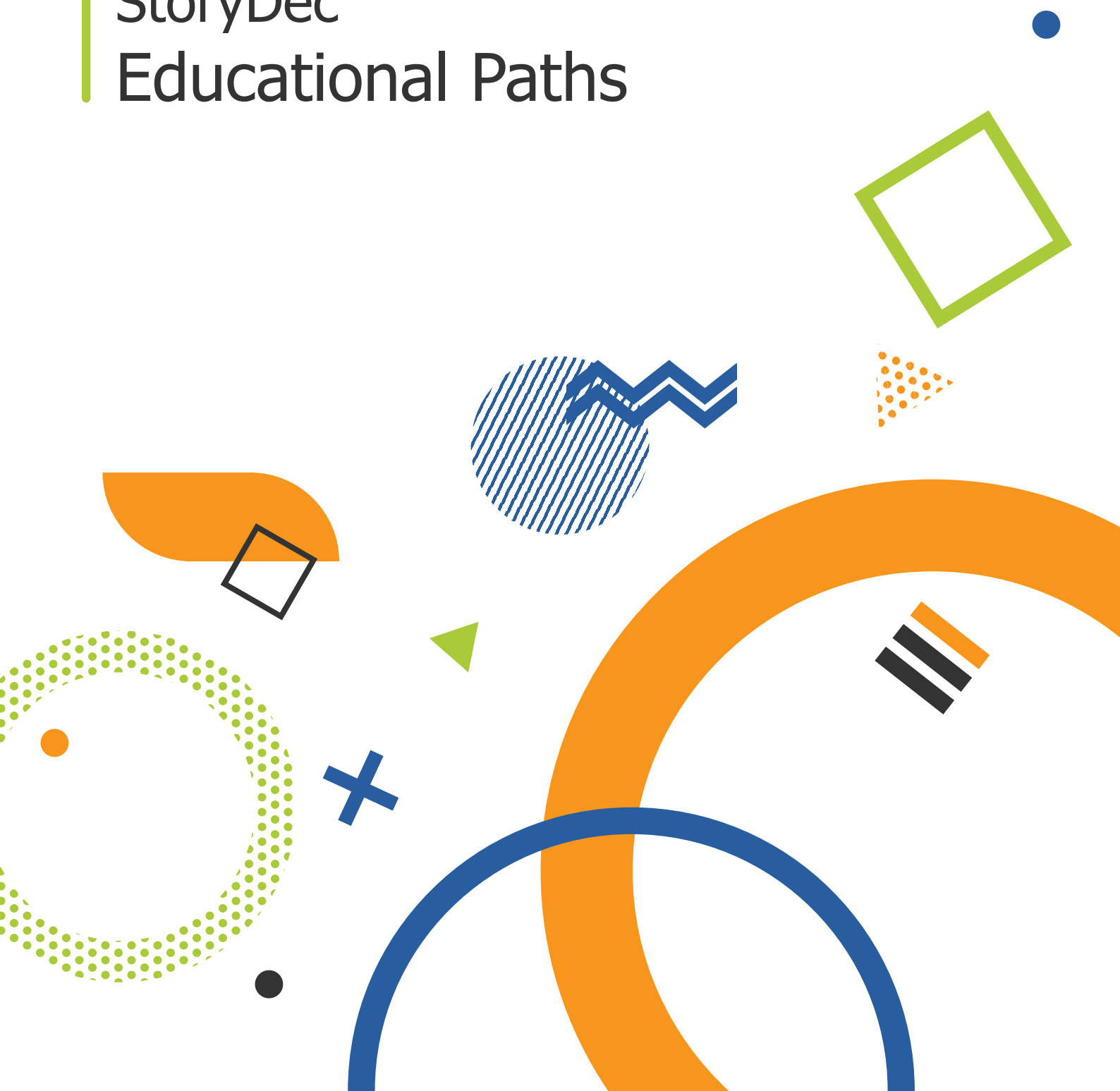




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# StoryDec Educational Paths





## **StoryDeC Educational paths**

## **The project**

This publication is one of the final products of the project "StoryDeC, Storytelling to Develop Civic Competences in Young People, Erasmus Plus Project – Youth".

The objective of StoryDeC is to create paths of civic and social education addressed at young people, through autobiographical methodologies and digital storytelling.

## **Partners**

CEMEA ITALY – IT (Coordinator) - <https://www.cemea.it/>

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Association Pro Xpert – Romania - <https://proxpert.org/>

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Mobilizing Expertises – Sweden - <http://mexpert.se/>

Real Time – UK - <http://www.real-time.org.uk/>

## **Project web sites**

<http://www.storydec.eu/>

<http://www.storyap.eu/>

## **Authors**

This publication was realized with the contribution of: Claudio Tosi, Cristina Brugnano, Renato Perra (FIT CEMEA); Andrea Ciantar, Chiara Giuliani, Claudia Liberato (Storie di Mondi Possibili); Clive Robertson, David Wall (Real Time); Necmettin Meletli (Mobilizing Expertise); Agnieszka Borek, Paulina Sierzputowska (STOP); Silvia Petre (Proxpert); Romane Antoine (CEMEA France).

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# The StoryDeC project

The "Storytelling to Develop Civic Competences in Young People, Erasmus Plus Project – Youth", had the goal of creating educational paths and tools to develop social and civic skills in young people, through autobiographical methodologies, digital storytelling and video narration.

Through these methodologies, and the educational tools and paths created by the StoryDeC project, young people can:

- explore their relationship with the issue of participation and social change;
- know actively, through the voice of other people, important aspects of social life, as well as recent history at national, European and international level, to develop critical knowledge, and encourage active participation in the community;
- develop key competences, such as the ability to create texts and narratives, the ability to use ICT tools, and above all, enhance their civic and social skills.

The project, which took place from January 2019 to December 2021, saw the creation of various outputs, and in particular:

- **StoryDeC Educational Paths** - Handbook aimed at sharing non-formal education paths through autobiographical writing and Digital Storytelling, for the development of civic and social skills of young people and the development of young active participation.
- **StoryDeC Game** - A game, in digital and board version, for the development of civic and social skills in young people, through the stories of social change.
- **StoryDeC Training Module** - A short training module for trainers, aimed at providing methodologies and approaches for the implementation of the educational paths created by StoryDeC project.
- **StoryDeC Digital Archive** - Creation of a digital archive of stories of social commitment and participation, collected by young participants.

All the outputs are permanent products created by the project, free and usable both by young people and by educators, and also available on the project website and on the digital archive StoryAP:

<http://www.storydec.eu/>

<http://www.storyap.eu/>

## Civic and Social Competences in people's life

Civic and Social Competences are normally defined as those skills that allow people to take part in the social context in which they live in an effective and constructive way, especially in today's multicultural society. They include negotiation skills, being able to fully participate in civic and social life, a good knowledge of political and social institutions, and being committed to an active and democratic participation.

With our StoryDeC Project, we are willing to further explore the above idea, and to reflect upon the impact this has on people's and society's life.

We believe that civic and social competences are an indispensable factor for the individual and for society's general wellbeing. Social life is in fact a fundamental part of the human being, because of the following reasons:

- we are born and we live within social relationships, and the quality of our life depends on the quality of those relationships;
- social intelligence allows us to understand different points of view, to be sympathetic with other people;
- we are born within cultural and social structures that influence our perception of the world, our actions; in the meantime, we are able to criticize and modify these same social structures, in order to improve justice and humanity;
- we, as individuals, need our personal freedom, but at the same time we need to "belong" to a group, a community in which we can share our values, our visions of life;
- we are happy when we can actively contribute to improve our community or society, according to values of justice, human coexistence, protection of the environment;
- we are happy when we contribute to other people's happiness.

## Social and civic competences

"These include personal, interpersonal and intercultural competence and cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation."

"The core skills of this competence include the ability to communicate constructively in different environments, to show tolerance, express and understand different viewpoints, to negotiate with the ability to create confidence, and to feel empathy. Individuals should be capable of coping with stress and frustration and expressing them in a constructive way and should also distinguish between the personal and professional spheres."

"The competence is based on an attitude of collaboration, assertiveness and integrity. Individuals should have an interest in socio-economic developments and intercultural communication and should value diversity and respect others, and be prepared both to overcome prejudices and to compromise."

(<https://www.britishcouncil.org/sites/default/files/youth-in-action-keycomp-en.pdf>)

## Autobiographical narratives and storytelling

*"People make sense of their lives by creating life stories. People use narratives to try to derive some measure of unity and purpose out of what may otherwise seem to be an incomprehensible array of life events and experiences"*

McAdams, D.P.: 1985, *Power, Intimacy, and the Life Story* (Guilford, New York).

Autobiographical narratives can be described as the stories people remember (and often tell) about events in their lives. People often share their stories of important personal events with friends and acquaintances. Personal storytelling, therefore, often promotes interpersonal intimacy. Parents often tell their children stories from their own past, teachers often employ autobiographical narratives to promote learning in the classroom, and many adults see personal narratives as effective vehicles for socialization and imparting moral lessons for young people. The stories people tell about their own lives, furthermore, reflect the values and norms of their culture.

Psychologists have studied the extent to which memories of personal events are accurate and question whether the stories are true or a distortion of what really happened. Studies have also looked at what autobiographical narratives say about a person's self-understanding or about social life and social relationships more generally.

The sense of the autobiographical narration, in fact, does not concern the objective truth of what we tell, but the fact that by talking about our life, we are looking for the meaning of our human experience. Writing or talking about oneself, in the different forms in which this happens today, is an action of "research and creation of meaning", which has a double value:

- reflecting on oneself, taking care of ourselves;
- sharing our vision of life with others, sharing what we - in the experience of living - have learned.

This is well summarized by what the French philosopher George Gusdorf affirms:

*"The author of an autobiography gives himself the task of narrating his own history; what he sets out to do is to reassemble the scattered elements of his individual life and to regroup them in a comprehensive sketch".*

Bruner observes how all human knowledge has a narrative structure. Our knowledge of the world is created through stories, like epic stories, myths or family stories and stories in general, which are dramatic, comic, adventurous, etc., through which we get an idea of what the world is.

Even the other fields of knowledge, such as the normative sphere, or scientific knowledge, are narratives, only that they have different "rules".

The act of narrating ourselves is one of the types of narration that contributes to creating our vision of reality and of ourselves, and to direct our actions in the world. This narration refers to different contents:

- **episodes**, scattered memories of our life story, that emerge from our memory and that "live" continuously in our memory;
- **the plot of our history**, what we consider our life path, the sequence of events and events that have led us to be what we are;
- **the description of ourselves** is part of this continuous narration; our personality (who am I?), our dark sides and our skills and qualities;
- a further element that composes the narration of ourselves is the **projection into the future**; what I imagine I will be or will do in the future, the prefiguration of my story.

This is what Duccio Demetrio calls the "autobiographical thought", as consciousness of who we were, without which we would not even have the sense of our identity<sup>1</sup>.

According to Duccio Demetrio, the "autobiographical work" represents a further action, which requires commitment, time and energy. An intentional action that is based on our need to talk about ourselves and to

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<sup>1</sup> D. Demetrio, *Raccontarsi*, Raffaello Cortina Editore, Milano, 1995.

listen to the stories of others to make it an opportunity for "self-care". Demetrio identifies some key elements of this practice:

- **The importance of "spaces for oneself"**: "The moment in which we feel the desire to tell ourselves is an unequivocal sign of a new stage in our maturity. It matters little that this happens at twenty rather than eighty. It is the event that counts, which marks the transition to another way of being and thinking".<sup>2</sup>
- The "**revitalizing**" power of autobiographical work is another important aspect. Demetrio speaks about that feeling of one's own life, retracing one's existential path, that is to relive joyful or painful moments, but which anyway implies feeling that one has lived, and recognizing the value of one's own history.
- Demetrio speaks then of "**recompositions**" and "**inventions**". Autobiographical work is a creative work of "recomposition" starting from the present, in the search for greater understanding of oneself and reality.

There has been an increase in interest amongst theorists and researchers in autobiographical recollections, life stories, and narrative approaches to understanding human behaviour and experience. D. P. McAdams's<sup>3</sup> life story model of identity asserts that people living in modern societies provide their lives with unity and purpose by constructing internalized and evolving narratives of the self. The idea that identity is a life story resonates with a number of important themes in developmental, cognitive, personality, and cultural psychology. Life stories are as manifested in investigations of self-understanding, autobiographical memory, personality structure and change, and the complex relations between individual lives and cultural modernity. Sherrey Hamby writing in in *Psychology Today* states: "Almost all of us will experience some kind of adversity... Emotional, autobiographical storytelling can be a path to truly owning your story. "

She outlines four benefits:

#### **1. Realizing that sharing your story can help others**

Stories can be very healing, and many people benefit from getting the opportunity to pass on their wisdom to others. This can be especially powerful for people who do not always feel that they have the chance to help others. Resilience is strengthened by recognizing that we are all experts in our own lives, and we all have something to share with others. Another piece of this is starting to understand that words can have power—positive power—on others. (....)

#### **2. Finding your voice**

Another well-known benefit of storytelling is finding your own voice. What does it mean to "find your voice"? It means learning how to express yourself and learning how to think about what has happened in your life in a way that makes sense. Developing and organizing your story often means imposing a traditional story structure on the events of your life. Sure, in some sense it may be true that many of the events of our lives are random and unconnected. From a psychological point of view, however, it does not help to think about them that way. It helps to think about your life as a story with a beginning, a middle, and an end. It helps to think about how the various events—even the bad ones—have been part of a journey toward the person you want to become. (....)

#### **3. Re-affirming your values**

Sometimes you learn things about yourself from the act of writing or storytelling. It can be a way to clarify what is important. Many of the people we have spoken to have mentioned that pausing to tell your story can be a good reminder of your priorities. It is so easy to get swept up in the day-to-day hustle and bustle. Taking some time to focus on values can be beneficial.

#### **4. Finding peace, finding hope**

People who have found their voice, shared their story, and reaffirmed their values often find a sense of peace and a hopefulness that they did not have before.

<sup>2</sup> D. Demetrio, *Raccontarsi*, Raffaello Cortina Editore, Milano, 1995, p.21

<sup>3</sup> McAdams, D. P. (2001). The psychology of life stories. *Review of General Psychology*.

Although she doesn't provide evidence to back up these claims it would seem evident that these can be qualitatively researched by asking participants themselves if they feel any change as part of the process.

There is however an issue with using personal qualitative approaches to measuring benefits. For example, research suggests that American children tend to develop more elaborate personal memories than Japanese and Chinese children, arguably reflecting a Western emphasis on the full expression of the individual self (over and against an East Asian emphasis on the collective). Stories are shaped by social class and gender: Working-class people prefer certain kinds of stories about the self while upper-middle-class people may prefer others; women and men are expected to tell different stories about their lives. In important ways, autobiographical memories reflect what has actually happened in a person's life. But they are also strongly shaped by a person's values and goals; the people with whom, and the occasions wherein, personal stories are told; and the broad forces of social class, gender, religion, society, and culture.

Finally, it is important to consider the different forms that - today - the narration of oneself takes:

- The autobiographical narration sees on the one hand the existence of some main genres, such as autobiography, diary, correspondence; on the other hand, there are secondary but also important genres, such as short autobiographical narratives, the story of oneself through other artistic languages such as poetry, theater, drawing, photography, always in combination with writing or oral narration;
- Digital narratives are becoming increasingly important. They include, on the one hand, the use of digital tools in the creation of the narratives themselves, such as video, digital storytelling, also in the creation of multimedia narratives, which combine various media and unites the narrating voice, images, and music. On the other hand, digital media are vehicles where narratives are shared, such as through blogs, social media. The different mediums obviously influence the type of storytelling. Social media, for example, is a narrative created specifically to share with others. If we compare these narratives with autobiographical and diary writing, and even if it always sees the presence of a possible interlocutor, presents itself first and foremost as an intimate dialogue with oneself.
- In addition to the autobiographical narration, the "biographical" narration, that is the collection of the stories of others, is becoming increasingly important. We think, for example, of the importance of collecting and preserving stories of people who alone would not have the opportunity to talk about themselves, people whose voices could hardly be heard.

## **Autobiographical methodologies in education**

We have described above the importance of autobiographical narration and storytelling as a form of self-care, knowledge, participation. These aspects of self-telling explain the reason why the autobiographical and storytelling methodologies are methodologies and practices that are increasingly used in the educational field. These practices which include different media, and also the biographical practices, start from the spontaneous need to talk about oneself. Stories are the form through which we know the world and ourselves. They give life to organized educational practices and structured methodologies, according to the context in which they are proposed and the educational objective.

The terms "storytelling methodologies" refer to a wide range of methodologies; among these, within this project, our attention was mainly focused on:

- autobiographical methodologies;
- Digital Storytelling;
- Participatory Video.

We will describe these methodologies specifically later.

In the meantime, we can certainly identify some key elements of the self-narrative process within an educative path:

- An initial phase of "autobiographical recognition", in which the participants are encouraged to take an introspective path, to let emerge, and explore their memories. The person realizes they can remember, discovering a world set aside and that instead emerges in all its vivacity ... it is like realizing an inner world that is part of us, and of which we had forgotten, distracted by our commitments and because we're focused on our projects and daily doing.
- At the emergence phase, of "autobiographical recognition", follows a phase of "recomposition", in which we try to "make order", to recompose scattered memories in plots, in a story. We realize, at this stage, that we can recognize moments of continuity and discontinuity, of break and change; we can then note those that Demetrius calls the "apicalities" of the experience, that is those moments of their history linked to key moments that belong, in general, to human life: love, play, work, death. In our story we see the intertwining of the stories of others, of those from whom - for better or for worse - we have learned something fundamental.
- A further step concerns reflection. The reflective phase of autobiographical work, which already starts in the act of recomposing history, is a moment of understanding, where perhaps some of the reasons that guided our life paths, and of which we had a certain confused hint, acquire greater clarity. We become more aware of the meaning of our story in relation to our family, to the culture of belonging, to the wider history of which we are a part. The reflection on our history will emerge challenges that have been delivered to us by life, or attitudes, vocations of which we are bearers.

Autobiographical and storytelling methodologies can find many applications:

- Educational programs for people of all ages;
- Educational paths for people with fewer opportunities;
- These educative activities can involve the group or individuals;
- The topics can vary greatly: from telling one's story as a form of self-care, or storytelling activities aimed at exploring and developing specific skills, or telling groups and communities as a form of empowerment.

## **Why use storytelling to improve civic and social competences?**

Why are these methodologies especially suited to implement civic and social competences?

They are for many different reasons:

- they are based on the narration of one's own life stories, through which we get to know the world and ourselves;
- through these educational methodologies, we enhance our awareness of our perception of the world, of our potential as individuals, which is a paramount element of our relationship with others and society;
- stories are a powerful instrument to get to know other people, to understand their point of view, to develop a sympathetic attitude;
- life stories narration creates strong links between people, helping to overcome cultural differences and prejudice;
- life stories narration helps us knowing directly and deeply cultural, political, historical contexts;
- life stories narration promotes communicating and sharing experiences, values, vision of the world, as well as common actions for social change.

## **The group and the individual in the educational paths of StoryDeC**

The Educational Paths developed by the project therefore have the objective to:

- awake in the participants the awareness of their own evolution;
- support the desire to claim its own history within its community;
- help to discover the capacity to play a transformative role with respect to one's situation.

This also, and above all, works with groups that have never reflected on their civic and social competences. Stories are personal, often individual, but always arise from the contexts in which individuals grow, in the relationship with the people around them and those they care for. The group is therefore always present, both as a source and as a recipient of the stories. For us, the group is the context where individual stories are amplified, thanks to the evolutionary force of sharing.

The active methodology, the autobiographical and narrative techniques on which the paths of StoryDeC are based, help each participant to open up and discover themselves in front of others, while the group enriches the individual narratives and leads to revealing new implications and meanings. Therefore, the potential of narrative and power of the group reinforce each other.

Furthermore, although the StoryDeC educational pathways are aimed at young people, particularly those coming from situations of social disadvantage and youth workers, they are designed to potentially be open to anyone involved in the educational process, including teachers, tutors, relatives, and policy makers.

## **StoryDeC paths: more attention to the educational and creative process than to the product**

Extracting "stories" from the facts of life is an act of creating harmony. Even when the story is hard, it tells of difficulties, of pains, it is itself a meaningful element, builds beauty and helps those who narrate it to understanding what they have experienced.

The paths created in the StoryDeC project support the participants' ability to think themselves capable and competent starting from their own history. It supports the ability to take the floor and bring out stories of oneself focusing not on the product / story, but on the process / narration.

The participatory and shared group process helps not to focus on the final products, understood as an exhibition of oneself in an individualistic key, but favors and enhances the interconnection between individual history and the collective sense of the process.

These two aspects, the narration in the group and the attention to the process, are articulated in different ways according to the different approaches of storytelling, as we will see below.

# The methodologies

In this section we will describe some of the fundamental elements of the different approaches and methodologies of storytelling on which the project is based.

The last part of the manual will contain the detailed description of educational paths based on these methodologies and aimed at the development of social and civic competences.

An element that we have tried to introduce in educational activities, transversally with respect to the different methodological approaches, is the link between narration and action. In fact, we believe that greater awareness of their civic and social competences can help young participants to take an active commitment in their living environment. The narration of personal experiences related to civic and social skills takes on full meaning precisely in this virtuous circle, which arises from the story, to generate reflection and awareness, and thus encourage action; an action which in turn can lead to other narratives, and so on.



## Autobiographical methodologies

By Andrea Ciantar

### Definition

Autobiographical methodologies are an educational approach that uses self-narration, as writing one's own story or collecting stories from others, as an opportunity to activate learning processes, self-care, but also as an active citizenship tool.

Autobiographical methodologies are fundamentally based on writing about oneself, in its various forms, also combining it with other artistic means.

In fact, the autobiographical narrative sees on the one hand the existence of some main genres, such as autobiography, diary, correspondence; on the other hand, there are secondary but also important genres, such as short autobiographical narratives, the story of oneself through other artistic languages such as poetry, theater, drawing, photography, always in combination with writing or oral narration. It is often these minor genres that we are going to use in the workshops and educational activities with autobiographical methodologies, as the workshops have a limited duration in time, and do not have the aim of leading the participants to write their own complete autobiography (which requires motivation and time). Instead, the workshops aim to guide participants to write episodes of their life, in order to explore specific experiences, depending on the aims of the workshop itself and the training needs of the participants.

### The typical phases of an autobiographical narrative path in the group

The typical phases of an educational activity based on autobiographical methodologies, which can have the duration of one meeting or several meetings, are:

- introduction / welcome - in this phase we welcome the participants, animate ice-breaking activities to foster a positive atmosphere in the group (if possible, we will use ice-breaking exercises based on autobiographical methodologies, also described in the following sheets); this stage is also very important for:
  - o clearly sharing the objectives of the activity;
  - o define - if necessary - some rules of the group, such as: do not use the smartphone during the exercises; do not judge or comment on other stories; to keep the silence while writing the stories, it is necessary to be focused on our memories; to listen to other stories avoiding comments; etc... (Other rules can be proposed by the participants)
- The second phase is dedicated to starting the autobiographical work; usually useful activities are used to begin to bring attention to one's memories, as well as to bring out memories relating to the theme of the workshop. For example, a very effective way is always to create lists of memories, of life episodes linked to the specific theme on which the laboratory wants to focus. It is an initial phase of "autobiographical recognition", in which the participants are encouraged to take an introspective path, to let emerge, and explore their memories.
- The next step corresponds to what we previously called "recomposition", in which we try to "make order", to recompose scattered memories in plots, in a story. In this phase, for example, we will be able to ask participants to choose some of the memories they have previously recalled and tell them extensively.
- A further step concern reflection; the reflective phase of autobiographical work, which already starts in the act of recomposing history, is explored here through the inputs offered by the facilitator; let's think, for example, of questions like: what have I learned from this experience? How is this experience important to me today? How can what I have learned be important to others as well?
- Sharing is an important aspect of the autobiographical storytelling process; sharing can take place in each of the phases we have previously described, but it is certainly important when it comes to producing the "central" narratives of the workshop. Sharing is a fundamental part of the educational and transformative process that occurs through self-narration. Being able to share one's stories means passing from dialogue with oneself, to dialogue with others, with the world; obtaining listening, acceptance and recognition of one's history by others is a formidable engine for

rediscovering the value of our history. Furthermore, being able to share certain types of experiences, such as traumatic experiences, helps to free oneself from the shame that these types of experiences often bring with them. But to achieve these results, it is important that sharing respects certain conditions:

- a full listening, without judgment and comments from the group; this and the following points are also part of the "navigation rules" that we established at the beginning of the workshop, but it will be useful to remember them before the sharing phase;
  - it is important to ask people to read without adding further comments, if possible, in order to savor the beauty of the written text, which is different, by the very nature of writing, from the oral story;
  - at the end of the sharing it will be possible to share a brief moment of "resonances", which are not comments, judgments, advice, but only personal emotions and reflections that the stories of others have moved us; it is also an important moment to thank the group for sharing and listening.
- The creation of the "product", that is to perfect the story, creating for example a small hand-made booklet, with a cover, a title, or any creative way we have to "package" the story or stories we have produced, is a further important step, which is aimed at:
    - creating a "product" that expresses the value of what we have remembered and written;
    - or making sure that what we have created can be maintained over time and can be shared with others.
  - Finally, being able to share one's own narration beyond the working group is another important step, such as through the StoryAP archive.

### **Facilitate autobiographical narration activities**

The role of the facilitator in this process of accompanying a group (or a single person) to autobiographical writing is very important and delicate. Here are some things to consider:

- The facilitator is generally an expert in autobiographical methodologies, or a trainer-facilitator who has previously experimented on himself the practices he will propose to others.
- Facilitation requires, in addition to the knowledge and direct experience of autobiographical activities, also other skills, such as listening, empathy, the ability to animate groups to facilitate the participation of everyone, manage any moments of crisis, know how to welcome the emotions that emerge in these moments (which are often very strong).

### **List of activities**

- **Telling the actions for social change**
- Autobiographical Storytelling Method: The River of Life
- The 5 Ws of Storytelling
- My Story in History
- I was there, I'm here, I'm going forward.
- Citizen with Open Eyes
- Puppets for Active Citizenship
- Si Fossi Foco ...
- Stories Going Round

## Digital Storytelling

### By Andrea Ciantar

#### Definition

Digital Storytelling represents a methodology used for telling people's stories (autobiographical or not). A Digital Storytelling is made of images and voice of the narrator put together in a video as a final output: "Digital Storytelling is the modern expression of the ancient art of storytelling. Digital stories derive their power by weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, experiences, and insights" (*Leslie Rule, Digital Storytelling Association*).

The concept of "Digital Storytelling" began to be used by authors who began using storytelling for documentaries and other story-based communication products, such as in the **Ken Burns** miniseries *The Civil War*, or in a workshop created in 1993 by **American Film Institute**, focused on the production of "short narrated films";

The Digital Storytelling was later developed by **Joe Lambert** in the mid-**1990s** into a method of training; Lambert then founded the **Center for Digital Storytelling**, which regularly offers training courses on this methodology.

#### The typical phases of a DST path in the group

The methodology of Digital Storytelling is made by five main phases:

**1-Briefing.** In this phase storytellers are introduced to the concepts, processes and some examples of DS. Important areas to cover in the briefing are:

- exploring the elements of a DS;
- explanation of the process and timing, providing information on the requirements for the coming sessions i.e., when to write a script, bring in photos etc.
- providing information about the technical equipment required;
- introducing essential legal/copyright advice.

**2-Writing.** The writing process starts with a 'storytelling circle', to allow participants to produce stories, and to bond storytellers as a group. This phase ends with the creation of a script, a story of around 250 words. Usually, in DST approach, these stories concern important moments of the life, changes, learnings.

**3- Recording; finding images and music.** In this phase the storytellers will read and record the story; important to highlight that the technical quality and the 'feel' of the voice recording are vital to the success of a DS. Important, in this regard:

- identify the best place to record the stories; it will be useful to have a silent and echo-free place;
- it is important to have adequate recording tools; it will be useful to have a digital recorder, but even smartphones currently have excellent quality voice recording systems;
- it may be necessary to do some reading tests, in order to train the voice, inviting the person to articulate the words well, introduce pauses where necessary, give an adequate intonation to the reading.

At this stage we will find the photographs that will be associated with the text. In the DST we will use, as much as possible, if available, personal photos of the author, relating to the story narrated. We can also use photos taken from other sources, such as the internet, as long as they are copyright free and of sufficient quality. It is also possible to accompany the story with drawings or photos made specifically for the narration.

If we want to accompany the narration with background music, we will select a copyright-free music. Both for the choice of photos and music, today there are many websites that allow you to download copyright-free images and music; but it will be necessary to include the author in the credits.

**4 – Editing.** Editing is a job that requires time, effort, but it can be very rewarding when participants see and share their work:

- dedicate a session to give instructions on the use of an editing program;

- create a storyboard to define how the images will accompany the story.

**5 - Sharing.** Sharing is a key part of creating a DST. Each Digital Storytelling is born, in some way, to be shared with others.

At the end of a DST creation process we will therefore organize a moment of sharing. We can organize an event with the group of participants and other guests.

Sharing the grotto of your creative work will be an important gratification for the participants.

Other ways of sharing are the dissemination of stories through the internet, such as through the site [www.storyap.eu](http://www.storyap.eu), created by the StoryDeC Project.

### List of activities

- Digital Storytelling for Social Change
- Digital Storytelling for Social Change (remote workshop)
- My story - inspiration for others
- Digital Storytelling for Social Change - Remote workshop



## Participatory Video

By Clive Robertson

### Definition

Participatory Video is an approach predominately used to encourage individual and group development. While technical, organisational, and creative skills are learnt, and video content created, the positive change that participants go through as part of the process is often seen as the most important outcome. Practitioners use videoing and playback activities to mediate group discussion inclusively, establish collaborative relationships and catalyze group action. Video production provides a powerful way for participants to explore their situation, and reflect on experiences together, in order to deepen their understanding about reality and forge ways forward based on the knowledge that emerges.

Participatory Video is often used to engage with the most marginalized groups in society, to build social cohesion, develop networks and support creative solutions to complex problems. This is done using video exercises, as well as other creative storytelling methods to stimulate deeper exploration of reality. This opens space for learning and sharing, discussing the issues together means new stories can emerge that can offer solutions. In authoring their own pathways forward, people are more likely to act to bring about change. The complex messages that emerge from projects can be effectively communicated.

*"Video can be a powerful tool for stimulating self-expression and interaction in group development work. Used in a participatory way, video encourages people to examine the world around them, raise awareness of their situation and help them to become more actively involved in the decisions that affect their lives."*

**Shaw, J and Robertson, C** (1997) *Participatory Video: A practical guide to using video creatively in group development work*, London, Routledge

Participatory video is an interactive group process, generally facilitated by a practitioner, which aims to build participants' social influence. Group members record themselves and the world around them, and communicate their own stories creatively.

In participatory sessions:

- Participants always operate the equipment, not the workshop leaders.
- Participants take turns at every role.
- Everything recorded is played back immediately in its entirety
- Everyone attending agrees to appear on video (in the initial sessions at least)
- Other people are never filmed without permission
- Video material recorded in initial workshops is confidential (unless agreed otherwise beforehand)

Participatory Video is used in a range of contexts for social engagement

- **Community empowerment:** Participatory Video aims to get in touch with a community that lives in conditions of marginality and give it the opportunity to appropriate an expressive language and to represent itself, with the ultimate aim of building an empowerment path and claim;
- **Advocacy:** Participatory Video is used by a group of subjects who intend to report a problem and make claims through it to mobilize public opinion;
- **Therapeutic:** Participatory Video is used by a set of subjects who, in following this path, want to bring about a change in their personal discomfort in a collective way;
- **Research:** Participatory Video, in some cases, is used as an anthropological / social / ethnographic investigation tool within a specific area of study, an alternative tool to get in touch with the other and give them space for free expression.

### The typical phases of a Participatory Video journey in the group

Participants develop not only the technical skills required for video making but also a wide range of communication, organisational and social skills. They learn more about themselves and each other. Through group activity, video can help build confidence and self-esteem. PV projects are practically based, using games and exercises. There is a great emphasis placed on co-operative working and the sessions are planned to be as enjoyable as possible. Co-operation is encouraged, as is positive feedback rather than criticism.

Initially, games and exercises are used to engage people in the process using the equipment and appearing on camera. Generally, this takes place in group workshops. Technical skills are introduced in an accessible way, everyone takes turns doing all the roles and everything is watched back immediately. No one is allowed to take part unless they also agree to appear in front of the camera, but all the recorded material is confidential until such time as the group is ready and has agreed to start recording and sharing video with other people. These exercises are designed to teach different aspects of video production and to initiate content. Participants undertake interviews and learn how to construct stories to share with others. Through group exercises, they critically investigate what the challenges facing communities are and how to become involved in resolving them.

The PV process can provide participants with the opportunity to work experimentally and creatively together, placing them in positions of responsibility and control. Video is a powerful tool and, when used correctly, can be an excellent motivator for group work. It can encourage the development of a community, as well as raising issues and developing the participants' courage to put their ideas forward. Participatory Video aims to develop people's ability and confidence to express their ideas and communicate them to others. It promotes interaction and cooperation.

A typical project structure for a PV project, with both production and process outcomes, might look like this:

### **1. Initial engagement**

PV games and exercises to get the group working together, technical skills developed alongside looking at issues. Everyone swaps roles, no one becomes identified as a camera operator, director etc. Generally, none of this is shared outside the workshop setting.

### **2. Developing ideas**

Storyboarding techniques and other exercises such as video chat shows, storytelling exercises on a particular issue to develop and expand content ideas. Participants work on visual sequences and interview questions.

### **3. Recording content**

The sessions can be used for recording material by the participants themselves, reviewing content, working on visual sequences to support narratives.

### **4. Editing**

As editing progresses, this is generally undertaken by facilitators who then share draft edits with the group online and in sessions for the group to make revisions. Further production can take place as required.

### **5. Sharing**

The final content to be shared may not be a single traditional video programme. It could be clips on a website or social media posts. The project allows for participants to tell their own stories in their own words and control the process of how they are disseminated. They should be fully involved in discussions about how this takes place.

### **6. Evaluation, follow up**

Evaluation, follow up and developing continued support for participants

## **Facilitate Participatory Video groups**

PV can vary from a short, to a very long process. A taster workshop made up of 3 or 4 exercises can be under 1 hour, while some projects last for many years or even decades.

*"Participatory Video (PV) is an interactive group process, mediated by video recording and playback activities, the early stages involve participants in videoing themselves and the world around them, watching these recordings together (playback), and then reflecting on what was said or shown. Later, group members create their own 'films' (e.g., video stories, messages or vignettes) for different audiences depending on the context and specific project purpose."*

**Shaw, J. (2021).** Extended participatory video processes. In: Burns, D., Howard, J. and Ospina, S. (eds.) The SAGE Handbook of Participatory Research and Enquiry. London SAGE Publishing.

Participatory Video uses video's instant playback facility to build experiential learning cycles, based initially on short, easy to do exercises. It is important therefore that the equipment is set up in such a way as to allow the best access for participants and the playback facility.

Essentially Equipment in PV workshops needs to be able to do the following:

- Be connected to a TV/monitor so that people (other than just the camera operator) can see what is being recorded.
- The ability to immediately replay content recorded to the whole group without having to transfer to, or use a different device.
- Have an external microphone input and headphone socket to ensure sound is being effectively recorded (in real time).
- Ideally have the function to play back several clips one after the other (in camera editing).
- Be equally accessible to everyone in the group e.g., regardless of disability, ability levels.
- Not be controlled by a particular individual or interest group within the group.



### Typical workshop set up

A video camera on tripod is placed next to a table with a monitor that can be turned around. When filming, for the camera operator and workshop leader to see, and then turned for group to see on playback. (NB the group should not be able to see themselves when recording as this is very distracting). Typically, video sessions have 6-10 participants; this allows everyone to take part and get to do all the roles. If there are too many participants, it can be frustrating for those taking part. With larger groups it's often more effective and engaging to run 2 shorter sessions with 10 people, than 1 long session with 20. The group should feel the equipment is for them to use as they see fit, within the parameters of the project, without outside pressure on its use (i.e., not owned by a particular individual within the group or by owners who may be in a position to exert control over the groups usage, edit content or influence unduly how, where or when it's used).

Ideally the group should feel the equipment is their collective responsibility to look after and protect and that they have sufficient control over its use. In addition to the technical limitations (which are substantial), this generally means phones, tablets etc. are not ideal for PV workshop use due to the nature of ownership, and lack of flexibility. Later on in projects, they can be used by individuals within the group to generate agreed content. DSLR's (digital cameras) are a possible option, but few affordable ones have microphone and headphone sockets. However, even with equipment limitations, it is possible for practitioners to use the flexibility of the participatory video approach to group working, by adapting the exercises for the equipment they have and the context in which they are working.

### List of activities

- Dear future me
- Shot by Shot Documentary

# Toolkits

This last part of the manual contains the detailed description of educational paths created by the project, aimed at the development of social and civic competences through storytelling methodologies.

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## Telling the actions for social change

**By Storie di Mondi Possibili**

Storytelling methods used:

**X Autobiographical methodologies**

- Digital Storytelling
- Participatory Video
- Other storytelling approaches

complexity	Materials	Age	number	time	Preparation	Civic Social Competences
						
3	Billboards, colored sheets, markers, PCs, speakers.	14-30	From 8 to 14	7,5 h.	Preparation of educational materials, posters, equipment	Promoting awareness of social change

<b>Title</b>	<b><i>Telling the actions for social change</i></b>
<b>Description of the exercise</b>	Telling stories of social change through autobiographical methodologies
<b>Theme</b>	Telling personal experiences related to actions and projects that try to create social change; individual or collective experiences; lived directly or made by others.
<b>Objectives</b>	Telling personal experiences related to actions and projects that try to create social change; individual or collective experiences; lived directly or made by others. Reflect together on the meaning of these experiences, on what we can learn from them, on the values and worldviews they include. Reflect together on how these lived experiences can inspire our actions for social change. Through these stories and reflections on them, bring out the civic and social skills that underlie.
<b>Materials</b>	White and colored A4 sheets Flip chart

	<p>Markers</p> <p>If there are no tables, it will be helpful to have folders or tablets that participants can lean on to write on.</p> <p>Participants can decide whether to write by hand or using their own notebook.</p> <p>We will ask participants to bring their PCs if possible to upload the stories to StoryAP.</p>
<b>Preparation</b>	<p>Prepare the room with the chairs in a circle, but so that there is also space for an icebreaking activity.</p> <p>We prepare a table with the cards, sheets, markers and all the materials that will be useful to the participants.</p> <p>If available, we prepare tables on one side of the room on which participants can lean to write, by hand or with their PC.</p>
<b>Instructions</b>	<p>The activity is divided into a single meeting from 9.30 to 17.00, consisting of several phases:</p> <ul style="list-style-type: none"> <li>- Writing phase, which includes icebreaking, presentation of participants, objectives, list of memories, writing, sharing;</li> <li>- publication on StoryAP;</li> <li>- reflection in the group on the meanings of the stories told;</li> <li>- reflection on the methodology and on how to apply it in one's own contexts;</li> <li>- evaluation and conclusion.</li> </ul> <p>In the appendix, the detailed description of the activity.</p>
<b>Debriefing and evaluation</b>	Each session includes a final part of sharing feedback
<b>Author(s) - Sources</b>	Andrea Ciantar.

### Other categories

<b>Group size</b>	<i>8-14</i>
<b>Age range</b>	<i>From 14 to 30</i>
<b>Complexity</b>	<i>3</i>
<b>Time</b>	<i>7 and a half hours.</i>

## ACTIVITY DESCRIPTION

The workshop lasts one day, from 9.30 to 17.00.

Duration	Activity	Aims
20 m.	<p><b>Icebreaker Exercise:</b> Recalling brief memories as a couple Participants move freely around the room and when they catch another participant's gaze, they share a brief memory with him. Then the participants change person and share a different memory and so on. (the facilitator can first show the exercise, and then launch it, proposing, at the beginning, to share childhood memories, for example about childhood games; then the facilitator can propose to share free memories ....).</p>	<p>This exercise aims to:</p> <ul style="list-style-type: none"> <li>- create a welcoming environment to share personal experiences;</li> <li>- start recalling personal memories.</li> </ul>
30 m.	<p><b>Brief introduction to the project and the activity</b> We prepare a poster or flyer that summarizes the basic information about the project and the path.</p> <p><b>Presentation of the participants</b> We prepare a short presentation sheet: name, nationality, professions, things you like and hate.... Let's take some time to fill in the form, and then we can share them; all cards can be stuck on a billboard or wall.</p> <p><b>Define the objectives of the activity</b> We prepare a poster with the goal we set ourselves. For example, we can propose a poster with these objectives: Telling personal experiences related to actions and projects that try to create social change; individual or collective experiences; lived directly or made by others. Reflect together on the meaning of these experiences, on what we can learn from them, on the values and worldviews they include. Reflect together on how these lived experiences can inspire our actions for social change. Through these stories and reflections on them, bring out the civic and social skills that underlie.</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>- definition of the objectives of the activity;</li> <li>- define the rules of the Group.</li> </ul>
15 m.	<p><b>Navigation rules</b> We propose some common rules for the group: Navigation rules</p> <ul style="list-style-type: none"> <li>- No judgment and confidentiality</li> <li>- No use of the smartphone during the workshop</li> <li>- Maintain silence during the autobiographical writing exercises, as an important mental condition to immerse yourself in memories</li> <li>- While sharing, listen without commenting and read stories without adding comments</li> <li>- We can write in our native language, and if the group language is another (e.g. English) we can make a summary for sharing in English, after reading the text in the language we used</li> <li>- ....</li> </ul> <p style="text-align: center;">(we ask if there are other rules to propose ...)</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>- create ground rules for the narrative path.</li> </ul>
15 m.	<p><b>Coffee break</b></p>	
1 ora e 30 minuti	<p><b>Activity: "Stories of social change: memory list ..."</b> a) In this phase each participant will try to make a list of memories related to experiences, actions and projects related to the theme of</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>- to favor the emergence of memories</li> </ul>

	<p>social change; individual or collective experiences; lived directly or made by others.</p> <p>The facilitator shows a poster, prepared in advance, which contains various inputs related to this theme. :</p> <ul style="list-style-type: none"> <li>- experiences, actions and projects related to social change that have been important to me; they can be individual or collective experiences; lived directly by me or made by others.</li> <li>- People from whom I learned something important to understand the world, society, cultural differences....</li> <li>- That time when I was outraged by an injustice</li> <li>- That time I imagined a different world</li> <li>- That time I contributed to a social change....</li> <li>-... .. (you can find other themes...) .....</li> </ul> <p>b) Each participant prepares 8 to 10 cards, the size of a quarter of an A4. Each participant will briefly write a memory on each sheet, starting from the stimuli proposed in the poster.</p> <p>c) The group shares these brief memories.</p> <p>d) Each participant chooses one of the short memories and tells it more extensively; what's the story? What have I learned from this story? Everyone will find a title for her story. Useful to use a music when writing.</p> <p>e) Participants share what they wrote.</p>	- to write the stories
40 m.	<p><b>We reflect on values and visions, skills, practices</b></p> <p>The facilitator shows a large billboard divided into three parts:</p> <ul style="list-style-type: none"> <li>-Values, visions - What are the values and visions underlying the experiences we have told?</li> <li>-Skills - What are the civic and social competences that have been implemented in these experiences? (it is useful to prepare a further poster on the side that lists the main civic and social competences, see page 5 of this manual).</li> <li>-Practices - What are the practices, actions, that these experiences can teach us, and that can be useful to support social change?</li> </ul> <p>We ask everyone to write on cards the elements they have found, corresponding to the three categories. Then we stick them on the billboard. In this way we will have a sort of map of the multiple meanings of the experiences narrated by the group.</p>	<p>Target:</p> <p>A work of reflection and collective elaboration on the experiences narrated.</p>
1 h.	<b>Lunch break</b>	
1 h.	<p><b>Let's upload the stories to StoryAP</b></p> <p>We edit the stories, creating a document that contains; title, author, a meaningful image, the story.</p> <p>We upload the stories to StoryAP; for this purpose the participants will create their personal account on the portal.</p>	Sharing stories on StoryAP.
1 h. 30 m.	<p><b>Let's reflect on the methodologies</b></p> <p>We will reflect on the methodology used and how to apply it in the contexts in which the participants operate.</p> <p>This session will see the following phases:</p> <ul style="list-style-type: none"> <li>- we retrace the different phases to animate the workshop, i.e. icebreaking, presentation of participants, objectives, list of memories, writing, sharing, publication on StoryAP. reflection in the group.</li> <li>- The participants simulate, through a role playing methodology, the different stages of implementation of the laboratory.</li> <li>- Participants share ideas on how to apply these methodologies, in which contexts, with which educational objectives.</li> </ul>	Methodological reflection
30 m.	<p><b>Evaluation and conclusion</b></p> <p>We can use a methodology of evaluation of various aspects:</p>	Evaluation and conclusion of the

<ul style="list-style-type: none"> <li>- contents of the workshop;</li> <li>- logistics;</li> <li>- conduction.</li> </ul> <p>For each of these aspects we can ask participants to indicate:</p> <ul style="list-style-type: none"> <li>- what they liked;</li> <li>- what could be improved.</li> </ul> <p>This evaluation can be done through an anonymous qualitative questionnaire, or through post it and a billboard.</p> <p>At the end we will propose the writing "I take away with me", where the participants will fill in a list of the 10 things they bring with them after the workshop, including learning, ideas, tools, emotions, images, etc.</p>	<p>workshop.</p>
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## ***Autobiographical Storytelling Method: The River of Life***

### **By Mobilizing Expertise**

Storytelling methods used:

**X Autobiographical methodologies**

- Digital Storytelling
- Participatory Video
- Other storytelling approaches

<b>complexity</b>	<b>Materials</b>	<b>Age</b>	<b>number</b>	<b>time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
2/3	Markers, glue, scissors, pictures, flipchart, and paper.	All ages	6-12	1 hour minimum.	To be sure to have enough material.	To be able to express themselves and share their story freely with people of other cultures.

<b>Title</b>	<b><i>Autobiographical Storytelling Method: The River of Life</i></b>
<b>Description of the exercise</b>	<p>The activity: The River of Life is a flexible creative activity and can be used for individual introductions, for groups to look at a project's problem or opportunity, for groups to reflect on progress.</p> <p><b>Impact:</b></p> <p>Allows individuals person reflection and improves social interaction.</p> <p>Allows deep, thought-provoking conversation and creative discovery.</p> <p><b>Methods:</b></p>

	<p>The activity method focuses on creativity. The activity method begins with creative visual posters that represent individual's thoughts that can also come together as a whole image. Each poster can have photos, 3D elements, card, materials, paint, glitter, glue, magazine cuttings, drawing etc.</p> <p>This activity incorporates reflection and a debrief session afterwards.</p>
<b>Theme</b>	<p><u>General theme</u>- Enhance Social and Civic Competences in Young people, reflection,  <u>Specific theme</u> - Improved self expressions through creation, Self-Led          To work with others constructively          The ability to reflect on oneself</p>
<b>Objectives</b>	<p>The aim of the project is to gather a diverse range of people; immigrant, refugee and local people in order to share life experiences and share knowledge through visual autobiographical storytelling methods.</p> <p>To have the individual participants be able to express themselves in non-formal situations and receive the capacity to share their story freely with people of other cultures/nationalities.</p>
<b>Materials</b>	<p>Markers, supplies (Glue, glitter, magazines, Scrapbook material, scissors, etc.) pictures (if you prefer), flipchart paper and/or a board/surface to draw on.</p>
<b>Preparation</b>	<p>To double check that you have enough markers, supplies, pictures (if you prefer), flipchart paper and/or a board/surface to draw on. It is also necessary to have a camera to take a photo of the end result.</p> <p>Energizers are a very important and necessary part of the river of life due to the fact that participants will be sharing very personal stories, and in some cases, it is best if they feel comfortable in each other's presence.</p> <p>An activity involving memory recollection would be most pertinent because the activity involves people actively recalling information and sharing it with others around them.</p>
<b>Instructions</b>	<p>Explain the metaphor of project's-, etc. life.</p> <p>Indicate that a river sometimes flows slower, other times faster, that there are obstacles, affluences, even animals (This space can be extended by describing the river more thoroughly).</p> <p>Make participants understand that their task is to point out the significant elements that have contributed to shaping their River of Life the way it is now.</p> <p>Give participants a few minutes to think.</p> <p>Ask participants to use the supplies and their drawing skills during the exercise to shape their river and show a story of the memories they are trying to disclose to the group.</p> <p>Ask for volunteers to talk about their pictures. • Leave questions for the end. • Allow 5-7 minutes for each participant. • If you have a larger group, you might want to consider</p>

dividing them into smaller groups so that everyone has a chance to share.



<p><b>Debriefing and evaluation</b></p>	<p>When the presentations are over, allocate time for reflection with the group. • Ask them questions about how it was to share what they have learnt and what conclusions they can draw from the activity. • Take a photo of the drawings for possible future use and sharing. Be certain to make the participants aware that every answer, drawing or memory is just as important as everybody else's.</p> <p>Debriefing - the facilitator should form reflection questions based around civic competences (It may be good to partake this debriefing in the form of a question circle, everybody answering one by one in a circle). E.g., Feeling more a part of a group, having the ability to self-express, and understanding cultural differences, also noticing differences in people's styles and the differences between individuals.</p> <p>It will also be good for the facilitator to revise if the key competencies have been met and reflect on which competences were understood and why.</p> <p>EVALUATION -</p> <p>The participants will learn how to remember their personal story and have the capacity to share it with the group and create a physical piece of artwork with it.</p> <p>They will also learn how to reflect on themselves and what they have created.</p> <p>They will learn how to interpret information from other participants' stories and creations.</p>
<p><b>Tips, considerations and safety</b></p>	<p>Activities within the Autobiographical Method such as The River of Life have the potential to support all types of vulnerable and disadvantaged young people.</p> <p>Using this tool gives all types of users the time to reflect on their past accomplishments and challenges and enables them to create an individual or shared vision. This vision can be related to any organisation as a group activity or the individual refugee.</p>

	<p>This activity is user led meaning the chosen user can take what they want from the activity and tailor it to their own needs. It helps anyone to explore the creative tension between expectations/realities and develop actionable steps to operationalize a shared vision.</p> <p>Individuals might reveal sensitive or confidential information about themselves. As a result, it's important to start with a discussion on confidentiality.</p>
<b>Author(s) - Sources</b>	Charlotte Meletli, <a href="http://www.click4it.org">http://www.click4it.org</a> Follow-up activities.

### Other categories

<b>Group size</b>	6 - 10 people
<b>Age range</b>	All ages
<b>Complexity</b>	Need time and material to prepare the activity and need more experience in delivering it; e.g. need various sport material, you can play it anywhere and the activity is more complex to explain to participants, in order to get the full value out of using this methodology.
<b>Time</b>	There is a <u>minimum time of 1 hour</u> , but the sessions may last much longer than that depending on the facilitators needs, and the time constraints of the participants.








## The 5 Ws of Storytelling

### By Real Time Video

Storytelling methods used:

**X Autobiographical methodologies**

- Digital Storytelling
- Participatory Video
- Other storytelling approaches

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
Intermediate	Paper pens  Laptop/tablet or phone internet access.	16+	Up to 10 online.	1 hour	Need to be able to take part online using appropriate software.	Active participation, interacting with other people, understanding how media is used.

<b>Title</b>	<i>The 5 Ws of Storytelling</i>
<b>Description of the exercise</b>	Exercise to help participants to identify the main story structure and themes of their story.
<b>Theme</b>	Participants to write stories about living in a civic society or their local community.
<b>Objectives</b>	The objectives explain the learning objectives and the expected learning outcomes for participants. This helps to evaluate the activity. <ol style="list-style-type: none"> <li>1. Identify and develop the tone for the participants' story</li> <li>2. Create a timeline structure for the participants' story</li> </ol>
<b>Materials</b>	Flip chart paper Pens

	Laptops with word processing software Paper pens Laptop/tablet or phone internet access
<b>Preparation</b>	If online, ensure participants familiar with software being used.
<b>Instructions</b>	<p><b>Participants to write short list or paragraphs on the following points:</b></p> <p><b>Who?</b> Write a short list about yourself. This can include where you live, your family, the job you do, or any hobbies or interests that you may have.</p> <p><b>What?</b> Write a short sentence about your story. Quickly think of an event that had an impact on your life.</p> <p><b>When?</b> Write a short sentence about when the story takes place. How old were you at the time?</p> <p><b>Where?</b> Where did your story take place? Did you have to travel far to get there, or does it take place at home?</p> <p><b>Why?</b> Why do you want to tell this story? What were your motivations during your story?</p> <p><b>Facilitator guides participant to identify the following in a group discussion</b></p> <ul style="list-style-type: none"> <li>• Why did you start your 'journey' in your story?</li> <li>• What were you hoping to gain from the experience(s) in your story?</li> <li>• Did these events change your views or opinions in anyway?</li> </ul> <p><b>Participants to write/draw their stories. The facilitator will help the participants identify the following points in their stories:</b></p> <ul style="list-style-type: none"> <li>• When and where does your story take place?</li> <li>• What were your first impressions?</li> <li>• What did you find challenging?</li> <li>• How did you resolve this?</li> <li>• How did this change you?</li> </ul>
<b>Debriefing and evaluation</b>	Final stories from the exercise to be presented to the group with peer feedback. If the final stories should be digitized with the participant's narration. If this is not possible during the session, the participant can present the story 'live in front of the group'. The final story can be digitized at a later workshop.
<b>Tips, considerations and safety</b>	The final stories from the exercise could reflect the community of the participant's and can be used to facilitate discussions that may arise from the stories. Evaluation of the quality of the visuals are secondary. Feedback should primarily be on the flow of the narrative and focus on the self-expression of the participant.
<b>Author(s) - Sources</b>	Clive Robertson/David Wall, Real Time

### Other categories

<b>Group size</b>	The group size gives you a precise number of people needed (ideally), and sometimes a minimum or maximum capacity for this exercise. It is always possible to split the group up
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	and do the exercise in two subgroups if you have two facilitators who can lead the activity separately.
<b>Age range</b>	16+
<b>Complexity</b>	Facilitator and participants should be able to discuss elements about their community and to be able to take or collate images/photographs for their narratives.
<b>Time</b>	1 hour+








## My Story in History

**By CEMEA France**

Storytelling methods used:

**X Autobiographical methodologies**

- o Digital Storytelling
- o Participatory Video
- o Other storytelling approaches (please describe)

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
2/5	A fresco on a wall.	Wide 14/>>	4/30	2 hours / 2 days	None.	Explore and express oneself.

Title	<i>My Story in History</i>
<b>Description of the exercise</b>	It's about exploring one's personal, social and professional story, chronologically and in parallel with the great history.
<b>Theme</b>	Enhance Social and Civic Competences in Young people. Increase awareness of how the historical and social context affects the life of the individual.
<b>Objectives</b>	-To substitute the individual narrative for the classical argumentation -To explore one's personal, social and professional history - To retrace experiences in a chronological way
<b>Materials</b>	A fresco on a wall, pens, pictures.
<b>Preparation</b>	None.

<b>Instructions</b>	<p>The first step consists of an introspective reflection: participants are asked to draw on a sheet of paper two columns (at least) entitled, for one, "small story" and which will refer to personal events, to the individual narrative, to the facts that have marked the person in his or her individual construction, and for the other, "History", which will refer to events with a collective, shared dimension. Under these columns, each participant will enter the years from the year of their date of birth to the current year. The great story must not be restrictive, that is, it must not only concern, in the minds of participants, "major" events. Thus the "History" can refer just as much to the release of a film, a book, as to an event shared worldwide. It should also be considered that the number of two columns is indicative, because it is quite possible to add columns on specific themes, depending on the subject or subjects you wish to see addressed (examples: the first column of the "short story" will concern my family, friends and personal stories; the second column will focus on my commitments in groups: associations, trade unions, politicians, professionals...). Through this method, each participant takes consciousness of the relation between his individual history and different social, historical context.</p> <p>A last important step is to ask everyone to question what they want for themselves in the future, and what they would like for others. The collective aspect of this method consolidated the competence of building an opinion, discussing with others, and listening to others' point of view.</p> <p>The second phase of the exercise aims to share the autobiographical works of the first phase, using a large fresco on the wall. This second step is done orally with a facilitator who notes the events on the fresco as they are presented. It may be useful here to ask participants to select a limited number of (most significant) events, in order to manage the time for the restitution.</p> <p>The third step makes it possible to exploit the collective fresco created, by asking the participants to identify within this frieze the elements that triggered their engagement, and those that, on the contrary, were a brake.</p>
<b>Debriefing and evaluation</b>	<p>Collective time: exchanges on what this workshop has brought, its interest, its limits.</p>
<b>Tips, considerations and safety</b>	<p>This can be a methodology used for the second step of the process of reflective portfolio.</p>
<b>Author(s) - Sources</b>	<p>Extract of the Toolkit for trainers eager for active education (in the section tools for storytelling), CEMEA Pays-de-la-Loire.</p>








## *I was there, I'm here, I'm going forward*

By Federazione Italiana Cemea

Storytelling methods used:

**X Autobiographical methodologies**

- o Digital Storytelling
- o Participatory Video
- o Other storytelling approaches (please describe)

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
2/5	20x70 cm cardboard for each participant. Inks, watercolour, pencils, wax colour, writing objects.	From 14	8 to 20	2-4 hours	Make a circle of chairs, place the materials.	Move oneself forward Self-awareness.

<b>Title</b>	<i>I was there, I'm here, I'm going forward.</i>
<b>Description of the exercise</b>	Participants are asked to recall and describe an experience he/she went through in the form of a process, that evolves and guides to other experiences. The storytelling implies artistic and non-verbal language, with drawings, colours, but words and texts are allowed. The group interacts with the work of the other participants and the workshop ends with a gallery of stories, like in an art exhibition.
<b>Theme</b>	Self-awareness, main issues that we care for, capacity to face problems in a processual way; Interculturality, how to recover one's diversity and to compare it with that of others finding the unity of experiences without assimilating them into a single key of understanding.

<b>Objectives</b>	<p>Help participants to describe themselves into a process of development: What problems are they facing? Which problems have they successfully overcome?</p> <p>Then find out if it has a civic/social side or if it is only personal. How can they use their experience to help/act with others?</p>
<b>Materials</b>	<p>20x70cm cardboard for each participant</p> <p>Inks, watercolour, pencils, wax colour, writing objects</p> <p>Optional photos and images brought by participants</p> <p>Logistic: a space where it is possible to sit in a circle, with tables to work on and walls to stick posters.</p>
<b>Preparation</b>	<p>30 minutes, make a circle of chairs, place the materials.</p> <p>Present the "exchange rules" like no judgment, confidentiality, listening, not using smartphones (or anything else), in order to stay focused.</p>
<b>Instructions</b>	<p>First step: in a circle, presentation game: "How they use to call me..." each participant introduces him/herself using the mother language or dialect or at least his/her childhood nickname.</p> <p>Second phase: Individual production of each one "transition" in the three dimensions of time: I was there, I'm here, I'm going forward. Participants can write, draw, cut, paste, creating three stations (or a flow) of a personal evolution that they would like to share.</p> <p>Third phase: the productions are displayed in the room and visited by the group as an art exhibition.</p> <p>Each participant has three post-it notes, to link one or more civic competences to three other productions. At the end, every production will be labelled with 3 civic competences from 3 different people.</p> <p>All the art by each participant being showed will have a "Civic wall" as a result of the activity. As a final sharing, each participant will present his/her work, taking into account the group feedback and give a title to his/her work.</p>
<b>Debriefing and evaluation</b>	<p>A first-round table is devoted to express emotions related to both doing and seeing the productions.</p> <p>The group will then focus on the civic competences that have been listed in order to share action plans, ideas of improvement, helping hints to get into action.</p>
<b>Tips, considerations and safety</b>	<p>The activity puts the group in the condition to share information about each other at a rather deep level, comparing diversities and without creating a preferred direction. It doesn't judge if someone is already doing things or just willing to do or even feels unable to face what he/she has described. The process of describing and sharing gives ideas on how to move on and can create conditions to group action.</p> <p>Created for an intercultural environment of young people from different countries, specifically with poor language skills. The aim is to encourage and motivate the individuals</p>

	<p>to express oneself by all means; It allows graphic and poetic synthesis of those who express themselves with little vocabulary.</p> <p>In a class of immigrants, this can lead to very rich results; expressing individual and political themes, will to sharing, engagement "I was there and came here, with tenacity and desire, and still want to go forward, fighting for my rights".</p>
<b>Author(s) - Sources</b>	Cemea del Mezzogiorno - experience created in 2015 and presented in the X-Tool Fair of the Italian National Agency

**Other categories**

<b>Group size</b>	8 to 20
<b>Age range</b>	+14
<b>Complexity</b>	2/5
<b>Time</b>	2-4h

**Example:**

A group of volunteers that teach in an Italian for Migrants' school, asked for training. I proposed this tool to deepen their knowledge of the change that can occur in the moving process. Lisa turned up with a story about her being born in a strong family and rather closed culture, represented by a forest of all similar trees. She then went abroad and met new cultures, represented by the Italian pine tree, inserted in the original trunk, but she wants to meet others. She is actually volunteering in an Italian for Migrants' school, and her leaves are to be of all different kind of trees, as she mixes with cultures in an intercultural world. Her title "di legno" (meaning: wooden) refers to the brotherhood of man all born by the heart and rooted in their original situation, but with the possibility to move and mix, without having to reject and forget one's own origin. Civic competence: Interculturality....










## ***Citizen with Open Eyes***

**By Federazione Italiana Cemea**

Storytelling methods used:

**X Autobiographical methodologies**

- Digital Storytelling
- Participatory Video
- Other storytelling approaches

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
2/3	Paper/pen or PC/projector/printer.	From 14	14 to 10	3 hours	It is important to underline that nobody is going to judge the other participants.	Knowing how to compare oneself to one's own experience.

<b>Title</b>	<i><b>Citizen with Open Eyes</b></i>
<b>Description of the exercise</b>	<ul style="list-style-type: none"> <li>- Autobiographic writing and acting starting from a given theme.</li> <li>- Theatricalization of autobiographical history, without speaking. But with the bodies. Everyone is the director of their own story and involves all the others, assigning roles to each.</li> <li>- Reflection and collective analysis, exchange and sharing.</li> <li>- To share one's own experience and to find common solutions through listening to all points of view.</li> </ul>
<b>Theme</b>	"Citizen with Open Eyes"; can be played in the neighbourhood or in the study or work environment. Multicultural approach, expressive enhancement, awareness of one's own experience, organization and ability to lead.

<b>Objectives</b>	Exercise expressive skills; knowing how to confront others; acquire awareness of one's actions; find solutions by collaborating with others.
<b>Materials</b>	Paper and pen or PC and printer/projector.
<b>Preparation</b>	<p>This is a good activity for a group that is already acquainted (class of students; activists; young workers) or during an educational training as a residential weekend for activity and verbal exchange;</p> <p>In the preparing activity the trainer clarifies that:</p> <p>Everyone is at ease in expressing him/herself in front of others, even in a funny way.</p> <p>Nobody is going to judge either the "skill" nor the person.</p> <p>Everybody understands they can bring every theme they are at ease with,</p> <p>the stage can be very simple, in their turn of direction, each participant can ask the others to do a character, furniture, an object, or a part of the landscape.</p> <p>The scene is prepared in a small group and played in front of the others.</p>
<b>Instructions</b>	<p>Two groups of 7 people each who will work separately with 2 facilitators.</p> <p>In each group the facilitator gives the theme for the play, in our case it is: "Citizen with Open Eyes" and asks the group to share hints on what they think about the subject;</p> <p>After this warmup, everyone is going to think about the little story he/she wants to play and what characters/objects are needed;</p> <p>A "tour de role", the group play the story, guided by each director, making adjustments if needed;</p> <p>Each group will assist in staging the storytelling of the other group, to stimulate a reflection that involves all the participants;</p> <p>The size of the group gives you a precise number of necessary people (ideally), and sometimes a minimum or maximum capacity for this exercise. It is always possible to divide the group and do the exercise in two subgroups if you have two facilitators who can conduct the activity separately.</p>
<b>Debriefing and evaluation</b>	A time for common reflection and elaboration and to draw best practices.
<b>Tips, considerations and safety</b>	It is advisable to previously work on body expression with simple exercises, to become familiar with body language in an increasing progression of complexity. Body language can bring deeper themes, and the group has to be ready to support the actors.

<b>Author(s) - Sources</b>	Cemea del Lazio revised by Cemea del Mezzogiorno
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### Other categories








<b>Group size</b>	2 groups with 7 participants
<b>Age range</b>	<p>3 age groups:</p> <ul style="list-style-type: none"> <li>▪ 14-16 years</li> <li>▪ 17-19 years</li> <li>▪ 20-27 years</li> </ul> <p>The activity is the same, but the instruments will be differentiated according to the chosen target.</p>
<b>Complexity</b>	2/3
<b>Time</b>	3h

## Puppets for Active Citizenship

**By Federazione Italiana Cemea**

Storytelling methods used:

- X Autobiographical methodologies**
  - Digital Storytelling
  - Participatory Video
  - Other storytelling approaches

<b>Complexity</b> 	<b>Materials</b> 	<b>Age</b> 	<b>Number</b> 	<b>Time</b> 	<b>Preparation</b> 	<b>Civic Social Competences</b> 
3/3	Bristol paper, various colours, tissue paper in various colours, A4-sheet paper, magazines, wooden sticks, glue, string, scissors, staplers, dots, pencils, erasers, pencil sharpeners.	16-30	12-18	9h	Choose the song or article (s) to read to stimulate the emergence of personal events, print an appropriate number.  Collect materials and prepare space for the construction of the puppets.	Awareness of different lifestyles.

<b>Title</b>	<i>Puppets for Active Citizenship</i>
<b>Description of the exercise</b>	A workshop that leads to the creation of a puppet show whose plot is created by the group, starting from the characters realized by the individuals and identified as key roles in the life of the youth of the city.
<b>Theme</b>	The daily life of young people in the city: critical points, strengths, main issues. Which are the spaces of social action and how to use them. Recognize differences between individuals and social groups. Solidarity, empathy and interest in solving problems affecting the territory and the wider community.
<b>Objectives</b>	This activity encourages knowledge and relationship between group members; it makes participants reflect on the peculiar aspects of the life of young people in the popular districts of the city and on the usability of the places they live in. Identify the personal stories that tell of youth distress related to the context (organized crime, very poor job prospects, lack of rules and widespread civic unawareness). The activity asks to identify a key person for each personal story through which creates collective stories, and that reflect on the practices of active citizenship possible in that context.
<b>Materials</b>	Photocopies of parts of a book or articles for the introductory meeting. Puppet materials: Bristol paper, various colours, tissue paper in various colours, A4-sheet paper, magazines, wooden sticks, glue, string, scissors, staplers, dots, pencils, erasers, pencil sharpeners. Removable theatre, an audio playback device for soundtracks (telephone with case / computer / tablet).
<b>Preparation</b>	As a team with the facilitators, choose the song or article(s) to read to stimulate the emergence of personal events, print an appropriate number. Collect the materials and prepare the spaces for the construction of the puppets. Prepare spaces for rehearsals and shows.
<b>Instructions</b>	1) Session one Select the story (or song lyrics) to be read to the group in plenary. Read it aloud and slowly (chairs in a circle). Divide the group into 3 small groups (each with a facilitator) and accompany them in 3 separate spaces. Each facilitator asks the members of the group if they have experienced similar or distant events from those narrated by the story read to the group. We encourage personal exchanges and narrations; we encourage everyone to participate. Once the personal stories have been identified (which can be transcribed or only pinned to paper) each author is asked to identify a key figure in their story. 2) Session two A facilitator briefly presents to the 3 groups gathered the peculiarities of 3 techniques to create puppets: cloth, cardboard, or recycled materials and asks everyone to choose the technique they prefer to use. The result is 3 new optional groups, each followed by a facilitator who work into spaces previously set up with materials. Each facilitator asks the participants to carry out their key character, illustrating the technical steps and stimulating

	<p>the expression of the participants. At the end of the work, the initial groups are re-established where there are puppets made with different techniques.</p> <p>3) Session three</p> <p>The facilitator asks each member of the group to present his puppet to the others and to give him/her a voice. Then he asks the group to create a <a href="#">canvas</a> that has a role for each of the characters. In the process of identifying the lines of the dialogue, making the puppets immediately talk and gradually adjusting the shot. The facilitator asks the group to imagine the public as a group of kids and proposes to conclude with a positive message that can be useful to the new generations and asks the group to choose which message.</p> <p>The facilitator proposes to the group to start immediately, and to try to take advantage of the theatre. During the tests, he will ask the non-engaged members in that dialogue to put themselves in the public place and give suggestions to those who act. They will also ask to select the music to create the right mood.</p> <p>The 3 groups will take turns at the rehearsals and at the end or in the following days there will be the show followed by a collective verbal exchange.</p>
<b>Debriefing and evaluation</b>	<p>In the final verbal exchange that can take place immediately after the show or after a few days after reviewing the video of the show, the group will be asked to answer questions such as:</p> <p>How did I feel about this activity?</p> <p>How did I feel in the group?</p> <p>What were the most difficult moments?</p> <p>Which are the most exciting?</p> <p>What did I manage to communicate to others?</p> <p>What do I take home from this experience?</p>
<b>Tips, considerations and safety</b>	<p>Complexity.</p> <p>3 facilitators are needed (one for each small group) even if not at all stages. Facilitators must have technical skills in making puppets and relational skills to support the group's activities. We need materials and tools to make puppets and a transportable theatre for rehearsals and shows.</p> <p>A large space is needed (able to accommodate the plenary group and the theatre) and 2 smaller ones where 2 small groups can be brought together during the creation of characters and history.</p> <p>Suspend the judgment on the participants and try to identify themselves from time to time. Take care of the participants by creating a pleasant, welcoming and stimulating container. Do not allow the group to sink excessively into the "Neapolitan Script".</p> <p>Have fun.</p>
<b>Author(s) - Sources</b>	Cemea Napoli revised Cemea del Mezzogiorno

### Other categories

<b>Group size</b>	A group of 12-18 young people who alternate collective moments with moments of small group (3 from 4/6 participants)
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<b>Age range</b>	16-30
<b>Complexity</b>	3/3
<b>Time</b>	3 sessions - 3 hours each and a moment of collective return.








## ***Si Fossi Foco ...***

**By Federazione Italiana Cemea**

Storytelling methods used:

**X Autobiographical methodologies**

- Digital Storytelling
- Participatory Video
- Other storytelling approaches

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
2/5	A4 paper; small boxes; pens.	From 12 years on	from 6 to 30	5 hours	Identify the categories on which the group will work.	Development of self-awareness and one's social role.

<b>Title</b>	<i><b>Si Fossi Foco ...</b></i>
<b>Description of the exercise</b>	Each person is involved in narrating about themselves through stimulating questions about preferences and imaginations. Following the suggestion of the famous poem "Si fossi foco" (If I was fire) from Cecco Angiolieri - which picks up the goliardic tradition and the tradition of poesia giocosa (that can be light-heartedly blasphemous), but also expresses the will to live and freely act - participants are asked to express their own thoughts and desires about different chosen categories.
<b>Theme</b>	Poetic representation of one's perception of some elements of civic competences.
<b>Objectives</b>	Facilitate the identification of civic competences and their meaning. Encourage discussion within the group on civic skills.
<b>Materials</b>	Poem - Si Fossi Foco. Paper and pen, scissors and glue.

	<p>Small boxes, each has a different symbol, shape, dimension.</p> <p>A bulletin board to hang poems on.</p> <p>Illustrated magazines.</p> <p>Photocopier or scanner and printer.</p>
<b>Preparation</b>	Identify the categories on which the group will work.
<b>Instructions</b>	<p>The path is divided into several phases:</p> <ul style="list-style-type: none"> <li>• <u>First phase</u>: Knowing and recognizing each other. 30 minutes. <ul style="list-style-type: none"> <li>◦ Presentation of the session</li> <li>◦ Presentation of the conductor and participants</li> <li>◦ Playful activity to recognize yourself: on the basis of the instructions of the conductor, you line up (based on the distance of origin, based on age, eye color, size of hands, etc.) <ul style="list-style-type: none"> <li>◦ The last request of the previous activity is to choose a historical (civic/ cultural/ political) character, and to place from the oldest to the most recent. Sitting in a circle, each explains why they chose that particular character.</li> </ul> </li> </ul> </li> <li>• <u>Second phase</u>: 'If I were'. 60 minutes. <ul style="list-style-type: none"> <li>◦ Each participant receives slips of paper and a pen, boxes are shown, in each box there is a symbol. Each symbol corresponds to a category. <ul style="list-style-type: none"> <li>▪ There is a box for the simple and visual categories: flower, tree, fruit, house, kitchen utensil, food, drink, work tool, car, means of transport, etc.</li> <li>▪ One for more complex, metaphorical and allegorical one's: a film, a book, a fictional character, a moment of the day, a season, an illness, a feeling, an emotion, a desire, a place, a people, etc.</li> <li>▪ The third for the categories with a social and political nature: a party, a civil right, a freedom, a person in social history, a crime, an idea of society, a virtue.</li> </ul> </li> <li>◦ Each participant has a time to write down a line for one or more category of his/her choice. Each line is written in a leaflet and this must be inserted in the corresponding box.</li> <li>◦ At the end of the time, everyone takes a box, and some leaflets are read in turn. Everyone has the opportunity to comment, to declare the paternity of the leaflet, to deepen the reasons for the choice.</li> </ul> </li> <li>• <u>Third phase</u>: 'Si Fossi Foco'. 90 minutes. <ul style="list-style-type: none"> <li>◦ The poem by Cecco Angiolieri is read.</li> <li>◦ Everyone is invited to recover some of the elements and categories that emerged from the previous exercise.</li> <li>◦ Each tries to write the poem by retracing the poem 'If I were fire'. With the following rules: <ul style="list-style-type: none"> <li>▪ For each category you must say what one does, the phrase is always: If I were... I would do or would be (example: 'If it were spring, I would make flowers appear in all cities').</li> <li>▪ To use categories of all three types: natural, metaphorical, social.</li> </ul> </li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>▪ The last verse is composed as follows: If I were (name of the person) what I am and was ... I would, I would be, etc.</li> <li>• <u>Fourth phase</u>: 45 minutes socialization. <ul style="list-style-type: none"> <li>◦ The poems of the participants are read.</li> <li>◦ At the end of the reading, a series of considerations on style and content take place.</li> </ul> </li> <li>• <u>Fifth phase</u>: Typography. 75 minutes (optional). <ul style="list-style-type: none"> <li>▪ Using newspapers and magazines, each is asked to look for images that can be used as graphics for the written poem.</li> <li>▪ The images are cut out and mounted together with the text copied in beautiful form.</li> <li>▪ Each page is photocopied, possibly in colour.</li> <li>▪ Finally, a book is assembled for each one, on the initial page there is the poem by Cecco Angiolieri and in the others the poems of the participants.</li> </ul> </li> </ul>
<b>Debriefing and evaluation</b>	<p>The evaluation and reflection is carried out at two moments:</p> <ul style="list-style-type: none"> <li>• At the end of the session with the boxes</li> <li>• At the end of the poetry session</li> </ul> <p>In this use of the tool, the focus is on the ideas and reflections about the social and civic categories.</p>
<b>Tips, considerations and safety</b>	<ul style="list-style-type: none"> <li>• It is good that the group can move freely during the time of writing and choose their own place for writing the poem.</li> <li>• It is important to guarantee an attitude of suspension of judgment.</li> <li>• It is not appropriate to coerce the participants towards certain themes.</li> </ul>
<b>Author(s) - Sources</b>	Luciano Franceschi, Renato Perra

### Other categories

<b>Group size</b>	From 6 to 30
<b>Age range</b>	From 12 to 99
<b>Complexity</b>	2
<b>Time</b>	Around 5 h.








## Stories Going Round

**By Storie di Mondi Possibili**

Storytelling methods used:

**X Autobiographical methodologies**

- Digital Storytelling
- Participatory Video
- Other storytelling approaches

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
2	Sheets of paper, pens, colors, ICT tools.	16-30	8-20	3 h.	Didactic card Preparation.	How to support social change through storytellings.

Title	<i>Stories Going Round</i>
<b>Description of the exercise</b>	<p>Stories Going Round is a journey of animation through stories and narrative practices particularly focused on involving young people within campaigns and social actions; from the point of view of the operators and facilitators, it is a path aimed at experimenting effective and engaging forms of participation.</p> <p>It is an animation structure divided into three parts (held during a two-hour meeting):</p> <p>1 - A story to activate knowledge and emotions - The facilitator, alone, or helped by others, tells the story of a project, of an action of social change, of a campaign ...</p> <p>2 - Let us tell ourselves ... - A moment follows in which the participants are invited to tell or write their stories (related to the theme of the meeting).</p> <p>3 - Stimuli for action - The facilitator of the meeting, proposes some simple actions that everyone can carry out (from becoming multipliers, to carrying out concrete actions in support of that project or of the specific campaign that one wants to promote).</p> <p>What characterizes this path is also the fact that it takes place in informal places, such as private homes, cafes, youth centers, etc.</p>
<b>Theme</b>	Involving young people in social action through the power of stories.

<b>Objectives</b>	<p>To sensitize young people who are not already engaged in volunteering or who do not have a practice of social and civil commitment to these practices.</p> <p>To make an important social or historical reality known from the point of view of civil rights.</p> <p>Raise awareness and involve young people in a specific campaign or social action.</p> <p>Offer to facilitators, activists, volunteers, a path to involve young people and people of all ages in social action.</p>
<b>Materials</b>	<p>The path begins with the narration of a story of social action, so depending on the story, we are going to organize. For example, if it is a story in video format, we will need a PC and a video projector, or a screen, etc.</p> <p>Depending on the storytelling exercise, you will need materials such as:</p> <ul style="list-style-type: none"> <li>- Sheets of paper, pens, colors ...</li> <li>- Music to accompany writing</li> <li>- Information material on the social campaigns we want to promote.</li> </ul>
<b>Preparation</b>	<p>The place: the choice of the place is important, as it will be a place where the people we intend to reach will be happy to do; it can be a private house, a youth center, a cafe, an association's headquarters, etc.</p> <p>Some narrative themes may include a request to the participants.</p> <p>For example, if the narrative theme is "I tell myself through an object", we will invite participants to bring a personal item...</p>
<b>Instructions</b>	<p>The route takes place in different phases:</p> <p>1 - A story to activate knowledge and emotions - The facilitator, alone, or helped by others, tells the story of a project, of an action of social change, of a campaign ...</p> <p>We will start with a game of knowledge, for example, see the game of "short stories in pairs", or other games. This is better if they imply a brief narration of oneself.</p> <p>Then, the facilitator reads the story, or the video is shown; for example, if the topic on which we want to work relates to fair trade, we will tell the story of a volunteer, or a producer, etc.</p> <p>2 - Let us tell ourselves ... - A moment follows in which the participants are urged to narrate or write their stories (related to the theme of the meeting).</p> <p>2.1-It is very important to choose a narrative stimulus that is, at the same time, connected to the theme of the meeting, and general enough to involve everyone. For example, always in the case of a meeting to spread fair trade, a useful exercise is "I tell myself through an object". We then give each participant a sheet, and ask them to write, following the narrative track:</p> <p>"Why did I choose this object? What does he say about me?". If instead, it was a meeting aimed at improving the dialogue between people of different cultures, the storytelling stimulus could be "Learning from the differences", recalling moment in life in which we learned positive things from the encounter with people very different from us, or people of another culture ... etc.</p> <p>We will give about 15 minutes of writing time; we can put on non-disturbing background music.</p> <p>2.2-Later, we will invite everyone to read and share their texts.</p>

	<p>We will propose to the participants to read without adding comments, if possible, in order to better enjoy the texts produced. And to the listener, we will propose to listen without commenting, so that everyone can have a full listening space.</p> <p>2.3-After the readings we will thank, highlighting the link of the stories with the theme of the meeting.</p> <p>It is important to emphasize that the group narration mode can be different, for example through oral narration, although it is advisable to use writing.</p> <p>3 - Stimuli for action - The facilitator of the meeting proposes some simple actions that everyone can carry out (from becoming multipliers, to carrying out concrete actions in support of that project or of the specific campaign that one wants to promote).</p> <p>This phase, in turn, consists of several sub-phases:</p> <p>3.1-We present the project or the social action campaign through a video, a power point, or material that we give to the participants.</p> <p>3.2-We propose to the participants to make an active commitment in the campaign or in the social action, for example, remaining to the example of the fair and solidarity trade, the participants to the meeting are invited:</p> <ul style="list-style-type: none"> <li>• to share with at least 10 other people - directly or remotely, via the web - the information that has been proposed to them.</li> <li>• to increase their awareness of consumers, both by supporting fair trade products and by avoiding products that "incorporate" processes that do not respect human rights and the environment.</li> <li>• to carry out voluntary work at one of the fair trade shops in the city.</li> </ul> <p>After the meeting, it can be nice to organize a moment of conviviality with food, perhaps prepared by the participants themselves.</p> <p>4 - We can ask everyone to send the narrations to the facilitators, or upload them individually on StoryAP (or they can be uploaded by the StoryAP staff).</p>
<b>Debriefing and evaluation</b>	The evaluation of this meeting is informal and consistent with the spirit of the meeting. We can ask the participants, if we have organized an informal moment, if they have enjoyed the meeting, etc.
<b>Tips, considerations and safety</b>	It is very important, before sharing the scripts, to propose that the shared stories remain confidential within the group, so that everyone finds it hard to share them.
<b>Author(s) - Sources</b>	<b>Andrea Ciantar</b>

### Other categories

<b>Group size</b>	Max 20 participants
<b>Age range</b>	Participants can be between 16 and 30 years old, but it is better to include people of every age, from 16 to 100, in order to work on the intergenerational level.
<b>Complexity</b>	The criterion of complexity is 2. The facilitator should have basic skills in autobiographical methods and group facilitation.
<b>Time</b>	Around 2.5-3 hours.

### Example of an activity carried out with the Stories in a Circle method

We will now tell you about an experience held at a fair trade shop in Rome, the Bottega del Mondo Domus Aequa, in a laboratory connected to some European projects (Stories of a Possible Europe, [www.possible-europe.eu](http://www.possible-europe.eu), Stories of to Possible World) and realized with the adhesion of different organizations (AMNESTY INTERNATIONAL - Lazio, Cooperative Pangea-Niente Troppo, Domus Aequa, Cooperative Equation, and with the support of the Province of Rome, Department of Culture).

### "The History of Things"

The invitation to the workshop was as follows: "Things also have a story. If the objects that accompany us every day, or the foods we eat, could talk, they would have many things to tell ...

During the meeting we will try to get into the stories of some special objects, to listen to and learn about alternative production projects, and fair trade. Participants will also be asked to bring their own object of affection, so they can tell a story themselves."

#### 1. First Part

The meeting begins with the story of Cinzia, manager of the shop, which tells the participants the story of an object. The object she chose is a teapot made in Vietnam, sold inside her shop. Cinzia is linked to this object because it represents the beginning of her commitment to fair trade. This is symbolic because she helped a group of Vietnamese boys to create the association that now deals with the creation of the line of objects of which the teapot is part.

#### 2. Second Part

Participants are given the narration theme "Telling myself through an object".

Each person is invited to write about an object that tells something about them. After the time of individual writing, participants are invited to share their story with the other participants.

#### 3. Third Part

a. Informative moment with the video directed by Louis Fox. "The Story of Stuff"

<http://www.youtube.com/watch?v=gLBE5QAYXp8>

b. Stimuli for action - Meeting participants are invited:

- to share with at least 10 other people - directly or remotely, via the web - the information that has been proposed to them;

- to increase their awareness of consumers, both by supporting fair trade products and by avoiding products that "incorporate" processes that do not respect human rights and the environment;

- to carry out voluntary work at one of the fair-trade shops in the city.










## Digital Storytelling for Social Change

By Storie di Mondi Possibili

Storytelling methods used:

- Autobiographical methodologies
- X Digital Storytelling**
- Participatory Video
- Other storytelling approaches (please describe)

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
3	ICT tools, editing programs, smartphone.	14-30	From 8 to 14	12 h.	Educational materials and ICT tools.	Develop awareness about social change.

<b>Title</b>	<i>Digital Storytelling for Social Change</i>
<b>Description of the exercise</b>	Telling stories of social change through Digital Storytelling.
<b>Theme</b>	Telling personal experiences related to civic and social skills through Digital Storytelling. Enhance Social and Civic Competences in Young People.
<b>Objectives</b>	Identify and narrate experiences that involve civic and social skills, in their different articulations: <ul style="list-style-type: none"> <li>- Social commitment and participation</li> <li>- Critical thinking</li> <li>- Creation of meaning</li> <li>- Develop the sense of justice</li> <li>- Intercultural dialogue</li> <li>-Etc.</li> </ul>

	Tell one of these experiences through Digital Storytelling. Create a communication product. Experience a mode of action through the stories.
<b>Materials</b>	Each participant will need a PC or a Notebook, with an editing program. It is possible to use a smartphone.
<b>Preparation</b>	We need to prepare all the ICT equipment. All the participants need to have ICT tools.
<b>Instructions</b>	<p>The educational activity is divided into three 4-hour meetings.</p> <p>In the appendix the complete description of the route.</p> <p>1– Let's find the story to tell</p> <p>Introduction to the activity, presentation of the participants, story circle, creation of the script, preparation of the digital storytelling.</p> <p>Tot. 4 h.</p> <p>2 - Let's start creating our digital storytelling</p> <p>Perfect the script, record the story, find the pictures, start the editing.</p> <p>Tot. 4 h.</p> <p>3 - Let's conclude our digital storytelling</p> <p>Continue and finish the video editing.</p> <p>Tot. 4 h.</p>
<b>Debriefing and evaluation</b>	The activity is assessed through observation, in terms of participation, participation in activities, and the quality of materials produced.
<b>Tips, considerations and safety</b>	
<b>Author(s) - Sources</b>	Andrea Ciantar, Claudia Liberato.

### Other categories

<b>Group size</b>	<i>From 8 to 14</i>
<b>Age range</b>	<i>From 14 to 30</i>
<b>Complexity</b>	<i>3</i>
<b>Time</b>	<i>Around 12 h.</i>

# ACTIVITY: DIGITAL STORYTELLING

## Full description

### 1 – Let's find the story to tell

Introduction to the activity, presentation of the participants, story circle, creation of the script, preparation of the digital storytelling.

Exercises sequence

Timing	Exercise / Path	Objectives
30 m.	<p><b>Icebreaking exercise: Short memories in pairs</b></p> <p>The participants move into the classroom, and meet another participant, sharing a brief memory. Then participants change person, sharing a different memory, and so on. (the facilitator can firstly show the exercise, and then launch it, proposing, at the beginning, to share memories about childhood, for example on childhood games; then the facilitator can propose to share free memories....).</p>	<p>Icebreaker.</p> <p>This exercise aims to:</p> <ul style="list-style-type: none"> <li>- create a warm context to share personal experiences;</li> <li>- start to enhance personal memories.</li> </ul>
30 m.	<p><b>Brief introduction to the project and the activity</b></p> <p>Let's prepare a poster or a project flyer summarizing fundamental info about the project and the path.</p> <p><b>Presentation of participants</b></p> <p>Let's prepare a short presentation card: name, nationality, professions, things you like and hate, favorite food... Let's take a time to fill the card, and then we can share them; all the cards can be stuck on the wall.</p> <p><b>Defining the objectives of the activity</b></p> <p>Let's prepare a poster with the objective we're proposing. For example, we can propose a poster with these objectives: <i>Let's tell our stories</i> <i>Because my story is important</i> <i>To take care of myself</i> <i>To tell our stories to others</i> <i>To defend and assert our rights</i></p>	<p>Goals:</p> <ul style="list-style-type: none"> <li>- defining objectives of the activity.</li> <li>- defining the group's rules.</li> </ul>
15 m.	<p><b>Navigation rules</b></p> <p>We propose some common rules for the group:</p> <p><i>Navigation rules</i></p> <ul style="list-style-type: none"> <li>- <i>No judgment and confidentiality</i></li> <li>- <i>I do not use smart phones during the exercises</i></li> <li>- <i>Maintain silence during autobiographical writing exercises, as an important mental condition to immerse oneself in memories</i></li> <li>- <i>During sharing, listen without commenting, and read stories without adding comments</i></li> <li>- <i>We can write in our mother tongue, and if the language of exchanges is another (e.g., English) we can make a summary for sharing in English, after reading the text in the language we used</i></li> <li>- ....</li> </ul> <p>(we ask if there are other rules to propose ....)</p>	<p>Goals:</p> <ul style="list-style-type: none"> <li>- creating ground rules for the storytelling path.</li> </ul>
1 h. 20	<b>Exercise "The box of memories..."</b>	Objectives:

circa m.	<p>a) The facilitator shows a poster with the title "The box of memories...". The poster contains different stimuli for the autobiographical narration, linked to the theme of change, individual and social:</p> <ul style="list-style-type: none"> <li>- The times I learned something important for life...</li> <li>- That episode that helped me change positively...</li> <li>- People from whom I learned something important to understand the world, the society, the cultural differences....</li> <li>- When I was outraged by injustice...</li> <li>- When I imagined a different world...</li> <li>- The time I gave my contribution to a social change....</li> <li>- ..... (you can find other themes....).....</li> </ul> <p>b) Each participant prepares 10 cards, each one is taken from half of an A4. The cardboard has a cover and an internal part. Each participant will write shortly one of the experiences listed in the board "The box of memories" on each of the cards, but writing only on the outside, leaving the inner part empty.</p> <p>c) The group shares three of the short memories.</p> <p>d) Each participant chooses one of the short memories, and tells it more widely; what happened? What did I learn on that occasion? This memory will probably be the one that everyone will tell through the Digital Storytelling.</p> <p>e) The writing exercise continues with some in-depth questions: how is this learning still important to me now? How is it important for others too?</p> <p>f) Participants share their scripts.</p>	<ul style="list-style-type: none"> <li>- favour the emergence of memories.</li> <li>- help to identify the story you want to tell with digital storytelling.</li> </ul>
15 m.	Coffee break	
50 m.	<p><b>Creation of the script</b></p> <p>Starting from the writing done previously, everyone will create the "script", i.e. the text that will be read in the Digital Storytelling.</p> <p>The script must have approximately 250 words.</p> <p>In the event that the participants fail to finish, they can continue at home.</p> <p>After writing, the facilitator will conduct a moment of sharing.</p> <p>The facilitator has the task of giving feedback to the scripts, to make sure that the "message for the world" they contain is effective ...</p>	<p>Goals:</p> <ul style="list-style-type: none"> <li>- create the script.</li> </ul>
20 m.	<p><b>Feedback and Conclusions</b></p> <p>The facilitator gives some pointers on things to do for the next steps:</p> <ul style="list-style-type: none"> <li>- find about 15-20 photos to tell the story; these are mainly personal photos, or, if we do not have personal images, we can use photos taken from the internet, as long as they are copyright-free images;</li> <li>- the facilitator provides indications of sites from which free images can be found;</li> <li>- the facilitator gives participants a template to create a storyboard, which serves to understand how the images correspond to the photos.</li> </ul>	<p>Objectives:</p> <ul style="list-style-type: none"> <li>- share the experience of the participants.</li> <li>- give instructions for the next steps.</li> </ul>

	The meeting ends with feedback from the participants.	
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**Tot. 4 h.**

## 2 - Let's start creating our Digital Storytelling

Perfect the script, record the story, find the pictures, start the editing.

Exercises sequence

Timing	Exercise / Path	Objectives
20 m.	Icebreaker game of your choice.	Objective: - create an atmosphere of cooperation in the group
30 m.	<b>Sharing and checking scripts</b> We share the scripts. The facilitator gives some stimuli, if necessary, to deepen the stories; in particular, what we are going to highlight are: - The meanings and personal values that underlie the story - The "collective" meaning, the message that addresses "the world"	Objective: - check the effectiveness of the scripts. - clarify the "message for the world" of these stories.
1h.30 m.	<b>Laboratory</b> This phase sees the realization of several actions simultaneously; the room must be equipped with several workstations, and there must be a space for registration. Everyone can, depending on the progress of the story: - end or modify the script - find the images - write the storyboard - record the audio - start the assembly In this phase, the facilitator and tutors, help the participants in these actions.	Objective: - accompany the participants in the various actions that serve to carry out the DST.
15 m.	<b>Coffe Breack</b>	
25 min.	<b>Video editing</b> The facilitator gives directions to the group on how to make a video montage.	Objective: - give instructions on how to do the video editing.
40 m.	<b>Laboratory</b> In this phase, the realization of several actions continues at the same time: - end or modify the script - find the images - write the storyboard - record the audio - start the assembly The facilitator, and tutors, assist the participants in these actions.	Objective: - accompany the participants in the various actions that serve to carry out the DST.
20 m.	<b>Feedback and Conclusions</b> The facilitator gives some indications on things to do for the next meeting. The meeting ends with feedback from the participants.	Goals: - share the experience of the participants. - give instructions for the next steps.

**Tot. 4 h.**

## 3 - Let's conclude our Digital Storytelling

Continue and finish the video editing.

Exercises sequence

<b>Timing</b>	<b>Exercise / Path</b>	<b>Objectives</b>
20 m.	Icebreaker game of your choice.	Objective: - cooperation in the group.
2h. 40m.	<b>Laboratory</b> This phase sees the realization of several actions simultaneously; the room must be equipped with several workstations, and there must be a space for registration. Everyone can, depending on the progress of the story: - end or modify the script - find the images - write the storyboard - record the audio - start the video editing. In this phase the facilitator, and other helpers, help the participants in these actions.	Objective: - accompany the participants in the various actions that serve to carry out the DST.
30 m.	<b>Last phase</b> This phase sees the realization of several actions: - sharing the Digital Storytelling created - organizing a final event to share the stories with others - we can ask everyone to send the narrations to the facilitators, or upload them individually on StoryAP (or they can be uploaded by the StoryAP staff).	Objective: - share the stories created. - organize a final event of sharing with others.
30 m.	<b>Final questionnaire and final ritual</b> The facilitator gives a questionnaire to the participants to reflect about the experience. The facilitator animates a ritual to conclude the experience. For example: - The participants acknowledge each other, moving in the room and meeting in pairs, not using words, but communicate just with the eyes and the body (hugs, hands contact, etc.); calming music will accompany the group.	Target: - fill in the final questionnaire. - perform a closing ritual.

**Tot. 4 h.**








Path authors: Andrea Ciantar, Claudia Liberato.

## ***Digital Storytelling for Social Change*** ***Remote Workshop 1***

**By Storie di Mondi Possibili**

Storytelling methods used:

- Autobiographical methodologies
- X Digital Storytelling**
- Participatory Video
- Other storytelling approaches (please describe)

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
3	ICT tools, editing programs, smartphone.	14-30	From 8 to 14	12 h.	Educational materials and ICT tools.	Develop awareness about social change.

<b>Title</b>	<b><i>Digital Storytelling for Social Change - Remote workshop 1</i></b>
<b>Description of the exercise</b>	Telling stories of social change through Digital Storytelling.
<b>Theme</b>	Telling personal experiences related to civic and social skills through Digital Storytelling. Enhance Social and Civic Competences in Young People.
<b>Objectives</b>	Identify and narrate experiences that involve civic and social skills, in their different articulations: <ul style="list-style-type: none"> <li>- Social commitment and participation</li> <li>- Critical thinking</li> <li>- Creation of meaning</li> <li>- Develop the sense of justice</li> <li>- Intercultural dialogue</li> </ul>

	<p>-Etc. Tell one of these experiences through Digital Storytelling. Create a communication product. Experience a mode of action through the stories.</p>
<b>Materials</b>	<p>Each participant will need a PC or a Notebook with an editing program. Possible to use a smartphone. Didactic materials.</p>
<b>Preparation</b>	<p><b>Participant involvement and preparation</b> The laboratory group is generally composed of a number from 8 to 12 participants; the preparation includes: a) create material to invite participants (leaflet, email of invitation, information about the aims of the workshop...); b) verify that everyone has access to technological tools and knows how to use them; c) it is useful to create material with all the useful information, namely: - objective of the workshop; - indications on how to participate (e.g., finding a space where you are not disturbed for two hours, finding one or more photos that represent an exemplary experience of action for social change, etc.); d) it is possible to create subgroups that are present, and connect through a single location; e) we will ask the participants to prepare themselves, both by looking for and experiences of action they want to tell, and by providing all the necessary material equipment.</p>
<b>Instructions</b>	<p><b>1 - Remote story circle 1</b> The first workshop will include several phases: a) welcoming the participants; provide any info about the technical use of the platform we will use. b) Autobiographical warming up, and creation of the group; for example, let's do a simple exercise "Love-Hate"; each participant writes 5 to 10 things they love and hate. Then, everyone will read their own. Another alternative preparation exercise is to ask each participant to draw the sole of his foot on a sheet of paper. Then everyone will write on the drawing some things about himself: in the metatarsus we write what gives us energy, what we lean on to walk; in the heel area, our weak points; in the toe area, the direction in which we are going; if the group is maximum of 10 participants, it will be possible to share the results of activity 1 or 2 all together; otherwise we will do two or three rooms. c) We establish the rules of the group, taking into account the particular condition of remote work; for example, we can propose: listening and respect each other, no judgment, confidentiality, avoiding the use of smartphones during the laboratory, etc.; if the workshop is carried out with young people from different countries, we can establish the rule that everyone writes in their mother tongue, and then will make a summary in the exchange language; etc. (we ask if there are other proposals ...); we can write these "navigation rules" on a virtual bulletin board (eg: padlet). d) We introduce the methodology of Digital Storytelling, based on five steps: - Preparation - StoryCircle and script creation</p>

- Audio recording and image definition
  - Assembly
  - Sharing
- e) The facilitator shows a padlet with the title "The box of memories...". The poster contains different stimuli for the autobiographical narration, linked to the theme of change, individual and social:
- The times I learned something important for life...
  - That episode that helped me change positively...
  - People from whom I learned something important to understand the world, the society, the cultural differences....
  - When I was outraged by injustice...
  - When I imagined a different world...
  - The time I gave my contribution to a social change....
  - ..... (you can find other themes....).....
- f) Each participant prepares 10 cards, each one is taken from half of a sheet of A4. The cardboard has a cover and an internal part. Each participant will write shortly one of the experiences listed in the board "The box of memories" on each of the cards, but writing only on the outside, leaving the inner part empty.
- g) The group shares three of the short memories.

## **2 - Remote story circle 2**

- h) Each participant chooses one of the short memories, and tells it more widely; what happened? What did I learn on that occasion? This memory will probably be the one that everyone will tell through the Digital Storytelling.
- i) The writing exercise continues with some in-depth questions: how is this learning still important to me now? How is it important for others too?
- j) Participants share their scripts.
- k) The facilitator, possibly with the help of an assistant, will return the narrations produced.
- l) We ask the participants for a final comment, for example, writing "What do I bring with me?" after this meeting (here too we can use a common bulletin board or chat, or simply everyone writes and then reads).
- m) We can ask everyone to send the narrations to the facilitators, or upload them individually on StoryAP (or they can be uploaded by the StoryAP staff).

Tot. 2 h.

Subsequently, the group can cooperate remotely to create a collection of autobiographical writings.

## **3- Creation of the Script**

The objectives of the second meeting are:

- n) Deepen the methodology of Digital Storytelling, based on five steps:
- Preparation
  - StoryCircle and script creation
  - Audio recording and image definition
  - Assembly
  - Sharing

	<p>o) Start the script creation phase. Tot. 2 h. In the next phase, of individual remote work:</p> <p>p) Participants produce a script of about 250 words and send it to the facilitator. q) Participants receive feedback to their script. r) Scripts are integrated.</p> <p><b>4 - Let's start creating a Digital Storytelling</b> The objectives of the meeting are:</p> <p>a) Share the scripts. b) Give instructions on the next steps, which include:</p> <ul style="list-style-type: none"> <li>- Audio recording of the script</li> <li>- Creation of the storyboard, to put together text and images</li> <li>- Assembly and creation of the draft</li> </ul> <p>Tot. 2 h.</p> <ul style="list-style-type: none"> <li>- In the next phase of individual remote work:</li> <li>- Participants make an audio recording of the story</li> <li>- Each participant creates the storyboard, using the template provided</li> <li>- Each participant assembles a draft of the story and uploads it to the cloud</li> <li>- Trainers give feedback to participants</li> <li>- Participants modify the DST according to the indications of the facilitators.</li> </ul> <p><b>5 - Let's conclude and share our Digital Storytelling stories</b> The objectives of the meeting are:</p> <p>a) Share the DSTs made. b) Reflection in the group on how to apply the autobiographical educational path with young people in their own context. This reflection can also be supported by a common palette, where everyone can make their contribution.</p> <p>Tot. 1 h. In the next phase of individual remote work: Participants can make further changes to their DST if they want.</p>
<b>Debriefing and evaluation</b>	The activity is assessed through observation, in terms of participation, participation in activities, and the quality of materials produced.
<b>Author(s) - Sources</b>	Andrea Ciantar, Claudia Liberato.

**Other categories**








<b>Group size</b>	From 8 to 14
<b>Age range</b>	From 14 to 30
<b>Complexity</b>	3
<b>Time</b>	Around 12 h.

## ***Digital Storytelling for Social Change*** ***Remote workshop 2***

**By Stowarzyszenie Trenerów Organizacji Pozarządowych**

Storytelling methods used:

- Autobiographical methodologies
- X Digital Storytelling**
- Participatory Video
- Other storytelling approaches

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
5	ICT tools, editing programs, smartphone.	16-17	From 5 to 6	10 h	Educational materials and ICT tools.	Develop awareness about social change.

<b>Title</b>	<b><i>Digital Storytelling for Social Change - Remote workshop 2</i></b>
<b>Description of the exercise</b>	Telling stories of youth social activities through Digital Storytelling.
<b>Theme</b>	Enhance Social and Civic Competencies in Young People. Telling personal experiences related to civic and social skills through Digital Storytelling, in order to reflect and learn from these experiences. To create a communication product aimed at sharing these stories with others.
<b>Objectives</b>	Identify and narrate experiences that involve civic and social skills in youth social activities, developing social and civic competences like: <ul style="list-style-type: none"> <li>- Cooperation</li> <li>- Critical thinking</li> <li>- Creation of meaning</li> </ul>

	<p>- Awareness about the sense of youth, social and citizenship activism</p> <p>Other objectives are:</p> <p>Create a communication product.</p> <p>Experience a mode of action through the stories.</p>
<b>Materials</b>	Each participant will need a PC or a Notebook, with an editing programme and access to the internet.
<b>Preparation</b>	<p><b>Participant involvement and preparation</b></p> <p>The laboratory group is generally composed of a number from 6 to 12 participants; the preparation includes:</p> <p>a) create material to invite participants (advertisement, information about the aims of the workshop, output of workshop for participants and for the world...);</p> <p>b) verify that everyone has access to technological tools and know how to use them;</p> <p>c) it is useful to create material with all the useful information, namely:</p> <ul style="list-style-type: none"> <li>- objectives of the workshop;</li> <li>- indications on how to participate (e.g., finding a space where you are not disturbed for two hours, finding one or more photos that represent an exemplary experience of action for social change, etc.);</li> </ul> <p>d) it is possible to create subgroups that are present, and connect through a single location;</p> <p>e) we will ask the participants to prepare themselves, both by looking for and experiences of action they want to tell, and by providing all the necessary material equipment.</p>
<b>Instructions</b>	<p><b>First meeting 1 – Get to know each other and story circle (2h)</b></p> <p>The first workshop will include several phases:</p> <p>a) Welcoming the participants; provide any info about the technical use of the platform we will use, get to know each other.</p> <p>b) Autobiographical warming up, and creation of the group; working in pairs (in breakout rooms) to share about 5 things which they love and hate in their social and citizenships work/activities.</p> <p>c) We establish the rules of the group: Trainer asks participants what rules we can agree on in this workshop, to create space to achieve benefits you need. Participants tell their proposals. We discuss proposed rules to agree on what we want to implement for our meeting.</p> <p>d) We introduce the methodology of digital storytelling, based on five steps:</p> <ul style="list-style-type: none"> <li>- Preparation</li> <li>- StoryCircle and script creation</li> <li>- Audio recording and image definition</li> <li>- Assembly</li> <li>- Sharing</li> </ul> <p>e) The facilitator invites participants to take part in exercises to build a safe atmosphere in the workshop and to warm up the brain. For example:</p> <ul style="list-style-type: none"> <li>- Welcome using part of body: please welcome everybody by putting one of your fingers to camera, now your nose, your face etc.</li> <li>- In pairs, people will count to 3: 1-2-3, each person says one number. For</li> </ul>

example, John: 1, Anna: 2, John 3, Anna 1, John 2, Anna 3 etc. Next, ask participants to exchange word: "1" to gest (for example, clap your hands). Give participants time to catch the rhythm, next ask to change word "2" for another movement (for example nod your head). Give participants time to catch the rhythm, next ask to change the word "3" for sounds (for example, some animals sounds). Then, give participants time to catch the rhythm. If it is possible, divide participants in pairs using breakout rooms (on Zoom platform).

- f) Please ask participants to choose an object from their rooms which illustrate somehow their social activity. Then, each participant tells the story of his/her social activism and explains how the object is connected/illustrates it. Please divide participants for 3-4 groups and give them time to tell their stories. When participants come back to the whole group, ask them about their reflections.
- g) At the end of the facilitation, ask participants to prepare for the next section's photos and movies which talk about their activism.

#### **Second and third meeting - Remote story circle (2 meetings per 2 hours)**

- h) Each participant chooses one of the short memories, and writes or tells it more widely; What happened? What did I learn on that occasion? What do I want to say to other youth about youth social and citizenship activities?  
Participants work in groups and tell his/her stories. In groups, they are writing their stories.
- i) The writing exercise continues with some in-depth questions: how is this learning still important to me now? How is it important for others too?  
Participants work in two groups and write their stories.
- j) The facilitator asks participants to share their stories.
- k) Participants start to write their stories, then they share them, and then receive feedback by the facilitator.
- l) Scripts are integrated.

#### **4th meeting - Let's start creating a Digital Storytelling (2 hours)**

The objectives of the meeting are:

- a) Share ideas of ways to create digital stories
- b) Time for participants to create digital stories

At the beginning, ask participants to share their ideas on how they can digitalise their story. Create space to share ideas and experiences. Give groups time to decide how they will digitalise their stories and make time for recording and editing movies. Ask participants to send you the latest version of their digital story. Offer your help if this is required.

#### **5th meeting - Let's conclude and share our Digital Storytelling stories (2 hours)**

The objectives of the meeting are:

- a) Share the DST's made

	<p>b) Reflection in the group on how to apply the autobiographical educational path with young people in their own context. This reflection can also be supported by a common palette, where everyone can make their contribution.</p> <p>c) Time for celebrating and thanks, for each person who takes part in the workshop.</p>
<b>Debriefing and evaluation</b>	Observation and talking with group (at the end of the last workshop, ask participants about their emotions and reflections connected with the workshop).
<b>Tips, considerations and safety</b>	
<b>Author(s) - Sources</b>	Małgorzata Winiarek-Kołuca.

### Other categories








<b>Group size</b>	From 6 to 12
<b>Age range</b>	From 16 to 18
<b>Complexity</b>	5
<b>Time</b>	Around 10 h.

## ***My Story - inspiration for others***

### **By Stowarzyszenie Trenerów Organizacji Pozarządowych**

Storytelling methods used:

- Autobiographical methodologies
- X Digital Storytelling**
- Participatory Video
- Other storytelling approaches (please describe)

Complexity	Materials	Age	Number	Time	Preparation	Civic Social Competences
						
3	ICT Tools.	17 - 25	5-8	4 h	Invitation in the form of digital storytelling.	Learning from your own experience. Awareness of personal and social competence.

<b>Title</b>	<i><b>My story - inspiration for others</b></i>
<b>Description of the exercise</b>	This is a two-part remote workshop that encourages young people to talk about the issues that are important to them when it comes to entering adulthood.
<b>Theme</b>	General theme: <ul style="list-style-type: none"> <li>● Enhance Social and Civic Competences in Young People.</li> </ul> Specific theme: <ul style="list-style-type: none"> <li>● Learning from your own experience.</li> <li>● Awareness of personal and social competence.</li> </ul>

	<ul style="list-style-type: none"> <li>Strengthening young people entering adult life.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Learning the Digital Storytelling method as a way to express yourself and to inspire others.</li> <li>Practicing storytelling skills.</li> <li>Drawing conclusions from your own experiences.</li> <li>Preparing stories that will be posted in the public database.</li> </ul>
<b>Materials</b>	<p>Sample Digital Storytelling.</p> <p>Devices for connecting to the platform for remote work.</p>
<b>Preparation</b>	<ol style="list-style-type: none"> <li>It is worth preparing an interesting and attractive invitation. For example, it can take the form of a video where we share our story and show the benefits of creating our own.</li> <li>In the case of a remote workshop, it is necessary to ensure that the participants have access to the internet and the necessary equipment.</li> <li>It is worth choosing a technical solution that enables group work during online workshops (like Zoom).</li> </ol>
<b>Instructions</b>	<p><b>Part I - 90 min - Introduction to Digital Storytelling</b></p> <ol style="list-style-type: none"> <li>Connection &amp; welcome. The trainer introduces the goals and topic of the workshop - 10 min</li> <li>Introduce yourself – exercise "I'm ..." on a Padlet. <ul style="list-style-type: none"> <li>We give the instruction: "Try to describe yourself with adjectives, pictures, metaphors ... everything that comes to your mind instinctively, spontaneously ... I am ...."</li> <li>Using the Padlet application, participants add their photos and descriptions.</li> <li>We ask each person for a summary. Depending on the number of people on the forum or in breakout rooms - 20 min.</li> </ul> </li> <li>Contract for further work - introducing the principle of confidentiality, not criticizing, supporting each other, encouraging openness, experimenting - 5 min.</li> <li>Sample digital storytelling video - presentation inspiration - 5 min.</li> <li>Collaborative discussion - What do we feel while listening to this story? How is the story built? Why is it worth telling stories, what it can give us, what it can give to others?</li> <li>Summary of discussions - from individual benefits to the success of advertising campaigns - 20 min.</li> <li>My story - choice of topic - Exercise a suitcase of memories - We "throw" memories from participation in various activities, situations that were important when entering adulthood - 20 min.</li> <li>Summary of the meeting and giving instructions for homework. Between the workshops, the participants choose the topic of their story and photos that will help illustrate it.</li> <li>YouCut Video Editor shown and a request to install it on the phone - 10 min.</li> </ol> <p><b>II Part - 2.5 hours - Create and record your own stories</b></p> <ol style="list-style-type: none"> <li>Greeting and reminding what we are going to do - 5 min.</li> </ol>

	<ol style="list-style-type: none"> <li>2. Round - what attitude do we start with, was the homework easy / difficult, were we able to choose the stories and install YouCut - 10 min.</li> <li>3. Creating a story – writing the story - 45 min:  Step one - telling your story in pairs,  Step two - choosing / changing a story,  Step three - writing the entire story, (the trainer gives information to facilitate this process regarding the length and structure of the story),  Step four - reading the story in the changed pairs, sharing feedback - what is worth strengthening? What to add? Which part of the story to shorten? What is the punchline?  Time to reflect if and what to change. Rewriting history.</li> <li>4. Creating a story - sound recording – with trainer technical assistance - 25 min.</li> <li>5. Creating a story - selection of photos / preparation of drawings + editing of the entire film - 45 min.</li> <li>6. Watching films together and sharing impressions - 15 min.</li> <li>7. Summary of the workshop – 5 min. <ul style="list-style-type: none"> <li>• What was the most important?</li> <li>• What was difficult?</li> <li>• What have we learned from each other?</li> </ul> </li> </ol> <p>Some groups may need more time to complete the DST. In this case, it is possible to add one or two hours. The other option can be to set up a further meeting. In the time between the meetings, the participants can conclude the work, and the meeting can be used to share the results.</p>
<b>Debriefing and evaluation</b>	The activity is assessed through self-assessment, as well through observation, including the quality of participation and of materials produced.
<b>Tips, considerations and safety</b>	It is worth paying attention to whether the proposed applications are available for different types of devices and software.
<b>Author(s) - Sources</b>	Anna Żelazowska-Kosiorek

**Other categories**

<b>Group size</b>	If the workshop is run by 1 trainer, the group should be 5 to 8 people, if there are 2 trainers, the number can be increased to 12. Online work is more time-consuming and difficult.
<b>Age range</b>	Participants can be between 16 and 22 years old.
<b>Complexity</b>	The criterion of complexity is 2. The facilitator should have basic skills in Digital Storytelling methods and group facilitation.
<b>Time</b>	4 h plus time between or before workshops for collecting photos and ideas by participants.

## Dear future me








By CEMEA Centre (FR)

Storytelling methods used:

**X Autobiographical methodologies**

○ Digital Storytelling

**X Participatory Video**

Complexity	Materials	Age	Number	Time	Preparation	Civic Social competences
						
3/5 2 trainers recommended	Tables/Chair/paper/corner to film.	> 14 years old	4-12 by trainer	2 hours minimum.	Upstream technical checks.	Ability to live a health-conscious and future-oriented life.

<b>Title</b>	<i>Dear future me</i>
<b>Description of the exercise</b>	<p>The process includes several optional activities before a final step that allows people to project themselves individually into the future, in the midst of a group whose experience or status they share.</p> <p>This activity can be done both face-to-face and remotely.</p> <p>To correspond to the StoryDeC model, the idea is that this approach can be experienced with a fixed group of people that the same trainer will have the opportunity to meet again, a few months after the activity.</p>
<b>Theme</b>	Awareness of a common culture to empower oneself.

<b>Objectives</b>	Ability to live a health-conscious and future-oriented life.
<b>Materials</b>	<p>In the classroom, you need to have something to write on by hand (colored paper, markers), something to hang or write on the wall, and something to film or record audio (filming and editing equipment, or people's smartphones). There is also a need for a video projection system.</p> <p>At a distance, each person needs to be equipped with a videoconferencing system with a chat or shared file system on a computer, a good internet connection, and something to record audio or video (specific applications on a computer or telephone).</p>
<b>Preparation</b>	<p>Write down your plot according to the modules chosen below and specify in writing the instructions you will give during the production phase according to the objectives you have for the group.</p> <p>Check that your computer tools are working, whether you are face-to-face or remote. Prepare the access links that you will transmit. In remote, check that the people in the group have a good connection and prepare the technical guidance on the tools you will bring.</p>
<b>Instructions</b>	<p><i>Optional steps in italics</i></p> <p>A) Presentation of the approach, it's objectives and values framework.</p> <p>B) Energizer/Icebreaker (5-10 minutes) of your choice (o2 catalogue) according to the degree of inter-knowledge of the people in the group, the time of day. For example, "speed dating". These activities allow for movement, progressive connection to oneself and to others, and you can direct the questions.</p> <p><i>C) Back to the past: autobiographical introspection (between 15 minutes and 1 hour 30 minutes).</i></p> <p><i>Each person individually writes ten pieces of his or her life (one per paper) and chooses one that he or she describes as irreversible/life changing. All the moments are dated as accurately as possible.</i></p> <p><i>The sharing can be done in two ways, independent or complementary: people put themselves in groups of three and read their ten moments, detailing more the irreversible moment. Or/then, people come and place their moments on a collective frieze. This can give rise to exchanges in small or large groups on the connections between the individual moments and the common History (Cf. O2 Story in History).</i></p> <p><i>D) Cultural support around a web series (20-25 minutes).</i></p>

*Please note, this step is based on a cultural medium in French and not translated. Other film or audio supports depicting people addressing themselves in the future exist in all languages, and can serve as a springboard.*

*1) Broadcast two to three episodes of the web series "Cher futur moi" available for free on YouTube (advice: start with Robespierre and Amina, who have different points of view on life, but are both comfortable with exercise, which generates motivation for spectators).*

*2) Bring out the individual feelings of each and allow their expression by placing emotion words on the ground. People position themselves there and can verbalize their feelings if they wish.*

*3) Depending on the age and status of the audience, discuss the similarities and differences between the introspection skills of adolescents and those of those present.*

E) Go to the future: autobiographical introspection (45 minutes to three hours if a Participatory Video approach is initiated - the idea is to have an expandable, informal framework that people finish at their own pace).

1) Give the writing instructions so that people address themselves to the future. The simplest way to do this is to propose a letter frame starting with "Dear future me in x time, we are [date of the day] and... The letter frame must be adapted to what brings the group together (entry in long training, militant association, accompanying migrants every week, being confined, etc. For example, at the start of long training for social workers, we think we are asking the people they mention in the letter their journey, their irreversible moment (if phase C has been completed) their desires, their fears, the skills they already have and those they want to develop.

2) Support the writing phase by being available or by organizing small proofreading groups. Do not restrain but help reformulate, develop ideas.

3) Give the instructions for a formatting of the letter, with the choice concerning the support (audio or video) and concerning the form (either the people address themselves as in the letter, or the participants interview themselves.

Organize working groups (1, 2 or 3 people) so that everyone feels comfortable.

4) Technically support the achievements according to the equipment available and collect the productions.

5) Distribute the productions of consenting people, either in large groups or by setting up an informal space which people can freely access.








<b>Debriefing and evaluation</b>	<p>The debriefing can be done in two stages at the end of the activity. First, a discussion in small groups on the feelings during the different phases of the process (insist that any difficulties can be verbalized), on the skills developed, on the use of the productions in the future. Then, feedback is necessary in large groups via spokespersons to further increase the meta-cognition of the skills developed, and so that the trainers can resolve any difficulties and give feedback as well (20-30 min).</p> <p>Ideally, the group should meet again sometime after the activity (at the end of the training, if it is a long training, or after the time specified in the instruction "in 6 months" "in 2 years"). Listening to or viewing the productions can then be done individually and/or collectively. For this, it is prudent that the trainers have stored the productions.</p> <p>Otherwise, the long-term evaluation can be done spontaneously, freely and individually by the trainees when they fall back on it.</p>
<b>Tips, considerations and safety</b>	<p>Adapt the conditions of the production phase according to people's needs (intimate solitude for some, emulation necessary for others who cannot manage to produce alone/leave the choice to start with written or audio/video). The competence of introspection varies greatly according to the context of people's lives, and feelings of anxiety (at the beginning or at the end of training for example) can block the process when people are usually capable.</p> <p>Be very specific in the instructions to guide the start of production, but then be flexible if people feel inspired by another storyline.</p> <p>Don't force the production to finish in a given time frame. Collect the traces where they are when you declare the activity finished. You can give people time limits to finish at home, in private. The more you vary the tools and possibilities for production (letter, audio, interview, audio, editing...), then you can make people progress according to their pre-requisites and motivations.</p>
<b>Author(s) - Sources</b>	<p>Romane ANTOINE, Lucas MANDON, CEMEA Centre-Val-de-Loire Irvin Anneix, realisateur of the webseries "Cher futur moi"</p>

## ***Shot by Shot Documentary***


### **By Real Time Video**

Storytelling methods used:

- Autobiographical methodologies
- Digital Storytelling
- X Participatory Video**
- Other storytelling approaches

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
Requires worker with participatory video skills and understanding of in-camera editing.	Video camera, tripod, microphone, playback facilities.	12+ to adults.	3 to 8 per group.	45 – 60 mins.	Preferably having done some simple video exercises first.	Active participation, interacting with other people, understanding how media is used.

<b>Title</b>	<i>Shot by Shot Documentary</i>
<b>Description of the exercise</b>	Group improvises a documentary using in-camera editing techniques.
<b>Theme</b>	<p>General theme: Enhance Social and Civic Competences in Young People.</p> <p>By targeting the thematic content of the exercise, the young people can use video to explore their creativity and ideas.</p> <p>For instance, making a short video about a refugee's experiences would allow the group to explore issues around "The common human values across cultural differences".</p>

<p><b>Objectives</b></p>	<p>Collaborative working.  Participants in the group work together, to support each other to quickly produce a collaborative video.  Learn new technical and planning skills.  Use experiential learning techniques to build technical communication and planning skills.  Gain expertise in using equipment.</p> <p>Understanding Narratives and Sequences.  Exercise what it takes to construct a sequence of clips and acts as an introduction to narrative structure and communicating with an audience.</p> <p>Confidence Building.  Presenting to the camera and successfully making a film to help build self-esteem.  The 'shot by shot' approach is a useful technique for Participatory Video work as it introduces program making through practical experience, enabling video messages to be built up, one step at a time. It is also an ideal introduction to location work.</p> <p>Exploration and Creative Expression.  Gain new knowledge of local environments by using the camera to focus on their immediate environment. Using video in this way provides a group with a different way of looking at the world in which they live. They can see even familiar settings in a new light because they are tasked with presenting information to an audience.</p>
<p><b>Materials</b></p>	<p>Video camera, batteries, external microphone with cables (preferably handheld, direction microphone on boom or clip microphone), headphones, tripod, TV monitor for playback with cables to connect to camera, mains extension cables, other optional kit e.g., directional microphone with boom, field monitor.</p> 
<p><b>Preparation</b></p>	<p>Participants cannot be expected to think of subjects for complete videos until they have had some practice linking one shot to the next and some understanding of how a series of shots work together. If they have no idea of how to compose a video sequence, or what the finished piece might look like, it is very hard for them to respond to requests for program outlines. A direct result of this is that ideas will be inappropriate or impossible to achieve and groups can easily lose heart. The 'shot by shot' approach provides a structure and</p>

	<p>accessible introduction to video making. Instead of being daunted with the task of planning a complete video, the group only have to think about 'one shot at a time', with which they will be able to see how the program builds up.</p> <p>As each shot is completed, the group are learning as they go, seeing what makes a good shot and beginning to understand how the shots need to work together.</p> <p>Group members should have previously done warm up games, preferably video based, such as simple 'question and answer' exercises. They should have seen themselves on video and been able to review and evaluate content.</p> <p>Weather permitting, this exercise should take place outside. Workers need to be aware of possible risks and mitigation measures to take, as well as the legality of filming in public areas. A risk assessment should be undertaken based on the location, and also the time in which the activities will take place. Workers should ensure a safe environment to move around in. Consideration should be taken of traffic etc. The group should be wearing suitable clothing and footwear for the locations.</p> <p>Workers should also consider whether the group being seen videoing, would put any of them at risk, due to public exposure.</p> <p>Taking turns is a key part of Participatory Video methodology. Everyone will take turns at all tasks, therefore everyone in the group must be prepared to appear on camera. If they will not appear on camera, they cannot take part in the exercise. This should be made clear before the work starts.</p> <p>The workers should have practiced 'shot by shot' recording and playback with the equipment they will use beforehand, to check its suitability and to avoid any technical issues arising when filming starts. Batteries and all equipment should be charged and tested. Set boundaries of how far away the group can go given the time available.</p>
<p><b>Instructions</b></p>	<p>When people first start making videos, it is often difficult for them to focus and contain their enthusiasm. Suggestions can easily spiral out of what is possible given the skill levels and time available. Using a 'shot by shot' approach avoids this problem.</p> <p>This exercise creates a short documentary focusing only on the shot about to be made. Each shot is devised one at a time. The group members choose a shot and immediately prepare and record it, only then do they consider what happens next. They then plan and produce the subsequent shot and this 'shot by shot' process continues until the whole sequence is completed.</p> <p><b>Procedure</b></p> <ol style="list-style-type: none"> <li>1. Explain that everyone is going outside to film.</li> <li>2. Ask where they want to start. The first person to make a suggestion leads the group to the location (this person becomes the director).</li> </ol>

3. The **director** helps decide on the shot size, where the person stands, what's in the picture, the **floor manager** counts them in, the **camera operator** hits record on the camera and records the shot. It's useful to know what the person is going to say before they start, so that the camera operator knows when to stop and doesn't cut the presenter off halfway through their message.

The sequence is: "3 2 1", "camera recording" (then the presenter should wait a second or two before starting).

4. The easiest/quickest format is to have the person who chose the location explain why they chose it on camera.

5. Once the shot is completed, everyone in the group swaps to the next role. A new director leads the way to the next location.

6. Continue until everyone has chosen and appeared in a shot and undertaken all the roles.

7. The person in the final shot can try and 'wrap up' the improvised film.

9. Return to base, to watch the film and discuss.



**Debriefing  
and  
evaluation**

The whole group is actively engaged exploring the locality and this helps develop a critical approach to how the local environment is viewed. Viewing the material back can lead to discussions about how to present ideas, what works and what doesn't work etc. It can be useful to watch the content, then discuss anything that arises and then watch it again.

Awareness and team building will be improved, as group members must interact and co-operate in order to successfully complete the task. Working together as a technical crew, coordinating, recording and swapping roles equitably increases group identity. Decision-making and control are shared. The group can be asked what roles they enjoyed and what they thought about working together.

	<p>Video production skills are learnt collectively and experientially. Workers should be encouraging and not overcritical, this is a simple exercise not a filmmaking activity. That comes later. Generally, the film should only be shared with the group but sometimes they may want to show it to others. Make sure everyone in the group gives permission if this is to happen (every participant has a veto on their shot being seen).</p> <p>The group begin to understand how shots can be grouped into sequences to explore ideas and how the spoken word and visuals can work together to communicate a lot of information. Discussion can take place on what shots could improve the storytelling aspect of the film.</p> <p>The 'shot by shot' approach also ensures that planning is not dominated by one or two people. Each participant takes a turn at choosing where to go and what to record. This works even better when there is variation within the group in terms of skills, language, or education, as each person can undertake their shot within their capabilities. There is no need for the whole group to agree on each shot, as this demonstrates that videos can contain differences of opinion and yet still be coherent.</p> <p>The whole group takes part in the decision-making process. It is important to note that control is shared when working shot by shot. This allows the group to communicate effectively on the video and the end result is better organised and consequently more interesting to watch.</p> <p><b>Variations</b> Sequences can be mapped out before recording begins. Different themes can be introduced. Films could be made about a particular place or people's likes and dislikes.</p> <p><b>Shot by Shot statements:</b> Rather than moving around, the 'shot by shot' technique can be used at the start of subsequent sessions as a way of quickly recording views. Each person plans a statement on an agreed theme. Each person is recorded in turn and immediately played back.</p>
<p><b>Tips, considerations and safety</b></p>	<p><b>Technical</b> It's useful to create a black frame (by recording 3 or 4 seconds with the lens cap) at both the beginning and end of the film, as this helps to create the sense of a completed film on playback.</p> <p>Ban 'zooming' and 'panning' - these are hard to do well by inexperienced people and are overused by beginners (they should really be thought of as transitions between 2 shots rather than a single shot in their own right). They are often used when participants can't actually decide what they want to show, so mistakenly believe a pan will show more but generally it just confuses the audience.</p> <p><b>Working with less able groups</b> With less able groups, the workers may need to intervene more to help people decide where to film. It can be as simple as asking what's your favourite place in the building or</p>

even suggesting a place, and then asking what might make an interesting shot to show other people.

### **Roles and teamwork**

In Participatory Video, it's essential that everyone takes turns doing all the roles. This is one of the essential elements that helps the participatory approach build teamwork and experiential learning. Making a single person the camera operator means only they get to understand that role.

Setting up a shot outside can take some time, and it's important that everyone is occupied. The production roles can be structured depending on group size and how many people are appearing on camera.

This list describes a range of production functions for workers to allocate between group members:

**Director** - decides on what to film and has overall say on composition etc.

**Camera operator** - carries the camera to next shot, sets it up and records shot.

**Presenter(s)** - speaks on camera.

**Sound recordist** - sets audio levels, monitors sound with headphones.

**Sound assistant** - holds directional microphone (with boom) or helps wire up the presenter with the clip microphone.

**Floor manager** - coordinates the action in front, following the director's instructions, acts as communication between crew and presenters, counts in to start filming when everyone is ready.

**Gaffer** - carries bags with spare cables batteries, checks nothing is left behind when group moves on.

**Project manager** - makes sure team members rotate roles. Keeps an eye out for possible problems, checks safety of crew, helps worker deal with outside factors e.g. passers-by interrupting group working.

**Lighting** – checks camera setup, white balance, filters etc. (normally done only once) sets up lights if using, holds reflector etc.

There are clearly plenty of jobs to do and clarifying them helps the group understand what needs to be done and that they have to work together. With smaller groups, the tasks can be combined e.g., director/cameraperson, single sound person, project manager/gaffer.

Camera operators are often keen to switch off promptly so it's useful to know what is going to be said. Sometimes, if a hand microphone is being used, the presenter lowering the microphone can act as a signal they've finished.

Make sure you have enough spare batteries and make sure the lens cap is replaced between shots (this protects the camera lens from dust, and also significant damage can be caused if the camera is inadvertently pointed at the sun, even when switched off).

<p><b>Author(s) - Sources</b></p>	<p><b>Shaw J and C Robertson</b> (1997) <i>Participatory Video: A practical guide to using video creatively in group development work</i>, London, Routledge 287 pages. 80,000 words</p> <p><b>Shaw J</b> (2016) Emergent ethics in participatory video: negotiating the inherent tensions as group processes evolve in Special Section: Critiquing participatory video: experiences from around the world (ed E J Milne) <i>Area</i> Volume 48, Issue 4 pp. 419-426 doi: 10.1111/area.12167</p> <p><b>See also <a href="http://www.real-time.org.uk">www.real-time.org.uk</a></b></p>
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### Other categories

<p><b>Group size</b></p>	<p>Participatory Video works best with 2 workers. When working outside, this is a safety consideration too.</p> <p>Groups of 6 to 8 are ideal for this exercise. With larger groups, split into groups of 8. Each group should have a set of equipment and a worker.</p>
<p><b>Age range</b></p>	<p>This exercise works for all age groups; even very young children understand the concept of taking turns and building up one shot at a time.</p>
<p><b>Complexity</b></p>	<p>Complexity level 3</p> <p>While the exercise is not overly complex, camera editing is a tricky technique to get right and requires skilled workers. Getting the timing for starting and stopping recording can be hard, and so the workers need to have practiced the camera editing approach to help with this. All Participatory Video should ideally be delivered by 2 workers as there are two distinct areas to deal with. One organising the people in front of the camera - helping them in coming up with ideas, as well as supporting them in delivering them on screen. The other worker is needed to support the technical roles and ensure it gets recorded. There is nothing more disappointing than poor sound, badly framed visuals, or the camera being switched on or off at the wrong times.</p>
<p><b>Time</b></p>	<p><i>One contributing factor to the length of this exercise is how far the group may be allowed to go. Long walks between shots can add significantly to the duration. It's hard to undertake in less than 45 minutes and it's very important to leave enough time to watch back, reflect and discuss the outcomes.</i></p>








## ***Items that make up Karol's story***

**By NGO Trainers' Association**

Storytelling methods used:

- Autobiographical methodologies
- Digital Storytelling
- Participatory Video

**X Other storytelling approaches: drama**

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
2	Backpack, Karol's items, a short presentation about migrants, flipchart paper, markers.	10-14	14-16	1,5h	Prepare Karol's backpack with items inside.	Enhance empathy for migrants and refugees.

<b>Title</b>	<i>Items that make up Karol's story</i>
<b>Description of the exercise</b>	Differences and similarities between migrants' and refugees' life, what they need in their situation. We want to give youngster's space to: be in the shoes of migrants and refugees to better understand the situations of those two groups (their needs, emotions, thoughts). get knowledge about migrants and refugees' life. find a solution about how to behave when new youth join the group/class.
<b>Theme</b>	Enhance Social and Civic Competencies in Young People.
<b>Objectives</b>	Learners will be able to: - empathise with migrant and refugee children in the group.

<b>Materials</b>	<ul style="list-style-type: none"> <li>- A backpack</li> <li>- Karol's items, which make his story: letter to his friend in Poland, photo and autograph, part of the paper with hate speech – "IDIOT", "PURE POLISH GUY", "LUMP", a letter from school direct to Karol's parents, photo of burnt down home etc.</li> <li>- A black sheet of material</li> <li>- A short presentation about migrants and refugees</li> <li>- Flipchart paper, markers</li> </ul>
<b>Preparation</b>	<ol style="list-style-type: none"> <li>1. Prepare Karol's backpack with items inside. Participants will take one item from the backpack and together build Karol's story.</li> <li>2. Find a black sheet of material; you will use it to put all Karol's items there.</li> </ol>
<b>Instructions</b>	<p>Introduction – please welcome all participants, if it is possible, try to find out information about them (ask about their name, mode, hobbies etc.). "Today we will get to know the story that could happen to each of us..."</p> <p><b>Storytelling</b></p> <ol style="list-style-type: none"> <li>1. Tell the group that this story is not true, but it can happen. This story is hidden in this backpack (agreement with the group that you will work on fiction story).</li> <li>2. Facilitate the discussion among participants by asking the following questions: <ul style="list-style-type: none"> <li>- Who could be the owner of this backpack?</li> <li>- How old is he/she?</li> </ul> </li> <li>3. - What can happen? <ul style="list-style-type: none"> <li>- What can we do to get to know this story?</li> </ul> <p>Try to engage all participants.</p> </li> <li>4. After the discussion, choose one of the participants to take one item from the backpack and ask: <ul style="list-style-type: none"> <li>- What items did you get?</li> <li>- What does it tell us about this story?</li> </ul> <p>If a person answers these questions, the facilitator asks to put this item on the piece of black material.</p> </li> <li>5. Ask another person to take the next item and repeat the above questions.</li> </ol> <p><b>Building the link and conclusions:</b></p> <ol style="list-style-type: none"> <li>6. When participants take items from the backpack, ask them to tell Karol's story. You can support them by asking the following questions: <ul style="list-style-type: none"> <li>- What happens?</li> <li>- What characters are in this story? Write the name of the characters on a flipchart.</li> </ul> </li> <li>7. Divide participants into pairs and ask them to choose one relation between characters from this story which interests them the most.</li> <li>8. Then ask them to play a short drama scene to get more information about these relations/characters/stories.</li> <li>9. Participants play altogether. If they finish, ask them to share with the group one minute of the most interesting part of the dialogue from their drama scenes.</li> <li>10. All pairs present their dialogue – as a facilitator, you can see what is the most interesting for people in your story.</li> </ol>







	<p>11. Now divide participants into three groups. Each group is to prepare a solution answering the question: What can we do to solve Karol's problems?</p> <p>12. Groups work on the solution and drama scene to present the solution.</p> <p>13. Each group plays the scene for the rest of the participants. Then, they get out of the role (it can be done by a symbolic move like shaking their body).</p> <p>14. Ask participants about:</p> <ul style="list-style-type: none"> <li>- their feelings/impressions after this work?</li> <li>- what situation in this story touches them?</li> <li>- if Karol's story can really happen? Who can be the main character of this story?</li> </ul> <p>15. Explain who is a migrant/who is a refugee.</p> <p><b>Planning</b></p> <p>16. Divide the group into 4 groups and ask 2 groups to prepare a solution what children could do to adopt Karol? The other 2 groups should prepare a solution to what Karol should do in this situation?</p> <div style="text-align: center; margin-top: 20px;"> <pre> graph TD     A[Acting] --&gt; B[Storytelling - awareness - evaluation]     B --&gt; C[Building the link between the story (experience) and the social / civil competences]     C --&gt; D[Conclusions]     D --&gt; E[Planning action - making decision: what can I/we do?]     E --&gt; A </pre> </div>
<p><b>Debriefing and evaluation</b></p>	<p>At the end of the workshop ask the participants:</p> <ul style="list-style-type: none"> <li>- What will you remember from Karol's story?</li> <li>- What do they feel/think at the end of the workshop?</li> </ul> <p>During the work on the story, the most important question is: Can Karol's story really happen? Who can be the main character of this story?</p>
<p><b>Tips, considerations and safety</b></p>	<p>The facilitator should remember that, in this method, participants create a story. If participants have problems with role-playing, the facilitator can prepare puppets. Before starting this exercise, take care of integration and a sense of security in the group.</p>
<p><b>Author(s) - Sources</b></p>	<p>Małgorzata Winiarek-Kołucka  Organization: Association of Drama Practitioners STOP-KLATKA  <a href="http://stop-klatka.org.pl/english/">http://stop-klatka.org.pl/english/</a></p>

## ***The New Planet***

**By NGO Trainers' Association**

Storytelling methods used:

- Autobiographical methodologies
- Digital Storytelling
- Participatory Video
- X Other storytelling approaches: Drama**

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
2	Drawing pens-Drawing paper- Flip chart pad and stand.	>14	6-20	1,5h	Printing all instructions for participants, preparing a marker with ropes.	Developing awareness of the importance of civic and social competencies in our life.

<b>Title</b>	<i><b>The New Planet</b></i>
<b>Description of the exercise</b>	<ul style="list-style-type: none"> <li>● Working in groups with others and collaboratively discussing, rehearsing, and combining creative ideas with peers at various levels.</li> <li>● Looking at things from a different perspective and being funny, intriguing, or frustrating and therefore create growth.</li> </ul>
<b>Theme</b>	Enhance Social and Civic Competencies in Young People. Personal, social and learning to learn competence consists of the ability to reflect on oneself. Developing awareness of the importance of civic and social competencies in our life. Collaborating in a group.
<b>Objectives</b>	Learners will be: <ul style="list-style-type: none"> <li>● aware of the concept of civil competence and understand it.</li> </ul>

	<ul style="list-style-type: none"> <li>• more capable to identify some knowledge, skills, and attitudes that constitute the civil competences.</li> <li>• aware of the importance of civic competencies.</li> <li>• aware of civic values in everyday life.</li> </ul>
<b>Materials</b>	Drawing pens, drawing paper, flip chart pad and stand.
<b>Preparation</b>	Printing all instructions for participants, preparing a marker with ropes (see the exercise below).
<b>Instructions</b>	<p><b>Introducing the session aims and the session agenda.</b></p> <p>Message to the participants: We are going to talk about civic competencies. Before we begin talking about it, we will join in some group games.</p> <p><b>Storytelling</b></p> <p>Participants can work in one group or in 4-5 person groups. They have to fulfill 4 tasks.</p> <p>Introduction:</p> <p>In the far future in a galaxy far, far away, a group of space travelers have a special mission to find and settle a new planet. They are supported by the spaceship's artificial intelligence called StoryDec5. StoryDec5 is programmed to protect and lead them to a beautiful new world. It is also to help them in establishing a harmonious society on the planet. This is why StoryDec5 is not allowed to let space travelers land on the new world before it is ready for space travelers and life.</p> <p>You are the space travelers on the spaceship run by StoryDec5. Your mission is almost completed. You have found a new planet. But before landing, you have to fulfill some tasks prepared by StoryDec5. Otherwise, StoryDec5 is not allowed to let you set foot on the new world. Find the five tasks and accomplish them together.</p> <ol style="list-style-type: none"> <li>1. Give the planet a name and write it down together. It has to be collaborative work: every person needs to keep one piece of string that is tied to the marker. Nobody is allowed to keep the marker by hand.</li> <li>2. You are the first inhabitants of your beautiful planet. It all depends on you what society you will create for yourself. Discuss the essential values and rules you want to follow during the next 5 days of the training.</li> <li>3. You need to establish a new way of greeting. Try to find something that can help to create warm fillings in the group with respect to personal boundaries.</li> <li>4. Compose the anthem of your new planet's society by clapping your hands. Every member of your society has to perform it. If the performance is loud enough, StoryDec5 will open it's doors, and let you go outside the starship connected with <b>particular</b> civil skills/ knowledge/attitudes.</li> </ol> <p>After finishing the play: initiate a conversation about the experience. The purpose is to make participants share their feelings and insights about the experience.</p>

Useful questions:

- How was this experience for you?
- Did you achieve all the goals?

### Building the link and conclusions

1. Referring to the participants' learning experience and reflection on civil competencies. These applications may go beyond a well-known experience, show correctness related to behavior by appealing to the theory that explains them.
  - What helped you work? What made it difficult?
  - What skills/knowledge did you need to complete the tasks?
2. The facilitator collects participants' answers on the A4 sheets and builds the mind-map of the civil competencies concept. He/she presents the concept using the mind-map.
3. Small group discussion:
  - 1st round (10 min): In which other situations do you need this kind of knowledge/skills?  
Collecting examples from small groups.
  - 2nd round (10 min): What other skills and knowledge do we need as citizens?  
Collecting the examples from the small groups and adding new skills/knowledge to the mind-map.

### Planning

The facilitator can ask the following questions:

- How can you use the learning from this meeting?
- What particular knowledge or skills would you like to develop related to civic competencies?

This last part of the exercise helps us to complete the transition from storytelling to action, which is one of the objectives of the educational paths created by the StoryDeC project.



<b>Debriefing and evaluation</b>	Wrap up of the day – the thermometer: what is the temperature of my satisfaction?
<b>Tips, considerations and safety</b>	Review any health concerns of participants. Comfort break facilities. Space for different kinds of activities, which is attractive in itself, but can easily be created from an average classroom.
<b>Author(s) - Sources</b>	Agnieszka Borek The NGO Trainers' Association <a href="http://www.stowarzyszeniestop.pl">www.stowarzyszeniestop.pl</a>








## ***A small act about the lack of civic values***

**By NGO Trainers' Association**

Storytelling methods used:

- Autobiographical methodologies
- Digital Storytelling
- Participatory Video

**X Other storytelling approaches: drama**

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
2	Space where it's possible to sit in a circle and act, walls to stick posters on.	>14	6-20	1,5h	10 minutes, make a circle of chairs and space for drama acts.	Develop awareness of the importance of respecting the human rights of everyone, regardless of their ethnic, linguistic, religious background, or sexual and gender orientation.

<b>Title</b>	<b><i>A small act about the lack of civic values</i></b>
<b>Description of the exercise</b>	Reacting on mobbing/inequality/injustice acts as one of the civil competences.
<b>Theme</b>	Enhance Social and Civic Competencies in Young People. Personal, social and learning to learn competence consists of the ability to reflect on oneself. Developing awareness of the injustices that we may encounter in our working groups; Developing the social skills that we can deploy in these situations:
<b>Objectives</b>	<b>Participants will:</b>








	<ul style="list-style-type: none"> <li>• Develop awareness about the fact that civic competences and values are present in everyday life.</li> <li>• Develop awareness of the importance of respecting the human rights of everyone, regardless of their ethnic, linguistic, religious background, or sexual and gender orientation.</li> <li>• Develop awareness of the fact that they can act against the mobbing situation.</li> </ul>
<b>Materials</b>	Logistic: space where it is possible to sit in a circle and act, walls to stick posters on.
<b>Preparation</b>	10 minutes, make a circle of chairs and space for drama acts.
<b>Instructions</b>	<p><b>Storytelling</b></p> <ol style="list-style-type: none"> <li>1. Sharing the participants' experience - pair discussion: <ol style="list-style-type: none"> <li>a) How do you work with young people?</li> <li>b) What civil competencies do you develop by your activity among young people, if any?</li> </ol> <p>The summary in the whole group.</p> </li> <li>2. Storytelling by using drama method (40 min): <ol style="list-style-type: none"> <li>1. Reflection about mobbing experiences in small groups (4-5 persons). Participants discuss first their personal experiences of mobbing/inequality/injustice situations (every group has a different topic). They choose one of them as their improvisation – 20 minutes.</li> <li>2. Improvising the act in front of others – 15 minutes.</li> </ol> </li> </ol> <p><b>Building the link between the improvisation act and the civil competences</b></p> <ol style="list-style-type: none"> <li>1. Reflection about the drama acts presented in the group - a short debriefing phase where participants can freely discuss the drama acts and express their opinions and views.</li> <li>2. Discussion: What is the connection of the story with social and civic competences and values?</li> </ol> <p><b>Conclusions</b></p> <p>How do the stories relate to participants' other experiences regarding the introduced social and civic values and rights?</p> <p><b>Planning</b></p> <p>How can we deal with the problems raised by the stories? – small group discussion on finding the solution/action plan and preparing the improvisational act.</p> <p><b>Action</b></p> <p>Improvising the act in front of others.</p>
<b>Debriefing and evaluation</b>	<p>How do you like the proposed solutions in terms of dealing with the problem?</p> <p>What benefits can you take from this experience?</p> <p>What reflections do you have at this stage?</p>
<b>Tips, considerations, and safety</b>	Review any health concerns of participants. Comfort break facilities. Space for different kinds of activities, which is attractive in itself, but can easily be created from an average classroom.
<b>Author(s) Sources</b>	- Agnieszka Borek (being inspired by Rita Dahl and Päivi Hyle's tool shared from Kansanvalistusseura, The Finnish Lifelong Learning Foundation – KVS) The NGO Trainers' Association <a href="http://www.stowarzyszeniestop.pl">www.stowarzyszeniestop.pl</a>

## ***Filmmaking Method - Film methodology, Reflect film and Spread***

### **By Mobilizing Expertise**

Storytelling methods used:

- o Autobiographical methodologies
- o Digital Storytelling
- o Participatory Video
- x Other storytelling approaches: Film Methodology**

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social competences</b>
						
2/5	Film camera, paper, pens, (previous filmable material).	8+	6-10	1 - 4 Hour(s).	Video production preparation will vary based on the style, content, timeline, effort and budget.	To be able to express themselves in non-formal situations and receive the capacity to share their story freely with people of other cultures/nationalities.

Video strategy and goals

<b>Title</b>	<b><i>Filmmaking Method - Film methodology, Reflect film and Spread</i></b>
<b>Description of the exercise</b>	Aim: The aim of the project is to support unaccompanied minors and involves them in formulating the challenges they face in their new

	<p>country, but also finding opportunities and solutions.</p> <p>Methods:</p> <p>The KASAM model is a central part of the film-making process. It focuses on 3 principles;</p> <ul style="list-style-type: none"> <li>- Meaningfulness</li> <li>- Comprehension</li> <li>- Manageability</li> </ul> <p>These concepts are then captured in films. The process is more than just making films. Social activities are incorporated to achieve a good network and rapport amongst the unaccompanied minors before filming is crucial. Individual interviews with unaccompanied minors are needed also.</p> <p><b>Impact:</b></p> <p>Improve emotional wellbeing and increase creativity.</p>
<b>Theme</b>	<p><u>General theme</u> - Enhance Social and Civic Competences in Young people, reflection.</p> <p><u>Specific theme</u> - Improved self expressions through creation, to manage time and information effectively.</p> <p>The ability to reflect on oneself.</p> <p>To be able to lead a health-conscious and future-oriented life.</p>
<b>Objectives</b>	<p>The aim of the project is to gather a diverse range of people in order to share life experiences and share knowledge through visual autobiographical storytelling methods.</p> <p>The methodology will allow the participants to have an expressive output based on a more loose set of filmmaking standards.</p> <p>To have the individual participants be able to express themselves in non-formal situations and receive the capacity to share their story freely with people of other cultures/nationalities.</p>
<b>Materials</b>	<p>Film camera, paper, pens, (previous filmable material).</p>
<b>Preparation</b>	<p><a href="https://www.storytellermn.com/blog/video-production-process">https://www.storytellermn.com/blog/video-production-process</a></p> <p>Video production preparation will vary based on the style, content, timeline, effort and budget. However, there are 4 major steps needed.</p> <ol style="list-style-type: none"> <li>1. Planning</li> <li>2. Equipment</li> <li>3. Filming</li> <li>4. Editing &amp; sharing.</li> </ol> <p>One way to start a video is to use autobiographical methods. This can be used to help those making a film to think about the process, a film idea, timeline, content and style of the video.</p>

	<p>Theme-integrating into culture...</p> <p>These include:</p> <ol style="list-style-type: none"> <li>1. Storytelling</li> <li>2. Iceberg methods</li> <li>3. River of Life</li> </ol>
<p><b>Instructions</b></p>	<p><b>1. Planning:</b></p> <p>The duration of the planning stage can depend on many aspects. Such as how long the script is, the size, complexity and duration of the video. Video production is a lot more than simply pressing record on a camera.</p> <p>In this stage you work out your filmmaking idea and the purpose of your video. For example, the filmmaking idea behind this project focuses on Social and Civic Competences which explores experiences of intercultural dialogue.</p> <p>This is the first step which helps you to clearly define why you are creating the video. Once you've got your idea, theme and concept, then you are able to write a script that can follow the theme. This will then give you the general feel of what the video will portray. The next step is to then start scripting your video. This consists of words that will be used in the videos, testimonial, interviews, stories etc.</p> <p>The next step is then to decide the format of the video, such as live action which is shot with a camera or is animated. You should choose the best format that works with your concept. Developing a storyboard and shot list is the next step in the planning phase. A storyboard breaks down each scene of a video to show the vision of each scene. The shot list breaks down each shot of each scene and shows the order in which you plan to shoot them. This brings your videos to life by adding visual cues and matches the content with your visual elements. There is specific software that can be used for this step but it can also be completed using Microsoft Word.</p> <p>(Make sure you have all the people and all the gear you need before you start shooting.) The film's constitutive elements (visual identity, tone of voice, typography, lighting, audio, etc.) are defined and agreed upon to guide the production stage. Typically, a script and voice over text are written, and a storyboard is produced. Art direction and storyline decisions are validated at this stage.</p> <p><b>2. Get your equipment:</b></p> <ul style="list-style-type: none"> <li>● A camera - Camera equipment can vary from an iPhone to a RED camera. The camera is the most important piece of equipment to make a video. You don't have to purchase the most expensive camera to make a good video. A good quality phone is capable of making a video. However, a webcam or camcorder can also do the job.</li> <li>● An external microphone is highly recommended and could be extremely useful, but is not a necessity. Most internal microphones usually provide low quality audio, but can always be recorded separately and added to the video later.</li> <li>● Lighting is also important, especially if doing it indoors or at night. Ring lights or good natural lighting can be used to improve your video footage. Evenly lit light, straight on overcast, or evenly balanced lighting are the best options which can range from a ring light to professional lighting.</li> </ul>

	<ul style="list-style-type: none"> <li>• Tripods/stabilizers can also be very useful for a better quality video as they keep the camera steady, stable and handsfree, and allows one to take the video themselves. It is recommended to have this for more professional footage.</li> <li>• Video editing software is very important to make sure that the video is of good quality and have more freedom to express what you want your video to express.</li> <li>• Storage - this is also important and should be sufficient to hold the entire footage of your shots.</li> </ul> <p>Get all the physical equipment fixed and ready to use before beginning to film.</p> <p><b>3. Filming:</b></p> <p>Watch what you've filmed and check it's OK before you leave the location. Is the colour, right? Is the framing, right? Have you got all the shots you need? This is also where you would log your interviews, narrations etc.</p> <p>If you're recording live sound, pay particular attention to the sound quality and make sure to record some background sound or 'ambience' which will help with the editing.</p> <p><b>4. Editing and sharing:</b></p> <p>Before you start, make sure all your work is saved and you have a proper backup plan. Once you have started editing, make sure you are saving your edits regularly in case your software crashes while editing. Look through your footage before you start editing and choose what footage you are going to use. You can use a logging sheet for this which allows you to make notes about each clip. If you have a lot of material, do a 'rough cut' of the whole film (if it's short) or individual sequence so you can get a sense of the bigger picture.</p> <p>Keep reviewing your film as you edit: check that it makes sense, that the pace is right, and that the sound is consistent. You can also add music and include any other supporting graphics, adding credits, recommendations, titles, logos and any additional information that is important. Any voiceovers that need to be done should be added at this time. It is very important to constantly review.</p> <p>The next step is to share it with other people to get feedback. This is where you can then fine tune the edits. After you have finished, save and backup your video and then you need to devise a distribution strategy so that you can distribute your content to the right audience.</p>
<p><b>Debriefing and evaluation</b></p>	<p>When the presentations are over, allocate time for reflection with the group. • Ask them questions about what they have learnt and what conclusions they can draw from the activity.</p> <p>Debriefing- the facilitator should form reflection questions based around civic competences. (It may be good to partake this debriefing in the form of a question circle, everybody answering one by one in a circle) E.g., Feeling more part of a group, having the ability to self-express, and understanding cultural differences, also noticing differences in people's styles and the differences between individuals.</p> <p>It will also be good for the facilitator to revise if the key competencies have been met and reflect on which competences were understood and why. Debriefing is more than just asking questions. A debriefing should be interactive, meaningful and help to</p>

	<p>improve self-expressions through the creation of the video. It is important to manage time and information effectively and the ability to reflect on oneself.</p> <p><b>EVALUATION -</b></p> <p>The participants can be evaluated on how well they show their ability to do the following: Understanding and summarizing their stories into a film and explaining what certain scenes are supposed to mean and how they came up with the idea.</p> <p>By the finished product of the film, showing competence that they could make a film by average standards, e.g., can see the picture, has understandable sound, there is a storyline/script.</p> <p>By reflecting on what they have done, what can be improved and how they would improve upon what they have done, as well as the reflection group activity and being able to understand other participants' work.</p>
<b>Tips, considerations and safety</b>	<p>The films can reveal personal stories of the young people involved. These stories might be traumatic and too heavy.</p> <p>All the material has been published on our website and social media resources:</p> <p>Ifall.se/filmprojekt</p> <p><a href="https://www.youtube.com/watch?v=OoR_nbTfhIU">https://www.youtube.com/watch?v=OoR_nbTfhIU</a></p> <p><a href="https://www.youtube.com/watch?v=ee01OB6xydI">https://www.youtube.com/watch?v=ee01OB6xydI</a></p>
<b>Author(s) - Sources</b>	<p><i>Charlotte Meletli</i></p> <p><a href="https://learnaboutfilm.com/education-training/filmmaking-youth-community-groups/">https://learnaboutfilm.com/education-training/filmmaking-youth-community-groups/</a></p> <p><a href="https://www.youtube.com/watch?v=IIibqRWXCg&amp;list=PLsfOudaa-BNHNBMaRm6YS9rMj4eb2wAy">https://www.youtube.com/watch?v=IIibqRWXCg&amp;list=PLsfOudaa-BNHNBMaRm6YS9rMj4eb2wAy</a></p>

### Other categories








<b>Group size</b>	<p>6 – 10 people.</p> <p>Young people can decide to create films in groups or individually.</p> <p>The social and pre-film activities require more people.</p>
<b>Age range</b>	8+
<b>Complexity</b>	<p>2. You need more time and material to prepare the activity and you also need more experience in delivering it; e.g. you might need various sport material, you cannot play it anywhere and the activity is more complex to explain to participants.</p>
<b>Time</b>	<p>This can be done at a minimum of 4 hours. This depends on how many persons are involved in scheduling the length of production and how complicated your theme is.</p>

## ***StoryDeC Board Game***

**By Federazione Italiana Cemea**

Storytelling methods used:

- o Autobiographical methodologies
- o Digital Storytelling
- o Participatory Video
- x Other storytelling approaches – Board game**

<b>Complexity</b>	<b>Materials</b>	<b>Age</b>	<b>Number</b>	<b>Time</b>	<b>Preparation</b>	<b>Civic Social Competences</b>
						
3	StoryDeC game P&P version, camera, Zoom/Skype.	14-30	From 4 to 6	2 h	StoryDeC game P&P version.	Develop awareness about social change.

<b>Title</b>	<b><i>StoryDeC Board Game</i></b>
<b>Description of the exercise</b>	Telling stories of social change through The StoryDeC board game.
<b>Theme</b>	Telling personal experiences related to civic and social skills through the StoryDeC board game. Enhance Social and Civic Competences in Young People.
<b>Objectives</b>	The StoryDeC board game structure allows to identify and narrate experiences that involve civic and social skills, in their different articulations: <ul style="list-style-type: none"> <li>- Social commitment and participation</li> <li>- Critical thinking</li> <li>- Creation of meaning</li> <li>- Develop the sense of justice</li> <li>- Intercultural dialogue</li> </ul>

<b>Materials</b>	Each participant will need a PC or a Notebook, with an editing programme. It is possible to use a smartphone.
<b>Preparation</b>	Prepare all the ICT equipment. All the participants need to have ICT tools.
<b>Instructions</b>	The StoryDeC board game can be played on the main online communication platforms (Skype-Zoom-Discord). For an online match, you need a host (Master) of the game, who prepares: <ul style="list-style-type: none"> <li>- The call on the chosen platform;</li> <li>- The game table and the necessary materials;</li> <li>- The camera/webcam and the shots needed by the connected players;</li> <li>- Management of game components;</li> </ul> <p>With the help of the Master, participants will be able to play the StoryDeC board game even from a distance.</p> <p>The game rules will provide the necessary information for players to be able to enjoy the StoryDeC board game.</p>
<b>Debriefing and evaluation</b>	At the end of each session, participants will have the opportunity to leave feedback on the balance of the game, and propose new elements (cities, cards, characters) that can be inserted as expansions of the StoryDeC board game in the future.
<b>Tips, considerations and safety</b>	To play the StoryDeC board game, it is necessary for the Master to make sure that all elements of the Print & Play version of the StoryDeC board game have been printed.
<b>Author(s) - Sources</b>	Francesco Tanini, Renato Perra

### Other categories

<b>Group size</b>	From 4 to 7
<b>Age range</b>	From 14 to 30
<b>Complexity</b>	3/5
<b>Time</b>	Around 2 h

## ACTIVITY: STORYDEC GAME

### Full description

#### [SEE THE GAME ON LINE](#)

#### 1 – PREPARATION

For the preparation of the StoryDeC board game, it will be necessary that the game host (Master) prepares the table with the materials as indicated in the regulation.

Timing	Path	Objectives
30 m.	<p>Online game preparation</p> <p>The Master prepares the table with the materials as per the regulations, then it must be ensured that the table is framed from above, to allow all connected players to have a global view of the elements of the game. For this, it is recommended to use a mobile webcam, or a camera connected to the computer. The Master explains the rules of the game and manages the movement of materials during the players' turn.</p>	<p>Recreate the playful dimension of StoryDeC board game;</p> <ul style="list-style-type: none"> <li>- Allow a seamless flow of play;</li> <li>- Facilitate the use of StoryDeC board game.</li> </ul>
1 h.	<p><b>Game flow</b></p> <p>The game develops as indicated by the StoryDeC board game rules. The main precaution to be adopted concerns the secret ballot phase for the acquisition of the cards. To maintain this dynamic, it will be sufficient for players to write the offer they intend to make for the card in the device chat (Skype, Zoom, Discord).</p> <p>The Master will take care of arranging the resources acquired in areas of the table dedicated to the players, who will have the possibility to request the Master for summary information on their situation.</p>	
30 m.	<p><b>Debriefing</b></p> <p>At the end of the game, the Master will be able to start a discussion on the themes that have developed during the game:</p> <ul style="list-style-type: none"> <li>- The themes on which the players have focused the most;</li> <li>- Decisions that were made unanimously in the resolution of event cards;</li> <li>- Any innovative elements among the StoryDeC board game materials such as: <ul style="list-style-type: none"> <li>- environment, justice, freedom, economy, education cards</li> <li>- event cards</li> <li>- character cards</li> <li>- city boards</li> </ul> </li> </ul>	<p>Goals:</p> <ul style="list-style-type: none"> <li>- it will be possible to make explicit the vision of the main social issues felt by the players</li> <li>- Through the implementation of new materials, it will be possible to build versions of StoryDeC board game that highlight different needs expressed by different cultures.</li> </ul>

