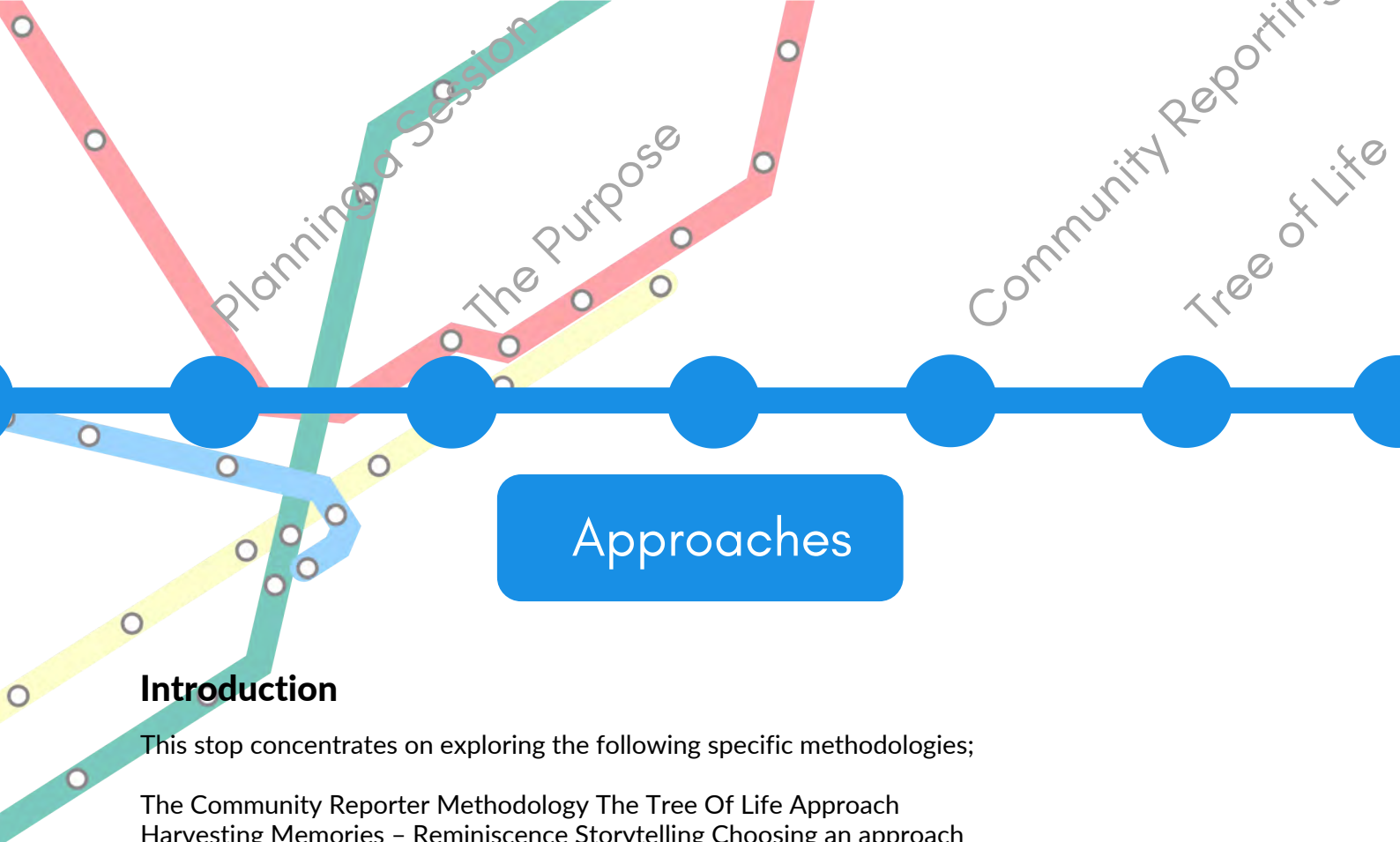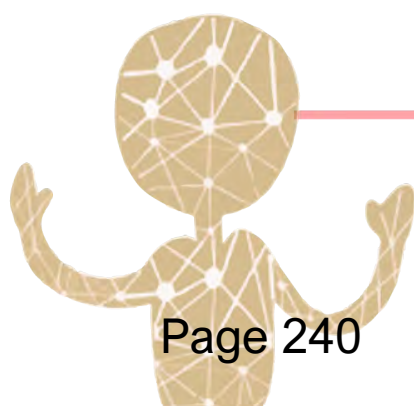TThe facilitation style should be relaxed, informal and personal. The participants must feel comfortable in the space.

This training is for participants who have a good level of literacy.
Any participants who have additional needs must have support to be able to take part.

Community Reporting

120 min.

Session: Community Reporter method

Computers, tablets or phones with internet access.

Aims

The Community Reporter method uses digital tools to support people to tell their own stories in their own ways.
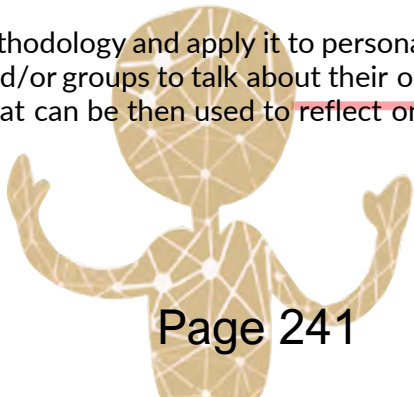
Central to the Community Reporting methodology is the belief that, people telling authentic stories, about their own lived experience, offers valuable understanding of their lives. In creating spaces in which people can describe their own realities Community Reporting provides opportunities in which people can use storytelling to:

Find their voice – Through storytelling we can have our say on topics pertinent to our lives.

Challenge perceptions – Through listening to different experiences than our own, our understandings of the world can widen.

Be catalysts of change – Through taking responsibility to act on what we have learned from other people's experiences we can be part of positive social change.

The methodology is based on the 'Cynefin framework' which helps people to make better decisions and influence change in complex environments.

Cynefin, pronounced "ku-nev-in," is a Welsh word that translates as "place" or "habitat." However, it can also be used to describe the elements of our situation and personal history that influence our thoughts and decisions in ways we don't understand.

It will be useful for the facilitator to look at the psychology behind the methodology beforehand.

https://clear-impact.com/wp-content/uploads/2018/04/Intro-to-Cynefin-Model.pdf

https://www.mindtools.com/pages/article/cynefin-framework.htm

It is possible to take this methodology and apply it to personal development and counselling work. Working with individuals and/or groups to talk about their own lived experiences, to record these stories using digital tools that can be then used to reflect on, or if they so wish, to share in some way.

Community Reporting

Step-by-Step

Start off with each participant introducing themselves and the reason they are there and what they want to discover.5-10 mins

Introduce the Methodology
Present a short introductory power-point about the Community Reporters methodology, explaining where the methodology comes from and how it's been used. If you don't have a computer then give out a handout for the participants to look at and go through it with them. On slide 8 of the power-point go on to....

Explore the Methodology – Snapshot Story
Ask the group to split into pairs practice using the Snapshot Story technique. Ask A to film B and then swap over. Ask one question each then review the story.

In pairs discuss if and how they might use this. Pairs to report back to the group.

40 mins

Continue to go through the power-point and look at Dialogue interviews (just give an overview they can look at these in further detail next).

Most importantly is the section on Responsible Storytelling.
Ask the participants how they would uphold the ethics of responsible storytelling in their practice?

10 – 20 mins

Further Exploration of Community Reporting
Once again in pairs (A and B) ask them to go onto the community reporter website
https://communityreporter.net/
and watch some films made by community reporters. They can search for specific films that relate to the sector they work in i.e, mental health, unemployment, young people, etc.
15 – 20 mins

Ask the pairs to discuss the 3 different areas (below) that Community Reporting focuses on and how they may use this in their setting.

Community Reporting

Step-by-Step

Find their voice – Through storytelling we can have our say on topics pertinent to our lives.
Challenge perceptions – Through listening to different experiences than our own, our understandings of the world can widen.
Be catalysts of change – Through taking responsibility to act on what we have learned from other people's experiences we can be part of positive social change.

In pairs discuss if and how they might use this. Pairs to report back to the group.

15 – 20 mins

Refer the participants to further reading and information.

Outcomes & Learn Check

Participants will have explored this methodology and with a view of how they could use it in their specific setting.
This method works very well when working with groups or individuals who have a specific issue that they want to explore.
This training is accessible to everyone no matter what level of education they are at.
Any participants who have additional needs must have support to be able tell their story. The needs assessment will indicate what support is needed.

Further Reading

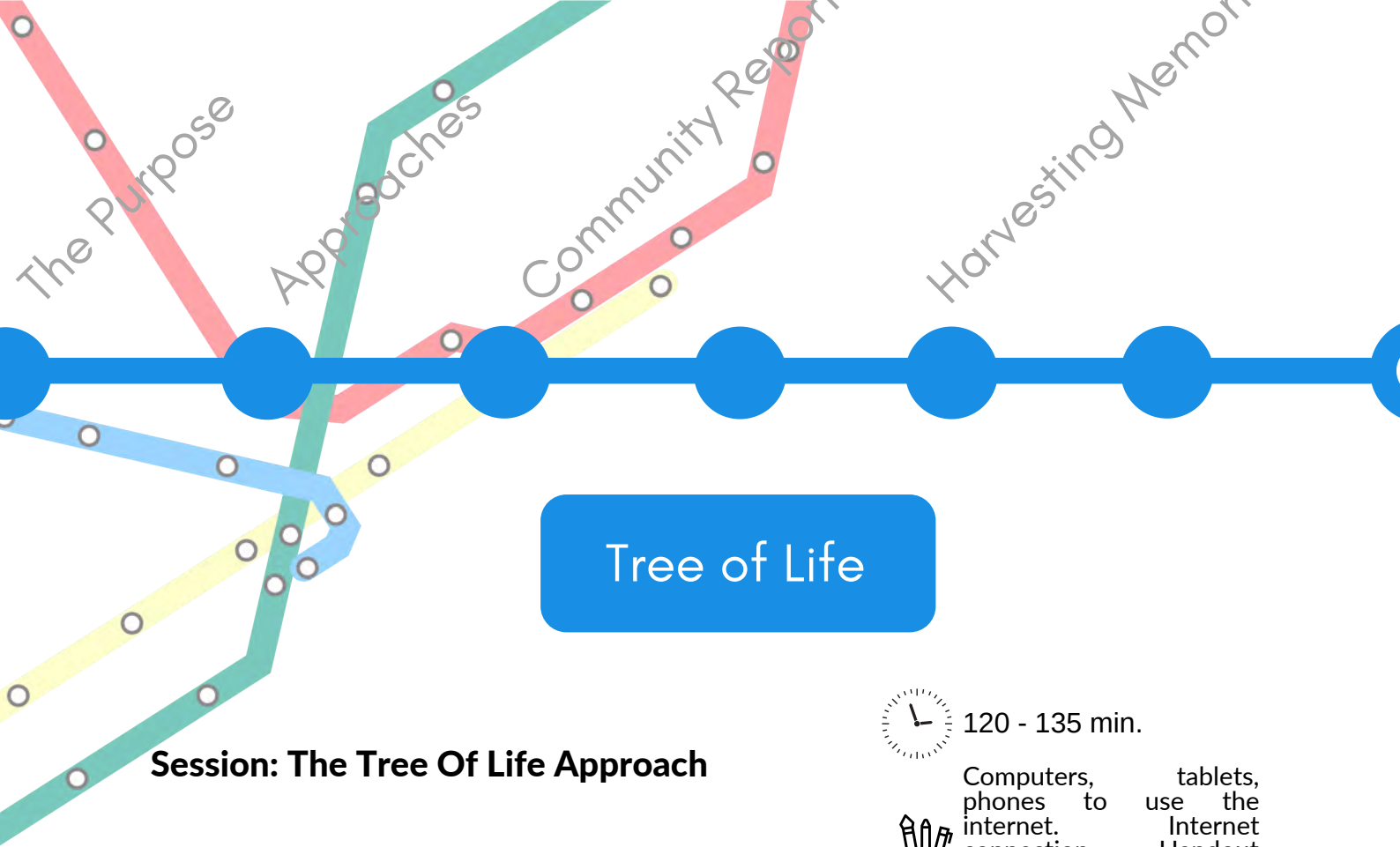https://peoplesvoicemedia.co.uk/

https://peoplesvoicemedia.co.uk/our-network/ https://communityreporter.net/

https://clear-impact.com/wp-content/uploads/2018/04/Intro-to-Cynefin-Model.pdf

https://www.mindtools.com/pages/article/cynefin-framework.htm

Tree of Life

120 - 135 min.

Computers, tablets, phones to use the internet. Internet connection., Handout Tree Of Life. Flipchart, paper and pens (different colours).

Session: The Tree Of Life Approach

Aims

The Tree Of Life approach enables people to speak about their lives in ways that make them stronger. It involves people drawing their own 'tree of life' in which they get to speak of their 'roots' (where they come from), their skills and knowledge, their hopes and dreams, as well as the special people in their lives. The participants then join their trees into a 'forest of life' and, in groups, discuss some of the 'storms' that affect their lives and ways that they respond to these storms, protect themselves, and each other.

Originally developed to assist vulnerable children in East and Southern Africa, Tree Of Life draws on the metaphor of a tree, taken from Zimbabwean folklore and collective narrative practice to support groups and communities to overcome difficult life experiences.

This approach works very for a wide range of groups and in many different community settings (children and young people, people with PTSD, people with mental health issues such as depression).
It is particularly beneficial for people undergoing a group experience (communities of interest) and it can also be used for individuals to explore their own personal development.

This approach supports people to speak about their lives in ways that are not retraumatising, but instead strengthens their relationships with their own history, their culture, and significant people in their lives.

The Tree Of Life comes from the psychological methodology of Narrative therapy. This seeks to be a respectful, non-blaming approach to counselling and community work, which centres people as the experts in their own lives. It views problems as separate from people and assumes people have many skills, competencies, beliefs, values, commitments and abilities that will assist them to reduce the influence of problems in their lives.
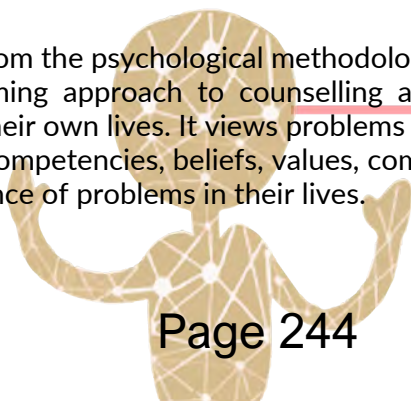
Tree of Life

Step-by-Step

Introduce the Approach
Use the power-point presentation to introduce the Tree Of Life (see resources), explaining where the approach comes from and how it's been used, and use it as a guide to take you and the group through the process.

Explore the Approach
For the participants to understand the process it will be useful to take them through a pared down version of the process.

Give out flip chart paper and pens to individuals.

Ask them to draw a tree. Something like the tree in the image above with the roots, trunk, branches, leaves and fruit or blossom. Then lead them through the process.

The Roots
Ask the participants to write down where they come from on the roots (hometown, state, country, etc.) They can also write down; the culture they grew up in, any club or organisations or people, a parent/guardian, or friends/peers, that shaped their youth.

The Ground
The participants write down the things they choose to do on a weekly basis on the ground. These should not be things they are forced to do, but rather things they want to do for themself.

The Trunk
Write their skills and values on the trunk.

The Branches
Write down hopes, dreams, and wishes on the branches. These can be personal, communal, or general to all of mankind. Both long and short term. Spread them around the various branches.

The Leaves
Write down the names of those who are significant to them in a positive way. Their friends, family, pets, heroes, etc.

Tree of Life
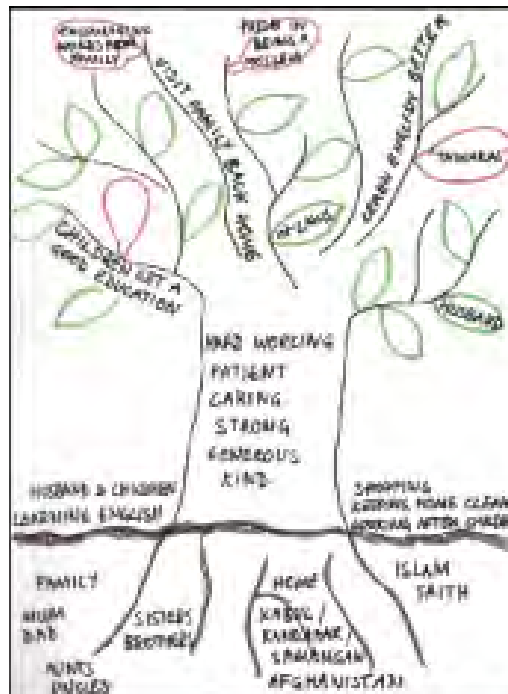
Step-by-Step

The Fruits
Write down the legacies that have been passed on to them. They can begin by looking at the names they wrote on leaves and think about the impact they've had on them over the years. This can be material, such as an inheritance, but most often this will be attributes such as courage, generosity, kindness, etc.
(if the tree is crowded by this point, they could try drawing some baskets of fruit at the base of your tree and label them accordingly
there)

The Flowers & Seeds
Write down the legacies they wish to leave to others on the flowers and seeds.
30 – 60 mins

Ask the group to split into pairs and use Q and A to discover what the participant's felt about the exercise, in relation to how they would use it. Encourage them to explore the advantages and disadvantages that the approach has, what target groups they could use it with and how they might go ahead and use it.
15 – 20 mins

Exploration of Applying Digital Storytelling Techniques Introduce the different tools and mediums there are to tell a story digitally. Direct the participants to the Using Digital Tools stop on the underground map.

Phone – to take photos, record video and audio
Tablet - to take photos, record video and audio and to edit and share Stills Camera - to take photos and video
Video Camera - to record, video and audio
Computer – to store, edit and share using different social media platforms.

In pairs discuss what tools and they would use, how they would use them and why.
Pairs to report back to the group. 15 – 20 mins

Hold a short discussion with the whole group about what they have discovered and how they might go onto use this approach in their future work.
15 – 20 mins

Refer the participants to further reading and information.

Tree of Life

Outcomes & Learn Check

Participants will have explored this approach with a view of how they could use it in specific settings.

Target Group

This can be delivered to individuals or groups.
This methodology is accessible to everyone no matter what level of education they are at. However, any participants who have additional needs, such as literacy must have support in place to be able tell their story. A needs assessment will indicate what support is needed.

Further Reading

https://dulwichcentre.com.au/the-tree-of-life/

https://dulwichcentre.com.au/wp-content/uploads/2014/01/tree-of-life-community

context.pdf

https://positivepsychology.com/narrative-therapy/

Denborough, D. (2008). Collective narrative practice: Responding to individuals, groups, and communities who have experienced trauma. Adelaide: Dulwich Centre Publications.

https://soundcloud.com/baatnpodcast/the-tree-of-life-episode- 21

https://dulwichcentre.com.au/wp-content/uploads/2014/01/tree-of-life-in-burma.pdf

Harvesting Memories

Session: Harvesting Memories – Reminiscence Storytelling

180 min.

Paper, pens. Mobile phones, tablets or video cameras, computers.
A variety of different objects to use as stimuli.

Introduction

This approach uses Reminiscence Therapy to work with people to support the; celebration of lived experiences; fostering of a positive outlook; aid of cognitive functioning, mood and communication.

Studies have shown that the use of Reminiscence Therapy with people who have dementia or Alzheimer's has improved both, cognitive function and quality of life factors, like happiness and mood — both of which appear to be positively influenced by the use of directed personal and autobiographical storytelling.

This can also be a helpful approach to use when working with individuals who have depression and can also be used to great benefit in grief/bereavement counselling.

Reminiscence Therapy involves discussing events and experiences from the past. It aims to evoke memories, stimulate mental activity and improve well-being. It is often assisted by props such as videos, pictures and objects. It can take place in a group or be done with a person on their own, when it often results in some form of life-story book being created. There is some evidence to show that the group work with people with dementia and Alzheimer's has more benefit than one to one work. https://www.linkedsenior.com/blog/2012/01/cognitive-benefits-of-small-groups-with-dementia/
The main benefits to the individual are cited as follows: Empowerment
Raised self-esteem Improved communication Stimulation and fun Enhanced mood

Using Digital storytelling in this context means that the participants can have something to look back, like a memory book that will remind them of their; past life, their loved ones and precious personal memories.

Page 248

Harvesting Memories
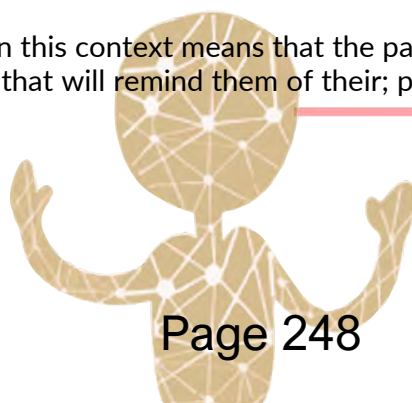
Aims

To explore this approach of reminiscence therapy in a digital storytelling context.

Step-by-Step

Start off with each participant introducing themselves and the reason they are there and what they want to discover.
5-10 mins

Introduce the Approach
Present the short introductory power-point (see resources) about the Reminiscence Storytelling approach, explaining where the approach comes from and how it's been used. If you don't have a computer then give out a handout for the participants to look at and go through it with them.
Q and A about it. 15 mins

Reminiscence Storytelling Exercises - Memory Joggers
These exercises will help the participants to understand how powerful reminiscent storytelling is, and how stimuli can in trigger a number of emotions. It is useful for the participants to try this out to develop empathy.

Ask the participants to choose one thing from a list of themes ask them to think about memories that they have that go with that theme. Pick a memory. Then share the memory with the group.

For example –
School – Prompt by giving examples - dinners, favourite teachers, friends.
Pets - family pets, friends pet, etc.
Holidays – family holidays, first holiday as an adult or adolescent.
Toys – favourite toy, first toy.
Sweets - (Chocolate, candy) - favourite sweets from your childhood.
Music – what was the first record you ever bought and why?

It can be helpful to give them some prompts to help them remember and they may want to close their eyes whilst doing this. Give them a couple of minutes to remember. While they are remembering. Ask them about what colours they see, what sounds they hear, are there are any smells, is in there anybody with them. (5 mins)

Harvesting Memories

Step-by-Step

Then go around the room and ask the participants to share their memory with the group. After they have shared their stories give out post it notes and ask them to write how they feel. Ask the participants to put the post-it notes on the wall.
30 - 40 mins
Go through the post-it notes. Lead a short discussion around the feelings triggered by the memories in relation to the groups they will be working with. (10 mins)

Using Stimuli
Put a number of objects on a table. The objects should have a sensory element to them; taste, feel, smell, visual images. For example; teddy bears, sweets, coffee beans, chocolate, fruit, garlic, photographs, records, wool, string, textiles, toothpaste, perfume, cough sweets, sparkly things, torches, matches, jewellery, etc. If you can old fashioned objects that will help. Ensure you have more than enough (more than one of each object) so each participant has a choice. Ask the participants to choose an object.
Give out paper and pens. Ask the participants to sit with the object and write down why they chose the object. Why did it appeal to them?
Ask them to get into pairs and tell each other about why they chose the object. Ask if the object evokes any memories?

Go around the group finding out how the objects made them feel. Explain how stimuli can be used to help induce memories. (30-40 mins)

Explore the Approach
Ask the group to split into pairs and ask them to discuss the approach, in relation to how they would use it in the setting where they work.
Ask them to explore the advantages and disadvantages of the approach and how they might go ahead and use it. Put their thoughts down on a piece of flipchart paper ready to report back to the group. (20 mins)

Hold a short discussion with the whole group about what they have discovered and how they might go onto use this approach in their future work. (15 mins)

Exploration of Applying Digital Storytelling Techniques Introduce the different tools and mediums there are to tell a story digitally. Direct the participants to the Using Digital Tools stop on the underground map.

Harvesting Memories
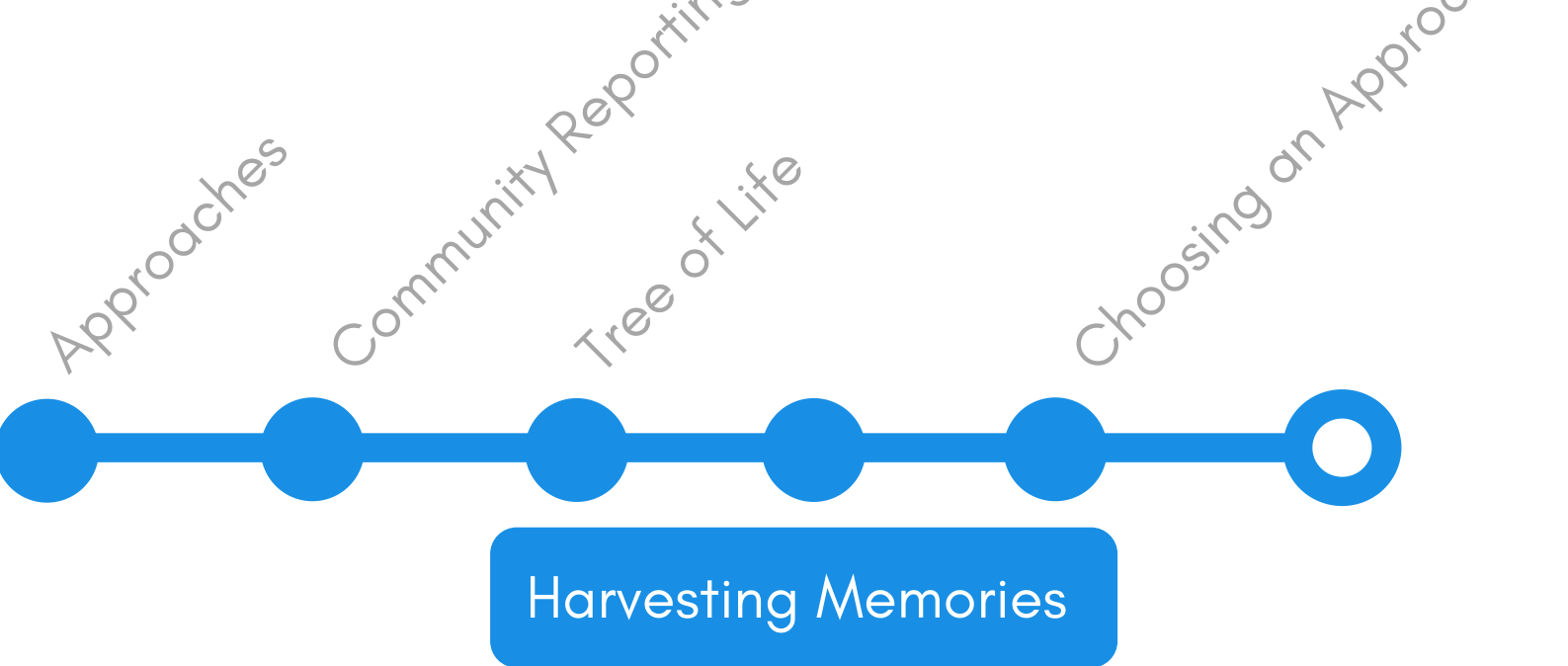
Step-by-Step

Phone – to take photos, record video and audio
Tablet - to take photos, record video and audio and to edit and share Stills Camera - to take photos and video
Video Camera - to record, video and audio
Computer – to store, edit and share using different social media platforms.

In pairs discuss what tools they would use, how and why. Pairs to report back to the group.
(15 - 20 mins)

Hold a short discussion with the whole group about what they have discovered about digital storytelling and how they might go onto use it in their future work. (15 mins)

Refer the participants to further reading and information and to the module called 'Using Digital Tools.'

Outcomes & Learn Check

Participants will have explored using this approach with a view of how they could use it in their specific setting.

Target Groups
This methodology can be used with a number of specific groups;
- people with memory loss, such as people with dementia, head injuries, etc.
- people have who have depression
- people who are bereaved.

This can be delivered to individuals or groups.
This methodology is accessible to everyone no matter what level of education they are at. However, any participants who have additional needs, such as literacy must have support in place to be able tell their story.
A needs assessment will indicate what support is needed.

Harvesting Memories

Further Reading

Bohlmeijer, Ernst, Marte Roemer, and Pim Cuijpers. "The Effects of Reminiscence on Psychological Well-being in Older Adults: A Meta- analysis." Aging & Mental Health 11.3 (2007)

Pittiglio, Laura. "Use of Reminiscence Therapy in Patients With Alzheimer's Disease." Lippincott's Case Management 5.5 (November/December, 2000): 216-20.

Tadaka, Etsuko; Kanagawa, Katsuko (1 June 2007). "Effects of reminiscence group in elderly people with Alzheimer disease and vascular dementia in a community setting". Geriatrics & Gerontology International. 7 (2): 167–173

Tanaka, Katsuaki; Yamada, Yukiko; Kobayashi, Yoshio; Sonohara, Kazuki; Machida, Ayako; Nakai, Ryuhei; Kozaki, Koichi; Toba, Kenji. "Improved cognitive function, mood, and brain blood flow in single photon emission computed tomography following individual reminiscence therapy in an elderly patient with Alzheimer's disease." Geriatrics & Gerontology International. 7(3): 305–309.

https://www.scie.org.uk/dementia/living-with-dementia/keeping-active/reminiscence.asp
https://pubmed.ncbi.nlm.nih.gov/26341034/
https://www.iriss.org.uk/resources/insights/supporting-dementia-reminiscence-therapy-life-story-work
https://www.alzheimers.org.uk/dementia-professionals/resources-professionals/memories-are-made-reminiscence-activities-person-centred-care
https://trauma-acute-care.imedpub.com/the-effects-of-reminiscence-therapy-on-depressive-symptoms-among-elderly-an-evidence-based-review.php?aid=21865
https://sites.ualberta.ca/~jennyy/PDFs/17540048.pdf
https://www.dailysparkle.co.uk/storytelling-for-carers/
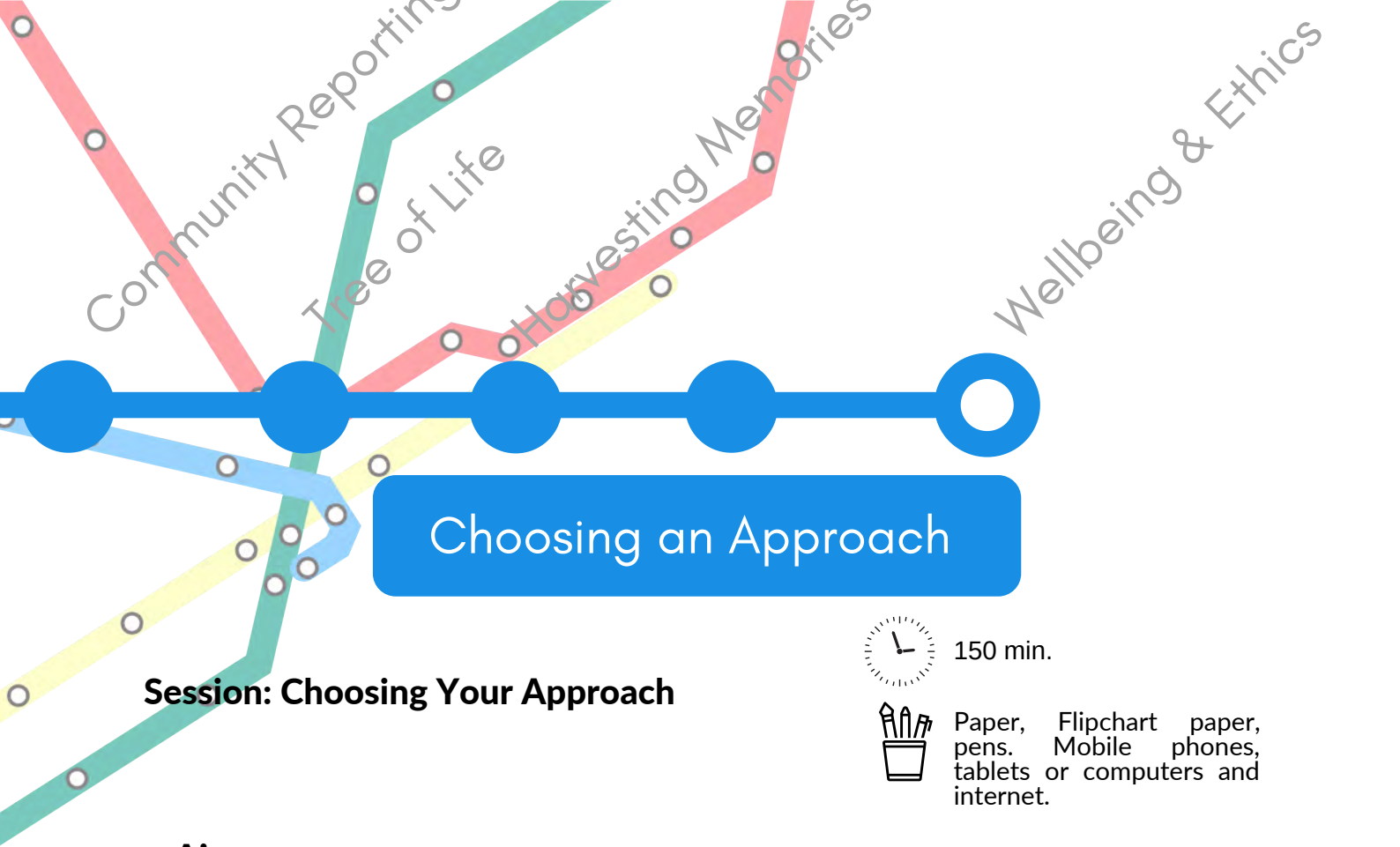https://www.goldencarers.com/reminiscing/
https://www.lifebio.org/blog/news/storytellingand-reminiscence-therapy-for-people-with-alzheimer-s-or-another-form-of-dementia/
https://www.linkedsenior.com/blog/2012/01/cognitive-benefits-of-small-groups-with-dementia/
https://srcarecenter.com/article/the-power-of-nostalgia-reminiscence-therapy-for-seniors-with-dementia/

Choosing an Approach

Session: Choosing Your Approach

150 min.

Paper, Flipchart paper, pens. Mobile phones, tablets or computers and internet.

Aims

This session explores each approach in relation to using it with a specific group/setting.
The participant will identify what approach or approaches are the most appropriate for them to use with their specific group and in a specific setting.

Step-by-Step

Start off with a short overview (sees power point in resources) of each of the approaches and methods 'Community Reporting', 'Tree Of Life' and 'Harvesting Memories'.
5 – 10 mins
Ask the group, to individually prepare a short presentation (10 mins) followed by a short Q and A on what approach/method they would use and why.
Ask them to include the following.

- Who are the group or individuals they work with.
- The setting in which they work. (health and social care, community development, education, etc)
- The space in which they will work. (if they know)
- How long they have to work with them.
- What are the specific needs the group or individuals may have?

And ask them to consider any challenges they may have in applying this approach/method. 15 mins

Each participant presents to the group.
(5 mins each presentation, include 5 mins for Q and A from the group)
– 10 mins each

Finish the session with a short discussion about what they have discovered. 10 mins
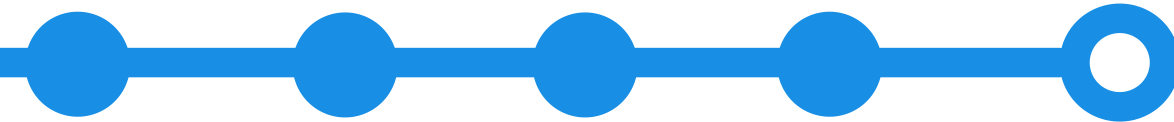
Choosing an Approach

Outcomes

Each participant explores each approach and decides on a tailored facilitation approach.

Target Groups
Each methodology/approach can be delivered to individuals or groups. These methodologies/approaches are accessible to everyone no matter what level of education they are at. However, any participants who have additional needs, such as literacy must have support in place to be able tell their story. A needs assessment will indicate what support is needed.

Further Background

Refer to Further Background/references in sessions 1, 2 and 3 of this Stop for more information about each methodology.
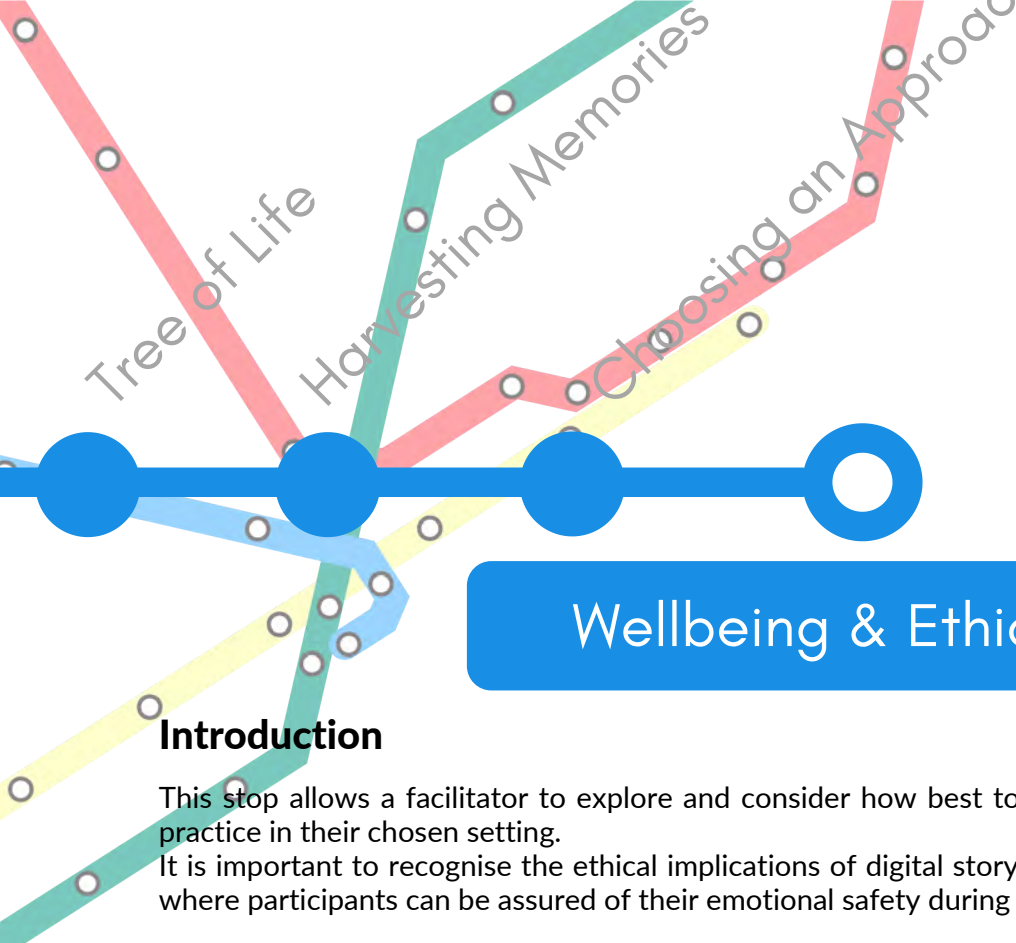
Wellbeing & Ethics

Introduction

This stop allows a facilitator to explore and consider how best to deliver responsible and ethical practice in their chosen setting.

It is important to recognise the ethical implications of digital storytelling and provide a safe space where participants can be assured of their emotional safety during the process and afterwards.

This stop studies the ethics of Digital Storytelling for Well-being ensuring that facilitators are familiar with codes of practice and will be able to implement systems that support emotional safety for their participants and possibly for themselves.

When working with groups and individuals' facilitators may find that the participants reveal hidden ideas, beliefs, values and secrets that are extremely personal and maybe of a sensitive nature, so it is vitally important to practice responsibly and ensure that confidentiality is upheld.

Creating a safe space where individuals can express themselves freely and openly is vital.

Objectives

To consider the implications of storytelling for well-being. To become aware of best practice.

Time

120 minutes

Preparation

A thorough needs assessment should be conducted before delivering the sessions.
Collection of resources.
A session plan that include timings.
Making the space comfortable and accessible.

Style

The facilitation style should be relaxed, informal and personal. The participants must feel comfortable in the space.

Learning Check/ Evaluation
This training is for participants who have a good level of literacy.
Any participants who have additional needs must have support to be able to take part.
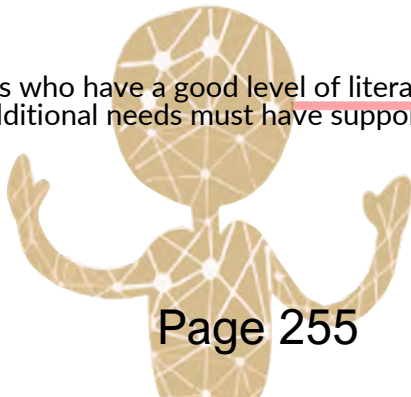
Wellbeing & Ethics

Session: Using the stories - Consent, confidentiality & emotional safety

120 min.

Paper, Flipchart paper, pens. Mobile phones, tablets or computers and internet.

Aims

To identify and recognise the ethics of digital storytelling, To explore methods to ensure confidentiality and consent are practiced.

Step-by-Step

Start off with each participant introducing themselves and the reason they are there and what they want to discover.
5-10 mins

Deliver a Q and A. Ask the group what they think ethical storytelling is? List their answers on board, computer or flipchart.
5-10 mins

Split the group into small groups. Give each group the following areas –
Consent and ownership
Emotional safety and confidentiality Safeguarding

Ask the group to discuss the area in relation to ethics and digital storytelling and identify what systems they could put in place to ensure that they can implement responsible and ethical practice.

Ask them to consider these questions -
- Whose story is it? - How can they ensure that the participant has full ownership of their story?
- How may the person feel when telling their story?
- How can they support their participants and their own well - being during the process?
- Who will watch the story?
- Where will the story be shown and what are the implications of this?
- What can you do to create trust?
- Are the legal implications? (consent)

Wellbeing & Ethics

Step-by-Step

- How can the organisation you work with support you?
- If you are freelance how can you protect yourself?
- What methods, techniques, paperwork (risk assessments, consent forms, disclosure procedures and paperwork) can be put in place to protect the participant and yourself?

Encourage them to use their own experiences of working with people and organisations to inform their answers and ask them to create their own safe practice guide to present to the group.

The 'Prepared Community Individual and Group Setting Scenarios' handout in resources might be useful to use as examples, especially if the participants are new facilitators/practitioners. (30 mins)

Each group presents their findings with the whole group. Make notes of the main points.
30 - 40 mins

Ask them, Individually, to write down if there is anything new, they will add to their future practice to enhance their delivery and to implement best practice. Discuss.
20- 30 mins

Refer the participants to further reading and information

Outcomes & Learn Check

The participants will have explored the ethical implications of storytelling for well-being.
The participants will have identified tools to help them implement systems that protect themselves and their clients.

Evaluation/ Learn Check:
This training is for participant's who have a good level of literacy.
Any participants who have additional needs must have support to be able to take part.

Wellbeing & Ethics

Further Reading

https://www.psychologytoday.com/us/blog/catching-homelessness/201909/exposed-the-ethics-storytelling

https://dulwichcentre.com.au/charter-of-story-telling-rights/

https://gettingattention.org/blog/ethical-storytelling/

https://www.transformativestory.org/good-practice-in-transformative-storytelling/ethical-practice/

Project Partner

EUROSPECTIVES 20
DIGITAL STORYTELLING

Crossing Borders
Kopenhagen, Denmark

Crossing Borders (CB) is a non-profit, non-partisan civil society organisation based in Copehagen, Denmark. The vision of CB is a world in peace with itself in which diversity is celebrated. The mission is to create dialogue space toward such a world and to build the capacity of youth, media workers and educators to realise the above vision. The overall goal is to enable people with different backgrounds to learn to live together on equal terms.

CB started as a project in 1999 in Denmark in support of meaningful dialogue between the conflict parties in the Middle East. In response to increased activities and demands for the CB concept and services, in 2004 it was transformed, into a dynamic organisation with activities in Denmark and abroad.

CB activities comprise different programmes:
- School service program for high and primary schools in Denmark with the purpose to bring the world in the school and the school out into the real world.
- Global Højskole for youth leaders from across the globe to learn about the key dimensions of globalisation: diversity, climate change, peace and conflicts, the media, the Global Goals for sustainable development and social entrepreneurship.
- International projects focusing on youth participation and empowerment in public and global affairs.
- Volunteer programme as a way of enabling youth to gain real life experience and active citizenship.
- Food for Thought Storytelling events.
- Teacher conferences on current global issues of concern for educators.
- Publications of educational materials, youth magazines and newsletters.

CB's themes focus on current global issues including climate change, migration, youth participation, and the SDGs as a contribution toward green innovation and eco-entrepreneurship for sustainable development. CB has collaborated with partners who work toward the same goals, such as: municipalities, high schools, universities, international civil society project partners, public funding partners and international funding partners.

CB structure comprises of:
- International advisory board of 22 eminent personalities
- Executive board of 7 members
- Secretariat with Executive Director, 4 Programme Coordinators, 6 Project Coordinators and around 20 volunteers and interns from all over the world.

More information: https://crossingborders.dk/
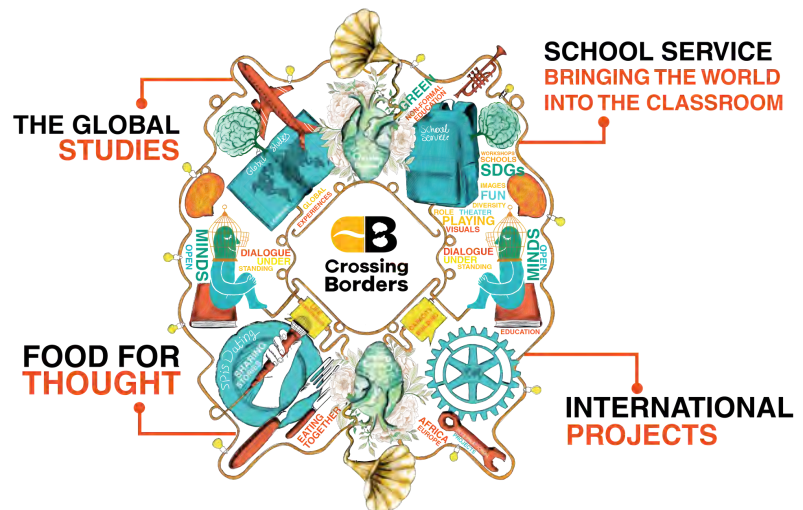
Comparative Research Network
Berlin, Germany

The Comparative Research Network (CRN – www.crnonline.de) was founded in 2007 and worked since then in the field of non-formal adult, youth and VET education and research.

The CRN Network activities are divided in three vertical fields: research, education and publication. The research department aims to bring social sciences closer to society. Research fields are among others: European Borders, Civic Participation, Urban Issues, Peacebuilding and intercultural dialogue, diversity and citizens science. We are working on local projects in the city of Berlin with migrants on co-creating concepts of social integration, and isn a wider scale on conversations of change and social cohesion and new concepts of diversity between local citizens and policy makers.

The training department is working on non-formal education in cross-sectoral approaches. Among other CRN is specialised in civic education and participation, cultural heritage, digital and media skills, storytelling, intercultural skills, green education, game-based learning and creative social entrepreneurship. The Education department is implementing training activities, train-the-trainer courses. It is developing methodological tool-kits, training plans and concrete tools such as online games, apps and handbooks.

The three columns are connected with three horizontal initiatives – the CRN Participatory Lab, combining research, education and publication of civic education and the CRN Peacebuilding Programme, which is performing research and training on intercultural dialogue and social integration, conflict management and peacebuilding in the Euromed, Eastern European and the Balkans and the European Circular Economy Education Initiative.

Additionally, the CRN is specialised in creating and performing evaluation and dissemination processes in education.

The publication service of CRN is dedicated to publish OER, free-licence training materials, handbooks and support research publication. All books receive an ISBN and are featured in the Archives of the German National Library.

Due to CRN being organised as a transnational network, it has an international scope. At the moment, it employs 4 permanent and around 10 freelance staff, and has a network of more than 120 members, located in almost every European country.

As a NGO CRN is non-profit oriented and performs crucial part of its work on a voluntary basis. Major target groups of the CRN are beside trainer, marginalized groups, such as migrants, people in conflict areas, seniors and unemployed. We work towards helping citizens in diverse neighbourhoods to participate, fight social exclusion, create an ecological sustainable society and generally support the idea of a social cohesive Europe. CRN is seeking to link social science with civil society actions - that is why CRN joined itself various local, national and transnational networks.

In the research department CRN participated as impact partner and facilitators in a few FP5-7 and Horizon 2020 projects and is coordinating 1 project and has thus, an outreach to more than 30 universities across Europe.

More information: https://www.crnonline.de

CFR Vigo

Vigo, Spain

CFR Vigo is a public teachers attendance centre in Vigo, Spain. The centre is part of the autonomical net of teachers' centres sustained by the Consellería de Educación, Xunta de Galicia (the Galician Regional Government).

In our centre, non university teachers receive guidance on methodological innovation, professional training and resources so that they can reach the best skills for their teaching performance. There is a pool of 12 attendants and a director who address all educational demands, giving support and tools and identifying and spreading good practice in infant, primary, secondary, vocational and adult education in all areas of curriculum.

Our main goal is to meet the needs of teachers from state schools who teach students whose ages range from 3 to adults of non university levels. As a team we are all committed to a shared purpose of improving our teachers' lifelong skills and we have a wide set of responsibilities such as:

- Identifying methodological needs and providing guidance and training.
- Managing training courses on a wide variety of curricular areas.
- Visiting schools and acting on their demands of training through the implementation of a coverage of strategies to improve the schools' learning environments.
- Detecting good practices and disseminating them through virtual spaces and the organization of regional training events.
- Being updated in order to spread innovation in any educational field.

We focus on all areas of the curriculum in order to develop teaching professional key skills so that teachers can provide their students with 21st century tools required for success in today's info rich society.

We are aware of the paradigmatic shift of teaching in the 21st century so our priorities are:

- Foster an active and collaborative methodological approach to increase engagement from the teachers' part.
- Encourage teachers to involve students' in PBL methodologies making use of the possibilities that current technology can offer.
- Promote Intercultural competency and global understanding through the acquisition of a foreign language.
- Model good practice as a public body in promoting diversity and inclusion in schools.

More information: http://www.edu.xunta.gal/portal/cfrvigo/
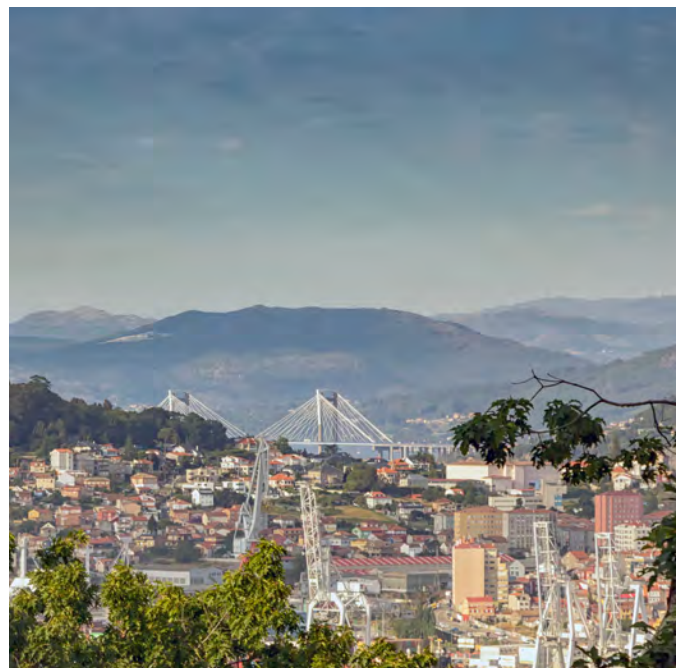
People's Voice Media

Manchester, United Kingdom

People's Voice Media is a social change charity. We are committed to supporting people to improve their lives and bring about positive social change from the ground up. This aim is brought about by bringing people's voices together to enable individuals, groups and organisations to find better ways to improve their worlds and the world around them. Working with our memorandum and articles of association, our charitable objectives involve people developing new skills, sharing knowledge and expertise with others, enhancing their health and well-being and becoming more economically stable.

With this vision in mind, our core values are:

- Collaboration and Equity: These values represent our way of working – we connect with others to create social change, creating platforms via which people have their voices heard.
- Authenticity and Integrity: These values represent our behaviour – they are how we maintain and evaluate our quality standards in every area of our work.
- Learning and Evolving: These values represent our approach – as an organisation we are open to change and this supports us to develop, innovate and adapt in changing contexts.
- Optimism and Joy: These values represent our mind-set – we seek to find hope in all situations and bring a positive, solution-focused approach to all that we do.

To achieve this vision, our core tool is Community Reporting which is a storytelling movement that spans the UK and Europe and is committed to creating change at individual, organisational and systemic levels. This movement currently has over 2000 Community Reporters registered on www.communityreporter.net and over 50 Partners that are active within this pan-European network.

More information:
https://peoplesvoicemedia.co.uk/

COSV

Milan, Italy

COSV is an Italian NGO, recognized by the Italian Ministry of Foreign Affairs. COSV was born in 1968 and it is active in the field of International Cooperation to Development. COSV is active in Europe, Africa, Mediterranean and Middle East, and the Balkans.

During the course of the years, COSV mission has been able to cope with the mutating needs and problems of the Countries where it operates, but the main principles that since the beginning have distinguished the organization intervention have never been dropped.

Above all, COSV aims to promote a culture of cooperation meant as the solidarity between people, really different from concepts like charity and compassion, both building on an asymmetric relation between the donor and the beneficiary. COSV wants to foster a cooperation founded on the interaction among peers for the achievement of a common aim: the economic, social and human development of the societies.

COSV also aims to build a real partnership with its local partners, where the relationship is actually built on a continuous and valuable discussion between different parties but sharing the same objectives. This approach, built on a long-lasting work with local actors allows COSV to be effective and operate also in the outskirts of the World, in troublesome and sometimes under conflict areas often not accessible to other organizations.

Over the years COSV has developed projects in a whole range of sectors: from traditional ones (such as health care, vocational training, agriculture, primary education, protection and environmental sustainability) to increasingly complex and innovative projects (economic projects; support to small and medium enterprises and cooperatives; capacity building of institutions, both public and created by local civil society; protection of human rights; habitat and territory).

COSV also learnt to deal with humanitarian aid and emergency (environmental and social) and with the security issues that these interventions require.

COSV currently read development cooperation as opportunity and growth. With conviction and pragmatism, we want to go beyond the logic of gift whenever the conditions of communities we work with permit this approach: in the Balkans, in Latin America and in the Mediterranean, our partners ask for real partnership and not charity. This means accepting with courage to overturn our role.

In all projects, across areas and sectors, COSV follows the same methods of intervention and common goals:
- to encourage the active participation of the local population, avoiding mechanisms of economic and technical dependence.
- to improve the living conditions of vulnerable groups such as women, elderly and children.
- to create the conditions allowing local communities to "support" the project, once the external intervention is closes
- to enhance local knowledge and cultures, harmonizing economic and social development

Following this vision of development, COSV builds partnerships that involve many different actors, such as private non-profit organizations, universities, study and research centers and private profit bodies.

More information: https://www.cosv.org

Agora Köln
Cologne, Germany

Agora Köln is a wide, diverse and local non-profit organisation, which is legally represented by Institut Cultura 1 e.V.. Agora Köln is engaged in the movement for a sustainable city of Cologne. It aims for a good, social, equitable and environmental friendly lifestyle in the sense of 'buen vivir' and forms an innovative alliance among of about 130 players in the area of sustainability, civil society, culture and regional economy.

The main goal of Agora Köln is the stepwise transition of Cologne into a sustainable city. The transition process is mainly initiated by the "Tag des guten Lebens" - Day of Good Living -, which is a car free Sunday and alternative street festival. The Day of Good Living gives birth of new ideas for a sustainable neighbourhood, neighbours are connected and provides a platform for local initiatives.

In the follow up of the 'Day of Good Living' neighbourhood meetings pick up innovative ideas that can lead to lighthouse projects. Agora Köln sets up concepts like the concept for "Sternplatz Sülz" or "Boulevard Ehrenfeld" to convince politics for realisation. Together with local partners and citizens, Agora Köln works on key topics like sustainable transport systems and an edible city.

This leads to action plans to be realised in future. Furthermore, Agora Köln produces factsheets, runs citizen workshops and organises demonstrations and other meetings with relevant topics. Therefore Agora Köln provides a platform for sustainable activities within Cologne and beyond

More information:
https://www.agorakoeln.de/

Ellinogermaniki Agogi
Athens, Greece

Ellinogermaniki Agogi (EA) is one of the most innovative schools in Europe. It has 2000 students (ages 5 to 18 years old) and 250 teachers in different disciplines. Established in 1995, the Research and Development Department of EA is guiding the introduction of innovation in the school setting. The R&D Department acts as an interface between the pedagogical research, the technological innovation and the school community.

It focuses on the design, implementation and support of pedagogical and technological innovation in educational practice, both through internal research as well as through collaborations with numerous educational, research and commercial institutions in Europe and the world. EA is an institutional member of EDEN (European Distance Education Network), of STEDE (Science Teacher Education Development in Europe), of ECSITE (European Network of Science Centres and Museums) network and a partner school of the German Excellence Network of STEM Schools "MINT-EC" (https://www.mint-ec.de/).

The work of the R&D Department which currently employs 18 full time researchers (10 PhD level, 8 MSc) focuses also on the following areas:

- School Innovation and Leadership. The team is developing models and strategies to support the introduction of innovation in school settings. EA school offers a unique testbed for implementing and validating innovative strategies.
- Development of methodologies and empirical research to investigate processes of learning and knowledge acquisition in various subject matter areas (physics, mathematics, biology, history, etc.).
- Design and development of educational learning scenarios based on the concept of storytelling, which has been developed and tested in various EU projects and applied within European educational communities.
- Cooperation and collaboration with Universities, research centers, museums and private companies for the development and testing of educational material and software, using virtual and augmented reality.
- Collaboration with computer science departments and artificial intelligence labs for the development of computational models and AI learning systems.
- Design of technology-supported learning environments.
-

Its work in EU projects over the last 15 years has established EA as a leading pioneer in innovative approaches to science education. Since its establishment, the R&D Department has coordinated and supported the participation of EA, either as coordinator or as partner, in more than 150 national and international collaborative research projects and networks (H2020, eContentPlus, ICT-PSP, SiS in FP7 and FP6, IST in FP5 and ICT in FP6, LLP-ICT, Socrates, Leonardo da Vinci, Erasmus+), the majority of which have been concerned with the fields of science and new technologies in education. The EA team has implemented numerous projects and initiatives that combine ICT and STEM education that include the development of innovative tools and approaches and development of contextual based storylines.

Moreover, some of these projects have already combined STEM with Arts in a creative way to support students' deeper learning, e.g. by developing and performing a global science opera that included the collaboration of students, scientists, artists, and educators form 35 countries. The EA team has a systematic and exhaustive knowledge of the science curriculum in the Greek primary education, as it has been assigned to create the science text books for the last two grades of primary schools in Greece. The books of the series "Primary Science: Researching and Discovering" which introduced the inquiry based science education model for the first time in Greece are now being used in the 5th and 6th grade in all schools across the country.

In addition, EA is a founding member of the European School Innovation Academy (ESEA - http://esia.ea.gr/), which is promoting a European standard-based IBSE competence framework that will facilitate the professional development of teachers in applying and implementing IBSE, as well as supporting the creation of a European community of practice among science teachers to modernize science education. Overall, EA has a very strong and proven experience in actively extending the dialogue between scientific and the educational community, enforcing the collaboration between schools and research organizations, centers and museums, and helping young people to acquire better understanding of the role of science in the society.

EA has a very strong vision-generated interest and rich research and development activity in the fields of Inquiry Based Science Education (IBSE), Project Based Learning (PBL), and STEM education in combination with digital, online based learning environments and tools that use virtual reality, augmented reality and story-based education.

EA is continuously modernizing STEM education by promoting and creating user-driven learning environments for students and offering numerous opportunities for teachers' professional development to be prepared and thrive in the landscape of unprecedented challenges and opportunities in the 21st century. Under this approach, EA has taken up the challenge to embed innovative pedagogical practice that effectively uses a range of ICTs in STEM classrooms, as well as driving up student academic outcomes across the school. Moreover, a large range of previous projects were focused on developing and implementing technological tools which leverage both digital science repositories and IBSE/PBL learning.

As part of this, EA has developed numerous scenarios for STEM education in which participators live their learning experience in every place.

EA, apart from being a primary and secondary education school, is working closely with children groups as part of its outreach activities and has interests in the research findings, access to training for teachers to introduce immersive technologies in their schools and classrooms as well as the projects reports regarding the new pedagogical and didactic methodologies in science teaching and the introduction of ICT tools. Suitable provisions will allow such access to project results as to promote scale – up in the participating to the pilot countries and beyond.

The EA R&D team believes that Virtual & Augmented Reality Labs are not just a new technological hype. Startups are emerging from all over the world, creating the virtual and augmented reality environments needed for many fields of science. The success of these efforts will be based on two very important factors: users & content. EA aims to become a significant transnational player of the Digital Storytelling industry, producing innovative educational scenarios and assets for the new era of digital education, generating young people who are skillful in and enthusiastic about science and who view science as their future career field, aiming to innovate and change the world and also creating teachers willing to embrace the virtual laboratories and exploit their full potential.

Finally, EA through its very rich research and innovation activities in the last more than 15 years in the fields of education and learning more widely, has established a very large network of collaborations and links in the academic, industrial, policy-making and everyday school practice worlds. EA will utilize this network for the wide, carefully targeted dissemination of the concepts and outcomes of the project to all stakeholder groups both in Greece and Europe-wide. EA is standing at the 11th place in the European Research ranking for Greece for 2017 (http://www.researchranking.org/index.php?orgtype=EDUCATION&c=5&country=GR&year=2017&action=ranking)

EUROSPECTIVES 20
DIGITAL STORYTELLING

COMPARATIVE RESEARCH NETWORK: