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Training Handbook

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INDEX

MODULE 1
Understanding Needs
Empathy Interviews

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

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

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

Objectives

Teaching to the learners the main elements and principles of empathy interviews:

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

Preparation Trainer

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

Preparation Trainees

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

Facilitation Style

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

Target group

Trainers, community leaders, citizens, basic digital literacy needed, especially in the case of online training.

Learning Check/ Evaluation

The last session of the training contains evaluation: learners will discuss the main outcomes of the course and the learnings they will bring with them into their professional and personal life.

References

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

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

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ICEBREAKING: CONTEXT MATTERS

AIMS

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

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

PROCEDURE

The trainer shows one or several photos with a hidden message proving the importance of the context, for instance, photos on events that can be explained in different ways or photos of useless objects. The trainer doesn't give any further explanation, and trainees are invited to put their thoughts on the photo in form of pot-its (online: using the MIRO board). At the end participants will explain their comments and the common learnings are discussed with the help of the trainer.

RESOURCES

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

DURATION

15-20 minutes

LEARN CHECK

Trainees are invited to give their opinions, comments at the end of the session.

OUTCOME

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

REFERENCES

N/A

UNDERSTANDING THE TOPIC

AIMS

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

PROCEDURE

Plenary session, presentation by the trainer and plenary discussion

RESOURCES

A PPT presentation prepared by the trainer

DURATION

30-40 min

LEARN CHECK

Q/A

OUTCOME

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

REFERENCES

N/A

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**EMPATHY INTERVIEWS
SESSION
1.3**

EMPATHY INTERVIEW CREATION PART 1

AIMS

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

PROCEDURE

Step1: 15-20mn: In a plenary session the trainees will
- Obtain the handout and the instructions
- Based on the proposal of the trainer, they make common agreement about the main topic of the needs assessment simulation (for instance: the needs of the people in a neighbourhood for reforming the parking system etc)
Groups of minimum 3 maximum 5 persons are created.
See the next steps on the following page.

RESOURCES

Knowledge of the trainees about their target groups' needs and context.
Handout:"Needs assessment" template on the main steps of the empathy interview

DURATION

80-100 minutes

LEARN CHECK

A/Q

OUTCOME

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

REFERENCES

N/A

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EMPATHY INTERVIEW CREATION PART 2

AIMS

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

PROCEDURE

Step 1: 60mn: In the groups the participants decide upon the main question(s) that will lead the interview(s). At least 2-3 interviews are prepared with a turning of the roles: one trainee is the interviewee, one (or 2) is/are the interviewer, and one (or 2) will take notes. One interview is 3-5 mn long maximum. The interviews are recorded by audio or video (in case of an online training, they are recorded through the platform)
Step 2: At the end of the practice the participants will shortly discuss about
their findings, based on the notes they took.

RESOURCES

Knowledge of the trainees about their target groups' needs and context.
Handout:"Needs assessment" template on the main steps of the empathy interview

DURATION

80-100 minutes

LEARN CHECK

A/Q

OUTCOME

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

REFERENCES

N/A

**EMPATHY INTERVIEWS
SESSION
1.5**

EMPATHY MAP

AIMS

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

PROCEDURE

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

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

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

RESOURCES

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

And example for the filled empathy map
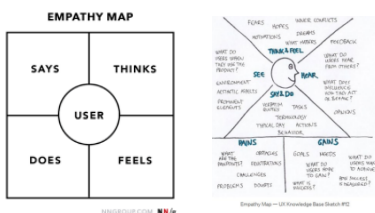
DURATION

40-50 minutes

LEARN CHECK

During the plenary discussion participants give also their feedback about the use of the tool.

OUTCOME

Participants learn how to analyse the empathy interviews and learn the use of the Empathy map tool.

The results of the interviews are put into the Empathy map.

REFERENCES

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

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WHAT SHALL I BRING WITH ME?

AIMS

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

PROCEDURE

The evaluation will run in a plenary session.

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

Step 2 (10-20 mn): Plenary discussion

RESOURCES

Flipchart/ digital board prepared by the trainer with 2-3 questions, for instance:
"How can you use empathy interviews in your community?"
"How will you use empathy interviews in your professional life?"
"Do you have already concrete ideas for using empathy map?"
"Will the empathy map tool contribute with an added value to your needs assessment practices?' etc.

DURATION

20-30 minutes

LEARN CHECK

The session is itself an evaluation session.

OUTCOME

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

REFERENCES

N/A

MODULE 2
Storytelling Techniques
Sketch Notes

The sketchnote methodology helps to realize visual contents, combining texts with images.

It helps to memorize, summarize and to have a better understanding of the topic.
The sketchnote allows to use the advantages of putting together text and basic sketch in order to memorize quickly, to realize graphic recap, to help clarify concepts and to explain projects.

This methodology allows to underline the structure and links oa a narration through a visual language

Objectives

The objectives of sketch note are:
- Learn to summarize throught the visual language.
- To be Self-Confident throught the visual language.
- Learn to Project and Manage the comunications skills throught the sketchnote, coherently with personal communication and management goals.

Preparation Trainer

The facilitator should prepare the following materials:
- Board
- Sheets of paper
- Pens
- Coloured Pens.

Facilitation Style

All users are supposed to have a minimum level of the language used during the activity about speaking and listening. The trainer should provide all tools and materials for the learners.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

The instructor, before starting the educational meeting, will evaluate the knowledge of the participants through the use of tests. At the end of the meeting, the same test will be redone, in order to verify the theoretical knowledge learnt with the learning course.
The drawings will be evaluated, in chronological order, to understand how they changed with the activity.

ICEBREAKING WITH SKETCHNOTES

PROCEDURE

Through the sketchnote technique, Participants will tell a story enriched by elements suggested by the group.

Individual work:
A person chooses an object that represents him, draws it in a stylized form. Then it draws itself, the object and the interaction with the object.
During the process, the person must describe what he does, then he must expose through the use of the drawing.

Group sharing:
The other people participate in the activity by bringing into play the ENVIRONMENT / CONTEXT element to provide further inspiration for the narrative development and contextualization of the story.
Each narrator in turn must be able to hold the cue of the group and then insert it into its own story.

RESOURCES

- Board
- Sheets
- Pens
- Coloured Pens.
- Others

DURATION

45-60 minutes

LEARN CHECK

Test pre and post activity to evaluate the results

OUTCOME

The results for the target group are:
- improve your notes, make them more effective, pleasant to read and quick to memorize
- learn a technique that allows you to reorganize ideas and clarify them
- present projects clearly

Outcomes:
- facilitation of knowledge of the group through their passions;
- creation of an initial sketchnote in which each participant identifies basic elements for a narrative development

REFERENCES

N/A

**SKETCHNOTES
SESSION
2.2**

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NARRATIVES WITH SKECTHNOTES

PROCEDURE

Each one is given a sheet with some elements (shapes, elements, people, objects) that represent a dictionary in sketchnotes as a basis for the development of a story.

Groups of elements are created in cards to catch: characters - objects – actions

Each participant takes a card from each group and puts it all together by creating a story by connecting to the previous activity.

RESOURCES

Tools used are visual notes through a mix of text, designs, fonts, shapes and visual elements such as arrows, boxes and lines.

DURATION

60 minutes

LEARN CHECK

Production of a story with at least 6 elements drawn

OUTCOME

Each participant shows their story made with sketchnote and tells it to the group members

REFERENCES

N/A

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SUMMARIZE WITH SKETCHNOTE

PROCEDURE

Planning: The first step involves planning how to take notes and thinking about what components can affect the sketchnotes. Things to consider include notetaking materials, the agenda of the presentation, and the speaker.

Listening: The next step is to listen and pay close attention to the speaker. Things to listen for include quotes that summarize key ideas and important details.

Processing: After listening to the speaker, start processing the content and decide what should be noted. This step involves taking the time to make sense of the information captured in the moment before recording the content. The notes should not reflect everything said by the speaker, nor should they be extremely comprehensive.

Writing: After processing the content and deciding what information is relevant, begin writing these key ideas down. This should be done quickly, while maintaining consistency and legibility.

Drawing: Illustrations and visual elements can be added to supplement written content

RESOURCES

Tools used are visual notes through a mix of text, designs, fonts, shapes and visual elements such as arrows, boxes and lines.

DURATION

60 minutes

LEARN CHECK

Production of a story with at least 6 elements drawn

OUTCOME

Each participant shows the summary of the story heard and then the elements that are used to create the sketchnotes

REFERENCES

N/A

MODULE 3
Introduction to Narratives
Lego Play

LEGO serious play is a method aimed at developing thinking, communication and problem solving.
Link: Lego allows you to build through the dexterity of the elements that create a narrative development. Manual-narration connection.
It's a tool that fosters creativity, which is one of the basis of storytelling.

Objectives

The objectives of Lego Serious Play are:
- improving problem solving skills
- improve ones storytelling techniques
- Develop creativity

Preparation Trainer

The facilitator should prepare the following materials:
- Lego serious play individual kit for participants
- Sheets of paper
- Blackboard

Facilitation Style

Classroom constitutes one privileged place to experience linguistic and cultural diversity as resource. All users are supposed to have a minimum level of the language used during the activity about speaking and listening.
Trainers should provide lego kit for users. At least one lego kit for every classroom.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

Teachers will carry out exercises before the training intervention in order to verify and evaluate the knowledge of the participants. At the end of the intervention, the same verification test will be provided to ascertain the theoretical knowledge acquired with the training.

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**LEGO SERIOUS PLAY
SESSION 3.1**

ICEBREAKING LEGO SERIOUS PLAY

PROCEDURE

People build with Lego bricks 3-dimensional models of their ideas and tell stories about their models. During a workshop each participant is invited to build an answer / solution to a question with LEGO bricks. Such a workshop is supported by a certified facilitator who uniquely combines a structured approach with play and storytelling

The method is based on the creation of 3D visual metaphors aimed at representing the main issues on which one wants to reason and the possible ways to solve them, involving all aspects of the human dimension (rational, emotional, instinctive) simply by building models and telling stories about them (storymaking) aided by a facilitator.

Each participant with his kit must build an object that represents him and present himself to the class through the construction of his Lego.

Each participant can use a good variety of pieces and bricks equally so he/she can express his/her ideas. When participants build their own models, they give it a meaning, metaphors and stories.

RESOURCES

Lego serious play kit which includes: a selection of standard LEGO bricks combined with a few DUPLO elements and a selection of special elements such as wheels, tires, windows, trees, mini figure parts, tubes, globes and small base plates

DURATION

60 minutes

LEARN CHECK

Production of an object at least with 5 pieces

OUTCOME

The LEGO SERIOUS PLAY method (LSP) is a facilitated thinking, communication and problem solving technique for use with organisations, teams and individuals.

Outcome: The object that you build is linked to the story

REFERENCES

N/A

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BUILD YOUR IDEAL ROOM

PROCEDURE

Each participant with his kit has to build his ideal room and then tell others why he used those elements. During the presentation of the room, everyone must say what he/she would do in one day if he/she was inside the room.

The incipit of the story must be: "Once upon a time, there was the possibility to open the door of a magical room. Now I'm here in front of the door holding the key and …"

Lego serious play kit which includes: a selection of standard LEGO bricks combined with a few DUPLO elements and a selection of special elements such as wheels, tires, windows, trees, mini figure parts, tubes, globes and small base plates

RESOURCES

Lego serious play kit which includes: a selection of standard LEGO bricks combined with a few DUPLO elements and a selection of special elements such as wheels, tires, windows, trees, mini figure parts, tubes, globes and small base plates

DURATION

60 minutes

LEARN CHECK

Production of an object at least with 5 pieces

OUTCOME

The object that you build is linked to the story

REFERENCES

N/A

NARRATE A SHARED STORY

PROCEDURE

4 categories:
- characters
- animals
- objects
- -place/scenario

Everyone chooses a category and builds one thing belonging to each category. The trainer chooses randomly one participant and ask him to start narrating a story using one of the elements that he has built. While the narration is going on, the trainer stops the first participant and chooses randomly another one who must add another built element to the story keeping the meaning. The activity keeps going until every participant has added at least one element. After a first tourn guided by the trainer, the participants self-regulate the activity with the aim to create a collective story with a meaning.

RESOURCES

Lego serious play kit which includes: a selection of standard LEGO bricks combined with a few DUPLO elements and a selection of special elements such as wheels, tires, windows, trees, mini figure parts, tubes, globes and small base plates

DURATION

2 hours

LEARN CHECK

Production of the elements of the categories using the lego kit.

OUTCOME

The creation of the elements of the categories for each participant
The creation of a meaningful story

REFERENCES

N/A

MODULE 4
Storytelling Techniques
Offline

The present Curriculum on Digital Storytelling in Adult Education is designed as a tool to enhance digital skills of adult education trainers working with adults with a disadvantaged background.

Correct use of the digital storytelling methodology in adult learning contexts will increase the motivation of adult learners in continuing their educational path and provide better results. The motivation and guidance of adult learners are directly linked to the abilities of educators, who influence the fulfilment of learners' learning objectives as well as their motivation to stay in the educational path and the guidance in choosing the most suitable training course for them.

Therefore, training the trainers to uptake outreach, guidance and motivation strategies will not only improve educator's skills and competencies in order to guide and motivate adult learners, but also encourage low-skilled or low-qualified adults to develop and upgrade their literacy and digital skills.

Objectives

While the curriculum is focused on improving skills through the methodology of digital storytelling, the present module focuses on approaching storytelling in many of its ways and forms, with a particular focus on its digital form.

Through this module, in fact, learners will get to know what digital storytelling is and the tools and techniques that can be used to do it, such as photography, video, with a specific focus on how to tell a story through these means starting from a script and / or through captions and other texts.

Preparation Trainer

The trainer will prepare the field for the activities, together with the materials needed for each activity.

Facilitation Style

The trainer should be always supportive and ensure that everyone is comfortable, checking from time to time that participants are up to point with the notions given and the purpose of each activity.

She/he should also invite participants to share, without forcing them to do something they don't feel comfortable in doing but trying to find alternative solutions.

Target group

Trainers, community leaders, citizens, activists

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THE STORY BEHIND MY NAME

AIMS

The goal of these activities is to get participants to know each other and share stories, learning similarities or common interests among each other, while also encouraging creative thinking.

PROCEDURE

introduce yourself and tell the story behind your name, then point to a participant and ask "what about you/your name?".
e.g. "I'm A, and my name comes from ancient Greek. My parents, however, gave me this name only because it was the name of their favourite singer. The funny thing is they never listen to him/her again after I was born. What about you?"

RESOURCES

Pens, paper, sticky notes

DURATION

50-60 minutes (or less, according to how many rounds you play)

LEARN CHECK

As a facilitator, you might ask people to explain why they chose that particular stories or why they chose that particular way to describe the use of the object they were assigned. they picked, and how it plays to their strengths.
Point out that they now have some new information and a fresh perspective about their fellow team members.
You can encourage the discussion by asking questions such as:

- How did you feel while you did the activity?
- What was one of the challenges of doing this activity?
- What did the group have to do to be successful?

OUTCOME

- Getting to know each other
- The group starts to interact and gets on well

REFERENCES

N/A

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GAME OF POSSIBILITIES

AIMS

The goal of these activities is to get participants to know each other and share stories, learning similarities or common interests among each other, while also encouraging creative thinking.

PROCEDURE

1. Divide participants into smaller groups.
2. Assign an object to one person in each group.
3. One at a time, someone has to go up in front of the group and demonstrate a use for that object. The rest of the team must guess what this person is demonstrating. The demonstrator cannot speak, and demonstrations must be original, possibly wacky, ideas.
4. You can play more than one round, assigning a new object to another person in each group.

RESOURCES

Pens, paper, sticky notes

DURATION

50-60 minutes (or less, according to how many rounds you play)

LEARN CHECK

As a facilitator, you might ask people to explain why they chose that particular stories or why they chose that particular way to describe the use of the object they were assigned. they picked, and how it plays to their strengths.

Point out that they now have some new information and a fresh perspective about their fellow team members.

You can encourage the discussion by asking questions such as:

- How did you feel while you did the activity?
- What was one of the challenges of doing this activity?
- What did the group have to do to be successful?

OUTCOME

- Getting to know each other
- The group starts to interact and gets on well

REFERENCES

N/A

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**STORYTELLING
TECHNIQUES OFFLINE
SESSION 4.3**

THE HERO'S JOURNEY: PROCEDURE 1

PROCEDURE

1. Draw a large circle on a whiteboard or flip chart. Tell people,
"This circle represents all the things we're going to do today. We'll start from here (point to the top of the circle), and we're going to take a hero's journey."
2. Explain what the Hero's Journey is.
You can say,
"Any story, any epic adventure follows this basic format. This is something Joseph Campbell came up with. He wrote a book called The Hero Of A Thousand Faces, which you can look up. Basically, the hero's journey works like this. You begin in ordinary life. This is where everyone comes into a meeting. We're actually in our ordinary lives right now, and we're going to do some special work and we're going to be moving outside of ordinary life."
3. Draw a stick figure at the top of the circle. Now say,
"The hero's journey basically has two big components to it. One is the known world, which are the things that we already know, the regular work and the daily life. Then there's the unknown, which are the things that we hope we will discover and explore during the course of this workshop."
4. Draw a wavy line to represent the boundary between the known and unknown.
"This is called the threshold. It's the threshold between the known and the unknown."
5. Now say,
"Here we are on the hero's journey. The first thing in the hero's journey is the call to adventure. That is where we talk about things like: What are we going to do? What's the work that we're going to do? Why is it important? What brings us to this point?"
6. Write "The Call" at around 1 o'clock on the circle, and talk about the purpose of the workshop. You may want to ask people why they came and what their expectations are.
7. Now draw a couple of stick figures at around 2 o'clock, and say,
"You're going to find in the beginning of any story, you're going to find the helpers and the mentors. Whether it's Dumbledore, a relative or your best friend, whoever that character is, those are the characters that are going to help you find your way."
8. Point out that helpers might be tools, or people, experts that we might bring in. It could be a keynote speaker, or things like teaching people how to use sticky notes in a certain way.
9. Next you will talk about crossing the threshold between the known and the unknown.
"Now, where we cross the threshold, that's usually a good time for a coffee break. It's the end of the morning, coffee or tea, depending on what country you're in. Maybe both. We're going to have a break."
You can draw a coffee cup or a teacup here.
10. Now say,
"Next, we're going to start getting into the trials and tribulations. We call this problems and pitfalls. It's the part of the journey where you're exploring the problem space."
There may be all kinds of activities or things that you're going to do here. You might be brainstorming, you might be working stuff out, might be drawing a map, developing a training session. There are a bunch of things that you can do to explore this problem space. In a story, you're going to find all kinds of challenges: you have to climb the mountain, you have to fight the trolls, all the things that have to happen to move the story forward.
11. Write the words "Problems and pitfalls," and draw some explosions here, or barbed wire, or something representing problems and pitfalls, at 4 and 5 o'clock on your circle.

PROCEDURE

12. Now write the word "Pit" and draw a pit at the bottom of the circle. The pit, in a day long meeting, might be lunchtime.

"Every story has its pit. We've hit the bottom. This can be a tough space to be, because we've just opened up all these problem spaces and issues and things that we have to deal with. It may feel like we're never going to get home. The pit is also the place where the deep reflection, the real powerful learning can also happen. Over lunch might be a good time to explore what is down here in the pit. What are we feeling like? What are the emotions?"

13. Now write "Powers" and draw some stars, or a superhero stick figure with a cape, something that represents powers, around 7 or 8 o'clock, and say,

"We come out of the pit after lunch and we're creating new powers. We're solving problems. We're now solving problems, we're creating solutions, we're working on things together. These kind of tools we might be using here would be the methods and tools you've learned and will learn in the course of the week. This is where we're actually getting cool results out of the workshop, but we still have to take that back to work."

14. Now write "The return" at around 10 o'clock, and say,

"That's part of the hero's journey, too, the return to ordinary life. We have to go back and cross the threshold again. This time is all about those powers that you're bringing back. We want to come back to the workplace with gifts. Think, new ideas, new thoughts. We want to spend some time thinking about, "How do we take this back to work?"

15. This is the part of the session where you make some time for the group to think together about how they are going to bring the new ideas from the workshop back into the organization. What am I going to do in my next meeting? How am I going to explain this to my team? You might actually work on the PowerPoint together or work on some documents that are about sharing what you actually did during the meeting.

16. At this point you can close the exercise by asking people if they have any thoughts and additions before you proceed with the session.

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**STORYTELLING
TECHNIQUES OFFLINE
SESSION 4.5**

THE HERO'S JOURNEY

RESOURCES

You might want to prepare a ppt presentation or at least a couple of photos as examples. Pens or pencils, paper, laptop, projector, flip board, marker, sticky note papers

DURATION

60-90 minutes

LEARN CHECK

You can start debriefing by restating the objectives you were trying to hit. Discuss with participants about what they learnt. Is it what they were expecting?
Ask participants if something is still not clear and if so, try to get the group to explain it.

OUTCOME

- Identifying some creative ways to work with photos/videos
- Understanding the power of words and captions

REFERENCES

Here is an example of a completed agenda:

Strategy
This is a very powerful way to set up an agenda for a relatively large scale session of work. Spend some time upfront on this. Draw it out and talk through it with key stakeholders, either before the meeting or at the beginning of the meeting. It is also a good litmus test to help you think through the goals of your meeting. If you can't answer questions like, "What's the call to adventure? What are the problems we want to explore? What are the things that we want to find? What are the things that we want to bring back to work?" and if you can't sort of think these through at the beginning of a meeting, then it's legitimate to ask yourself, should we really have this meeting?
The Hero's Journey Agenda was created by Dave Gray. It was inspired by The Hero's Journey, popularized by Joseph Campbell, and the Pie Chart Agenda, which comes from James Macanufo, co-author of Gamestorming.

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TELLING (AND LISTENING TO) A STORY

PROCEDURE

1. Ask participants to take a couple of minutes to write the outline of a story they would like to share.
2. Once they are done, form pairs and explain the task ahead.
3. One participant will narrate her/his story, while the other partner – from time to time – should say "zoom in" if she/he would like more details or "zoom out" for less details.
4. Participants should listen enthusiastically to their partners story and then narrate their own.
5. Once both participants narrate their stories, new pairs are formed.
6. After exchanging stories with 3 or 4 other participants (or more, according to the participants number), form groups and ask each group to find common elements in storytelling from all the people they listened to.

e.g. what made it a positive experience?

RESOURCES

Paper, pens, pencils

Make sure that participants have enough space to move easily around the room.

DURATION

60 minutes

LEARN CHECK

As a debriefing moment, you could point out also to the ability to focus on what others are saying and discuss with the group some tips to be better listeners.
Other debriefing questions could be:
- How did you feel while you did the activity?
- Were the activities difficult for you?
- Have you learned something that can be applied to your personal/working life? How?

OUTCOME

- Building connections between participants through active sharing
- Developing the ability to identify patterns in story structures

REFERENCES

N/A

EDUSTORYTELLING

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THE STORY BEHIND MY LAST PICTURE

PROCEDURE

1. Pair participants and ask them to open the last picture they took with their mobile phones and think about the story behind it. They can ask each other questions such as "Where was it taken? Why was it taken? Why did you take it like this? How did you feel?". Invite participants to use the very last picture they have taken, even if it seems boring or irrelevant. Encourage them to see interesting stories in seemingly boring situations.

2. After thinking about the story, participants share the picture through a virtual board (i.e Padlet, Awwapp). Then they form pairs and, looking at the partner photo on the virtual board, they will ask each other questions to discover more details about the story behind the picture.

3. Once each pair has finished sharing, gather participants in plenary and discuss with them about the stories behind their pictures. Was it difficult to find a story? Could something have helped them in creating the story? If they had to take a new picture to tell the same story, what picture would they take?

RESOURCES

Paper, pens, pencils

If you wish, you can inform participants beforehand that they will be asked to share a photo with the group to avoid anyone not wanting to share.
Keep in mind though that this would undermine the improv skills the exercise is built on. You will need to set up a virtual board (Padlet, Awwapp or similar tool) that can be seen also on mobile phones, so that participants can share photos with each other.

DURATION

45 minutes

LEARN CHECK

You can use the discussion in Step 3 as a starting point for debriefing.
You can start debriefing by restating the objectives you were trying to hit.
Ask participants if they learnt something. What? Is it what they were expecting? Was it difficult to share something about themselves? What is it difficult to share comments?
Ask participants if something is still not clear and if so, try to get the group to explain it.

OUTCOME

- Understanding what can be communicated through a photo
- Understanding the basics of telling a story through photography

REFERENCES

For variations, see pp. 10-11 of the Youth Work Ireland Tipperary's resource "What's the PhotoStory?".

WRITING A SCRIPT

PROCEDURE

1 Explain participants that they are going to work on how to create a rough draft of a script for a video.

2. They will need to create the outline of a story, that is usually made of:

Intro – that needs to get the audience's attention, to give background information and set the tone for the story.

Body – where the main points of the story are developed, and support material is included.

End – that summarizes the main point and give a strong closing statement.

3. Give them 10 minutes to think of a story and produce a first draft. If they are struggling finding a story, remind them of the ones they shared in previous activities (alternatively, you could have them take part in the PhotoStory game mentioned in the background references of activity 1.4).

4. Pair participants so that they can read their first draft to each other and give each other feedback.

5. Give participants a further 15 minutes to work on their scripts, integrating the feedback they received.

6. After 15 minutes, ask participants to share their script ideas with the whole group and discuss together about phrasing, grammar, syntax and other feedback participant might want to give or receive on a particular point.

RESOURCES

Pens, pencils, paper (printed photos in case you decide to play the PhotoStory game)

If you want, you can prepare a handout for participant with a table to outline the story.
Make sure there is enough space for everyone to work comfortably on their scripts, without being disturbed.

DURATION

45 - 50 minutes

LEARN CHECK

Starting from the discussion in step 6, ask participants how they felt about writing their story, sharing them with someone else and listening to different ones.

OUTCOME

- Improving writing skills
- Learning more about storytelling and how to tell a story in an efficient way
- Organizing ideas and thoughts

REFERENCES

You can find out more about Photovoice here:
- https://photovoiceproject.it/
- https://www.photorevoice.eu/

EDUSTORYTELLING

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BRIAN THE ONION - VIDEO STORYTELLING

PROCEDURE

1.Give participants some background information on the use of video in digital storytelling.

2. Some key points:
- With digital storytelling programs, even users with little or no technical background should be able to create digital stories.
- A digital story usually begins with a script, then the storyteller assembles media to support the ideas and emotions in that script, including music or other audio effects, personal or public images, animations or video, etc. She/he pieces everything together and edits the digital story, creating a short movie, usually about two to four minutes long.

3. Brainstorm with participants about basic rules for video shooting and editing (see below for further references) and keep track of answers on a flip-board (or digital board).

4. Divide participants into smaller groups (3-4 people per group) and explain the task ahead.

5. Provide each group with a pre-created Adobe Spark account and make sure that everyone knows the basics of the tool.

6. Ask each group to pick 1 hashtag, which you have you previously written on cards (if possible, do a blind-pick).
The hashtags will define the topics of the scenes to be shot, for example #atschool, #touristlife, #partying, #workinghard, etc

7. Put all the materials (onions/oranges, costume parts, etc) on a table and give 15-20 mins to the groups to think about 1-2 scenes they will create according to the hashtags they picked, create the settings, style up the onions' costumes, etc and then shoot the scenes.
Remind participants that videos don't have to be perfect, but they should tell a story clearly enough.

8. Once everyone has shot the scenes, let groups work for 15 min on Adobe Sparks to create a video of 2-4 minutes. They can use all the visual and music they want, provided it is copyright free.

9. Once the videos are ready, ask each group to show their video in plenary and ask other participant to guess what was the hashtag that inspired the story.

RESOURCES

- Onions/oranges (1-2 per group)
- markers, coloured paper, tapes, scissors, glue and everything could be used to create a costume for the onions
- any kind of other material to turn the onion into a character: feathers, little eyes, small hats, etc
- pre-made adobe spark accounts
- laptops/smartphones
- projector

DURATION
90 minutes

LEARN CHECK

Starting from step 9, start debriefing with the group.
- What idea did you make about Brian the Onion?
- What does he likes/dislikes?

Some other questions for debriefing could be:
- How did you feel while you did the activity?
- Were the activities difficult for you?
- Have you learned something new? What?

OUTCOME

- Putting a story all together
- Improving one's synthetization skills
- Being able to edit a short video
- Producing a short movie about a topic

REFERENCES

Video shooting and editing tips: pp. 60-65, "GUIDE STORYTELLING FOR TRAINING".
More info on the "Brian the onion" activity: MY STORY MAP booklet, Salto Toolbox (https://www.salto-youth.net/downloads/toolbox_tool_download-file-2367/IO2-03_MyStoryMap_EN.pdf)

EDUSTORYTELLING

**STORYTELLING
TECHNIQUES OFFLINE
SESSION 4.10**

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EVALUATION SESSION

PROCEDURE

The session can be conducted by using Compass tools, such as Points of view, Weather report, Hit the headlines, Rucksack.

Alternatively, you could collect feedback through digital polling tools (PollsGo, Answer Garden), through a mini-survey (Type form, Mentimeter) or virtual board (Padlet, Mirò, Awwapp) and use the results as a starting point for discussion.

According to the chosen method, you might need to prepare a poll/survey or a virtual board.

RESOURCES

Flipboard, pens, pencils, paper, markers and other according to the chosen method

DURATION

30 minutes max

LEARN CHECK

The Trainer should read participants' statements and their further questions in front of the group and encourage discussion.
She/he might want to gather the responses after the activity has ended. The participants' responses will likely provide formative feedback about the participants' understanding and what questions they may have.

OUTCOME

- Assessment of participants' understanding of the learning goals
- Collection of insights about participants' learning progresses

REFERENCES

N/A

MODULE 5
Storytelling Techniques
Online

The present Curriculum on Digital Storytelling in Adult Education is designed as a tool to enhance digital skills of adult education trainers working with adults with a disadvantaged background.

Correct use of the digital storytelling methodology in adult learning contexts will increase the motivation of adult learners in continuing their educational path and provide better results. The motivation and guidance of adult learners are directly linked to the abilities of educators, who influence the fulfilment of learners' learning objectives as well as their motivation to stay in the educational path and the guidance in choosing the most suitable training course for them.

Therefore, training the trainers to uptake outreach, guidance and motivation strategies will not only improve educator's skills and competencies in order to guide and motivate adult learners, but also encourage low-skilled or low-qualified adults to develop and upgrade their literacy and digital skills.

Objectives

While the curriculum is focused on improving skills through the methodology of digital storytelling, the present module focuses on approaching storytelling in many of its ways and forms, with a particular focus on its digital form.

Through this module, in fact, learners will get to know what digital storytelling is and the tools and techniques that can be used to do it, such as photography, video, with a specific focus on how to tell a story through these means starting from a script and / or through captions and other texts.

Preparation Trainer

The trainer will prepare the field for the activities, together with the materials needed for each activity.

Facilitation Style

The trainer should be always supportive and ensure that everyone is comfortable, checking from time to time that participants are up to point with the notions given and the purpose of each activity.

She/he should also invite participants to share, without forcing them to do something they don't feel comfortable in doing but trying to find alternative solutions.

Since the workshop will be delivered online, the Trainer should pay particular attention to the level of attention of participants, foreseeing changes or energizers to keep them involved throughout the session.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

Learning Check/ Evaluation

At the end of each activity, the Trainer will have a debriefing with all the participants, while at the end of the day, an evaluation session will be performed to receive their feedback regarding the activities (and to monitor participants' learning progresses).

THE STORY BEHIND MY NAME

AIMS

Breaking the ice

PROCEDURE

Introduce yourself and tell the story behind your name, then invite another participant to do the same by asking "what about you/your name?".

e.g. "I'm A, and my name comes from ancient Greek. My parents, however, gave me this name only because it was the name of their favourite singer. The funny thing is they never listen to him/her again after I was born. What about you?"

RESOURCES

N/A

DURATION

15 min (more or less)

LEARN CHECK

Make sure that all participants have a chance to talk and a pleasant atmosphere is created for the implementation of further activities, with everyone feeling relaxed and ready to cooperate.

OUTCOME

- Getting to know each other
- The group starts to interact and gets on well

REFERENCES

N/A

TELLING (AND LISTENING TO) A STORY

AIMS

The goal of these activity is to get participants to know each other and share stories, learning similarities or common interests among each other, while also encouraging creative thinking.y

PROCEDURE

1. Ask participants to take a couple of minutes to write the outline of a story they would like to share.
2. Once they are done, form smaller groups (3-4 max) and explain the task ahead.
3. One participant will narrate her/his story, while the others – from time to time – should say "zoom in" if they would like more details or "zoom out" for less details.
4. Participants should listen enthusiastically to their group member's story and then narrate their own.
5. After exchanging stories, ask groups to find common elements in storytelling from all the people they listened to.

RESOURCES

For this activity you can use breakout rooms and move from one group to another to facilitate the activity.

Partipants can write their stories outlines' on their laptop or on a paper sheet.

DURATION

45 minutes

LEARN CHECK

As a facilitator, you might ask people to explain why they chose that particular story. Point out that they now have some new information and a fresh perspective about their fellow team members.

You can encourage the discussion by asking questions such as:

- How did you feel while you did the activity?
- What was one of the challenges of doing this activity?

You could point out also to the ability to focus on what others are saying and discuss with the group some tips to be better listeners.

OUTCOME

- Building connections between participants through active sharing
- Developing the ability to identify patterns in story structures

REFERENCES

N/A

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INTRO TO DIGITAL STORYTELLING

AIMS

PROCEDURE

- Intntroduce participants briefly to digital storytelling. You can start from this definition:
- "Digital storytelling, at its most basic core, is the practice of using computerbased tools to tell stories. The idea is to combine the art of telling stories with a variety of multimedia, including graphics, audio, video, and Web publishing."
- Brainstorm with participants about the different techniques/means they can use in storytelling/digital storytelling.
- To keep track of the answers, you can write them on a digital board, such as Mirò, Awwapp or Padlet.
- Ask participants if they have ever used storytelling in their daily life? In their working life? Did they realize they were doing it?

RESOURCES

Virtual board, (ppt presentation)

DURATION

30 minutes

LEARN CHECK

See step 4.

OUTCOME

To understand what digital storytelling is and which tools/techniques can be used to do it

REFERENCES

On digital storytelling:
- "GUIDE STORYTELLING FOR TRAINING", Salto Toolbox (https://www.salto-youth.net/downloads/toolbox_tool_download-file-1914/Guide%20Storytelling%20for%20Training_EN.pdf).
- "Digitale. The booklet.", Salto Toolbox (https://www.salto-youth.net/downloads/toolbox_tool_download-file-2061/Digitale_PL_booklet_compressed.pdf)

THE STORY BEHIND MY LAST PICTURE

AIMS

PROCEDURE

1. Divide participants into smaller groups, ask them to open the last picture they took with their mobile phones and think about the story behind it. They can ask each other questions such as "Where was it taken? Why was it taken? Why did you take it like this? How did you feel?". Invite participants to use the very last picture they have taken, even if it seems boring or irrelevant. Encourage them to see interesting stories in seemingly boring situations.

2. After thinking about the story, participants share within their group and ask each other questions to discover more details about the story.

3. Once each group has finished sharing, gather participants in plenary and discuss with them about the stories behind their pictures. Was it difficult to find a story? Could something have helped them in creating the story? If they had to take a new picture to tell the same story, what picture would they take?

RESOURCES

Virtual board, For this activity, you can use breakout rooms on zoom.
It would be better to inform participants beforehand that they will be asked to share a photo with the group to avoid anyone not wanting to share. Although this could undermine the improv skills the exercise is built on, providing the information is necessary to run the activity smoothly.

DURATION

30 minutes

LEARN CHECK

You can use the discussion in Step 3 as a starting point. You can start by restating the objectives you were trying to hit. Ask participants if they learnt something. What? Is it what they were expecting? Was it difficult to share something about themselves? What is it difficult to share comments? Ask participants if something is still not clear and if so, try to get the group to explain it.

OUTCOME

- Understanding what can be communicated through a photo
- Understanding the basics of telling a story through photography

REFERENCES

- https://miro.com/signup/
- https://www.awwapp.com/
- https://padlet.com/

STORYTELLING
TECHNIQUES ONLINE
SESSION 5.5

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WRITING A SCRIPT

AIMS

PROCEDURE

1. Explain participants that they are going to work on how to create a rough draft of a script for a video.
2. They will need to create the outline of a story, that is usually made of: see referces
3. Give them 10 minutes to think of a story and produce a first draft. If they are struggling finding a story, remind them of the ones they shared in previous activities (alternatively, you could have them take part in the PhotoStory game mentioned in the background references of activity 1.4).
4. Divide participants into smaller groups so that they can read their first draft to each other and give each other feedback.
5. Give participants a further 10-15 minutes to work on their scripts, integrating the feedback they received.
6. After 10-15 minutes, ask participants to share their script ideas with the whole group and discuss together about phrasing, grammar, syntax and other feedback participant might want to give or receive on a particular point.

RESOURCES

If you want, you can prepare a handout for participant with a table to outline the story and share it via Google Drive or another virtual board (Mirò, Awwapp, Padlet). As for previous activities, you can form groups via breakout rooms on Zoom.

DURATION

30-45 minutes

LEARN CHECK

Starting from the discussion in step 6, ask participants how they felt about writing their story, sharing them with someone else and listening to different ones.

OUTCOME

- Improving writing skills
- Learning more about storytelling and how to tell a story in an efficient way
- Organizing ideas and thoughts

REFERENCES

Text structure:
- Intro – that needs to get the audience's attention, to give background information and set the tone for the story.
- Body – where the main points of the story are developed, and support material is included.
- End – that summarizes the main point and give a strong closing statement.

PROCEDURE

1. Brainstorm with the groups about creative ways to work with photos/videos.
2. As you brainstorm, show them some pictures of collages, montages, projects including text or captions and make sure to touch some key points:

- Use montage and collage to introduce the idea of how images work together to convey a particular message or story, and the way in which one image can influence how another is read.
- Text is a powerful tool to contextualize images. The use of text enables participants to draw audiences further into their worlds.
- Captions are particularly important in projects that have advocacy objectives, as they can help the audience understand the photographer's message more clearly.
- Text should be developed as images are produced and not left to the last moment.

3. Once everyone has these key points clear, give participants some background information on the use of video in digital storytelling. See the annex on the next page.
4. While you explain these key points, brainstorm with participants about basic rules for video shooting and editing (see below for further references) and keep track of answers on a digital board (Mirò, Awwapp, Padlet).
5. Divide participants into smaller groups (3-4 people per group) and explain that each group will create a short video on a specific topic (2-4 minutes).
6. Provide each group with a pre-created Adobe Spark account and make sure that everyone knows the basics of the tool.
7. Assign a hashtag to each group. The hashtags will define the topics of the video to be created, for example #atschool, #touristlife, #partying, #workinghard, etc
8. Give 5-10 mins to the groups to think about the video they will create according to the hashtags they were assigned, outline the script/captions/other text, gather the stock photos or video they'll need, etc and then create the video. Remind participants that videos don't have to be perfect, but they should tell a story/message clearly enough.
9. Once everyone has a clear view of what they need to do, let groups work for 15 min on Adobe Sparks to create a video of 2-4 minutes. They can use all the visual and music they want, provided it is copyright free. The best way to do this part of the activity would be to identify a member in each group who will directly work on the video while sharing her/his screen with team members, who will actively contribute with ideas, inputs and suggestion.
10. Once the videos are ready, ask each group to show their video in plenary and ask other participant to guess what was the hashtag that inspired the story.

Tips for the trainer:

Implementing this group activity online could be tricky. An alternative could be to make it an individual activity instead of a team effort. You could assign the task to participants and they can work on their own, while remaining online, so that they can contact you in case they need support. You could also use the moment to have one-on-ones with the participants, ask for feedback on the activities carried out and clarify any doubts they might still have.

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ANNEX:

Some key points for point 3 of the procedure:
- With digital storytelling programs, even users with little or no technical background should be able to create digital stories.
- A digital story usually begins with a script, then the storyteller assembles media to support the ideas and emotions in that script, including music or other audio effects, personal or public images, animations or video, etc. She/he pieces everything together and edits the digital story, creating a short movie, usually about two to four minutes long.

RESOURCES

You might want to prepare a ppt presentation or at least a couple of photos as examples.
Create beforehand the Adobe Sparks account. Use different emails - ie workshop1, workshop2 etc - for the different profiles.

DURATION

60-90 minutes

LEARN CHECK

You can start debriefing by restating the objectives you were trying to hit.
Discuss with participants about what they learnt. Is it what they were expecting?
Ask participants if something is still not clear and if so, try to get the group to explain it.

Some other questions for debriefing could be:
- How did you feel while you did the activity?
- Were the activities difficult for you?
- Have you learned something new? What?

OUTCOME

- Identifying some creative ways to work with photos/videos
- Understanding the power of words and captions
- Putting a story together
- Producing a short movie about a topic

REFERENCES

Further info: OPHI PhotoVoice Guide, pp. 31-32.
Video shooting and editing tips: pp. 60-65, "GUIDE STORYTELLING FOR TRAINING".
More info on the "Brian the onion" activity: MY STORY MAP booklet, Salto Toolbox (https://www.salto-youth.net/downloads/toolbox_tool_download-file-2367/IO2-03_MyStoryMap_EN.pdf)

**STORYTELLING
TECHNIQUES ONLINE
SESSION 5.8**

EVALUATION SESSION

AIMS

PROCEDURE

The session can be conducted verbally or through digital polling tools (PollsGo), tools to collect feedback (Answer Garden), mini-survey (Type form, Mentimeter) or virtual board (Padlet, Mirò, Awwapp). It can be considered also to prepare the poll/survey/form and have participants perform the evaluation by themselves.

RESOURCES

Depending on the method chosen, you might need a poll/survey or a virtual board.

DURATION

15- 30 minutes

LEARN CHECK

The Trainer should read participants' statements and their further questions in front of the group and encourage discussion.
She/he might want to gather the responses after the activity has ended. The participants' responses will likely provide formative feedback about the participants' understanding and what questions they may have.

OUTCOME

- Assessment of participants' understanding of the learning goals
- Collection of insights about participants' learning progresses

REFERENCES

N/A

MODULE 6
Storytelling Techniques
Personal Story

This module is based on a digital storytelling method that allows individual participants to convey their unique life stories into short audio narratives that can be easily shared either with a small circle of other participants or with a wider public online.

The method is based on the assumption that everyone has a story to tell and therefore people should be given a chance to present their perspective. This is especially of value while working with people at risk of exclusion who are underrepresented in the media, as giving them a voice
can help deconstruct stereotypes that widespread in mainstream news.

The main benefits of using digital storytelling for supporting people with fewer opportunities are:

EMPOWEREMENT: people acknowledge that they are unique individuals, that their personal stories matter, and they should not be scared to express them.

BONDING: by listening to each other's stories participants learn how to communicate better and focus on similarities rather than differences between them, which makes them less prone to conflicts and
violence.

CREATIVITY: participants activate their creative potential and learn how to seek innovative (digital) ways for conveying the messages that are important to them.

(SELF) REFLCETION AND EMPATHY: the whole process is very reflective and lets participants gain a new perspective on themselves and the others, which helps them deconstruct the stereotypes they may have.

Objectives

- discovering learner's unique personal story
- conveying the story in a form of an audio narrative
- building learner's communication skills, especially listening and giving/receiving feedback
- promoting narratives and perspectives that are different from the mainstream media

Preparation Trainer

The trainer will prepare the field for the activities, together with the materials needed for each activity.

Facilitation Style

Active/involved facilitation with a lot of one-on-one interactions with participants aiming at supporting them in the process and to give them personalized feedback on the stories.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

As telling some of the stories might be emotionally challenging for participants, it is necessary to often check on their individual wellbeing during the process.

Structured reflection round/evaluation should also be conducted in the end of the module, focusing on participants' feelings as well as their learning outcomes.

References

Joe Lambert, Digital Storytelling: Capturing Lives, Creating Community , Routledge 2018

STORY BEHIND YOUR LAST PICTURE

PROCEDURE

Divide participants in pairs and ask them to take their phones out and find the last picture they took before joining the workshop. Their task is to share the story of this picture to each other, answering questions to help them add details to their narrative, such as:
- why have you taken this picture?
- what is on the picture?
- what happened before? What happened after?
- what was there that cannot be seen on the picture?
- how did you feel while taking the picture? What do you feel looking at it now?

RESOURCES

Each participant should have their smartphone with them

DURATION

10 minutes

LEARN CHECK

The exercise should be finished with a short sum up discussion on finding stories in everyday moments and brainstorming how interesting narratives can be built around small life events.

OUTCOME

- Sharing personal stories and building connections between participants
- Learning how to find interesting stories in everyday life events

REFERENCES

N/A

EDUSTORYTELLING

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TELL A PERSONAL STORY
SESSION 6.2

FINDING THE STORY

PROCEDURE

Divide participants into small groups (maximum 6 people each); each group should be facilitated by someone from the team. In order to identify the story participants want to talk about and connect with their emotions/memories, they will undergo two short exercises: drawing of a childhood neighbourhood and telling a story behind a meaningful object.

1. Childhood neighbourhood map
Each participant is asked to draw a schematic map of the place they grew up in/other place from childhood that brings them happy memories. Instruct them that the map should be showing not only buildings, but also emotions/feelings and small events (i.e. I would draw a park and a dog, because this is the place where my brother and I used to play with our dogs a lot).
Once everyone is done with the drawings, provide some time for participants to describe their drawings if they feel like sharing.

2. The story behind an object
Note that this exercise requires preparations: before starting the workshop, ask each participant to bring an object with them – this should be something that is meaningful/valuable to them.
Ask participants to share one by one and tell the story behind the object they selected. Ask them questions in the beginning to make the process easier, for example:
- What is it and how did you get it – was it a gift or you bought it yourself?
- Do you have any memories connected to it? What does it remind you of?
- What is the meaning of it to you? Does it symbolize something special?

RESOURCES

White A4 paper, crayons/pencils/markers, favourite/meaningful object brought by each participant

DURATION

20 minutes

LEARN CHECK

Have a short check-in at the end of this session to make sure everyone is alright (connecting with emotions/memories can be emotional).
Have a round of sharing ideas for participants stories/scripts, focusing on supporting them in case they have not decided what they want to be talking about.

OUTCOME

- Finding important stories in participants' past
- Connecting with one's memories and emotions
- Identifying crucial personal stories and moments of change that participants will be exploring further in the next sessions

REFERENCES

TED Talk on the danger of a single story
https://www.youtube.com/watch?v=D9Ihs241zeg

SCRIPT WRITING

PROCEDURE

Show a short presentation on how to write a script (see the "Further Background" section for an example). Give participants individual time to write their own scripts and make sure to individually check on them to give them support and feedback on the stories.

RESOURCES

Preferably a computer per participant (typing the script makes it easier to do the word count) - alternatively pens and papers; projector.

DURATION

60 minutes

LEARN CHECK

Gather all participants in the circle to get feedback on how they felt in the process focusing on their emotional wellbeing.

OUTCOME

- Practicing creative writing
- Understanding basic narrative theories
- Constructing personal narratives that will later on constitute a basis for participants final stories

REFERENCES

Creative writing based on the Hero's Journey: https://www.masterclass.com/articles/writing-101-what-is-the-heros-journey#what-is-the-heros-journey

STORY CIRCLE

PROCEDURE

Gather participants in the same groups as in the Activity 1.2, keeping in mind that each group has to have a facilitator.

Start with explaining the meaning of the story circle, underlining that the main purpose is to share and give feedback to each other.

Have a short brainstorming on the rules participants would like to have during the circle to feel safe and comfortable (for example, not using phones, listening actively, not interrupting, etc.)

Present instructions for giving feedback such as:

- asking questions instead of telling others directly what to change - mentioning things, they like about the scripts, not only focusing on negative aspects/being critical
- always keeping the storyteller in the center, while giving feedback one should not refer to personal own personal stories too much
- while suggesting a change, it is good to use a phrase "If this was my story I would…"

RESOURCES

None

DURATION

60 minutes

LEARN CHECK

Have a short evaluation of the sharing/feedback giving process focusing on how participants feel about the comments they received

OUTCOME

- Finalizing the scripts
- Improving active listening
- Learning how to receive and give constructive feedback
- Creating connections between participants through sharing stories

REFERENCES

N/A

VOICE RECORDING

PROCEDURE

Show a presentation on voice recording (see the "Further Background" section for an example) then give participants time to practice reading their scripts out lout and record them individually using their smartphones. Keep in mind that it is important to hear every recording once participants are done to make sure they quality is good enough.

RESOURCES

Printer to print out the scripts; smartphones for recording (preferably one per participant); projector

DURATION

60 minutes

LEARN CHECK

N/A

OUTCOME

Each participant has their story recorded.

REFERENCES

Presentation: Intro to Voice Recording

EDUSTORYTELLING

FINAL SHARING

PROCEDURE

As a final step of the module, gather all the participants to play their audio stories in a group session. This is the moment that should be focused on celebrating, so preferably change the setting (for example organize it in a different room or let them sit on the carpets so that they feel more comfortable).

After playing each recording allow some time for comments from other participants but instruct them that since the stories are done this should only be positive feedback that does not include any suggestions for changes anymore.

RESOURCES

Speakers

DURATION

60 minutes

LEARN CHECK

As this is the end of the module, prepare more structured evaluation for participants, focusing on the learning outcomes and new competences they gained.

OUTCOME

Each participant has their story presented and received feedback.

REFERENCES

N/A

MODULE 7
Storytelling Techniques

Creative Storytelling

The module aims, through tasks, games, discussions and structure, for sensory and intellectual engagement.

The Power of Storytelling is about the use of storytelling in non-formal and formal adult education, in museums, heritage settings and the socio-cultural sector.

Objectives

In this workshop, you will:
- Understand story form and how to create professional video stories
- Learn best practices for filming quality videos for social media and the web
- Film on-site: do a live interview and collect b-roll
- Work hands-on editing software to edit assets you've filmed
- Learn to storyboard and develop the narrative of a video
- Practice techniques for on-camera interviewing
- Learn how to find and incorporate archival video, news clips, stills, or music into the video edit for smooth transitions
- Understand copyright and licensing requirements of assets not produced by you
- Leave with your own professional video produced by you
- Take your career to the next level!

Preparation Trainer

n/a

Facilitation Style

PERSONAL ASSESMENT (ONE TO ONE)

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

SELF REFLECTION
PRODUCT RESULT
SOCIAL MEDIA IMPACT

References

7 Storytelling Techniques Used by the Most Inspiring TED Presenters, https://visme.co/blog/7-storytelling-techniques-used-by-the-most-inspiring-ted-presenters/

8 Classical story telling Techniques for engaging presentations, Emily Bartet, https://blog.sparkol.com/8-classic-storytelling-techniques-for-engaging-presentations

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**CREATIVE STORY TELLING
SESSION 7.1**

FIND YOUR HISTORY

AIMS

- Developing a compelling story - key messages, people and places, style and tone, hook and narrative structure
- Audience discovery and analysis
- All participants will walk away with a copy of the 'Story Canvas' to help you plan future stories, and should be able to use the tool independently after the session.

PROCEDURE

- An important thing is ask to you 5 wh questions: When, What, Who Where, and Why. With these, you will be sure you will create a perfect story for your video
- You can use: Mobile phone, professional camera, GoPro, Drone and so other many things.

RESOURCES

You can use:
Books, Paper, Internet…
All can help you to find the best story for your video!

Be patient and you will see you will find it!

DURATION

1 hour and 30 minutes
It depends by which type of video you are going to record.
Pay attention about light and all cases we talk in the video.

LEARN CHECK

Just check if at the end you have followed all the point you had.
If the answer is yes, you can continue working without any problems.

OUTCOME

pSpecially if you have worked in group, this part is so important.
You have to check if you have worked as a team.
Coorporation is the basic for a team work!

REFERENCES

7 Storytelling Techniques Used by the Most Inspiring TED Presenters, https://visme.co/blog/7-storytelling-techniques-used-by-the-most-inspiring-ted-presenters/
8 Classical story telling Techniques for engaging presentations, Emily Bartet, https://blog.sparkol.com/8-classic-storytelling-techniques-for-engaging-presentations

MAKE YOUR IMPACT STORY

AIMS

- Pre production: storyboarding, planning a shoot, choosing locations, the art of interviewing
- Production: best practices for shooting with smartphones, tablets and DSLRs, DIY lighting, capturing quality sound, toys and equipment, interviews and cutaways

PROCEDURE

For filming interviews, choose a location with bright, even lighting that does not cast shadows on your subject. If you are shooting outdoors, position yourself with the sun high in the sky and behind the camera, or shoot in the shade.

RESOURCES

There are five things you should know before you start recording:

- the resolution you are using
- the frame rate you are using
- if the mic has been connected properly and make sure while you're recording the cable can not be seen.
- turn off the autofocus
- turn on the airplane mode or silent mode

DURATION

1 hour and 30 minutes

LEARN CHECK

SJust check if at the end you have followed all the point you had.
If the answer is yes, you can continue working without any problems.

OUTCOME

It is so importat to follow the storyboard. As we have said, if you use a script, it will be easyer recording. And at the end you will have the best result you can!

REFERENCES

7 Storytelling Techniques Used by the Most Inspiring TED Presenters, https://visme.co/blog/7-storytelling-techniques-used-by-the-most-inspiring-ted-presenters/

8 Classical story telling Techniques for engaging presentations, Emily Bartet, https://blog.sparkol.com/8-classic-storytelling-techniques-for-engaging-presentations

SHARE YOUR IMPACT STORY

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AIMS

- Storytelling goals and who you need to engage to achieve them
- How to effectively reach and move each of your target audience groups
- What are the best channels and which of these are available to me
- What stories/content/interaction should be shared over these channels
- How will I measure and evaluate the effectiveness of this engagement?
- What does your engagement timeline look like?

PROCEDURE

Share your message: you can do it by
social media, but pay attention in the way you use them
TV, arriving at a very different typeof audience.

RESOURCES

Use all you have:
You can use your computer,
paper, drawing.
Use if you can music, to
make a better impact.

DURATION

1 hour and 30 minutes
This is not a very long part,
it may takes you just few
minutes,
but after you have to follow
during the time to upgrade
them more you can.

LEARN CHECK

Just check if at the end you
have followed all the point you
had.
If the answer is yes, you can
continue working without any
problems.

In this case is important to check
if the audience has recived the
message you wanted to
transmit them.

OUTCOME

Use some graphic to see if your work has arrived
to your audience.

Social media are the common way to share your
message.
Just use it in the best way you can!

REFERENCES

7 Storytelling Techniques Used by the Most Inspiring TED Presenters, https://visme.co/blog/7-storytelling-techniques-used-by-the-most-inspiring-ted-presenters/

8 Classical story telling Techniques for engaging presentations, Emily Bartet, https://blog.sparkol.com/8-classic-storytelling-techniques-for-engaging-presentations

MODULE 8
Storytelling Techniques
Photo Stories

**This module is based on participatory photography approach that
is a visual method coming from the understanding that people are
experts in their own lives. It encourages self-expression through photography and enables those who are traditionally the subjects of photography to become its creators.**

**Photography is a very approachable mean of expression. It allows others to experience participants' life, emotions and
feelings through the photos they create. It is a direct expression of reality that is believable and reflects the life of the members of the community. It is a method that is accessible to all, regardless of their age, culture and previous knowledge. Participatory photography sessions do not require any expensive equipment or software, therefore, they are affordable and accessible even for people from economically disadvantaged background. The power of the method lays in the fact that it brings up the voice of people who are
otherwise unheard. It gives both the participants and the community means for creating dialogue as it encourages awareness raising, advocacy, and self-development.**

Objectives

- Learning how to convey a social/personal message through photography
- Building meaningful dialogue with others within/outside of the local community
- Enhancing creativity and visual skills

Preparation Trainer

The trainer will prepare the field for the activities, together with the materials needed for each activity.

Facilitation Style

Active/involved facilitation with a lot of one-on-one interactions with participants aiming at supporting them in the process and to give them personalized feedback on the visual material they create.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

During the process, facilitators should be conducting frequent check on the participants learning progress – this is because many people are unsure of their photography skills and doubt they are creative, that is why during the whole module there is a need to provide them with feedback and help them to evaluate their own learning outcomes.

WHAT IS THAT?

PROCEDURE

Participants are paired up (in case of larger groups it is possible to have groups of 3). The task is to choose 3 different objects, take a very close picture of each of them and a picture that shows the object in a bigger perspective.

When they come back to the group they show each picture to the rest of the participants that have to guess what the object was.

RESOURCES

Cameras (at least one per group)

DURATION

30 minutes

LEARN CHECK

OUTCOME

Participants raise their confidence in taking picture and increase their creativity.

REFERENCES

N/A

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FEELINGS IN PICTURES

PROCEDURE

After a short introduction on the topic, participants receive a list of feelings (such as sadness, happiness, frustration, anger, fear, etc.) they have to transmit in each picture. After they come back to the group, they should share it in pairs.

RESOURCES

Camera or smartphone (one per person)

DURATION

60 minutes

LEARN CHECK

Have a short check-in at the end of this session to evaluate the exercise, focusing on participants feelings during the process.

OUTCOME

• Participants understand how to express feelings through photographs
• They understand how colour and perspective can change one's perception of a picture

REFERENCES

N/A

SELF-PORTRAIT

PROCEDURE

This is an individual exercise in which each participant needs to create a series of their self-portraits. The crucial element of the activity is to encourage participants to be creative and reflect upon themselves, finding out what is important to them and learning how to express it visually. To help them with the task, you should suggest them some ways in which the self-portrait could be taken such as:
• A photograph of just part of the face
• A photograph of a body part
• A photograph of an object that is important for them
• A photograph of a reflection or a shadow
• A photograph that shows personal space
• A photograph that reflects the mood
After everyone has their pictures it is important to provide them with a space for sharing, either to the entire group or in couples if they feel more comfortable.

RESOURCES

Camera or smartphone (one per person); projector if the pictures are to be shared to the entire group

DURATION

60 minutes

LEARN CHECK

Gather participants for a short reflection on what they have learned during the exercise and how were they coping with the emotions in the process.

OUTCOME

• Participants learned creative ways to express themselves through photographs
• They learned how to reflect on themselves using visuals

REFERENCES

N/A

COLLAGE

EDUSTORYTELLING

PROCEDURE

In this exercise participants will be creating their own collages. Before they start, it is useful to provide them with a short introductory presentation with some background information about collage as a technique and a way of self-expression, with some examples of how it can be created.

Once participants understand the concept, they should start working on their own collages individually. You do not have to give them specific instructions as for what they works should be about. Best if it is related to the community – this can be achieved through giving participants a sentence or a word that their collages should be interpreting, for example "what is home", "where am I from", "I am you" etc. When all the collages are ready, place them on a large table or on the floor and put a piece of paper next to each. Ask participants to look at the works and write their interpretations or impressions down on the papers provided. In the end of the session ask each participant to read the others notes, comment on them, and share how the process was for them.

RESOURCES

DURATION

1 hour and 30 minutes

LEARN CHECK

Evaluation should be focused on how participants relate to the visual content other group members created and ways in which the collages reflect their common values/shared challenges etc (this is especially important if you are working with people from the same community).

OUTCOME

• Participants underwent a self-reflection using visual means of expression
• They gained self-confidence in creating visual content

REFERENCES

N/A

MODULE 9
Understanding Narratives

Who am I?

Understanding narratives requires an appreciation of the distinct understanding that narratives supply of the events they are about. Storytelling might not be present in all cultures and at all times, but it is widespread. Stories are told in conversations, in myths, in dances, in movies, in criminal trials, in local and international news programs, in sports commentaries, in sermons, and in lectures in philosophy, anthropology, and biology. They are told as anecdotes, as jokes, as evidence, as histories, and as biographies and autobiographies.

Narratives conclude because in a narrative each event preceding the last contributes to the explanation, or to the evaluation, or to both explanation and evaluation, of that last. In other words, a narrative fulfills both basic storytelling functions in a highly coherent way. The inclusion of each event and the way in which it is represented either explain how the last event in the temporal succession came about (how it happened) or supply reasons for an evaluation of it (how it is significant), or both. Narratives are functionally coherent representations of sequences of events.

The aim of this practice is to reflect on oneself and to make a stager bond with others who take part in this activity. To learn to express where they from in a defend way to just geographical location.

Objectives

- To cultivate creativity.
- To create all this each participant is asked to create an expression in a free way about where he is from.
- To accompany these expressions after they write it, they would have to create art. It could be a painting, drawing, collage, digital art, photo, video, voice over, song, etc.

Anything creative that they feel can expect what is written. When all of them finish the art gallery will be shared on by one, each participant can just share what they have written and made or try to explain what it means to them. The trainer/facilitator/educator is also taking active part in this activity by sharing their personal experience.

Preparation Trainer

n/a

Facilitation Style

n/a

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

They will become more self-aware, stronger soft skills knowledge, more understanding and empathetic with others. Also, it will allow them to freely express themselves in a new creative way.

References

The Journal of Aesthetics and Art Criticism, Volume 67, Issue 1, February 2009, Pages 49–59, https://doi.org/10.1111/j.1540-6245.2008.01334.x

The Journal of Aesthetics and Art Criticism
Vol. 67, No. 1, Special Issue: The Poetics, Aesthetics, and Philosophy of Narrative (Winter, 2009), pp. 49-59 (11 pages)
Published By: Wiley https://www.jstor.org/stable/40206389

EDUSTORYTELLING

REWRITE A STORY

PROCEDURE

the facilitator distributes 1 piece of paper and 1 pen to each participant.

The goal is for participants to write a story of their own and re-write the story of someone else by changing the genre.

Step 1: Each participant must write a personal story;

it can be an anecdote, a moment where they faced an obstacle but succeeded etc.

Step 2: The facilitator collects all the stories and distributes them again, so that each participant gets the story of someone else.

The facilitator then distributes a small sticky note to each participant, on which is written a different genre for everyone (Thriller, Comedy, Horror, Sci-Fi etc.)

Step 3: Each participant must re-write the story they received, using the genre they got on the sticky note.

- Participants choose the story they want to write knowing it will be heard by the others
- The story should not be more than 1 page long
- The story should follow the 3-act structure of a story
- Participants should write it in a language everyone understands
- Participants should write with the best and readable handwriting they can
- Participants must change a few elements from the story so that the genre corresponds
- The changes must be on a few words or elements, but participants should not change everything from the original story
- Participants must keep the core elements of the story for it to be recognizable by the author.

RESOURCES

Sticky notes, pens, paper

DURATION

90 minutes

LEARN CHECK

Anecdotes, as jokes, as evidence, as histories, and as biographies and autobiographies.
Check outcomes

OUTCOME

The participants read out loud the story they developed. The facilitator closes the activity with a debriefing:

- How was it to re-write the story of someone else?
- How was it to listen to your story re-written by someone else?
- How was it to adapt a story with a different genre?
- How was it to hear your story adapted to a specific genre?

What will you remember from this activity?

REFERENCES

The Journal of Aesthetics and Art Criticism, Volume 67, Issue 1, February 2009, Pages 49–59, https://doi.org/10.1111/j.1540-6245.2008.01334.x

The Journal of Aesthetics and Art Criticism
Vol. 67, No. 1, Special Issue: The Poetics, Aesthetics, and Philosophy of Narrative (Winter, 2009), pp. 49-59 (11 pages)
Published   By: Wiley
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PARTNER STORIES

EDUSTORYTELLING

PROCEDURE

The participants are divided into pairs. They interview each other about migration, diversity or other experiences they have had.
Then they write a short story about what they have heard. The stories are accompanied by photos.

The participants are divided into pairs. They interview each other about migration, diversity or other experiences they have had.
Then they write a short story about what they have heard. The stories are accompanied by photos.
Afterwards, these are presented to the other participants and the photos are shown.

RESOURCES

Sticky notes, pens, paper

Afterwards, these are presented to the other participants and the photos are shown.

DURATION

90 minutes

LEARN CHECK

Anecdotes, as jokes, as evidence, as histories, and as biographies and autobiographies.
Personal Values to be shared on videos presentation.

OUTCOME

Learning becoming aware of their own thinking processes, and being able to make those transparent to others.
It enables assessment of the "why" and "how" of the learning, and what needs to be done as a result.
Reflection readily follows on from self or peer assessment.

REFERENCES

The Journal of Aesthetics and Art Criticism, Volume 67, Issue 1, February 2009, Pages 49–59, https://doi.org/10.1111/j.1540-6245.2008.01334.x

The Journal of Aesthetics and Art Criticism
Vol. 67, No. 1, Special Issue: The Poetics, Aesthetics, and Philosophy of Narrative (Winter, 2009), pp. 49-59 (11 pages)
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MODULE 10
Making Change
Impact Storytelling

Throughout history storytelling was a powerful craft, as it is today, and because of the power it holds to shift cultures one can never be too careful with the way he/she uses storytelling in its business.

Examining some brands digital stories, we can see what they did right and how their message impacted their buyers but through some of them we can learn what not to do.

The goal of these activities is to get a better understanding of how to create quality digital stories.

Objectives

- Learn how can stories create an impact
- Learn that everything starts with a story, as a core of any business the knowledge of storytelling can help you get the message you want out clearly
- Learn how to craft your own digital story
- See the difference between great digital storytelling and the hits and misses
- Develop creativity
- Enhancing creativity and visual skills

Preparation Trainer

The course is interactive and based on co-creation.

Facilitation Style

When presented with a question the trainer should invite participants to share with the rest of the class and he/she should also be checking from time to time that participants are up to point with the notions given and the purpose of each activity.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

At the end of each activity there should be a debriefing with all the participants.

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EVALUATION OF IMPACT

PROCEDURE

Using examples of Coca-Cola, Nike, etc... see how their digital storytelling made an impact on people

Snowfall – The Avalanche at Tunnel Creek The original example that put digital storytelling on the map. This Pulitzer Prize-winning project became synonymous when it comes to digital storytelling. In the six days after Snow Fall's launch on December 20th, 2012, it had received more than 3.5 million page views and 2.9 million visitors.

RESOURCES

Phones, laptops or tablets

DURATION

60 minutes

LEARN CHECK

Discuss with participants about what they learnt. Is it what they were expecting? Ask participants if something is still not clear and if so, try to get the group to explain it.

OUTCOME

- Understanding that the arc of the story needs to be combined with powerful data and visuals •
- Creating the right balance of logic and emotion to generate decision-making
- Appeal to emotion, triggering the fear of missing out (FOMO)

REFERENCES

https://www.nytimes.com/projects/2012/snow-fall/index.html%23/?part=tunnel-creek

EVALUATION OF IMPACT (PRACTICAL)

PROCEDURE

1. In pairs write down what digital storytelling videos, images, pages, etc. have had an impact on you
2. Discuss between each other why that specific digital story had an impact on you (good or bad)
3. Evaluate what could have the company done to impact their customers even more

RESOURCES

Pens and paper

DURATION

60 minutes

LEARN CHECK

Decide on one story and put the participants into 2 groups so they can debate if the selected digital story hit it's target market and if not why.

OUTCOME

- To understand what digital storytelling is and which tools/techniques can be used to do it
- Learn the difference between good and bad impact a story can have
- See how other people perceive the same story

REFERENCES

N/A

EDUSTORYTELLING

IMPACT STORYTELLING
SESSION 10.3

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CHALENGES IN STORYTELLING

PROCEDURE

1.**Not being personal**
Non-personal stories have a harder time bring the story to life and helping people relate on an emotional level.

2. **Not enough information**
People want to learn from experts, but it shouldn't be a chore. Overly academic language can put people off, but stories should not be 'dumbed down'. Finding the right balance is important.

3. **Not illustrating your points**
A key strength of the sector is its wealth of visual imagery. This can be used to powerful effect in storytelling. Formats don't have to be fancy, but do consider how visuals and text work together in the stories you share.

4. **Not being specific**
Storytelling that focuses on specific topics can engage a broad audience. Generally speaking, it works best to proceed from details to the big picture, rather than the other way round

RESOURCES

Pens and paper

DURATION

60 minutes

LEARN CHECK

Prepare videos to show and discuss what went wrong for these companies to show that participants understand the challenges: Pepsi — Live for Now Lloyds Bank - The Running of the Horses Dr. Pepper Ten - It's Not For Women Qiaobi Detergent Commercial

OUTCOME

- Brands that taught us: you can try and tell a story but it won't mean anything if it's not relevant and morally right
- Building connections between participants through active group work
- Developing the ability to identify patterns and problems in story structures
- Learning to do your research and to develop a story that is about the person you are selling to

REFERENCES

N/A

EDUSTORYTELLING

CHALENGES IN STORYTELLING (PRACTICAL)

PROCEDURE

1. Divide participants into smaller groups of 2 or 3
2. Assign a story to each group
3. Have them create a digital version of the story they got (Instagram story/post, a video, billboard idea, vlog, etc.)

RESOURCES

Laptop/Phone/pen and paper

DURATION

60 minutes

LEARN CHECK

After exchanging videos, ask groups to find common elements in storytelling from all the people they listened to and to try and evaluate what could have been done better and where can their idea improve

OUTCOME

- Understanding the power of words and captions
- Putting a story together
- Assessment of participants' understanding of the learning goals
- Collection of insights about participants' learning progresses

REFERENCES

N/A

MODULE 11
Sharing and Campaigning
Loesje Campaign

Loesje is a campaign-creation process that involves using inspiring observations, humour that allows critical thinking, creative writing, and sharing of opinions with the public. Learners are creating positive and thought provoking short texts or slogans which make people smile, criticise without judging, challenge the public to think about a topic and allow a new way of looking at their usual patterns.

Loesje is a Dutch girl's name and the Loesje techniques are used in schools, companies, NGOs and by individuals worldwide. Loesje signs the posters, but her persona is made up of the whole world-wide collective of people wishing to change the world with creativity and posters. The creative text writing activity is a creative group process of coming up with short one-liners. The method consists of a series of steps to create an open atmosphere in the group and lead the participants in a creative flow. The basis is a continuous passing on of the writings so that the participants can react on and offer follow-up ideas on the thoughts of fellow participants.

The steps in the process include:

• Introduction of all participants; a small exercise to get to know each other

• A warming-up phase with creative text writing exercises to inspire, relax and get everyone in the mood for writing.

• Collating topics to write about. For example, they can be topics that participants feel strongly about, are in the news, or those that touch their personal lives. Each topic is placed at the top of one sheet of paper.

A further exercise gives participants insight into writing techniques, in particular the ability to view a topic from various perspectives: making associations, contradictions, exaggerations, suggestions, turnarounds, and also to ask questions.

• Writing the texts by passing around the topics and creating one-liners on the papers. This is a group process of formulating thoughts and opinions together. It is important to stimulate creativity by avoiding where possible criticism of others' writings. If one doesn't agree with what someone has written, their own opinion can be written next to it. At the end of the process a selection is being made of the best texts. Participants pass the papers round once more while circling the texts they like. In the end, the most popular texts are recognizable by the number of circles The best texts are read out loud share what the group has created.

The best and most expressive texts, that fit the profile of the girl 'Loesje', are selected in discussion sessions called Final Editing. Finally, they are printed onto posters and signed by her – so that the collective of actual writers remains anonymous.

Objectives

The objectives of Loesje are to train:
- creative writing
- social outreach and campaigning
- collective co-creation
- critical thinking
- team work

The Loesje method engages people in society and empower them to express themselves as active citizens to find solutions and ways towards mutual understanding.

Preparation Trainer

In order to prepare the Loesje workshop it is recommended to check the Loesje handbook (loesje.org/handbook).
Think as well about how and which topics might be relevant for the groups of learners, participating in the workshop. Make yourself as well acquainted with the formatting and sharing of the final posters. Shall it be an online or offline campaign?
Prepare accordingly tools, e.g. glue, brushes, pdf maker, printer)

Facilitation Style

The session should be led in a creative, non-formal way. Please ensure that the participants concentrate on positive methods. As the workshop is a co-creation process, which should leave much space for the participants, please give space for the participants and their process. Follow rather the flow than the product – even if the session last longer.
As the sharing of the poster is part of the process, consider how you want to integrate it into your facilitation. Think how and where you want to share the poster either online or offline and motivate your participants to anticipate and reflect on this too.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

Reflect with the participants on the process in an open round. If topical posters are created, the formal check is already fulfilled.

**LOESJE COMPAIGNING
SESSION 11.1**

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WARMING UP

PROCEDURE

The goal of this game is to make up a story with a randomly chosen group of words.

Everyone gets a white sheet of paper where they write any word that comes into their heads on the left side of the paper. Then, they pass it to the person on their right and that person writes another word (beneath the first), which is a free association to the previous one.

You keep on passing the papers and writing words, which you associate with the last one on the paper, until you have about 10 words.

Then, every person circles 3 words that they like best, in the paper they have in front of them and they pass the paper again. This time, they write the name of a famous person, on the right side of the paper, before passing the paper again, then, the name of a kitchen tool and finally, the name of a place.

With the 3 circled words, they have to make up a story that involves the famous person, on the chosen place using the kitchen tool.

Alternatively you can play this game as well online on a shared whiteboard (like flinga or miro) or a shared document (googledocs etc.). Instead of passing the paper you should work with colours or highlighting.

RESOURCES

Paper, Pens, if played online a shared whiteboard or document
Loesje Posters are made about topics that concern the people involved and they are a way of thinking about the world and of changing disappointment into initiative. Your learners can write about anything and the first rule is "there are no rules".

DURATION

25-30 minutes

LEARN CHECK

Reflection on the process; the participants should be openminded for their creative brainstorming process.

OUTCOME

The session should help to start ideas running and to show the participants that they are creative. There is no such thing as "too weird" or "too crazy" for what may come up from the warming-up. This is also a good time to build up an open atmosphere in the group. (source: Loesje Activists Handbook)

REFERENCES

Further games can be found online, e.g. story dices or story generator.

LOESJE COMPAIGNING SESSION 11.2

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FINDING A COMMON SUBJECT

PROCEDURE

Wordcloud

Prepare a wordcloud at a free service like answergarden.ch. Here you can create a wordcloud for the question: Which topic is on your mind? Or What is the last news topic, touching you?

The participants have to associate words, which are counted by the wordcloud. The more often a word is mentioned, the bigger the word is shown.

After the free association you discuss with the participants the topics, seek clarification and after this you can let the participants vote on one-three topics they want to write about.

IF you do not want to work online you can collect words on post-its and share them on a board/wall. Now the participants will have to cluster them and find suitable headings. This will help them to understand the topic cluster. After the collective clustering and last clarifications, the participants can vote on the topics, they would like to work with.

After the warming-up, it is time to choose the subjects to write about. Alternatively you can ask the learners to tell you if there is something that has been on their minds and that they want to write about or you can talk about the latest news.

Make sure not to have topics that are too identical and don't forget to turn what is bothering people, into an inspiring subject. One tip is not to choose too wide topics: Climate Change in our city is easier to associate to, than just Climate Change, for example.

RESOURCES

Pen, post-its, flipchart, online word clouds – for example answergarden.ch

DURATION

35-40 minutes

LEARN CHECK

Topics are chosen

OUTCOME

The participants should have an agreement on the topics they want to write about.

REFERENCES

www.answergarden.ch

WRITING YOUR LOESJE

PROCEDURE

Loesje uses something called "ACCESS", which stands for Association, Contradiction, Comparison, Exaggeration, Stimulation and Suggestion.

Each learner should have a white paper or sharable online space (padlet, miro, flinga, googledoc etc.) in front of them and work first for themselves. In each round they should reflect, add, change, revise the text they have. The process should be repeated for each topic the learners choose.

In a first round let your learners associate, they should think of all words and ideas connected to the topics as possible. Ask them what does those words mean? What do you feel hearing them? What is maybe the hidden meaning or context of those words?

In a second round let the participants contradict the topics. Let them make words which make the topic sound right, sound wrong. In the next round let them compare something that is new, with something that is well known. That might help to clarify the meanings of the topic.

In the next round Exaggerate, Make the topics, or the things it implies, bigger.

In the next round stimulate their imagination. Motivate them to take action, inspire them for adventure and show them how rewarding doing something unusual might be. In the last round suggest and make the learners see things in a different way, make people think about what they read and about what it implies.

If the participants are done writing, let them switch the paper for another subject, leat them read what was written and let them repeat the process.

The texts should be rather short and thought provoking, please make clear to the participants, that long texts are not necessary.

Explain to the group that they can write whatever comes to their mind. Emphasize that this is a group process, that you don't have to write a "Loesje Poster" immediately, because it is important to let yourself be influenced by the others ideas. It is o.k. to just write a word, or an idea, as well as it is o.k. to write what could become already a Loesje Poster.

It is not obligatory that everyone writes on each subject and drawing is also "allowed". Just express yourself and encourage the others to do the same. You can react on what the others have written, making questions, quotes, anecdotes, but we don't think it is helpful to have "yes" or "no" reactions and to be critical.

RESOURCES

Pen, paper, online collaborative platform

DURATION

Depending on the motivation of the group – min. 45 minutes

LEARN CHECK

Group reflection

OUTCOME

The participants will have created a set of slogan s, fitted to various topics.

REFERENCES

https://loesje.org/workshops

CIRCLING

PROCEDURE

First of all collect all texts – and hand out to the participants colour-pens. Let everyone choose a colour and ask them to go through the texts again, this time to circle the texts they would like to become a Loesje. They can choose more than one (or none) in each subject.

While reading the texts again, the participants might change something; add or re-write parts. The texts should be however visible for all, might it be that they are stored on a pile, and everyone can go through all texts, they are tapped to a wall or collected in an online format.

In the end the group can see that the texts, which have been circled with more colours, are the most popular.

In the end you can read out loud the most circled texts, and all can comment them.
Explain that the most circled proposals are gathered together and submitted to a vote.
The ones selected go through the final editing and are layed out.

The group is working again in a review process with the previous texts. Please facilitate a co-creative, collaborative working atmosphere. If the participants prefer to work in small groups, it is as well possible

RESOURCES

Colour pens, the previous texts

DURATION

45 – 60 minutes

LEARN CHECK

Reflection on the process

OUTCOME

Final texts for a Loesje Campaign

REFERENCES

N/A

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FORMATTING

PROCEDURE

The main idea when layouting a Loesje poster is "keep it simple". In the flood of colourful ads black text on white paper with a short message becomes unique and more visible. Before you start on Loesje poster, you can play a bit with other texts to see how layouts might change the message. The participants can choose a short text, e.g. headlines from a newspaper. They should write it down in capitals several times, cut out every word and layout the text in different ways. It results in several posters, now they should you try to see which one is most appealing.

Nobody can clearly say from just reading a text if it is a Loesje-text or not, everyone knows the person Loesje in their own way. There are some standards though, referring to what Loesje has said before and her mottos, to be critical in a funny way and give comments that make you think for yourself. It is not so good to pick out a text that is cynical or moralistic or only saying that one should think in a specific way.

There are also more technical things, like you can never use a question-mark on
a Loesje poster.
A good text can be.....
- easily read in different and many ways
- a positive remark
- tickling the mind
- making people smile
- criticising without being judging or moralistic

RESOURCES

previous texts, templates, computer

DURATION

60 minutes

LEARN CHECK

Do the poster reflect the Loesje philosophy and standards?

OUTCOME

A series of topical posters, ready to campaign around topics chosen by the participants.

REFERENCES

Here are some tips that might come in handy when laying out Loesje posters:
- if the text has a title (e. g. dentists // the best cure us your smile) you put one line space between the title and the rest of the text
- if the text is in one sentence (e. g. the world is more beautiful with you), you don't have to do the graphic separation
and you can centre it
- there are also a special font and fixed sizes for the texts, you can find it in the resources as a template
- use the Loesje signature in order to make it more appealing – but don't forget if you do so, the posters should be in line with the Loseje philosophy.

PROCEDURE

There are many ways to share the poster.

In public space:

To spread posters is mostly really fun, especially when a poster can lead to a discussion with a person passing by or some other kind of interaction from people who want to comment on a text or ask what you are doing.

Try to be at least two people, so one can carry the posters while the second stick them. If you are a whole group, which is most fun, you can divide up in smaller groups and take one part of the area each. Gather on a place first and decide where each group will go, also set a time and a place where you will get together again after the posters are out and discuss your experiences.

Online:

The posters should be saved as JPGs or PNGs and can be shared across all social media channels. Be topical, so let the participants collect ideas in which groups, on which channels and in which discussions they should be posted. Make sure that you follow up on comments and other reaction on the posters. In reflection meetings the group can discuss their experiences and think about further places to post them.

Procedure:

Please think about the safety when you share the poster in public space. Two people form a good team for performing the task in public spaces. Please make sure that the participants are aware of local legal rules while sharing the posters across the place. The poster can be simple and easily printed on A4.

In case you want public reactions, organise the sharing as a protest or an exhibition. Just like with writing the claim is: make it positive and creative.

RESOURCES

Public: poster, printer, brush, glue
Online: Jpgs or similar graphics

DURATION

LEARN CHECK

The co-created messages are shared with a wider audience

OUTCOME

Public offline/online campaigns

REFERENCES

N/A

MODULE 12
Sharing and Campaigning

Data-driven storytelling

Stories with the help of pictureshave always been the way humans learned new things more quickly. With the changing times of computerization and data, this new way of attaining information can sometimes be viewed as boring and so it's our job to make it more approachable and easily understood. The ability to successfully explain insights from data using tales and visuals is known as data-driven storytelling. It may be used to put data findings into perspective for your audience and motivate them to take action. Consider how you may engage several areas of your team's minds rather than providing them with a spreadsheet of facts and spouting off figures. You may evoke an emotional response on a brain level by using data storytelling, which can help your pointsbe remembered and acted upon.

Objectives

Data-driven storytelling has 3 maincomponents that participants should learn:

1.Data - The cornerstone of your datastory is a thorough studyof correct, full data. Using descriptive, diagnostic, and predictive analytics to analyse data may help you see the big picture.

2.Narrative - A plotline, also known as a verbal or written narrative, is used to explain data insights, the context in which they were collected, and the actions youadvocate and wantto inspire in your audience.

3.Visualization - Visual representations of your facts and narrative may help you tell yourmessage in a clear and memorable manner. Charts, graphs, infographics, photos, and movies can all be used.

Other objectives:

-Learn how to createa data-based storythrough personal experience

-Learn how to use that information and make it more memorable

-Develop creativity

-Embellish visual skills

-Understand how infographic storytelling can create a more emotional impact on people than just spewing data facts

Facilitation Style

The course is interactive and based on co-creation.

When presented witha question the trainer shouldinvite participants to share with the rest of the class and he/she should also be checking from time to time that participants are up to point with the notions given and the purpose of each activity.

Target group

Trainers, community leaders, citizens, activists

Learning Check/ Evaluation

At the end of each activity,there should be a debriefing with all the participants.

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INTRODUCE YOURSELF TROUGH DATA

PROCEDURE

Each participant has to introduce themselves to the group by listing five basic facts that can be construed as data, such as their age, nationality, place of residence, education level, industry, fields of interest, etc.

The participants are not expected to disclose sensitive personal data, only general info that they feel comfortable sharing, e.g., the neighbourhood or city they live in, not their home address.

Everyone jots down a few notes about the facts they selected and then verbally presents their basic data to the group, in turns.

RESOURCES

sheets of paper, pencil

DURATION

30 minutes

LEARN CHECK

Ensure that everyone has a chance to speak and introduce themselves to the group. The goal of this activity is to help participants get to know each other and create an atmosphere that fosters cooperation, listening and respectful feedback.

As a facilitator, you can also encourage people to think whether there were any overlaps in the shared information - are there any things that participants have in common? Can they be grouped in certain categories according to the facts they chose to share? This will help the group think in terms of data, which should prove useful in later activities.

OUTCOME

Participants are getting to know each other and are starting to interact as a group.

REFERENCES

N/A

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TIME TO DRAW

PROCEDURE

This is a quick exercise to get the participants thinking visually and inspire them to come up with creative ways to convey meaning.

Each participant is given two minutes to draw the term 'culture' in as many ways they can think of. Once the timer runs out, everyone reveals their work and the group compares their interpretations.

Everyone repeats the exercise, this time drawing the distinction 3 > 2 in as many ways as possible in two minutes.

In the third exercise, participants need to draw the concept **'numbers are better than words'**, again in as many iterations they can come up with in two minutes. Compare and contrast again.

RESOURCES

sheets of paper, pencil

DURATION

15 minutes

LEARN CHECK

The goal of this activity is to encourage creative thinking. As participants share the results of each exercise, you can also ask them what inspired them to present some of the concepts in a certain way.

OUTCOME

Participants are developing their ability to present data and convey meaning through the use of visual imagery.

REFERENCES

N/A

EDUSTORYTELLING

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**DATA DRIVEN
STORYTELLING
SESSION 12.3**

VISUALISE YOUR DATA

PROCEDURE

Each participant has to introduce themselves to the group again, using the same information they previously shared, but in visual terms this time around. The group thinks about how to visually present their data in a clear way that is easy for everyone to comprehend, but also engaging enough to captivate the attention of the audience.

Based on their notes from the previous activity, participants have to make a personal board by presenting their information on a sheet of paper. They can draw images, shapes, symbols, numerals etc, but have to keep text to a minimum or omit it altogether.

Once they are done, each participant shows their personal board to the group. Other members of the group are free to try and interpret the data based on the imagery alone to test whether it's displayed in a clear enough way.

RESOURCES

sheets of paper, pens or coloured markers

DURATION

30 mins - 1 hour

LEARN CHECK

This activity aims to bring the group closer together and encourage them to provide feedback to each other. It is also designed to inspire visual thinking and teaches the participants to present information in a clear, comprehensive way.

OUTCOME

The personal board each participant comes up with conveys the same personal information they presented during their first activity.

REFERENCES

N/A

DATA DRIVEN STORYTELLING SESSION 12.4

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EDUSTORYTELLING

TURNING DATA INTO A STORY

PROCEDURE

The participants have to craft a data-driven presentation to deliver a short story based on personal experience.
Each participant thinks of a personal experience that affected them in some way and then has to turn it into a story they will share with the group. It can be based on an important life event, a fun anecdote, a cherished memory, a cause they are passionate about, etc.

In the preparatory stage, participants think of the point or message they want to convey to their audience. What do they wish to achieve with their story - inspire, motivate, entertain, provoke a reaction? They prepare the outline of the content.

In the planning stage, they think of ways to present the content through the use of data and visual imagery. Which specific facts or information can they extrapolate that could be displayed visually and used as part of their presentation? They can use timelines, pie charts, graphs, or any other similar visuals to present their material on 1-2 sheets of paper.

In the storytelling stage, the participants deliver their presentation to the group. Each participant is given three minutes to present their story.

RESOURCES

sheets of paper, pens or coloured markers

DURATION

30 mins for preparation + 3 minutes per participant for presentation

LEARN CHECK

This activity aims to develop the ability to craft a well-structured narrative based on relevant data that can be presented through the use of visualisation. As a facilitator, make sure that everyone has a chance to present their story and that they do so within the allotted time.

OUTCOME

Each participant prepares and delivers a data-driven presentation of a short personal story.

REFERENCES

N/A