



DIGITAL STORYTELLING IN PRACTICE

A pedagogical guide
for the use of digital storytelling
in youth work



**YOUTH
EXPRESS
NETWORK**



This toolkit is one of the results from the long-term project « Digitalise it », which took place from December 2017 to November 2019. This project was coordinated by Youth Express Network and supported by the Erasmus+ programme of the European Union and the Région Grand Est (France).

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Partners:

France - Coordinator [Youth Express Network]

Bulgaria - [Active Bulgarian Society]

Greece - [United Societies of Balkans]

Italy - [Affabulazione socio-cultural centre]

Spain - [Asociación Youropía]

The Netherlands - [The Exchangeables]

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The project « Digitalise it »

INTRODUCTION

This Toolkit was created in the frame of the long-term project « Digitalise it » (December 2017 - November 2019) coordinated by Youth Express Network and supported by the Erasmus+ programme of the European Union and the Région Grand Est (France).

« Digitalise it » was inspired by a previous project called « Voice it » (2016). This Training Course aimed at inspiring young people to tell their stories and claim for their rights through the means of Digital Storytelling (Video). Seeing the beautiful impact it had on young people inspired the partners to continue working on this topic: they developed together the long-term strategic partnership project « Digitalise it ».

« Digitalise it » was coordinated by Youth Express Network, in partnership with 5 youth organisations coming from 5 different countries:

- Active Bulgarian Society (Bulgaria)
- Affabulazione socio-cultural centre (Italy)
- The Exchangeables (The Netherlands)
- United Societies of Balkans (Greece)
- Asociación Youropía (Spain)

This two-year project gathered around 6 organisations' representatives, 14 youth workers and 17 young people with fewer opportunities in a total of 7 international activities. Each partner organisation also worked at local level to implement activities using digital storytelling. In total, 23 local workshops were implemented, reaching around 160 young people.

The aim of the project was to experiment, share and confront practices on innovative, digital and creative methods and tools to foster empowerment and social inclusion of young people with fewer opportunities.

The objectives of the project were to:

- Explore the benefits, challenges and ethical considerations of digital tools when working with young people with fewer opportunities and in vulnerable situations;
- Promote the added value of digital tools in youth work;
- Develop digital competences of youth workers by training them on the use of digital storytelling and talent approach with young people with fewer opportunities;
- Create a safe space for young people with fewer opportunities to reflect on their own life story, train them to storytelling techniques and media literacy and empower them to show their potential;
- Inform young people with fewer opportunities about their rights, empower them to stand for these rights and get motivation for change;
- Build capacity of the participating organisations and provide networking and peer-learning opportunities between them.

TIMELINE

The project was composed of 7 international activities:

- **3 transnational meetings** allowed the partners to launch the project, check its progress and then evaluate its results;
- **2 training courses** were organised in collaboration with Leo Zbanke, film-maker and expert in audiovisual tools and storytelling techniques. Both training courses allowed the participants to experience digital storytelling tools and methods. The first training was dedicated to youth workers, and the second to young people.



The first training was dedicated to youth workers, and the second to young people.

- **2 study visits** were hosted by our partners in The Netherlands (Rotterdam) and in Spain (Oviedo). The aim was to share experiences and good practices in the topic of the project, but also to visit local organisations working with innovative tools related to Digital Storytelling.

- **Local implementation:** throughout the duration of the project, each partner put in practice digital storytelling and related tools by organising workshops at local level for young people.

RESULTS

4 VIDEO INTERVIEWS
CREATED BY THE PARTICIPANTS



10 DIGITAL STORYTELLING VIDEOS
CREATED BY THE PARTICIPANTS



1 PODCAST
CREATED BY THE PARTICIPANTS



1 COMMUNITY EVENT



1 MOVIE EVENT



23 LOCAL WORKSHOPS

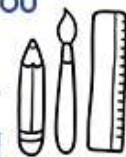
6 PRESS RELEASES OR WEBPAGES
PUBLISHED ABOUT THE PROJECT



2 VLOGS ON THE PROJECT'S ACTIVITIES



1 TOOLKIT WHICH YOU ARE READING RIGHT NOW!!



THE PARTNERS

Youth Express Network (Y-E-N) - France

European network of grass-root youth organisations. Its vision is to reach an inclusive society, where young people, their needs and participation are recognised, valued and appreciated.

Active Bulgarian Society (ABS) - Bulgaria

ABS is a non-profit, non-governmental organisation working to promote awareness among youth. ABS organises youth exchanges and volunteering, training courses, international seminars or structural dialogues through the leverage of European and international project.

Affabulazione social-cultural centre - Italy

Affabulazione is a cultural centre established in the peripheral local council of Ostia, a difficult and at-risk area in the city of Rome. It focuses on working with the community through artistic activities, cultural actions, trainings and promoting active citizenship. It supports youth initiatives and youth groups to foster democratic participation in the decision-making processes.

The Exchangeables - The Netherlands

The Exchangeables is a 100% volunteer organisation run by young people and professional youth workers. It aims at showing that every young person is a hero with their own skills and powers by offering them positive experiences and development on personal level.

United Societies of Balkans (U.S.B.) - Greece

U.S.B. is a non-profit, non-governmental organisation working in the field of youth mobility, participation and facilitating youth awareness about social issues. It organises youth-related projects such as youth exchanges and training courses to bring young people from the Balkans and Europe together, as well as local interventions, seminars and multimedia productions.

Asociación Youropía - Spain

Youropia is a politically independent, non-profit cultural organisation that aims at bringing Europe closer to citizens, especially to young people, and to promote values such as equality and tolerance through mutual understanding. It works in projects at both local and international level to promote active citizenship and social commitment.

TESTIMONIES OF PARTICIPANTS

- Yrla (The Exchangeables, The Netherlands)
- Hazem (The Exchangeables, The Netherlands)
- Fani (United Societies of Balkans, Greece)
- Tsvetelin (Active Bulgarian Society, Bulgaria)

Digital Storytelling - In theory

The project « Digitalise it » explored the methods and tools of digital storytelling within the international activities organised in 2018 and 2019, coordinated by Y-E-N in cooperation with the video expert and trainer Leo Zbanke.

In this section of the toolkit, we will present several theory principles that were introduced to the participants within the project:

- What is digital storytelling?
- Storytelling
- Photography
- Video
- Audio recording
- Editing

Disclaimer: these theory principles do not aim at substituting a cinema school or a professional training. They introduce examples of theories that can be useful to know when using Digital Storytelling.

WHAT IS DIGITAL STORYTELLING?

“While traditional stories are told via a single medium – the spoken word, the printed page for example – digital storytelling

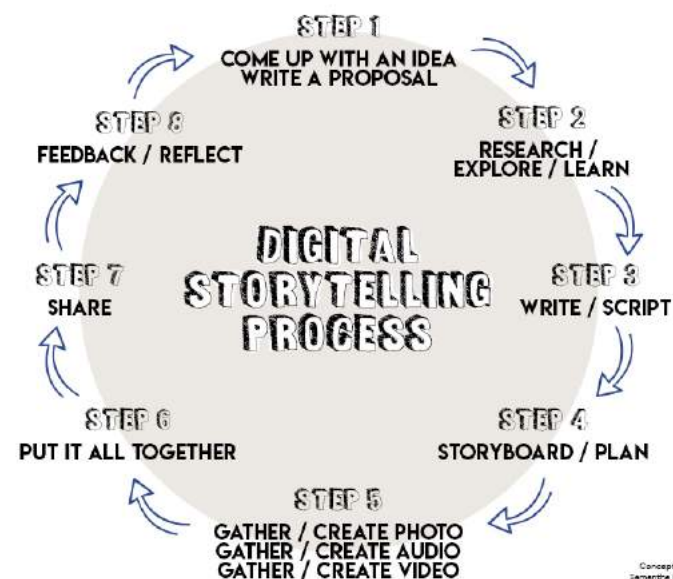
encourages the use of a number of different media, all tied together to serve the core story”.

Source: Carolyn Handler Miller, http://www.writersstore.com/article.php?articles_id=505

« Steal like an artist »

Digital storytelling is mostly about video and film-making, but video steals **paste** and **rhythm** for music, **editing** and **structure** from literature, **frame**, **lighting** and **composition** from photography, and **decoration** and ‘**mise en scène**’ from theatre.

Here is an example of the **Digital storytelling process**:



Source concept: Samantha Morra, <https://samanthamorra.com/2013/06/05/edudemic-article-on-digital-storytelling/>

During the project « Digitalise it », we approached and used Digital Storytelling as a tool to encourage young people to tell their personal stories: each participant to the Training Courses was invited to reflect on a life story, write it, record it, film it and edit it. At the end of the Training Courses, they shared their video with the rest of the group. Some of them accepted to share the videos online with the larger public.

The 2 Training Courses also aimed at building trust between the participants and the team. Several activities of non-formal education and workshops were held to build a safe space before the participants started reflecting on their personal story and sharing it (see **Activities** in this Toolkit).

This part of the process cannot be neglected when developing a digital storytelling course focused on personal life stories.

Useful links for Digital storytelling:

- Free Digital Storytelling tools:
<https://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students>
- List of free music websites:
<http://www.adweek.com/digital/royalty-free-music/>
- List of video editing apps:
<https://adespresso.com/blog/best-video-editing-apps/>

- List of free sound effects websites:

<https://www.online-tech-tips.com/computer-tips/free-sound-effects/>

- List of free-stock photos websites:

<https://blog.snappa.com/free-stock-photos/>

*Contacts to organise a Training Course on digital storytelling:
Leo Zbanke – Dis Donc Production or Youth Express Network*

STORYTELLING FORMULAS

Storytelling is the art of telling stories: may it be analog or digital, it usually follows a structure. Different formulas, schemes or structures can be used to learn the technique of storytelling:

Basic formula

You can try to apply this formula to your favourite story or movie, and check if this works!

It could also help you identify who is the hero of the story.

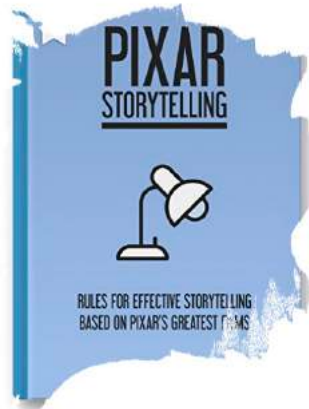
In every story:

Someone **WANTS** something **BADLY**
has **DIFFICULTIES** to get **IT**.



Source picture: Leo Zbanke

Pixar storytelling scheme



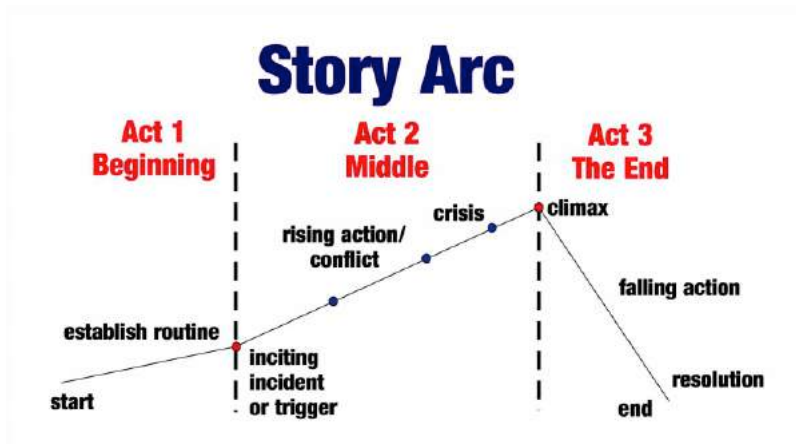
Once upon a time there was ____.
Every day, ____.
One day ____.
Because of that, ____.
Because of that, ____.
Until finally ____.

The Pixar storytelling scheme is a formula that is used in most of the Pixar movies (and in fairy tales): it is an easy scheme to remember and to put in practice into a story!

Source picture: Leo Zbanke

Source scheme: « [Pixar storytelling](#) » by Dean Movshovitz

3-act structure



Source picture: Leo Zbanke

The 3-act structure is a more complete scheme but still easy to apply to a story. For example, American TV (series or sitcoms) uses a 5-act story to fit the commercial breaks.

Advices:

- Act 1 should prepare the audience for what they are supposed to see or experience in the story: the '5 W' questions should be answered in Act 1 (Who, When, Where, What, Why).
- A 'bad story' is often a story where the Act 3 is neglected: the falling action and the resolution should not be cut too short in order for the audience to catch their breathe after the climax.

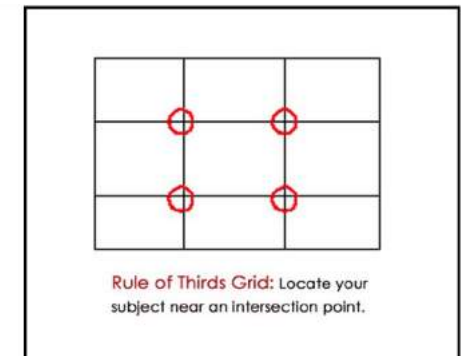
PHOTOGRAPHY

In photography, one can follow the different **rules of composition** to improve the quality of their photo or give it some effect.

Rule of thirds grid

The « rule of thirds » grid gives the subject importance and/or can indicate the movement of the subject.

Source picture: Leo Zbanke





Photos taken by the participants of TC2 of « Digitalise it » and TC « Voice it » (2016)

Framing

Framing in photography is important: don't hesitate to **crop** to focus on your subject and pay attention to the **background** (the background should contrast with your subject).

There can be a **'frame in the frame'** that gives focus on the subject and an additional depth to the photo. Frames can be found in nature (tree branches for example) and are not necessarily 'closed' frames.



Photos taken by the participants of TC2 of « Digitalise it »

Guiding lines

Guiding lines give depth to the photo and a perspective but also the direction to look at (usually the subject).



Photos taken by the participants of TC2 of « Digitalise it » and Y-E-N local workshops

Symmetry

Symmetry or repetition gives the photo an aesthetic effect.



Photos taken by the participants of TC2 of « Digitalise it »

Reflection

Reflection in the water, in glass or in eyes, gives the photo an aesthetic effect and could introduce a storyline.



Photos taken by the participants of TC2 of « Digitalise it » and Y-E-N local workshops

Backlighting

A backlighting effect can be done with natural or artificial light.



Photos taken by the participants of "Voice it" (2016)

VIDEO

« Filmmaking is a common project, you cannot make it alone, you need a team » - Leo Zbanke

A video is composed of 24 photos / seconds, therefore, video takes a lot from photography and should follow the **rules of composition**. However, a few elements are specific to learn about video:

Camera angles

Different camera angles give different effects:

- **Lower angle shot:** the camera stands below the subject aiming up, to exaggerate height and to show power or authority of the subject.



- **Upper angle shot:** the camera stands above the subject aiming down, to reduce apparent height and make the subject appear weak or smaller.



Photos taken by the participants of TC2 of « Digitalise it »

Types of shots

The different types of shots are used in filmmaking in order to give focus on different aspects of the image:



Source pictures: Leo Zbanke & [Pinterest](#)

Types of movement

There are 3 types of movement in video and 1 type of 'stillness':

3 TYPES OF MOVEMENT

THE CHARACTER IS MOVING,
THE CAMERA IS STILL

THE CHARACTER IS STILL,
THE CAMERA IS MOVING

THE CHARACTER IS MOVING,
THE CAMERA IS MOVING

THE CHARACTER IS STILL,
THE CAMERA IS STILL

Source picture: Leo Zbanke

Camera movements take different forms: in order to know more about it, you can watch the following video:

- "Camera Movements" (<https://youtu.be/O2ZQKEJQXDo>)

Storyboard

The storyboard is the description shots' succession, created in order to plan the filming of a video with the use of drawings or a table (see examples below).

In the Digital storytelling process (see above), it would correspond to “Step 4”.

STORYBOARD



SETTING	SHOT	CONTENT	SOUND	NOTES
1	Room	WS		
2	Street	MS		
3		MS		

Source pictures:
 Leo Zbanke &
[Pinterest](#) (“Breaking
 Bad” season 6
 episode 12)

AUDIO RECORDING



AUDIO

VOICE

SOUNDS

MUSIC

Source picture: Leo Zbanke

Audio recording gathers 3 elements in a video: voice, sounds and music.

Audio recording does not necessarily require high quality material: you can simply use the microphone of your camera or your smart phone. But if so, pay attention to the environment you are in and the sounds it produces (echo, wind etc.)

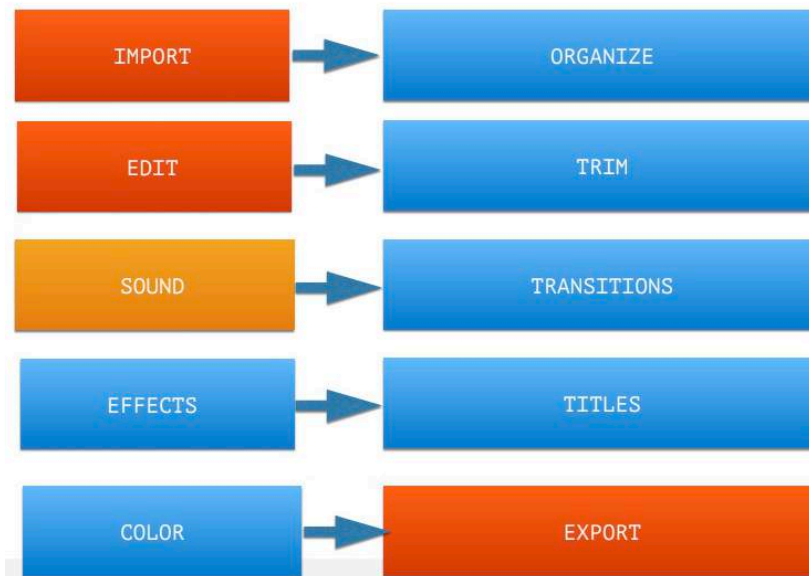
EDITING SOFTWARES

Editing is one the most important part of the Digital storytelling process: it corresponds to “Step 6” in the process example (see

above). Editing is a real creative exercise and helps to improve the story.

In red: the mandatory steps to go through in the editing process

EDITING PROCESS



Source picture: Leo Zbanke

Different softwares can be used for editing:

- Windows Movie Maker (for PC) - free
- iMovie (iMac) - free
- Adobe Premiere Pro - NOT free
- Final Cut Pro X – NOT free

Editing is instinctive according to the software you use. But in order to help with cuts and transitions, you can watch the following video:

- “Cuts & Transitions 101” by Joey Scoma (RocketJump Film School): <https://youtu.be/OAH0MoAv2CI>

Digital Storytelling - In practice

You will find in this section of the toolkit the descriptions of the various activities and workshops that were implemented within the frame of our project « Digitalise it ». Hopefully, these next few pages will provide you with ideas and practical activities to help you use Digital Storytelling in order to inspire and empower young people or any other target group of your choice.

We gathered the activities in different categories:

- **To get started:** you will find in this category short and efficient activities that will be perfect to warm up, and enter gently into the realm of Digital Storytelling.
- **Making stories together:** these activities will be efficient if there is a need of building a team spirit, creating a safe space and initiating a collaborative energy.
- **Personal stories:** with these two activities, the participants will be invited to dive and reflect within their own personal stories, and potentially share it with other people.
- **Written stories / With pictures / Filming:** these three categories gather various activities according to the medium used.
- **Media literacy:** with digital tools necessarily comes media literacy: the capacity of understanding and being critical towards digital content. These two activities can be used to raise awareness on the importance of Media Literacy.

*Disclaimer: in front of each name of activity will be written « Introduced by *Name of person or organisation* ». This means that the activity was introduced, presented, implemented by this person or organisation at one point of the project.*



TO GET STARTED

The story of my name - Introduced by Youth Express Network

Description « The story of my name » is an ice-breaker activity aiming at introducing oral storytelling.

Objectives

- To break the ice between participants
- To get to know each other
- To introduce storytelling

Time needed Around 3 minutes per participant (total time depending on the size of the group)

Instructions

INTRODUCTION
The facilitator introduces the activity as an ice-breaker and getting to know each other.

PREPARATION
The facilitator invites the participants to sit in a circle.

TASK
Each participant has to tell the story of their name one after another.

RULES AND ADVICE

- Participants choose to tell the story of their given name, nickname or chosen name
- The story can be about its origins, the way it was chosen or why
- Participants choose which story of the name they tell

OUTCOME

The activity finishes once everyone has told the story of their name.

DEBRIEFING

The facilitator can close the activity by saying a few words about how stories are part of us, with the example of starting with our own name.

Tips

- The facilitator can also participate in this activity
- The facilitator can invite participants to announce their pronouns as well while making the round of « story of my name »
- This activity can trigger vulnerability among participants, as it could deal with family, gender or identity matters; that is why it is important to remind them that they choose which name to talk about and which story to tell



Black out poetry - Introduced by Leo Zbanke - Expert

Description	Black out poetry is an individual activity to introduce the concept of storytelling and how easy creating stories can be.
Objectives	<ul style="list-style-type: none">- To introduce storytelling- To create a simple but creative story
Time needed	Minimum 30 minutes
Material	<ul style="list-style-type: none">- Pages of magazines/newspapers (can also be printed from the internet) in a language the participants understand- Markers (preferably dark colours)- Examples of Black out poetry
Instructions	<p>INTRODUCTION The facilitator introduces what Black out poetry consists in, where it comes from (<i>see 'read more'</i>) and shows examples (<i>see 'examples'</i>).</p> <p>PREPARATION The facilitator distributes a page of a magazine/newspaper and a marker to each participant.</p> <p>TASK The goal is for participants to create a new story by distorting an existing article of a magazine/newspaper: Each participant has to read through the page and find words that would create a new story. Then, they have to cross the words they will not use in order for the story to be readable.</p> <p>RULES AND ADVICE <ul style="list-style-type: none">- The story can be as short or as long as they want</p>

- The story can be a sort of poem and as abstract as the participants want
- Participants can decide to form new words by keeping only some letters from a word
- Participants can be as creative as they want to (for example, integrate a drawing in it)

OUTCOME

The participants form « a museum » of Black out poetry results to read each other's work.

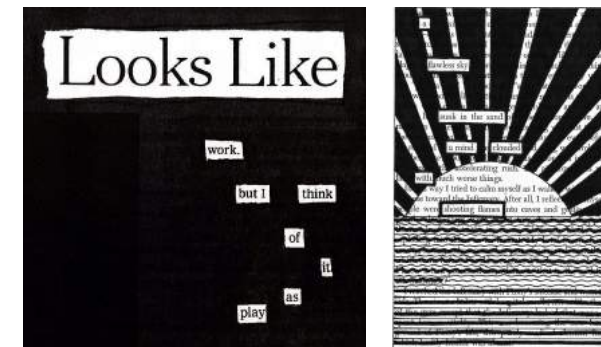
DEBRIEFING

The facilitator closes the activity with a little debriefing.

Tips

Pay attention to your participants' needs: people who have reading disabilities could face difficulties or not be able to participate in the activity.

Examples



Read more « [What is Black out poetry?](#) »

Write and draw - Introduced by Leo Zbanke - Expert

Description	« Write and Draw » is an ice-breaker activity to introduce storytelling.
Objectives	- To break the ice between participants - To introduce storytelling
Time needed	Maximum 2 minutes per steps (total time depending on the size of the group)
Material	Pieces of paper and pens (1/participant)
Instructions	<p>INTRODUCTION The facilitator introduces the activity as an ice-breaking game.</p> <p>PREPARATION The facilitator distributes 1 piece of paper and 1 pen to each participant and invites them to sit in a circle.</p> <p>TASK The goal is for participants to draw what their neighbour has written or interpret (write) what their neighbour has drawn, turn after turn.</p> <p><u>Step 1:</u> At the top of the paper, each participant writes a sentence describing an action (example : « The rabbit eats an apple »). Then, they discreetly pass the paper to the person on their left.</p> <p><u>Step 2:</u> Once given the new paper, each participant has to read the sentence in secret, and fold the paper inwards so that the sentence becomes hidden.</p>

On the back of the folded part of the paper, each participant now has to draw what the sentence said.

They then pass the drawing discreetly to the person on their left.

Step 3: Each participant now has to look at the drawing, and interpret what the drawing says. Again, they fold the paper inwards so that the drawing is not seen anymore, write a sentence of what they think the drawing was showing, and pass the paper to the person on their left.

The steps repeat themselves (write, draw, write, draw) until everyone gets their initial paper back.

RULES AND ADVICE

- Participants should not use too much space on the piece of paper for the drawing
- Sentences should not be too long
- Participants should unfold and look at the previous drawings or writings on the paper, only the one passed by their neighbour

OUTCOME

Once each participant has gotten their initial piece of paper back, the activity stops and the participants are invited to unfold the whole paper and discover the transformations that occurred: they can read out loud what was written and show the drawings.

DEBRIEFING

The facilitator can close the activity with a little debriefing on interpretation, how stories travel and stories through images.

Tips

The facilitator can also participate in this activity!

The new word story - Introduced by Youropia

Description	This activity is an ice-breaker to introduce storytelling.
Objectives	<ul style="list-style-type: none">- To break the ice between participants- To introduce storytelling
Time needed	Around 5 minutes per word (total time depending on the size of the group)
Instructions	<p>INTRODUCTION The facilitator introduces the activity as an ice-breaking game.</p> <p>PREPARATION The facilitator asks the participants to sit in a circle and explains the task by giving an example.</p> <p>TASK 3 participants in a row have to say out loud a different syllable (for example « NU » - « OLI » - « KVAR »). The 4th participant after them has to tell the story of the word that has been created (with the example it gives « Nuolikvar »).</p> <p>Then the 4 next participants continue with the task: 3 say syllables and the 4th one tells the story of the word.</p> <p>The facilitator has to encourage the participants to be as imaginative as they can be: they can say the origin of the word, the use of this object or the meaning of this expression, if this is still used nowadays, its purpose or history etc.</p>

OUTCOME

If this is a small group, the task can continue until everyone has gotten the chance to tell the story of a word (after 1 round in the circle, the facilitator has to ask someone else to start with saying the first syllable).

DEBRIEFING

The facilitator can close the activity with a little debriefing on imagination and how a story is built : the more details you put in a story the more realistic and relatable it is!

Tips

The facilitator can also participate in this activity!

Examples

With the example of syllables « NU » « OLI » and « KVAR »: « *Nuolikvar* » is an ancient wooden construction used in Nomansland in the 1800's to shave the fur of sheeps; the name comes from the noun « *nuoli* » which means sheep in nomanslandish and « *kvar* » which is the sound the machine makes when it cuts the fur. The machine is not used anymore because there were many accidents: people were often wounded by it and the joke of calling the machine « *Maiokvar* », « *maio* » meaning people, was actually quite famous.

MAKING STORIES TOGETHER

Story of the city - Introduced by Leo Zbanke - Expert

Description	This activity can be used as an introduction to storytelling and as a team building activity.
Objectives	<ul style="list-style-type: none">- To introduce storytelling- To create a collective story- To get to know the city/neighbourhood
Time needed	Around 2 hours
Material	<ul style="list-style-type: none">- At least 2 smart phones- Projector (optional)- Speakers (optional)
Instructions	<p>INTRODUCTION The facilitator introduces the activity as a challenge to discover the city/neighbourhood.</p> <p>PREPARATION The facilitator divides the group into 3 sub-groups and assign them a category : objects, photos or sounds.</p> <p>TASK The goal is for participants to collect elements from the city/neighbourhood and create a collective story :</p> <p><u>Step 1</u> : Each sub-group goes out and has to collect 3 items from the category they were assigned as a sub-group : 3 objects, 3 photos or 3 sounds.</p>

Step 2 : All participants gather and have to create the « story of the city » using all the items collected by the 3 sub-groups.

Step 1:

RULES AND ADVICE

- The objects, photos and sounds should be representative of the city/neighbourhood
- The objects should not be taken from a private property or taking it should not destroy the landscape
- The photos and sounds can be taken with a smart phone
- All participants have to take part in the task within the sub-group

Step 2:

- All of the 9 items have to be used in the story
- All participants have to take part in the creation of the story
- Participants are allowed to use a narrator to tell the story
- Participants can be as creative as they want to (perform it, mime it, sing it etc.)

OUTCOME

The participants show/perform the « story of the city » in front of the facilitator.

DEBRIEFING

The facilitator closes the activity with a debriefing :

- How was the activity?
- How did you work in your subgroups?
- How easy was it to collect the items?
- How was it to create a collective story?
- How did you choose the story to tell?
- What was your role in the group?
- What would you like to remember from this activity?

Story of the city using senses - Introduced by Youropia

Description	<p>This activity can be used as an introduction to storytelling.</p> <p><i>This activity needs to be combined with a visit of the neighbourhood or city, showing significant places to participants.</i></p>
Objectives	<ul style="list-style-type: none">- To introduce storytelling- To create a collective story- To get to know the city/neighbourhood- To use all senses in storytelling
Time needed	Around 2 hours (depending how long the visit is)
Material	<ul style="list-style-type: none">- Flipchart with paper or a white board- Markers
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity as a visit of the city/neighbourhood.</p> <p>PREPARATION</p> <p>The facilitator has to present the significant places they pass by and has to pay attention to what the participants say or do.</p> <p>TASK</p> <p>After the visit, the facilitator gathers the participants to make a debriefing of the visit. The facilitator asks them first what they saw during the visit and writes it down on a flipchart to recreate the structure of the visit.</p> <p>Then, the facilitator invites the participants to tell again what happened in the visit but focusing on</p>

other senses than the SIGHT :

- 1- SOUND (what they heard during the visit)
- 2- SMELL (what they smelled)
- 3- TOUCH (what they touched)
- 4- TASTE (what they tasted)

The facilitator writes down the answers next to each part of the visit.

OUTCOME

The participants have now to recreate the story of the visit by describing it with all senses (the facilitator can ask for a volunteer)

DEBRIEFING

The facilitator can close the activity with a little debriefing on interpretation and how a story is built : using all the senses in telling a story can help the reader or the audience relate to the story and picture it more easily.

Tips

The facilitator has to think through the visit beforehand and manage to make the participants use all their senses: bringing them to places where there is a particular smell (flowers, food), or a sound (bells of a church, music), or material to touch (stone, wood), or specialties to try etc.

Collective Pixar Story - Introduced by Leo Zbanke - Expert

Description	<p>This activity can be used as an exercise to practice oral storytelling.</p> <p><i>Note : This activity can be proposed after having presented the Pixar storytelling scheme from the book by Dean Movshovitz (see 'Theory principles' in this Toolkit).</i></p>
Objectives	<ul style="list-style-type: none">- To practice storytelling (Pixar storytelling scheme)- To create a collective story- To trigger creativity
Time needed	<p>Around 20 minutes (depending on the size of the group)</p>
Material	<p>- Flipchart paper or projector</p>
Instructions	<p>INTRODUCTION The facilitator introduces the activity as a practice for the Pixar storytelling scheme by Dean Movshovitz.</p> <p>PREPARATION The facilitator lets the Pixar storytelling scheme in view (written on a flipchart or projected) and puts the participants into a circle.</p> <p>TASK The goal is for participants to create a collective story, by using the Pixar storytelling scheme and their imagination :</p> <p>One after the other, each participant tells a part of a story they have to imagine; the first</p>

participant starts with « Once upon a time » and completes, then the second one continues with « Every day... » etc. Each participant has to add content according to the part of the scheme they have to complete.

Pixar Scheme Recap:

Once upon a time there was...

Every day...

One day...

Because of that...

Because of that... (can be repeated several times...)

Until Finally...

OUTCOME

The facilitator gives feedback and participants repeat the task several times in order for everyone to practice different parts of the scheme.

DEBRIEFING

The facilitator closes the activity with a little debriefing.

Tips

This activity can be adapted by using the pop-up book « Ruido Blanco » (see 'Toolbox' in this Toolkit).

Story cubes - Introduced by Leo Zbanke - Expert

Description	This activity is used to practice oral storytelling.
Objectives	<ul style="list-style-type: none">- To practice storytelling- To trigger imagination
Time needed	Around 30 minutes
Material	Rory's story cubes game (number of packs according to the size of the group)
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity by showing the story cubes and inviting the participants to play with them.</p> <p>PREPARATION</p> <p>The facilitator divides the group in sub-groups composed of 3 participants each, and distributes 3 dice from the story cubes game to each group.</p> <p>TASK</p> <p>The goal is for participants to create stories by using the story cubes :</p> <p><u>Step 1</u>: Each participant rolls the cubes one after the other, and with the elements the participant gets on the cubes, they have to imagine a story and tell it out loud to the others.</p> <p><u>Step 2</u>: The facilitator distributes 2 more dice to each sub-group and they continue according to Step 1.</p> <p>OUTCOME</p> <p>The participants continue to tell stories one after</p>

the other, until they all practiced at least on 2 stories with 3 cubes, and on 2 stories with 5 cubes.

DEBRIEFING

The facilitator closes the activity with a debriefing :

- How was it?
- How easy was it to tell stories using the story cubes?
- How did you choose which element goes to which part of your story?
- What did you learn?

Tips

The story cubes activity can be adapted in many different ways!

One example : you can add a step 3 and 4 in the activity where participants have to make a whole new story using the stories from everyone in the sub-group, and then perform it as a small play.

Examples



PERSONAL STORIES

The timeline - Introduced by Youth Express Network

Description	<p>The timeline is an individual activity to reflect on one's own life, experiences and powerful events throughout time.</p> <p><i>This activity has been used in the process of our trainings on digital storytelling, for participants to choose which story of their life they would like to focus/work on.</i></p>
Objectives	<ul style="list-style-type: none">- To reflect on one's life- To encourage introspection- To capture stories in one's life
Time needed	Around 1 hour 30 minutes
Material	<ul style="list-style-type: none">- Pieces of paper (according to the number of participants)- Pens (according to the number of participants)
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity as a way to go deeper into introspection and find stories in one's lives.</p> <p>PREPARATION</p> <p>The facilitator distributes a piece of paper and a pen to each participant.</p> <p>TASK</p> <p>The goal is for participants to reflect on the events of their life from birth until the present moment and draw a timeline that shows these events :</p>

Each participant has to draw a timeline, using a line, and mark the important and powerful events of their life chronologically.

Then, each participant has to reflect on which stories they find in their life, and which story they would like to tell others (in the frame of the digital storytelling process).

RULES AND ADVICE

- The timeline will stay personal so participants can write as much as they want to
- Events can be small, big, positive or negative

OUTCOME

The facilitator gathers the group to check if everyone has finished.

DEBRIEFING

The facilitator closes the activity with a debriefing :

- How was it?
- What was easy/difficult?
- Did you find stories in your timeline?
- Did you figure out which story you would like to tell?

Tips

It is better and clearer if the facilitator gives an example of a timeline while explaining the activity.

The personal object - Introduced by Leo Zbanke - Expert

Description	The personal object is an activity to practice oral storytelling and introduce introspection, that can be used to connect the group as well.
Objectives	<ul style="list-style-type: none">- To practice storytelling- To introduce introspection- To connect the group
Time needed	Around 5 minutes / participant (total time depending on the size of the group)
Material	Participants have to bring a personal object to the activity.
Instructions	<p>INTRODUCTION The facilitator introduces the activity as a practice for oral storytelling and a first step into introspection.</p> <p>PREPARATION The facilitator invites the participants to get their personal object in their hands and sit in a circle.</p> <p>TASK The goal is to share the story of a personal object with the others : Each participant will have to tell the story of the object they brought, one after the other : why did they choose it, why is this an important object, how did they get it etc.</p> <p>RULES AND ADVICE</p> <ul style="list-style-type: none">- Participants have to listen to each other and not interrupt each other- Participants should not judge or comment on

the story being told

- Participants choose which story they want to tell

OUTCOME

The activity finishes when everyone has shared the story of their personal object.

DEBRIEFING

The facilitator closes the activity with a debriefing :

- How was it to tell the story of your personal object?
- How was it to listen to the story of others?
- What did you feel?
- What will you remember from this activity?

Tips

This activity can be done with personal photos as well. The facilitator could participate in the activity to give an example, depending on the purpose of the activity (connect the entire group with the facilitator included or not).

WRITTEN STORIES

Fast writing - Introduced by The Exchangeables

Description	<p>« Fast writing » is an activity that encourages participants to write about a topic, without thinking, and can be done as a creative exercise.</p> <p><i>This activity was done as an evaluation method within the Study Visit 1 in the Netherlands. It was also tried out again in a local workshop from Y-E-N to write about a mobility experience.</i></p>
Objectives	<ul style="list-style-type: none">- To stimulate a creative process- To encourage writing- To introduce written storytelling
Time needed	Around 30 minutes
Material	<ul style="list-style-type: none">- Pieces of paper (according to the number of participants)- Pens (according to the number of participants)
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity as an exercise for written storytelling and gives an example of a fast writing piece with an everyday life topic (example : breakfast).</p> <p>PREPARATION</p> <p>The facilitator distributes a piece of paper and a pen to each participant.</p> <p>TASK</p> <p>The goal is for participants to write freely about a topic (it can be about life experiences, first times,</p>

happiest moment etc.): each participant has 2 minutes to write everything that cross their mind about the topic. The structure, the meaning and the grammar don't matter.

RULES AND ADVICE

- Never stop writing
- Never scratch a word or a sentence
- Never correct yourself

OUTCOME

Depending on the objective set for this activity and the topic chosen, the results can be shared with the group or not.

DEBRIEFING

- The facilitator closes the activity with a debriefing :
- How was it?
 - What was easy/difficult?
 - Did something surprised you in what you wrote?

Tips

It is better and clearer if the facilitator gives an example of a fast writing piece while explaining the activity.

Re-write the story - Introduced by Leo Zbanke - Expert

Description	<p>This activity can be used to practice written storytelling.</p> <p><i>This activity can be proposed after having presented the structure of a story, like the 3-act structure (see 'Theory principles' in this Toolkit).</i></p>
Objectives	<ul style="list-style-type: none">- To practice storytelling (the 3-act structure)- To practice story adaptation- To reflect on interpretation of a story
Time needed	Around 1 hour 30 minutes
Material	<ul style="list-style-type: none">- Pieces of paper (one per participant)- Pens or pencils (one per participant)- Sticky notes (one per participant)
Instructions	<p><i>Note : the facilitator should prepare the sticky notes in advance (see step 2)</i></p> <p>INTRODUCTION</p> <p>The facilitator introduces the activity as a practice for written storytelling.</p> <p>PREPARATION</p> <p>The facilitator distributes 1 piece of paper and 1 pen to each participant.</p> <p>TASK</p> <p>The goal is for participants to write a story of their own and re-write the story of someone else by changing the genre :</p> <p><u>Step 1</u>: Each participant has to write a personal story; it can be an anecdote, a moment where they faced an obstacle but succeeded etc.</p>

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 has to re-write the story they received, using the genre they got on the sticky note.

RULES AND ADVICE

- 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 (step 1)
- The story should follow the 3-act structure of a story (step 1)
- Participants should write it in a language everyone understands (step 1)
- Participants should write with the best and readable handwriting they can (step 1)
- Participants have to change a few elements from the story so that the genre corresponds (step 3);
- The changes have to be on a few words or elements, but participants should not change everything from the original story (step 3);
- Participants have to keep the core elements of the story in order for it to be recognisable by the author (step 3).

OUTCOME

The participants read out loud the story they re-wrote, and the author has to recognise its own story and the genre used.

DEBRIEFING

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?

- Tips**
- Pay attention to your participants' needs: people who have reading or writing disabilities could face difficulties or not be able to participate.
 - *A shorter version of this activity **can also be done using famous fairy tales + only Step 3 (For a focus on trying different Genres).***

WITH PHOTO

5-picture story - Introduced by Leo Zbanke - Expert

Description	<p>This activity can be used to practice photography, photo storytelling and encourage creativity.</p> <p><i>Note : This activity can be proposed after having presented the theory of storytelling (structure of a story) and after having presented the theory of photography (rules of composition).</i></p>
Objectives	<ul style="list-style-type: none">- To put in practice the theory of photography- To practice photo storytelling- To trigger creativity
Time needed	Around 1 hour 30 minutes
Material	<ul style="list-style-type: none">- At least 1 camera or smart phone per sub-group- A projector (optional)
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity as an exercise for photography and photo storytelling.</p> <p>PREPARATION</p> <p>The facilitator divides the group into sub-groups (not more than 5 people per sub-group) and arranges 1 camera or smart phone per group.</p> <p>TASK</p> <p>The goal is for each sub-group to tell a story, by the means of 5 different photos :</p> <p>Each sub-group has to decide on a story (which</p>

topic, which structure, who is going to act etc.). Then, each sub-group takes the photos together.

RULES AND ADVICE

- Each photo has to follow the rules of composition
- The photos have to speak for themselves (no voice over or no explanation)
- All participants in the sub-groups have to participate in a way
- Each photo has to represent a part of the structure of the story; for example, each photo can represent a part of the Pixar storytelling scheme (see 'Theory principles' in this Toolkit)

OUTCOME

The facilitator gathers all the sub-groups to show the results. The facilitator can give advice to the sub-groups on photography and storytelling as feedback.

DEBRIEFING

The facilitator closes the activity with a little debriefing.

Tips

This activity can be repeated twice in order to make place for improvement if needed.

Examples



Photo bingo - Introduced by Youth Express Network

Description This activity can be used to practice photography (the rules of composition) and stimulate creativity.

Note : This activity can be proposed after having presented the theory of photography (rules of composition).

Objectives

- To put in practice the theory of photography
- To trigger creativity

Time needed Around 1 hour 30 minutes

Material

- At least 1 camera or smart phone per participant
- A projector (optional)

Instructions

INTRODUCTION
The facilitator introduces the activity as an exercise for photography.

PREPARATION
The facilitator hands out the bingo sheet to each participant (if the group is big divide them in sub-groups) and verifies if every participant has a smart phone.

TASK
The goal is for each participant to take at least 1 photo for each category of the bingo (following each rule of composition).

OUTCOME
The facilitator gathers all the participants to

review the results. The facilitator can give advice on photography as feedback.

DEBRIEFING

The facilitator closes the activity with a little debriefing.

Tips

This activity can be repeated twice in order to make place for improvement if needed.
This activity can be done outside, and can be used for participants to discover the surroundings!

Examples



Independent image story - Introduced by Active Bulgarian Society

Description	Independent Image Story inspires creativity and brainstorming.
Objectives	To tell a story through images, chosen on the spot from anywhere on the internet
Time needed	- A phone or a laptop (preferably) for each group - A projector - A speaker
Material	Maximum 40 minutes. It would depend on how much the groups get to complete their task.
Instructions	INTRODUCTION The speaker introduces storytelling and explains the task, then gives an example. PREPARATION Split the participants in groups of even size. Each team needs a phone or a laptop (preferably). Give each team a theme. TASK The groups must find images on the internet that tell a the story of their theme. They must then be able to present them in certain order. When the decided time passes, each group will present their sequential images. Then all the other groups will try to guess what the theme was. If you want it to be more competitive, you could assign points for each correct guess.

RULES AND ADVICE

- There should be a limit for the number of pictures that can be used
- Participants can use any pictures on the internet they find suitable to tell their story
- Each member of a group should take part in the activity, but only one must present it
- Suitable music is possible if a group can manage to find any for the given time

OUTCOME

The participants have enhanced their abstract thinking and those who want can comment on the experience.

DEBRIEFING

The facilitator summarizes the outcomes and closes the activity.

Tips

Try to find suitable images for the themes yourself in order to test their difficulty.

Read more « [Telling stories through pictures](https://digital-photography-school.com/telling-stories-with-photos/) » <https://digital-photography-school.com/telling-stories-with-photos/>

WITH VIDEO

One shot movie - Introduced by Leo Zbanke - Expert

Description	<p>This activity can be used to practice videography, video storytelling and encourage creativity.</p> <p><i>Note : This activity can be proposed after having presented the theory of storytelling (structure of a story) and after having presented the theory of videography (types of shot, types of movement)</i></p>
Objectives	<ul style="list-style-type: none">- To put in practice the theory of video- To practice video storytelling- To trigger creativity
Time needed	Around 1 hour 30 minutes
Material	<ul style="list-style-type: none">- At least 1 camera or smart phone per sub-group- A projector (optional)
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity as an exercise for video making and video storytelling. The facilitator should explain what a one shot movie is and, preferably, give an example : <i>A “one-shot film” is a movie filmed in one long take by a single camera, or manufactured to give the impression it was.</i></p> <p>PREPARATION</p> <p>The facilitator divides the group into sub-groups (not more than 5 people per sub-group) and arranges 1 camera or smart phone per group.</p>

TASK

The goal is for each sub-group to tell a story, by the means of a one-shot movie:

Each sub-group has to decide on a story (which topic, which angles, who is going to act etc.). Then, each sub-group has to film the video together.

RULES AND ADVICE

- The video should present different types of shots and movements
- The video has to follow the structure of a story
- The video has to speak for itself (no voice over or no explanation)
- Dialogues in the movie are allowed
- All participants in the sub-groups have to participate in a way

OUTCOME

The facilitator gathers all the sub-groups to show the results. The facilitator can give advice to the sub-groups on video making and storytelling as feedback.

DEBRIEFING

The facilitator closes the activity with a little debriefing.

Tips

This activity can be repeated twice in order to make place for improvement if needed.

Examples

« Suitcase » by Vic Kris
<https://www.youtube.com/watch?v=j0HoMaaQj9I>

MEDIA LITERACY

Media literacy - Introduced by Leo Zbanke - Expert

Description This activity is an exercise to introduce the topic of media literacy by inviting participants to analyse and create content.

Note : This activity can be proposed in order to go further on the topic of media and its use.

Objectives

- To introduce media literacy
- To analyse media content
- To create media content

Time needed Around 2 hours

Material

- Printed pieces of media (at least 1 per sub-group)
- Paper - Pens - Magazines - Scissors - Glue

Instructions

INTRODUCTION

The facilitator introduces the activity with some theory about media literacy (see 'Going further' in this Toolkit) and the different steps of media literacy and therefore, of the activity :

- Analyse / Evaluate media content
- Create media content

STEP 1 - Analyse

PREPARATION

The facilitator presents a list of selected 'Basic persuasion techniques' (see 'Going further' in this Toolkit) and explains them.

The facilitator then divides the group into sub-groups (maximum 5 people per sub-group) and gives them one or several printed piece(s) of media (ads) each.

TASK

The goal is for each sub-group to analyse the piece of media by answering the following questions :

- Who paid for the media? Why?
- Who is being targeted?
- What is the text (literal meaning) of the message?
- What is the subtext (unstated or underlying message)?
- What tools or techniques of persuasion are used?
- What story if not being told?

OUTCOME

The facilitator gathers all the participants to share the results. The other sub-groups can react on the other's piece of media.

STEP 2 - Create

PREPARATION

The facilitator invites the participants to reform the sub-groups and gives them some materials (paper, pens, magazines, scissors, glue etc).

TASK

The goal is for each sub-group to create a piece of media with the message of their choice and using the materials handed out. The content can be a fake ad, a campaign, etc.

OUTCOME

The facilitator gathers all the participants to share the results. The other sub-groups can react on the other's creations and analyse them using the guiding questions from Step 1.

DEBRIEFING

The facilitator closes the activity with a little debriefing on media literacy and its importance : in the era of easy access to the internet, media literacy gives the key on how to read media content and understand that there is a person behind it, who creates it for a purpose, using persuasion techniques and psychological mechanisms.

Tips

The step 2 of the activity can also invite participants to create digital content using cameras, smart phones or online tools.

Make your meme - Introduced by Youth Express Network

Description	« Make your Meme » is a workshop on Memes and how to do Memes.
Objectives	<ul style="list-style-type: none">- Explaining Memes and Meme/web culture, how to create memes and what their impact can be- Show that any web content has a creator (who can have various intentions) and a viewer (who will be impacted by the content, either positively or negatively).
Time needed	Can fit in 30-40 minutes workshop (10 minutes explanation - 5 minutes creation - 10 minutes restitution - 10 minutes debriefing and conclusion), has better impact with more time
Material	<ul style="list-style-type: none">- A computer/projector (show live the creation of Memes and examples of Memes)- Memes printed on paper with blank spaces where the captions would be added.
Instructions	<p>INTRODUCTION</p> <p>The facilitator introduces the activity as a workshop aiming at learning how to create Memes. They explain what a Meme is, and show examples.</p> <p>PREPARATION</p> <p>The children or young people can create their Memes alone or in group. A selection of around 5 Blank Memes is presented to the group. They can chose how many Memes they want, depending on their ideas. It can also be given to them randomly in order to prevent people to loose too much time agreeing or choosing. A limit can be announced if necessary.</p>

TASK

Brainstorming and filling the captions of the Memes, thus creating new Memes.

OUTCOME

Once the groups/young people are done with creating the Memes, a restitution is done. The results are created live on the computer/projector through a free generator website called imgflip.com. The Memes are downloaded and can be shared with the participants later.

DEBRIEFING

This activity can be use to sparkle a group or individual reflection on various topics of media literacy such as :

- Understanding that there are people behind and in front of any content in the internet (responsibility, rights/ law, obligations, online hate speech/discrimination/cyber bullying..)
- Using critical sense and analysis when receiving an internet content
- Debating on humour, black humour and freedom of speech, social inclusion/discrimination/stereotypes, risks of the Meme/web Culture : sharing content quickly without verifying the sources...

Examples

To explain what a MEME, show recent memes showing that they can take different formats (Images, videos, music clips, IG Stories, Gif, tv show scenes): we use the « Star Wars No » Meme. 1- Show the scene of Darth Vader and Luke (- I'm your father...; - Nooooooo!) 2- Show some of the different transformations as a Meme (- Time to go back to school...; - Noooooo!)

Read more

https://en.wikipedia.org/wiki/Internet_meme
https://en.wikipedia.org/wiki/List_of_Internet_phenomena

TOOLBOX

Games

DIXIT

Introduced in the project by: Youth Express Network

<http://www.libellud.com/dixit/?lang=en>

The game « Dixit » contains cards of abstract drawings and representations. The card deck is often used in non-formal education as an expression tool for evaluations, « mood of the day » etc.

In the frame of the digital storytelling process, the card deck can be used to exercise storytelling and interpretation of images.

MORE THAN ONE STORY

Introduced in the project by : Youth Express Network

<https://www.simrishamn.se/kultur-och-fritid/more-than-one-story>

« More Than One Story is a unique and powerful card game which builds bridges between people of all ages, backgrounds and cultures. It is being used by schools, municipalities and organizations all over Sweden and has been spread in over twenty languages by our partners around the world. »

In the frame of digital storytelling activities, this card game can be used as to break the ice between participants and to start to share personal stories.

STORY CUBES

Introduced in the project by: Leo Zbanke - Expert

[Rory's story cubes](#)

The « Story cubes » are dice which do not represent numbers but little images. There are several packs of story cubes available besides the « classic » one : travel, action, mystery, fantasia etc.

In the frame of digital storytelling activities, the story cubes can be used to exercise storytelling, story structure and interpretation of images. (See Activity « *Story Cubes* » in this Toolkit.)

Pop-up book

« RUIDO BLANCO »

Introduced in the project by: Youropia

https://youtu.be/l1nl4250_8Q

« Ruido Blanco » is the adaptation of the book « White Noise » written by David A. Carter.

In the frame of digital storytelling activities, the book can be used

to create a collective story and used to exercise storytelling, story structure, imagination and interpretation of images.

See Activity « *Collective Pixar story* » in this Toolkit.

Applications

1 SECOND EVERYDAY (1SE)

Introduced in the project by: Youropia

<https://1se.co>

« 1 second everyday » is an application for smart phones that was developed by Cesar Kuriyama, after he published a video gathering 1 second records of each day of his 30th year. The app allows to record one second of video every day and then edits (mashes) them together into a single film.

This app can be used in non-formal education for creating participants' diaries, record a visit or an event etc.

Examples of best practices

DIGITAL PLAYGROUND - ROTTERDAM (THE NETHERLANDS)

Visited during the Study Visit 1 in the Netherlands, March 2019

<https://digitalplayground.nl>

Digital Playground is a structure of 20 years old, that organizes workshops with digital tools and movie making (also animation). The target groups are often school pupils or young people. Around 15 people work there.

They have a space in Rotterdam with 4 rooms to welcome up to 40 people at the same time. They usually divide the groups into sub-groups of 10 people. All the facilities are available to work on spot: iPads, animation tables and even green screens.

Within the Study Visit, our group of participants had the chance to take part in a workshop and create 4 vlogs: <https://youtu.be/cMI81InTNUA?list=PL3B7JOEYE1QB2BeXsnf8Csfo9-1KyTenH>

R-NEWT - DORDRECHT (THE NETHERLANDS)

Visited during the Study Visit 1 in the Netherlands, March 2019

<https://r-newt.nl/locatie/dordrecht/>

R-Newt is a youth social service organisation located in different

parts of the Netherlands: it gathers 500 youth workers in total (among which 102 are in Dordrecht).

In Dordrecht, they are working on a specific programme called « **KISS the Future** » which is an experimentation of what the civic service could be in the Netherlands.

The programme is led through non-formal education: the involvement of youth is rewarded by the valorisation of their competences gained (open badges) and a financial reward of 500€. The reward gives them motivation and it is considered the most valuable thing in the project.

The programme follows also a youth-based approach and a talent approach: it is a council of young people that decides how the project goes, the civic service translates into what the youth wants to do instead of asking them to volunteer for something, and young people are asked how their talent can be useful to the community so that they invest time to share their talent with others.

The testing period involves 300 young people: whenever a person has an idea, they are involved, they get a coach and it starts!

More on “KISS the Future” project: <https://www.facebook.com/projectkissthefuture/>

In the frame of this programme, around 30 young people work together on a TV programme called “CTRL-R”, broadcasted on local TV. This TV programme contains street interviews, reportage, clips and a Q&A « young daddy’s on a couch » that

reflects the life of young people in Dordrecht. The programme is entirely youth led and their approach is “learning by doing”.

CTRL-R TV programme extract: <https://youtu.be/GUWbE3vbo74>

EL PATIO - AVILES (SPAIN)

Visited during the Study Visit 2 in Spain, May 2019

<https://www.facebook.com/Patio.Aviles/>

“El Patio” is a space in Aviles that gathers the Youth Department of the Municipality, organisations’ offices, several working spaces and a youth hostel. We were welcomed there by the organisation Ye Too Ponese and European volunteers living and working there.

El Patio worked on an international project on global youth advocacy with Italy, Romania, Ecuador, Colombia and Dominican Republic. The goal was to create 6 advocacy campaigns through 6 stages. Within this project, they used social media as a way to engage young people into advocacy as a “bottom-up” approach of advocacy: they asked young people what they would like to change in their daily life instead of what should be changed in other levels of politics. As a result, the group of young people in Aviles decided to work on depression among youth: the first step of their initiative is to put on a support group. In order to succeed, they are trained by NGOs to be able to organise them properly.

Within the Study Visit, our group of participants had the chance to try out one of their method: the Instagram challenge. The concept consists in asking young people to tell the story of their day using Instagram stories and sharing it with others. Then, the next step is for young people to make another Instagram story on how they would like their daily life to be like. In this way, you can see what young people really want to change, and the use of social media such as Instagram motivates them to participate.

DIVERSEX & KALEIDE - AVILES (SPAIN)

Met during the Study Visit 2 in Spain, May 2019

<https://www.facebook.com/diversesex.aviles.1>

“Diversex” is a project born from a working group of El Patio: they wanted to fight stereotypes of the LGBT+ community in a non-violent way. They came up with the idea of a video campaign addressed to non-LGBT+ people.

“Diversex” video campaign <https://youtu.be/sQoRPnySEws>

<https://www.facebook.com/asociacionkaleide/>

The organisation “Kaleide” is born from this group of young people who wanted to start their own organisation to fight for the LGBT+ community rights. They launched the LGBT+ Pride in Aviles, and organise forums, demonstrations, slam and poetry nights etc.

HIERBABUENA - OVIEDO (SPAIN)

Met during the Study Visit 2 in Spain, May 2019

<http://hierbabuena-asturias.org>

Hierbabuena is an organisation that tries to make mental suffering visible. This organisation is led by people with mental diversity or suffering from psychological problems. They use the Convention on the Rights of people with disabilities from the United Nations but saw that Spain is still back and stuck in the psychological approach. In order to raise awareness, they launched the Mad Pride day in Oviedo 2 years ago and use audio-visual and media contents.

“Mental health is the little brother in health in Spain”

They face the difficulty that there are very few funds to create content in Spain. Therefore, they use video campaigns from peer NGOs in the United Kingdom and add subtitles in Spanish.

“Schizo: Time to change” video: https://youtu.be/_YcVJj0r1-s

“Some say that if you try to eliminate the gene of mental disability, you will eliminate creativity”

The organisation worked on a structured dialogue project called “Avanzadilla tumba barrier” to encourage participation of young people who suffer(ed) from mental issues. Throughout the project, they identified social barriers and try to break them. They organised a training in audio-visual tools and created a digital campaign that was broadcast on the local TV.

Vlog of the project “Avanzadilla tumba barrier”: <https://www.facebook.com/tumbabarreras/videos/406392869716742/>

“Be passionate about what you are sharing”

Within the Study Visit, our group of participants had the chance to take part in a podcast workshop led by Hierbabuena and create a podcast: <https://youtu.be/D-QH7Fh2puE>

Going further

MEDIA LITERACY THEORY

Media literacy is a topic that can be tackled while inviting young people to create media or digital content.

The topic was introduced by Leo Zbanke, the video expert / trainer, within the Study Visit 1 that took place March 2019 in Rotterdam, The Netherlands.

What is media literacy?

Literacy is the ability to write and read literature

Media literacy is the ability to access, analyse, evaluate and create media messages of all kinds.

Media literacy invites people to develop their critical thinking towards media content : behind the message, there is the intent of someone, using psychological mechanisms and persuasion techniques.

Persuasion techniques

There are more than **40 persuasion techniques** used to create media content.

Here is a selected list of techniques:

Bandwagon

Many ads show lots of people using the product, implying that "everyone is doing it" (or at least, "all the cool people are doing it"). No one likes to be left out or left behind, and these ads urge us to "jump on the bandwagon." Politicians use the same technique when they say, "The American people want..." How do they know?

Bribery

This technique tries to persuade us to buy a product by promising to give us something else, like a discount, a rebate, a coupon, or a "free gift." Sales, special offers, contests, and sweepstakes are all forms of bribery. Unfortunately, we don't really get something for free -- part of the sales price covers the cost of the bribe.

Testimonials

Media messages often show people testifying about the value or quality of a product, or endorsing an idea. They can be experts, celebrities, or plain folks. We tend to believe them because they appear to be a neutral third party (a pop star, for example, not the lipstick maker, or a community member instead of the politician running for office.) This technique works best when it seems like the person "testifying" is doing so because they genuinely like the product or agree with the idea. Some testimonials may be less effective when we recognize that the person is getting paid to endorse the product.

Celebrities (A type of Testimonial – the opposite of Plain folks)

We tend to pay attention to famous people. That's why they're famous! Ads often use celebrities to grab our attention. By appearing in an ad, celebrities implicitly endorse a product; sometimes the endorsement is explicit. Many people know that companies pay celebrities a lot of money to appear in their ads (Nike's huge contracts with leading athletes, for example, are well known) but this type of testimonial still seems to be effective.

Experts (A type of Testimonial)

We rely on experts to advise us about things that we don't know ourselves. Scientists, doctors, professors and other professionals often appear in ads and advocacy messages, lending their credibility to the product, service, or idea being sold. Sometimes, "plain folks" can also be experts, as when a mother endorses a brand of baby powder or a construction worker endorses a treatment for sore muscles.

Fear

This is the opposite of the Association technique. It uses something disliked or feared by the intended audience (like bad breath, failure, high taxes or terrorism) to promote a "solution." Ads use fear to sell us products that claim to prevent or fix the problem. Politicians and advocacy groups stoke our fears to get elected or to gain support.

Humor

Many ads use humor because it grabs our attention and it's a

powerful persuasion technique. When we laugh, we feel good. Advertisers make us laugh and then show us their product or logo because they're trying to connect that good feeling to their product. They hope that when we see their product in a store, we'll subtly re-experience that good feeling and select their product.

Advocacy messages (and news) rarely use humor because it can undermine their credibility; an exception is political satire.

Warm & fuzzy

This technique uses sentimental images (especially of families, kids and animals) to stimulate feelings of pleasure, comfort, and delight. It may also include the use of soothing music, pleasant voices, and evocative words like "cozy" or "cuddly." The Warm & fuzzy.

Symbols

Symbols are words or images that bring to mind some larger concept, usually one with strong emotional content, such as home, family, nation, religion, gender, or lifestyle. Persuaders use the power and intensity of symbols to make their case. But symbols can have different meanings for different people. Hummer SUVs are status symbols for some people, while to others they are symbols of environmental irresponsibility.

Analogy

An analogy compares one situation with another. A good analogy, where the situations are reasonably similar, can aid

decision-making. A weak analogy may not be persuasive, unless it uses emotionally charged images that obscure the illogical or unfair comparison.

Media literacy in practice

Media literacy is an educational process and can be used in non-formal education: see activities “Media Literacy” and “Make your Meme” in the ‘Activity’ section of this Toolkit.

STORYTELLER’S SECRETS

This list of ‘storyteller’s secrets’ has been developed for the model of ‘TED talks’ but can be helpful in order to write a ‘catchy’ and relatable story.

- **Identify your brand’s core purpose.** (Steve Jobs, Richard Branson)
- **Dream in moonshots.** (Mark Burnett, Howard Schultz, Elon Musk)
- **Reframe the story you tell yourself.** (Joel Osteen, Darren Hardy)
- **Share the backstory of your life.** (Sting, Kat Cole, Sara Blakely)
- **Tell stories of struggles and the lessons learned.** (Tony Robbins, Amy Purdy, Adam Braun)

- **Introduce a « hero » - person or product - who triumphs over adversity.** (Oprah, *Sideways*, Darren Hardy, Peter Guber, Steve Jobs)
- **Consistently and publicly frame your vision in a founder’s story.** (Howard Schultz, Walnut Hill Medical Center, John Mackey, Herb Kelleher)
- **Make stories at least 65 percent of your presentation.** (Bryan Stevenson, Sheryl Sandberg)
- **Violate expectations.** (Bill Gates, Elon Musk)
- **Use simple words and analogies to hide complexity.** (Dr. Ed Hallowell, Martin Luther King Jr., Elon Musk)
- **Enrich your story with specific and relevant details.** (Sara Blakely, Pete Frates)
- **Unleash your best storytellers.** (Tokyo 2020, Steve Wynn, Danny Meyer)
- **Deliver serious topics with a side of humor.** (Sir Ken Robinson)
- **Tell authentic and personal stories tailored to your audience.** (Gary Vaynerchuk, Giada De Laurentiis)

Source of this list: Carmine Gallo - The Storyteller’s Secret_ From TED Speakers to Business Legends, Why Some Ideas Catch On and Others Don’t (2016, St. Martin’s Press)