



STORIES

◀ THAT MATTER ▶

WORKSHOP

TOOLKIT



Workshop Toolkit for Trainers

(Version 2.1)

27th October 2022

Description of the Project

STORIES THAT MATTER

Through the exchange of best practices concerning Digital Storytelling (DST) and Design for Change (DFC) methodologies that Maks vzw (in the case of DST) and Vega YC (in the case of DFC) successfully used in their youth work in the past, "Stories That Matter" Erasmus + (small-scale partnership) project aims to develop a practical model for active citizenship in vulnerable youth.

This creative exchange of methodologies will be innovative and experimental, meaning that DST and DFC methods will be carefully combined, verified in practice and applied in each micro-management process.

After the initial 30-hour project training in Belgrade, Serbia (23rd-30th August 2022), 30 teachers - 15 from Belgium and 15 from Serbia - became the programme trainers and implement their training with youngsters (15 participants each, having around 450 participants in total). Young participants gathered around group tasks will be guided to manage STM micro-projects that will treat different SDG-related topics: ecological, socio-cultural and civic local problems and challenges that participants will define together with their teacher (like cleanliness, disability, drug abuse, education, environment, nutrition, health and hygiene, inclusion, infrastructure, nursing homes and orphanages, poverty, social issues, traffic problems, value education, water management, etc.).

How to organise an STM Workshop

WHO?

A perfect group counts around 12-15 participants. Working with more participants is also possible, but it will require more time. The teacher toolkit will help facilitate the process. The toolkit is based on the workshops developed for youngsters between 12 and 30 years old. Before the start of the workshop, it is important to perform a reality check: what the group dynamic looks like? What language and media skills do they have?

WHERE?

An ideal location is a classroom with enough room for a Story Circle (10 - 15 or more chairs in a circle) and chairs and tables to write and draw on. However, a room with just the chairs and tables and possibly rearranging the room will do just fine. You will need a beamer and speakers. Internet connection is optional but convenient. In the case of using WeVideo (explained later in the "Facilitation Tools" part), the internet connection is mandatory.

HOW LONG?

Ideally, an STM workshop takes at least fifteen hours to complete. That's why in this toolkit for teachers and coaches, we offer a 15-hour program. But unfortunately, reality teaches us that schools find it difficult to clear their students' schedules to plan the workshops. Teachers and trainers are, of course, free to adapt the programme to their needs and possibilities. However, we insist that all the parts of the workshop, even and especially the initial ones that focus on group bonding and a safe environment, deserve the attention we granted them in the programme.

WHAT?

You will need a beamer or a smartboard with speakers, to play videos. Chairs and writing desks should be provided for each participant. In the moments of Story Circles (explained later in the text) you might want to move the tables aside and create a circle with chairs, but maybe it will be a good idea to have a circle with tables included if space is available. Tables might give a protective feeling and act as a sort of shield of personal space before the group gets to know each other and loosen up.

Here is the list of things you will or might need during the workshop:

Digital devices (computers, laptops, tablets or smartphones) for each participant;

Photography cameras (alternatively, smartphones and tablets can be used for taking photos)

A box with art supplies that the participants will share? Typically, the following things are used in the DST workshops:

- ✓ Lego, Playmobil, Kinder Egg or similar action figures or dolls
- ✓ Colour pencils
- ✓ Wax crayons
- ✓ Watercolors and brushes
- ✓ Markers
- ✓ Modelling clay
- ✓ Drawing paper pad

- ✓ Colored paper (for collage)
- ✓ Old magazines (for collage)
- ✓ Old books or newspapers (for paper mache technique or decoupage)
- ✓ Color ribbons
- ✓ Glue stick
- ✓ Scotch
- ✓ Scissors

For better sound and voice recording results, you might consider getting sound equipment (optional):

- ✓ Lavalier microphones for voice recording
- ✓ Voice recorders
- ✓ Sound shields

Some storytelling boosters like card decks (Dixit, Intuiti, OuiSi, ort bunch of old magazines and books for a Black-out writing technique)

Let's Get Started - How To Use This Toolkit

STM Toolkit results from a creative practice exchange from the DST workshops facilitated by **Maks** and the DFC methodology practised by Vega YC.

STM Toolkit contains the following chapters:

- ✓ One - STM Methodology Overview - convenient to read at the beginning of the STM adventure and re-read later!
- ✓ Two - STM Workshop Design - a carefully developed day-to-day STM workshop design is proposed in this chapter but is not mandatory. It is essential to adapt it to the specific group; therefore, it can be changed, but it is just as important to follow the methodology design process. One thing to remember: this project is a pilot aiming to develop the STM methodology so the programme trainers will experiment in practice. Each programme trainer must follow the workshop process closely and write a diary. These writings will help evaluate the process and consider all things coming from the reality of the workshop implementation.
- ✓ Three - STM Toolbox - This chapter contains recommended practical tools that can be used in the workshop implementation, and most of these tools come with tutorials. Note: any other tools that might be useful are more than welcome! This toolkit will have its final version upon completing the project, and each programme trainer can be a significant contributor!
- ✓ Four - Design for Change methodology. A detailed explanation of the DFC process.
- ✓ Five- Digital Storytelling. A detailed explanation of the DST process.
- ✓ STM Bibliography - This chapter will list all relevant texts - literature, articles and online resources relevant to the programme. Always open to contribution! The richer the list, the better!
- ✓ STM Annexes - This chapter will contain extra resources for a more profound overview of the programme. As the STM toolkit opts to be a handbook, very practically oriented, annexes will include optional and supplementary materials that have a solid link to the programme but are not a vital part of the toolkit.

Chapter 1 - STM Methodology Overview

Stories that Matter is a methodology created as a combination of the DFC and the DST methodologies (explained separately at the end of the toolkit in the STM Annexes part and convenient to read beforehand). Its goal is to guide youngsters in creating digital stories that effectively advocate for a purpose they feel strongly about. STM follows its own rules that distinguish it from both its originators:

1. In DST, we create digital stories to express our experience. In DFC, we take action to make a change in the community. STM combines the two and becomes a **methodology to create a digital story to inspire a change** in the community. The process follows the **FIDS (Feel-Imagine-Do-Share) process** of the DFC, while the techniques used derive from the DST methodology.
2. Deriving from a problem-solving methodology based on empathy (DFC), STM works around a challenge. However, in the DFC methodology, we cannot know the final product of the process and what the children/youngsters will actually implement or create in the DO phase. In the STM methodology, the product is set to be a digital story created using the tools of DST. Since one of the most important aspects of the DFC is that the children work on challenges they choose and deeply care for (not what their mentor chooses for them as a subject!), the subject of the digital story is still being determined in the beginning. Therefore the STM methodology starts with a very specific and simultaneously very open challenge proposition: How can children/young people create a meaningful digital story that will inspire the change they want to see in the community? Or: how can we create a meaningful digital story that creates awareness and productive reaction to the audience about a problem that we, the youngsters, care for? Therefore, it can be said that STM is a problem-solving methodology with a set goal of solving a problem through a digital awareness campaign about it.
3. In DFC, youngsters implement a solution as a group, while in DST, the goal is to create individual, true stories. As a combination of the two, in STM, the final product is a digital story that follows the rules of DST, with the only difference being that the story told is collective and might even be imaginary. Truthfulness in STM is not seen as the narration of actual facts but as the creative expression of genuine emotions with a truthful motivation for change. Moreover, since we follow the FIDS process, the group goes through a thorough Feel phase, where they analyse the problem and try to gain empathy with people outside the group, who will be the possible viewers of the final digital story (DO-SHARE). This way, the final digital story is seen as a product created with a viewer in mind.

Chapter 2- STM Workshop Design

The process

As previously said, the process follows the Design for Change FIDS. In short, the steps are the following:

Feel:

- ✓ Inspire the youngsters to think of problems they care for;
- ✓ Create groups of youngsters that share the same passion;
- ✓ Each group analyses the problem they want to solve;
- ✓ They empathise with potential viewers through interviews in the community;
- ✓ They create an avatar-audience profile and decide on the design specifications of their digital story.

Imagine

- ✓ The groups brainstorm different story ideas;
- ✓ They decide on the most adequate storyline and create a first draft (prototype);
- ✓ Through a storytelling circle, they get feedback on their draft;
- ✓ They create a storyboard;
- ✓ They ask their potential audience for feedback on their storyboard.

DO

- ✓ Creation of the final version of the digital story;
- ✓ Production:
- ✓ Text and voice-over
- ✓ Visuals (photos or video snippets);
- ✓ Editing;
- ✓ Subtitling.

SHARE

- ✓ Class showtime;
- ✓ Create an offline and online (social media) campaign strategy and plan ;
- ✓ School Showtime;

Feel

1- Inspire your students to create a change and think of a problem they care for (240 min):

20 min. Introduction

To start the project, inspire your students to make a change by talking to them about the Sustainable Development Goals (SDGs) and that everybody, even the younger ones, should take an active role in their achievement.

You can show them the following two videos as an introduction:

What is sustainable development? (3:40) -

link <https://www.youtube.com/watch?v=5BlqA7-yQqI>

Introduction to the Sustainable Development Goals (4:55) - **link** <https://www.youtube.com/watch?v=SDaW2--mRn4>

You can find more resources via this **link** https://worldslargestlesson.globalgoals.org/resources/?_sft_language=english.

You can find ready-to-use educational working sheets for each SDG.

20 min. Connect with a problem personally.

Invite the students to think of a personal story related to a problem THEY find important and ask them to write a text of about 70 words that tells it.

60 min. Storytelling circle.

Make a storytelling circle where everybody reads their story and receives feedback from the group. You can find a more detailed toolkit created by Oregon State University for the storytelling circle method via this [link](https://see.oregonstate.edu/sites/see.oregonstate.edu/files/story_circles_toolkit_osu_august_2020.pdf) https://see.oregonstate.edu/sites/see.oregonstate.edu/files/story_circles_toolkit_osu_august_2020.pdf.

120 min. Create a personal digital story

Ask the students to incorporate the feedback they received and create a digital story using four images.

Alternative activity

If you haven't got enough time, after introducing the SDGs, you can do the activity "Understand your values: The world I want to live in" (45 min) that you can find in the toolbox.

2- Choose a problem to work on and make groups (120 min):

60 min. Watch the digital stories

Altogether, watch the personal digital story of each student. After each story, ask the students what problem the story is tackling and note it down on a whiteboard.

30 min. Discuss

After the viewing, discuss the similarities and differences of the problems represented and combine the similar ones in categories that everybody agrees on. Make sure that the title you give to each category is specific enough to avoid misinterpretations - this will avoid disagreements on the focus each category has, between the members of the teams that will be created.

30 min. Create groups

Ask each student to put a sticker with their name and one or two favourite subjects to form working groups according to their passion.

Analyse the problem through a mind map (90 min):

45 min. Each group makes a mind map

Explain that to deal with the problems groups chose, they need to understand them better. This is done by analysing the problem itself (what kind of problem this is, what is connected to this problem, what causes it, who it is about etc.). This is one of the critical points in the process, and the solutions and their effects depend a lot on whether we understand the problem well enough.

3- Analyse the problem by making a mind map focusing on the questions below.

It is good that the students research the Internet to find some answers they don't know.

In this case, in the mind map, the problem will be written in the middle of a sheet of paper, and all the findings and information will be gathered logically.

- ✓ What is happening?
- ✓ Explain how you know the problem exists.
- ✓ What do you see? Why do you see it this way?
- ✓ What do you feel? Why do you feel this way?
- ✓ Whom the problem affects? Why?
- ✓ What do you think are the causes?

- ✓ Why is it important to solve this problem?
- ✓ What change do we want to see in the community?
- ✓ What do you hear from others about this problem? Why do people think this way?
- ✓ Which people should we raise awareness and reaction of?

Who is the audience you want to affect?

By answering the last question from the list above, pupils make a list of people this problem somehow concerns.

For the STM process, it is especially important to understand the audience that will watch the final digital story because our main goal is to design a story that inspires them to make a change!

Out of the list the children created, have them **choose the group of people** they want to speak to with their story. What is their target audience?

Frame the challenge

To prepare for interviewing the target audience, we need to have our challenge framed as a sentence that helps us understand what we need to find out through the interviews. What do we need to know about the audience that will help us create a digital story that will affect how they think about the problem?

Have the children make a phrase using one of the formulas below and keeping in mind everything they discovered in the previous activity:

- ✓ What do X (add the audience) need to see/feel/hear in a digital story to make them Y (add the reaction to the problem you want to create)?
- ✓ How can we create a meaningful digital story that will inspire X (add the audience) to Y (add the reaction to the problem you want to create)?

45 min. Presentations

After the research, groups **present their mind maps and how they framed their challenge to the class**. Use this moment to ask for the class's feedback for each group. Is there something important that they forgot to put on their map?

When giving feedback, don't forget to always start and end your comments with positive remarks, and in between, offer suggestions for improvement.

4- Interview the people you want to inspire (90min)

To understand the audience's needs, we need to empathise with them. Interviewing for empathy is not such an easy task. If you have time, you can exercise in class with your students using role play and discussing the rules for empathy interviewing before you send them to do the actual interviews.

15 min. Go over the following interviewing rules and discuss them.

Interviewing for empathy rules:

Don't judge. Just observe and listen to the respondents without prejudice or judging their actions, circumstances, decisions, or "problems."

Be curious, like a four-year-old asking "Why?" about everything. Even when you think you know the answer, ask people why they say or do what they described. The answers will sometimes surprise you. From the answer to one "why", form another "why" question and let the conversation continue for as long as necessary.

Listen. But really. Focus on what the interviewees say to you and how they say it without thinking about the next thing you will say. Have your interview questions in front of you, but make sure you listen carefully and ask more questions in between that are inspired by what you have just listened to.

Ask closed questions only at the beginning, to relax the interviewee. Closed questions can be answered with one word. These are questions that start with **Do..., Which...?, Who...? And similarly.**

Your goal is to collect stories, and you can do that by using open-ended questions in the conversation. These questions start with: Tell me something **about..., Why...?, How...?, Explain...**

Fuel the story. Whether or not the stories people tell are true, they reveal how they think about the world. Ask the questions that make people tell stories. Look for inconsistencies. Sometimes what people say is different from what they do. These inconsistencies often hide interesting insights. Pay attention to non-verbal cues. Be aware of body language and emotions.

Don't be afraid of silence. We often need to ask another question when there is a pause. And if we allow silence, the person can think about what they just said, and we can discover something more profound.

Don't suggest answers to your questions. Even if the respondents pause before answering, do not help them by offering solutions. It can inadvertently lead people to say things that align with your expectations.

Ask neutral questions. "What do you think about littering in the park?" is a better question than "Do you think people shouldn't litter in the park?" because the first question does not imply a correct answer.

Try to mark everything you hear and see. Always interview in a group. Someone asks, someone records the voice, and someone takes detailed notes... Each group member has a specific role in conducting the interview as well as possible. It is tiring and impossible for the same person to have multiple functions. Each one needs to devote themselves to their work at that moment.

30 min. Prepare 5 to 10 questions for their interviews.

They can use and adjust the following ones:

What is happening regarding.....? What makes you feel this way?

What do you see around you? **Why** do you see it this way?

What do you feel about? **Why** do you feel this way?

Is it important to discuss this? **Why?**

What do people around you think about the situation? Why do people think this way?

Use "can you describe it?" and "can you tell me more about it?" to get more information from the interviewee.

45 min. Interviewing on the field.

Each student should have a specific role when groups are on the field to interview. One asks the questions, one records the voice, and one writes the answers together with observations. They all have the questions written in front of them so they can easily follow the discussion. Apart from the prewritten questions, they must ask questions inspired by what they listen to and ask as many times "**why**" as possible to get deeper into what the interviewee strongly values.

Instruct them to interview people with different ideas who represent a variety of subgroups of the target audience. Understanding different people will offer creative ideas for effective storytelling.

5- Organise your insights through an empathy map. (45 min)

After interviewing, the students will be confronted with a big load of information. To make use of it, they first need to organise it. For this, they can use **the empathy map**.

Ask them to separate a **big piece of paper** into the five following fields:

1. Environment. What is the major narrative in the community? What do different people say? What does the TV/influencers/social media say? What are the dangerous stereotypes?
2. Say and DO. What are the stories you heard? Did you notice something interesting in the attitude of the people you asked?
3. Think and Feel. What really counts? What are the actual beliefs of the interviewees? What are their actual emotions?
4. Pain. What makes these people afraid? What demotivates them? What worries them?
5. Gain. What inspires them? Why would they act? What makes them happy?

ENVIRONMENT	
SAY & DO	THINK & FEEL
PAIN	GAIN

Answer the first two questions starting with number 1. Write in post-its one by one your **observations collected from all the interviews**. You don't have to write everything you heard and noticed but the most interesting and striking observations. It is best if you use different colour post-its depending on the quality of the observation. Yellow for the neutral remarks, pink for the negative and green for the positive ones. Put each post-it in the corresponding section.

When you have finished writing the actual information you collected, move to numbers 4, 5 and 6 and try to answer the questions by **drawing conclusions** from your data. Make sure that you double-check your conclusions. Are the conclusions derived from the information you collected, or are you simply repeating the assumptions you already had? Try to look for insights that feel new and help you see the topic from a different perspective. What unexpected patterns appear? If you have conflicting information, you can write it all down (on the second exercise, you will choose the things you believe are common to create your M.E.S.A.G.E.). Otherwise, you can choose to put on the map only the information that is connected with one section of your audience

6- Create your M.E.S.A.G.E. (45 min)

The point of the Feel phase in STM is that we understand the important problem and empathise with other people so that we find a way to present it to them in an inspiring and effective way through a digital story. After the detailed analysis, we can end this phase by defining the criteria (design specifications) we will use in the Imagine phase.

We will organise our criteria with an easy-to-remember acronym: **M.E.S.A.G.E.**

Answer all the questions to create the list of design specifications you want your digital story to follow.

Meaning. Why are we making this story? What meaning /message do we want to convey to the audience?

Emotions. How do we want our audience to feel when watching our digital story? Detached, removed, helpless, or included, hopeful, powerful, inspired, or outraged?

Stereotypes. Which stereotypes should we avoid in our story? Whose point of view should we present to break the stereotypes?

Avatar / audience. Who is the target audience we want to influence with our story? Create an avatar that has the characteristics of your typical audience member. Try to describe him/her as concretely as possible (age, hobbies, education, social status, economic status, fears, dreams, etc.)

Go for it! How does our story call the audience to action? What kind of actions does it propose?

Esthetics. What kind of feeling do we want our story to have? What kind of images and music will convey such a feeling?

To conclude this exercise, ask the group to choose the spokesman/woman that will pitch for 2 min. The M.E.S.A.G.E to the rest of the class.

7- Pitch your M.E.S.A.G.E. (45 min)

As a conclusion to the FEEL stage, you can organise a pitch presentation of the M.E.S.A.G.E of each group.

If you find it appropriate, you can also add a competitive touch to the pitching, but make sure that the students don't get disappointed if they lose.

To create excitement without competition, simply invent a background story. For example, students imagine they are in an elevator with a digital storytelling producer and have only 2 minutes to persuade them to produce their story idea.

Each group pitches, presenting all the aspects of their M.E.S.A.G.E., and the rest of the group decides if the elements of the M.E.S.A.G.E are appropriate for the problem tackled and could possibly touch or persuade the avatar described to take action. If the elements fit together, the producer decides to fund the project, and the team can continue to the next phase. Otherwise, they receive feedback on what to adjust to persuade the producer.

Apart from the background story, this is also the time to give constructive feedback to the groups, to acknowledge the hard work they have done so far and to motivate them to go to the next phase.

Imagine

8- Brainstorm ideas (45 min)

It is finally time to get creative! The analysis of the previous phase might make the students hesitant to start writing their stories. Explain to them that we have passed the Feel phase to create our design specifications so we can use them later when we need to reflect on our ideas. Tell them to forget about them for the moment and start anew. Now it is time to brainstorm and let the ideas flow freely without thinking of what is right and what is wrong.

5 min. Start by explaining the rules of brainstorming to the students:

1. All ideas are good. Even "stupid" ideas have value because they inspire the creation of new ones.
2. Don't judge your ideas and those of others. Let the creativity flow. You will decide later which idea makes sense.
3. Write the question you are answering during the session in big letters so that everybody can see it. Keep your attention on the question.
4. Use "Yes, and..." instead of "Yes, but..." sentences to add new ideas to the ideas of others rather than criticise existing ones.

5. Aim for volume. Usually, the first 10 ideas are ideas you have already heard. When you force yourself to produce much more than this, the mind starts connecting and creating more innovative ideas.
6. Express and write on your list EVERYTHING, no matter how silly or crazy the ideas may sound.
7. When you brainstorm as a group, the ideas that come together are the product of the collaboration. One idea inspires another. Therefore, ideas do not belong to an individual but to the whole group.

5 min. Do a warm-up activity to allow your students to relax and let their creativity flow.

Brainstorming warm-ups (choose one):

1. Ask the students to say aloud all the ideas that come to their mind for different uses of an ordinary object (e.g. Paper clip, broken tablet, face mask, etc.). Challenge them to reach 50 ideas in less than 5 minutes. Write on the blackboard everything they say.
2. Ask your students to write a noun, a verb, and an adjective on three small pieces of paper of different colours (one colour for all the adjectives, one for the nouns, and one for the verbs). Put them in different bags according to colour. Now ask them to pick one piece of paper from each bag and create a story connected with the problem they are dealing with. (adapted from the Entrecamp playbook)
3. Jointly make one paper aeroplane for the group. The group members are only allowed to use their weaker hands (right-handed people use their left hands and vice-versa). You have five minutes to make the paper aeroplane. When the time is up, and the paper aeroplanes are finished, everybody should stand in the same line and take it in turns to throw using their weaker hands. The winning group is the one whose paper aeroplane flies furthest. (taken from the Innobox) <https://www.verke.org/en/publications/innobox/>

35 min. Brainstorm story ideas

It is time to brainstorm different plots for the final digital story. The idea here is to come up with many different ideas. It is not the time to judge and conclude on the best idea. For the students to let their imagination go wild, they need to focus on specific

Invite the students to use some brainstorming questions to create as many ideas of possible story plots as they can:

- ✓ What might be happening in our story that conveys the meaning... (use the Meaning you have written at the **M.E.S.A.G.E.**)?.
- ✓ What might be happening in the story that conveys the emotion of... (use the Emotion you have written at the **M.E.S.A.G.E.**)?.
- ✓ What might be happening in the story that breaks the stereotype of... (use the Stereotypes you have written at the **M.E.S.A.G.E.**)?.
- ✓ What might be happening in the story that calls for action ... (use the Actions you have written at the **M.E.S.A.G.E.**)?.

If you see that they are stuck, use the following techniques:

1. Ask them to think of the worst possible story. Invite them to come up with many bad ideas that answer the brainstorming question. List all the properties of those terrible ideas. List what makes the worst of these so very bad. Search for the opposite of the worst attribute. Consider substituting something else in for the worst attribute. Mix and match various awful ideas to see what happens
2. Use random pictures to inspire creativity. Show a picture and ask them to make a story that answers the question using the picture.
3. Ask them to invent a story that combines two different ideas from the ones they have already written.

When the students have come up with many different ideas about story plots they can choose the best one using their **M.E.S.A.G.E** as a criteria. Which of the story plots they thought about fits best to all the elements of their **M.E.S.A.G.E**? They will use this one to create their first story draft.

9- Create the first story draft (45 min)

It is finally time for the students to create their story! The process will have to be collective and might be challenging. The group might decide to work in different ways. Writing the script all together can be the most challenging but also the most rewarding. Otherwise, especially if they have decided to tell the personal story of one of the group members, they might find it more appropriate to separate roles (one becomes the storyteller, another chooses the images, another does the editing, etc.) from the beginning, so that they all feel they have contributed equally to the final result.

However they decide to work below you can find some tips to help them write their story.

Outline the story

To outline a digital story is a key part of the process. A well-thought-out, written or drawn outline helps reach goals related to time and purpose. When working in a group, it becomes even more necessary since it helps the team have the same understanding on the goal of the story.

If the group plans to use the story of a person outside the group, it is best that they develop the outline together so that they are all comfortable with the script and can create a great product.

The storyline will also help in the production phase since storytellers often seem the most honest if they can speak off the cuff from an outline rather than reading word-for-word from notes. Choose an outlining method that is comfortable for you and helps you reach your goals.

Frame your story

You want to set up your digital story to be engaging for people. As a storyteller, it is helpful to give details for your story to help people understand your view.

Here are things to remember when framing a story:

- ✓ What is unique about your story?
- ✓ Remember that you own your story. While it is crucial for the story to be honest, sharing your experience in a way that feels comfortable for you is also essential.
- ✓ Digital stories are only a few minutes long, so you should consider which details are most important to include to communicate your message.

Writing and drawing exercises

I think that here we should add a collective storytelling exercise. For example one where they all follow the storyline they have created before and one by one adds a sentence to the story. -dfcsrbija@gmail.com very nice idea!

Writing and drawing exercises, like any kind of warm-up routine before playing a sport or a musical instrument, help loosen up your imagination while honing your writing muscles. Exercises can be done alone or in small or large groups. These exercises can be an easy way to help storytellers think creatively about how to tell a story. For example, if you are feeling stuck while writing, try one of these exercises:

- ✓ Shift to another of the five senses (sight, sound, smell, touch, taste)
- ✓ Look at things from close to far away or from high to low (or vice versa)
- ✓ Tell the story from another person's point of view
- ✓ Answer who, what, when, where, why, and how
- ✓ Draw out your ideas and use them to create a story

- ✓ Create a scrapbook to organise photos, words, and other materials
- ✓ Select a photo and write a story about it

Tips for making great digital stories

Truthfulness

Stories are powerful if they are honest and real. While you don't want your story to feel rehearsed, you should still plan what you want to say and how you would like to say it. The story should show your voice and personality. A thoughtful and organised story allows for smooth delivery. It will also give your story a polished and truthful feel.

Strength

For stories to positively impact others, storytellers should share their experiences from a strong foundation. When framing your story, you should honestly talk about your experience and focus on the strengths that have helped you in your personal story.

Plot

Digital storytelling allows for creativity. While there is no single format that stories need to follow, here are some things to consider. Including these parts helps to engage audiences. For example:

- ✓ Stories with impact have an "attention getter" early on and draw people in. Maybe this is a memory or emotion that grabs a storyteller's experience.
- ✓ A storyteller might choose to link their personal experience to something that may be shared by a community or by the viewers to show how things can be accomplished together.
- ✓ Good digital stories include messages of hope or a "call-to-action." A call-to-action is an instruction to the audience that inspires a response, such as "call now," "find out more," or "visit our website." A call-to-action can help people understand that they can recover, just like you.

Length

Digital stories are usually short: a minute to five-minute stories with no more than 20 images or video segments and a word count between 250 and 375. These guidelines help ensure that stories capture and hold the attention of their audiences, especially if they are shared on social media. Viewers should be able to watch digital stories and feel empowered to take action easily.

10- Storytelling circle (90 min)

Practice telling your story

On your own (optional)

Once you've jotted notes or an outline for your story, you'll want to practice telling your story out loud. As you talk, you'll notice areas that might need to be fixed. Work on the rhythm and tempo of your story to create interest. In the book "Digital Storytelling: Capturing Lives, Creating Community"*, author Joe Lambert said, "Good stories breathe. They move along generally at an even pace, but once in a while, they stop. They take a deep breath and proceed."

With others (Story Circles)

To repeat, story circles are a place where you can safely share your story with others. Circles must be set as a safe place for storytellers to express their personal stories and a support space for those going through some personal experience. People can learn to listen and learn to understand others through story circles. Story circles are suitable for practising or sharing your stories and receiving feedback. Feedback can range from how the story is told to how it is organised. This gives the storyteller new views and ideas. A storytelling exercise will help you organise your thoughts and improve your skills.

Like at the beginning of the Feel part, make a storytelling circle where everybody reads their story and receives feedback from the group.

You can find a more detailed toolkit created by Oregon State University for the storytelling circle method via this link.

11- Create a storyboard (45 min)

Storyboarding refers to a way of planning for all the things that will appear in the digital story, such as music, pictures, words, text, photos, and video.

Storyboards can help picture the entire story from start to finish. Storyboards are created in the order of things that happened and help to show what things will appear in the video and when. They often inspire new ideas for the organisation or visual effects, show gaps, and help improve the video's quality.

If a group of participants opts producing original material for their story, they need to think about where they will be filming or recording and any challenges you may need to address (e.g., lighting, noise, background). Creating a storyboard can be as simple as sketching your plans on paper. If you prefer to use your computer, Microsoft Word or PowerPoint are other options, along with many software programs or apps for the more advanced developer (this article lists some apps you can use). <https://www.makeuseof.com/best-storyboarding-apps-to-visualize-ideas/>

You can use these or similar templates for creating storyboards:

What does your story look like visually? Sketch out your ideas below, or create your own.

1		What's your first shot: _____ _____ _____ _____ _____ _____ _____ _____ _____
----------	--	--

2		What's happening now: _____ _____ _____ _____ _____ _____ _____ _____ _____
----------	--	---

3		And now: _____ _____ _____ _____ _____ _____ _____ _____
----------	--	--

6		Last shot! How does your story end? _____ _____ _____ _____ _____ _____ _____
----------	--	--

12- Test the storyboard (45 min)

Once you created storyboards for each story, organise a storytelling circle and share the storyboard versions with the whole group. The best would be to invite people from the possible audience you want to influence and present them the storyboard. Their feedback will be valuable to understand if the group has managed to capture their attention and speak to their emotions. Write the final storyboard version of each story.

DO

13- Produce the story I (45 min)

For this step, you'll need some tools, including a way to record video and audio (e.g., a video camera with microphones). You can certainly use a smartphone or tablet, but a video camera and microphones usually result in better quality. Before recording, practice using the tools, so you know how to use them. Film in a quiet place and make sure the lights are bright enough to see the person but not too bright that they appear washed out. If you are using a microphone, move its position to get the best sound, about seven inches from the speaker's mouth. If you're filming someone rather than yourself, show the person where to look at the camera (i.e., at the lens) and talk with them about how you'll start and stop the filming. Try filming a few "takes" (brief test shots) to work out any issues with sound, video, or delivery. Don't worry about making small mistakes as they can be fixed later. If you'll be recording audio, remember to test the tools first before recording.

Adding visual and audio parts

Digital stories can have different visual and audio options, such as photos, video clips, text on the screen, voices, or a video of the storyteller. These things add interest to a story and help give attention to certain things.

- ✓ Visual parts: This includes taking photos and video, scanning old photos or drawings, and collecting images and materials from other locations.
- ✓ Audio parts: This includes recording and editing voices, and recording or finding music or sound effects.

Know the limits and abilities of your video tools so you can plan properly in the storyboarding phase. Each group of participants should also be aware of copyright rules. While it's tempting to include photos, music, or videos you've found on the web, many of these items may be protected by copyright. If they plan to use things they've found online, they need to get permission first. They can contact the owner directly, or try to contact the site where you found the content. You should also cite their sources so the owner gets credit and the viewers know where the material came from. There are many ways to cite work – you could say it in a video, or create a caption for a photo – whatever works best for your story format.

Copyright-free websites are listed via this link. <https://docs.google.com/document/d/1f4HVRGHJ6OGJh18CLG0BBsx6s9POU6-4ZMVfFc41yUQ/edit>

14- Produce the story II (90 min)

Leave it to the storyteller to decide whether to record the voiceover of the final version of the story before or after the visual edit.

For this session, you might need help from another facilitator to manage the production in the whole group. Facilitators should be skilled enough to technically support basic video production.

Here are some programmes that you can use for producing a digital story:

WeVideo is an online, cloud-based video editing platform that works in web browsers and on mobile devices (Android and iOS). You will need an internet connection throughout the whole process of making the video. WeVideo has a great library of images, videos and music already included and it is great for people who never used editing software before. For the STM projects, all the trainers will get a premium account seat to use it during the project. There is an excellent page with tutorials to learn how to use WeVideo, called WeVideo Academy.

Shotcut is a free, open-source, cross-platform video editor for FreeBSD, Linux, macOS and Windows. As such, it can be of interest to those who would rather not be dependent on giant software corporations but prefer the continual regular upgrades of a community of enthusiastic and dedicated developers. It comes with plenty of tutorials that help new users navigate the interface easily.

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If you want to make accurate subtitles for your stories in different languages, there are some online subtitle editors for free, like Amara, with handy online tutorials to help you getting started.

As this is the most difficult part of the training, you might need an extra session to finish the videos.

You can also combine an extra session with the next session to come (15 Class Showtime).

SHARE

15- Class showtime (90 min)

Event

If the group agrees, it is a good idea to make a social event and invite the audience to showcase the stories. In that case, be ready to record the feedback from the audience in any form, from written or recorded interviews to audio or video documents of the event.

Online Sharing

The final STM videos will be shared on STM YouTube Channel for reaching people through social media.

To boost our audience and spread our stories to a wider public the Stories That Matter project will use the following hastags :#stories #storytelling #storiesthatmatter #STM #StoriesThatMatterEU #DFC #DigitalStorytelling #DST #SDG #Maksvzw #MaksEU #VegaYC #DFCSrbija #Erasmus+ #nonformaleducation (and more specific hashtags related to the concrete story, topic, place, etc).

Share a link to your story on a variety of channels. The key is to use channels that connect you with your target audience.

16- Promotional Campaign

Brainstorm ideas within the whole group about promotional campaign for each story. It can be an offline strategy (e.g. organise viewing sessions with the rest of the school, invite the parents and other community members to a projection, play the videos in a public space, as a part of local exhibition etc.,) an online strategy (social media campaigns) or a (creative) combination of the two.

17- Impact and Brainstorm on the further Impact (90 min)

This session should be organised at least one month after launching the story into the world.

Now that you've made and shared your story, how to know what sort of impact you had?

Start with your original goals for the project: what did you hope to do? You can collect information on how many people viewed your video, where those people are located, and many other details. You can also review comments (if available) to see how your story is being received and shared. There is no single measurement that defines how engaging your digital story is. But there are many things you can review to see if your video did what you hoped it would do. Reviewing your work doesn't mean comparing your digital story to another person's digital story, either. It is a measure of how well you met your goals.

Reach

What you need to understand first is whether your story is reaching the right people. You need a tool or tools that will answer the following questions:

- ✓ Is your digital story being viewed?
- ✓ Is it getting to people in a timely manner?
- ✓ Is it reaching the right people?

Three ways to get that data include:

- ✓ Social Media Stats: Facebook, Twitter, YouTube, LinkedIn, Instagram, TikTok and most other social media platforms have ways for users to be able to understand how people are engaging (or not) with their content. Some simple measures include the number of likes, retweets, or comments you receive when you post something.

More complex measurements are also available for advanced users:

- ✓ Email Stats: When sharing a digital story via email, using an emailing tool such as MailChimp allows you to view useful information such as how many times people opened your email, how often they clicked through to the video, and if any of the email addresses didn't work.
- ✓ Traffic Stats: You can track traffic on your personal or organizational website using tools like Omniture, Google Analytics, or WebTrends.

Are people clicking on stories posted on your site? How long are they watching videos? Are they downloading, commenting, sharing, etc.? Are they clicking into other areas of your site?

Results

Now that you have gathered information on the number of people your story has reached, let's discuss how you might measure the results of sharing your digital story. This helps you figure out what people remember after viewing your story.

The following questions help us get a better understanding:

- ✓ How did the audience understand the message, and did they understand it correctly?
- ✓ How did the message change their feelings, habits, opinions, etc.? How did the story impact the way they think about something (e.g., recovery, mental health, ecological issue, etc.)?

Here are some options to do this:

- ✓ The simplest method of gathering this information is to ask these questions of the people with whom you shared your story.
- ✓ Create an easy poll or survey on social networks
- ✓ Review what's being said about your story online (this is called "social listening") The idea here is to look at everything from whether people can and do remember your story in association with other relevant ideas or concepts. It can be an interesting look at whether the story is in people's minds in the ways that matter to you.

Action

When you shared your story, what did you hope people would do with what they learned? As a storyteller, not only can you take someone on a journey by having them listen to your story, but also you can inspire them to reflect, change, and act.

Some questions to consider:

- ✓ In viewing your story, do people feel the topic you're discussing?
- ✓ Are they changing their thoughts on this topic or making life changes towards it?
- ✓ Do people feel connected to your story, and does this help them feel supported in their own experience of the same topic?

The Stories That Matter website (www.stories-that-matter.eu) will be the home of the project, where all the stories will be shown in one centralised place.

Chapter 3: Toolbox

Specific STM-related tools

“Understanding Your Values” Tool

1) 45 min. Understand your values: The world I want to live in (- and save for the children, in case you are an adult)

30 min. This is an individual activity. It is a self-reflection on everything that surrounds us - things we are aware of and those we are yet to discover.

Children create a collage that represents The world they want to live in. They use old magazines and newspapers by cutting the pictures and symbols that help them answer this question. They can also draw and write on their collages. It is important for them to have as much freedom in the creative process as possible. Give them time to reflect and make a collage.

15 min. After making the collage, give each one a minute to make a short presentation in front of the rest of the class and explain their work.

Ensure that work and perspectives are valid for all and have participants actively listen to each other.

2) Choose a problem to work on

After the individual work, they gather around to see what kind of problems they identified in the previous activity by **brainstorming**.

Snowball fight (brainstorming)

This activity is messy, but it's worth it.

Have pupils sit in a circle. Give smaller papers to each participant. Have them write down one problem they identified before or thought of at that moment. When they write the problem, they make a ball out of it and throw it toward others (they “fight” with paper balls).

Then they pick up one ball, open it and write down another problem that they thought of by reading the one written on the paper they opened. **This can and should be anything that comes to mind.**

Give the participants time to brainstorm this way.

After a while (no more than 15-20 minutes), stop the snowball fight.

Participants open all the papers and write the problems on post-it notes (one post-it, one problem).

They **place the post-its on flipchart paper**, whiteboard or some other surface. Have children come to the board one by one, read the problem out loud and put it on the board close to the other similar ones. While placing the post-its, they **group them** by a certain logic. This is a part where you will have to facilitate the process more than usual by helping them make logical groups. Make it a proper group work by having everybody participate in grouping the problems. Name these clusters in a way everybody understands.

Have all participants go to the board and vote (put their name on the post-it notes) for 3 problems they would like to be solved.

Each participant explains the problems with the most votes during a short discussion by answering the question: Why is this problem important to me?

After the discussion, everybody votes once more with just 1 vote.

Create groups by the problem they voted for.

The final groups might deal with the same or different problems.

3) Use the card sort for the interviews

We will try to **empathise with the audience** we have chosen so that we create **digital stories that appeal to their hearts**. They are the ones we want to affect, motivate, and inspire with our story. Interviewing is a good way to gain empathy with the people we are designing for. An interesting tool to make the interviews deeper and reach what people value and why is the image sort. By putting a deck of images at the hands of the people we interview and ask them to arrange them as they find appropriate, we can understand many things about **what matters to them**. (tool adapted from the IDEO design kit). In the same time these images will be the first inspiration of the students who create the deck and maybe some of them will actually make it to the final digital story.

Ask the students to **choose** (from the internet, books, magazines, etc) or **create their own** (by drawing on paper or through the AI generator <https://www.crayon.com/>) simple images or symbols that are connected with the problem they have chosen. Instruct them to choose/create 15 to 20 images, in total (every group member can choose/create 5 or 6), both of concrete and abstract ideas that can be easily understood. **Print the images to create a deck of cards.**

How to use the cards during interviewing: The students can offer the deck of cards they created to the interviewee and **ask them to put them in order of importance**, inspiration, hope or satisfaction. Whatever best fits their specific project. They could also ask them to arrange them as they see fit or to sort them in groups and then name each group. When the interviewee finishes the sorting, the students should **ask them to explain why they sorted it the way they did**. Ask as many Whys as possible, to get deeper to what the interviewee really values. Use “can you describe it?” and “can you tell me more about it?” to get more information from the interviewee.

Additional Workshop Facilitation Tools

There are many tools for workshop facilitation, but this chapter lists the most suitable ones for the Stories That Matter project, providing you with free handbooks.

Ice-breakers, Warmups and Team-building games Handbooks

40 Icebreakers for Small Groups (Knox Grahame)

ECYC Game Book. Teambuilding Games, Energizers and Icebreakers From Youth Clubs Around Europe - Heinonen Riikka (Ed.)

For your Classroom. Icebreakers Warm-up Activities - Ho Peace (compiler)

Other Useful Handbooks

The Workshopper Playbook

Social Media Trends 2022

Online Expression

Digital Citizens of Tomorrow

Digital Media Literacy

SOMEONE (Social Media Education Every Day)

*Please share some tools you think are suitable

Writing Tools

The Most Dangerous Writing App is a web application for free writing that combats writer's block by deleting all progress if the user stops typing for five seconds. It is targeted at creative writers who want to write first drafts without worrying about editing or formatting. - link

Timeline Storyteller is an open-source expressive visual storytelling environment for presenting timelines in the browser or in Microsoft Power BI. - link

Masterclasses on writing: learn from the best! One-year Masterclass subscriptions are available for all the STM trainers! - link

Audiovisual Production Tools

WeVideo is an online, cloud-based video editing platform that works in web browsers and on mobile devices (Android and iOS). You will need an internet connection throughout the whole process of making the video. WeVideo has a great library of images, videos and music already included and it is great for people who never used editing software before. For the STM projects, all the trainers will get a premium account seat to use it during the project. There is an excellent page with tutorials to learn how to use WeVideo, called WeVideo Academy.

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If you want to make accurate subtitles for your stories in different languages, there are some online subtitle editors for free like Amara, with handy online tutorials to help you getting started.

Active Reviewing and Evaluation Tools

Training of Trainers Manual (see: chapters Active Reviewing and Training Evaluation)

*Please share some tools you think are suitable

Chapter 4: Design For Change In a Nutshell

Method Explained



FEEL



IMAGINE



DO



SHARE

As a design thinking process to empower young people in four steps (Feel, Imagine, Do, and Share - FIDS), the Design for Change methodology aims to guide its participants to fulfil their projects and develop skills, including creative thinking and empathy, and collaborative problem-solving.

Problems and Purpose

The Design for Change (DFC) method is a process of collaborative and creative thinking that enables young people (future change-makers) to find innovative solutions to daily problems and challenges, either at school or within their community. The solutions range from designing a machine to improving a social service. **The methodology is broken into four steps: feel, imagine, do, and share (shortly: FIDS) - which, together, guide young participants in the fulfilment of their projects and the learning of each skill associated with the activities.** The critical approach that makes this method so innovative is that the social change must come from the children. Although the mentors are responsible for guiding them, they play a background role.

DFC uses the framework of a 30-hour design thinking curriculum created in collaboration with entities such as experts at Harvard, Stanford, and IDEO.

Origins and Development

The FIDS model was developed by Kiran Bir Sethi, who started this movement with a conviction that if young people were empowered and made to feel that they could take matters into their hands, they would change the world for the better. Kiran relied heavily on her background as an Industrial Designer to pilot the very first design-thinking guide for young people across India. Beginning in 2009, the organisation started working with teachers and students in 30,000 schools in India. After a TED Talk by Bir Sethi went viral in 2010, the organisation increased its scope of activity and now works in over 70 countries worldwide.

How it Works: Process, Interaction, and Decision-Making (DFC method explained through the example of the “I Can” school challenge)



FEEL

The Feel stage is the first step in “building character, capacity, and confidence as a problem solver.” The web portal guide nods to design thinking as a community-centred problem-solving technique. This step emphasises the importance of Change Makers' ability to understand core issues, empathise, and continuously engage with their communities. Additional resources are provided on empathy in design thinking, empathy in the classroom, the power of motivation, and design thinking boot camp.



IMAGINE

[Play Video](#)

The Imagine stage “is essential to turning your learnings from empathetic exploration into possible solutions.” This stage focuses on building an atmosphere where Change Makers can feel free and motivated to brainstorm with unbridled creativity. During this step, the team will assess its skills and interests and the feasibility of its most innovative ideas.



DO

[Play Video](#)

The Do stage gives full implementation power to the students and promotes responsibility, accountability, and confidence. This is the step where they will begin turning ideas into action and persevere to see their goals achieved. Important lessons can be learned from this step, such as how to be resilient and recover and learn from failure. how to be resilient and recover and learn from failure.



SHARE

Play Video

Finally, the Share stage has teams reflect on the impact of their project and the learning process through the methodology. Teams abide by submission guidelines to ensure their stories are concise and shareable. These videos are reviewed and compiled on the Design for Change YouTube Channel. They are often used to supplement guidance on web portals as well. Design for Change lauds this step as one of the most important because it inspires others, spreads the movement, and most importantly, validates all the hard work the children have put into the process.

Play Video

Influence, Outcomes, and Effects

The application of these four steps is designed to train children to think about problem-solving in an empathetic way that gets them out into the community. Deliberation, decisions, and public interaction are required and are a natural progression through this method. An example of this is the project DCF2012 Singapore: Elderly Cleaners: students deliberated by brainstorming problems to tackle based on what they have observed in their communities. This team felt that elderly cleaners in their school were not respected for their hard work. Public participation happened early in the process when they designed a public poll and interviewed strangers in their community. They used their feedback to develop a poster campaign to raise awareness about the issue. It also involved fundraising, a peer quiz, public speaking, and mind-maps. Their project was successful, and they could see their school's attitudes changing for the better.

Empathy is developed throughout the process. In that sense, the relationship between students and their mentor improves and matures along the change process. The children feel heard and important; they feel responsible for working in groups to achieve a greater good. The same applies to the extended community that gets involved. Some parents often do not believe in their children's abilities, but once they see what they have achieved, they change their minds. This method enables students to be more empowered and make decisions that affect their or their communities. In other words, the result drives a mindset change from the most sceptical stakeholders. Adults end up believing in the potential of the youth and giving the children the space they need to impact their environment.

It happens that children see what other groups are achieving through this method. They want to imitate the project. The first group leads an initiative involving many actors. Therefore, the program implementation moves beyond the hierarchical decision-making process.

Chapter 5: Digital Storytelling In a Nutshell

Method Explained



It should be noted that there are various definitions for “Digital Storytelling” (DST). On the broadest level, DST can be defined as the use of digital media platforms and interactivity for narrative purposes, either for fictional or non-fiction stories - everything from video games to smart toys to virtual reality, to immersive journalism, and some other story forms as well (see: Chapter Five - Annexes for more forms of DST).

In educational and community spaces, DST means the employment of still images, a recorded script, and possibly some video snippets or animation to tell personal stories or stories relating to an element in the curriculum or of interest to the community. Often children are allowed to create these stories to learn narrative skills that excite them about learning. In the anthropological field, DST is used to preserve stories of a culture or historical period that might otherwise be forgotten. In journalism, the term is used to indicate a true story that is told via multiple media, such as audio, text, video, and still images. In the last several years, there has been significant growth in interactive documentaries. Although existing DST definitions and intentions differ, they all have some critical elements in common: they are narratives, they employ digital media, and they are meant to be engaging.

The Stories That Matter project uses DST as a tool for active and applied learning. It has a process and a product. It is an intensive workshop-based practice and an innovative and collaborative research method that includes storytelling, teamwork, and technology to guide the production of short audio-visual vignettes or digital stories, 1 to 5 min video clips through a combination of photos, sound and voice, featuring personal stories.

DST can be used in various areas, such as:

- ✓ 1 / Education, training or professional development;
- ✓ 2 / Knowledge translation;
- ✓ 3 / Medical Treatment;
- ✓ 4 / Community development;
- ✓ 5 / Preserving cultural heritage;
- ✓ 6 / Research (especially in qualitative studies, to hear participants' voices).

DST can be used as an independent research method or complementary to other methods. It can also be used as a tool in interviews or focus groups. On the surface, digital stories are all singular, personal audio-visual accounts of an individual's story. Yet, the collaborative experience in the workshop shapes their making. Each story shows how someone envisages their place in a personal and a public world.

As a new data collection technique, DST can provide an opportunity for participants to be active and reflective. The DST process's communication nature reflects the participatory-centred approach.

This innovative research method helps to understand the subtle meaning of participants' experiences in research, explain complex stories, and attractively share findings. Ultimately, sharing experiences and knowledge transfer can improve the quality of community life, medical care and, more generally, enhanced human care, care for each other.

DST also can be an appropriate research method for other marginal groups, including refugees, immigrants and people with particular circumstances such as disabilities or low literacy.

The DST's benefits are beyond the story's narrative, which includes participation in research, knowledge translation, interdisciplinary research, and evaluation of the time and efforts in research. The audio-visual nature of DST is used to examine sensitive phenomena. It displays sensory information that is not accessible via text with an interview. Participants can express their stories in a multidimensional way.

On the other hand, due to the active participation of the participant in the research process, the DST process creates a nearly flat relationship between the researcher, the participant and the stakeholders.

There are some challenges to using DST. To portray some of the problematic events may be painful. A DST facilitator must be trained to handle difficulties of this kind. In addition, DST requires time, resources and training. The use of the actual name of the participants and the privacy of individuals, attention to the ethical aspects of this method and the quality of the production of artwork is also challenging and requires training.

The (Hi)Story of Digital Storytelling (With Relevant Examples)

Ken Burns used Digital Storytelling for the first time in his documentary series *The Civil War*, cited as one of the first models of this genre. In this documentary, Burns used first-person accounts that served to reveal the heart and emotions of this tragic event in American history, as well as narration, archival images, modern cinematography, and music (see the excerpt). Some other artists who have described themselves as digital storytellers are Dana Atchley, his collaborator Joe Lambert, Brenda Laurel, and Pedro Meyer.

The "short narrated films" definition of digital storytelling comes from a production workshop by Dana Atchley at the American Film Institute in 1993 that was adapted and refined as "digital storytelling" by Joe Lambert in the mid-1990s into a method of training promoted by the San Francisco Bay Area-based StoryCenter.

StoryCenter's Story (USA)

At StoryCenter (formerly the Center for Digital Storytelling), digital stories are produced in intensive workshops. StoryCenter locates its roots in the artistic and cultural ferment in the United States during the 1970s and 80s. During this time, arts practitioners and educators across disciplines challenged the notion that art should be reserved for the gifted or the professional. Recognising that lay practitioners could make enormous creative contributions, pioneering artists wanted to make art accessible to all, especially those traditionally left behind. The work of these artists and a broad range of collaborators gave voice to powerful stories of harm, healing, and hope amid social and political conflict.

Just as they sought to increase community access to artistic expression, artists and arts educators sought to expand the scope of creative endeavour. The emerging digital technologies of the 1990s offered new tools for expression and fertile ground for experimentation. Drawing on these new practices, a group of San Francisco Bay Area media artists and designers came together to explore how digital media tools could be used to empower personal storytelling.

A partnership took shape as numerous collaborators exchanged ideas and found common ground in a shared vision of cultural democracy and social change. Dana Atchley, a media producer and interdisciplinary artist, developed NEXT EXIT, a multimedia autobiography. Among others, he attracted local theatre producer Joe Lambert as a collaborator in producing the piece on stage. Together, they discovered that people with little or no prior experience in multimedia could create powerful personal stories using the new digital media technology. In 1994, Joe and Dana, along with Nina Mullen, founded the San Francisco Digital Media Center. Over the next several years, the group refined a curriculum that became the basis for a community workshop called "digital storytelling."

In 1998, the San Francisco Centre for Digital Media moved to Berkeley and became the Center for Digital Storytelling, and in 2015, the organisation became StoryCenter. StoryCenter has worked with nearly a thousand organisations worldwide and trained more than fifteen thousand people in hundreds of workshops to share stories from their lives. Through our wide-ranging work, we have transformed how community activists, educators, health and human services agencies, business professionals, and artists think about the power of personal voice in creating change.

Watch the StoryCenter's stories collection, sorted in categories by key topics.

Watch Joe Lambert telling a story of the beginnings of the DST practice.

Patient voices (UK)

The idea for Patient Voices (captured in Patient Voices: the rationale) arose from the desire to harness the power of patients' stories to bring to life the 20-credit e-learning courses Clinical Governance Matters and Clinical Governance Works that the Royal College of Nursing had commissioned Pip Hardy to write for the UKHEP BSc (Hons) in Health Sciences. Digital stories provided the perfect format to put patients' experiences firmly at the heart of healthcare. The first Patient Voices digital stories were funded by the NHS Clinical Governance Support Team.

Watch the Patient Voices stories via the project website.

"Digital Decameron" (Worldwide)

As a creative response to the postponement of the 9th International Digital Storytelling Conference (DST2020) due to Covid-19 pandemics, the conference organisers initiated a project called the "Digital Decameron." In Boccaccio's original, during the XIV century pandemics of the Bubonic Plague (Black Death), the characters told ten stories daily for ten days. In the XXI century version, ten stories a week (for ten weeks) were uploaded on the project online page, beginning on March 30th, 2020.

Maks vzw's Digital Storytelling for social and digital inclusion (Belgium)

Maks vzw has been specialising in Digital Storytelling in the context of social and digital inclusion for the last two decades.

Through Digital Storytelling, Maks encourages people, especially vulnerable ones, to tell their stories and shape personal events into a narrative. Maks opts to give free rein to people's creativity and convert all of these into a digital story. Digital Storytelling makes people reflect on their lives, with a concrete result as the ultimate goal: a self-made video of 1 to 5 minutes. This technique is enjoyable for everyone: young and old, educated or not, everyone has their own story. Maks has significant experience in digital storytelling with low-skilled target groups, inside and outside

the school walls. These storytellers are often digitally low-skilled, if not incapable of conducting digital devices. They usually tell their story for the first time in an articulated manner, be it a digital story or not. Participants are given the space to be creative and, simultaneously, learn to work with a computer, tablet, smartphone, and video editing software. **Maks provides a non-judgmental context** in which everyone can tell their story.

A **DST workshop** typically lasts about five days. It starts with an introduction and takes the time to listen to everyone's story. For this activity, facilitators use suitable exercises that promote group dynamics before everyone gets the time to turn their narration into a creative vernacular story via photos, drawings, plasticine, images they find on the internet, collages, etc. Finally, all the images are converted into a video and accompanied by the storyteller's voiceover with the help of user-friendly editing software. The participants often share their stories for the first time in a group and learn to work with a digital device. These are significant steps for most of them. To learn more about different formats of the workshops in Maks, follow this link.

<https://docs.google.com/document/d/1FCtzH393tpPZBQAOrArA1SWFTj94KniPJcmWxT4svjs/edit>

Here are some testimonials from participants of the "Women's Tongues" project, a digital story project about violence against women:

"It's the first time I've talked about my problems in a group. In the beginning, it was stressful, I was shaking, but little by little, it got better, I was able to relax, and I was happy".

"I've been through so much in my life... and recovered from it. I am so excited to share my experiences with others who are going through the same thing."

"I have met fantastic people. I was pleased to share my story, and I questioned myself. This experience woke me up. I enjoyed finding and editing footage. While searching for material, I felt what my life really looks like."

In 2020, Maks vzw started a "Lockdown Stories" project as the Covid-19 pandemic started. You can watch a selection of the stories via this link.

<https://docs.google.com/document/d/16D2FBn4z-Xke2LEIQCGMXpZEmowzof3IG2452rwBBWI/edit?usp=sharing>

STM Bibliography

Selected literature and resources:

Digital Storytelling for Educative Purposes

Providing an Evidence-Base for Classroom Practice
2020

Phillip Alexander Towndrow,

Galyna Kogut

4th Edition

Digital Storytelling

A creator's guide to interactive entertainment

By Carolyn Handler Miller

Digital Storytelling in Higher Education

International Perspectives

Editors:

Grete Jamissen,

Pip Hardy,

Yngve Nordkvelle,

Heather Pleasants

5th Edition

Digital Storytelling: Capturing Lives, Creating Community

By Joe Lambert, Brooke Hessler

6th Edition

Digital Storytelling: Story Work for Urgent Times

By Joe Lambert, Brooke Hessler

Digital Storytelling Form and Content

Mark Dunford, Tricia Jenkins (eds.)

Palgrave Macmillan UK (2017)

Cultivating Compassion: How Digital Storytelling is Transforming Healthcare

Pip Hardy, Tony Sumner (eds.)

Palgrave Macmillan (2018)

The New Digital Storytelling: Creating Narratives with New Media

by Bryan Alexander

*Please share some references you think are suitable

STM Annexes

Good to Know: Other faces of Digital Storytelling

Besides digital stories in a traditional video form there are other, more recent trends of the DST forms. Here are some examples:

<https://shorthand.com/the-craft/impressive-digital-stories/index.html>

Visual (Immersive) Storytelling

<https://shorthand.com/the-craft/examples-of-immersive-visual-storytelling/index.html>

Interactive Storytelling

https://en.wikipedia.org/wiki/Interactive_storytelling

<https://blog.kotobee.com/interactive-storytelling/>

<https://www.banxico.org.mx/mibanxico/>

Timeline Storytelling

<https://www.imperial.ac.uk/stories/covid-19-first-six-months/>

<https://interactives.stuff.co.nz/2021/09/covid-delta-lockdown-auckland/>

<https://news.sky.com/story/better-for-brexit-how-uk-has-changed-since-leave-vote-11920143>

Infographic & Data Storytelling

<https://www.visualcapitalist.com/data-storytelling-megatrends-infographic/>

<https://www.visualcapitalist.com/evolution-of-media-data-future/>

<https://www.visualcapitalist.com/problems-with-media/>

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