

IO3

Training Itinerary to Improve ICT Competences

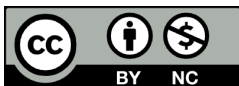
Project Information

Project Title	DigitArt (DART)
Funding Program	Agência Nacional Erasmus+ Juventude em Ação Key Action 2 - Cooperation for Innovation and the Exchange of Good Practices - Partnerships for Creativity
Project Number	2020-1-PT02-KA227-YOU-007642
Project Website	https://contextos.org.pt/o-que-fazemos/digitart/
Project Coordinator	Contextos – Cooperativa para o Desenvolvimento e Coesão Social, CRL (Portugal)
Project Partners	Lascò Srl (Italy) Asociación Fronteras (Spain)

Please, cite this publication as:

Abbruzzese G., Imbrasaitė D., Lanzetta M., Machado J., Martins A. & Di Gennaro S. (2022). *DigitArt: Training Itinerary to improve ICT competences*. Zenodo. <https://doi.org/10.5281/zenodo.7018972>

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Acknowledgment

This publication is a result of the project DigitArt (DART) co-funded by Agência Nacional Erasmus+ Juventude em Ação - Key Action 2 - Cooperation for Innovation and the Exchange of Good Practices - Partnerships for Creativity, under the grant agreement 2020-1-PT02-KA227-YOU-007642. The support of the European Commission for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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I - Introduction



This **Training Itinerary** was developed as part of DigitArt Project, co-financed by the Erasmus+ Program KA2 - Cooperation for Innovation and the Exchange of Good Practices - Partnerships for Creativity, coordinated by *Contextos - Cooperativa para o Desenvolvimento e Coesão Social CRL* (Portugal), in partnership with *Lascò Srl* (Italy), and *Asociación Fronteras* (Spain).

This document is the third of a total of four publications, or *Intellectual Outputs (IOs)*, that result from the DigitArt project:

- **IO1** – State of Art Research - Creativity and Creative Learning Environments;
- **IO2** – Participatory Video - Methodological Guide for the Implementation of Innovative Strategies that Promote the Participation of Youth;
- **IO3** – Training Itinerary to Improve ICT Competences;
- **IO4** – Methodological Guide for the Development of Collaborative Projects for Youth.

The fifth and final output of the project IO5 – Collaborative Documentary, tells the story of the project in a video format.

This third volume, IO3 – Training Itinerary to Improve ICT Competences, aims to provide a set of activities that youth workers can implement with young people to achieve the following objectives:

- improve digital and communicative skills among young people, critical reading skills, multimedia creation, contents productions, and meaningful use of Information and Communication Technologies;
- promote responsible participation and active citizenship through communication and collaboration.

II - Training Itinerary

This training itinerary is composed of eleven Units:

Unit	Title
1	Documentary & Filmmaking
2	Video Composition & Framing
3	Script & Production
4	Filmmaking
5	Post-production
6	Copyright
7	Digital photography
8	Digital storytelling
9	Graphic design & Canva
10	Marketing
11	Social media

Each unit collects a set of activities that can be implemented with young people to foster their knowledge and competences in eleven different areas. Each activity table collects the following information:

- expected **learning outcomes**;
- **group size** and **format** (online or in person);
- **time required** to implement the activity;
- **preparation** work for the trainer;
- **instructions** for the activity delivery, including all the small steps needed to implement the session;
- suggestions for the **evaluation** and **debriefing**, including questions that could be asked to the participants to encourage the reflection on their learning;
- needed **materials** and **additional resources**.

The following table summarises the activities included in each unit.

Unit 1. Documentary & Filmmaking	
Activities	Duration
Unsounded	30'

Creative video	180'
Unended	30'
Mime	30'
Story Telling	180'
Script writing	180'
Unit 2. Video Composition & Framing	
Activities	Duration
Creating a storyboard	120'
Camera angles	120'
Different perspectives	180'
Group filming	120'
Unit 3. Script & Production	
Activities	Duration
Develop the character	120'
The core	45'
The multiverse	60'
A matter of characters	120'
Unit 4. Filmmaking	
Activities	Duration
First plot first	120'
One shot video	120'
Kuleshov effect	120'
Unit 5. Post-production	
Activities	Duration
Video post-production	120'
Unit 6. Copyright	
Activities	Duration
Game is On!	-

Contemporary Media Regulation: A Case Study in Copyright Law -

Unit 7. Digital Photography

Activities	Duration
Picture Bingo	120'
Awareness raising through Photography	90'
Photo Storytelling	90'
Narrative endings	60'
What do we see? Perceiving images	45'
Linking images. Find a common story	45'
Composition	45'

Unit 8. Digital Storytelling

Activities	Duration
The Pixar Story Spine	60'
The golden circle	90'
Telling others' stories	150'
Stop motion story	90'
News reporter	120'

Unit 9. Graphic Design & Canva

Activities	Duration
Graphic design basics	-
Canva design skills for students	-
Graphic quotes	50'
Collective monster	35'
Canva poster	50'

Unit 10. Marketing

Activities	Duration
Empathy map	40'
PESTEL analysis	40'

SWOT analysis	40'
Target journey	50'
Unit 11. Social Media	
Activities	Duration
Writing on social media	90'
Know your audience	120'
Set S.M.A.R.T. goals	40'
Story Canvas	150'

Unit 1: Documentary & Filmmaking

Unsounded

This activity aims at stimulating participants' reflective observation of video language.

Time required

 30'

Learning outcomes

- ✓ Increased ability to interpret and decode video language.
- ✓ Improved observation and reflections skills.

Materials

- PC
- Video-projector and projection screen

Online or in-person



Group size: 4+

Preparation

Choose a video and select 45 seconds of it to show to the group of participants without audio or subtitles.

Instructions

1. Introduce the activity: tell your group that, together, you're going to experiment with the power of video language. Be careful not to spoil the topic of the video or to mention anything related to its content: they should be unprepared.
2. Divide the group into small teams (2-4).
3. Launch the video and ask each participant to take notes while watching it: what they see, what they feel, what they believe the characters (if any) said or felt, and what the sounds could be.
4. Invite the small teams to share notes with their partner(s) and work together on writing a commentary on what they saw, to be reported to the whole group.
5. Gather everyone together, and ask a representative from each group to introduce the results to the other groups.

Evaluation & Debriefing

You will have already had the opportunity to discuss the results, so now go on to evaluate the activity itself and what participants learned:

- Did the participants enjoy the activity? Was it useful? Why?
- Did everyone feel that they could participate?
- How did the different groups' commentaries compare?
- Were people surprised by any of the different interpretations of the video? What did they find most impressive?

Creative Video

Working as part of a group, create a short video about a specific subject.

Time required

 180'

Learning outcomes

- ✓ Encourage the group to work as part of a team
- ✓ Improved observation and reflections skills.

Materials

- Sheets
- Pens
- Mobile phones or tablet device

Online or in-person



Group size: 4+

Instructions

1. Start by asking the young people to decide on a subject they want to make the video on.
2. Ask the young people to work as a group to write up a script and storyboard.
3. Once they have the script and storyboard they need to think of what scenes they want to record.
4. Get young people to decide who will be acting and who will be recording (they can take turns to do both).
5. Using your device, record your individual scenes or take photographs to be put into the video.
6. Once you have shot all your video this can be edited and you can add music if you want.

Evaluation & Debriefing

You will have already had the opportunity to discuss the results, so now go on to evaluate the activity itself and what participants learned:

- Did the participants enjoy the activity? Was it useful? Why?
- Did everyone feel that they could participate?
- How did the different groups' commentaries compare?

Unended

Time required

 30'

Learning outcomes

- ✓ Improved creativity.
- ✓ Improved logical thinking.

Materials

- PC
- Video-projector and projection screen

Online or in-person



Group size: 4+

This activity aims at fostering participants' ability to interpret the combination of visual images, the audio, oral expressions and characters' body language in a video.

Preparation

Choose a video to show to the group of participants without the end. This activity requires learners to get involved in the video and then anticipate content before they watch it.

Instructions

1. Divide participants into small teams, of 2-4 participants each.
2. Introduce the activity: explain the purpose of the activity, inviting participants to pay attention to the portion of a video, since they will be required to use their intuition and creativity to succeed in the challenge.
3. Before proceeding, make sure that the participants are not familiar with the video that is about to be presented.
4. Let participants watch and listen to a fragment of the video and stop it before the end.
5. Task the groups to predict and document what's going to happen next. They could choose how to present it: as a written text, drawing or image.
6. Gather everyone together, and ask a representative from each group to introduce the results to the other groups.
7. Finally, reveal the official ending of the video.

Evaluation & Debriefing

Begin by looking at the exercise and then go on to ask participants in turn what they experienced and what they think:

- Did the participants enjoy the activity?
- Did they feel included within the experience?
- What was the most surprising thing they found?
- Would they have done the exercise differently once they saw the results of the other groups?
- Did someone happen to guess the official ending, partially or completely? What hints did they use?
- What ending did the participants enjoy the most - the official one or the ones they created themselves? Why?

Mime

Time required

 30'

Learning outcomes

- ✓ Improved creativity.
- ✓ Improved abilities to interpret videos.

Materials

- PC
- Video-projector and projection screen
- Timer

In-person



Group size: 4+

This activity helps participants analyse and interpret a video and foster the ability to transfer and creatively reproduce what they have seen.

Preparation

Choose a video to show to the group of participants in fragments.

Instructions

1. Split participants into small teams (2-4).
2. Introducing the activity. Explain the rules: one of the members of each group will watch a fragment of the video, but without listening to it, and will have to perform (only with gestures and body language) what is happening in the video for their team to guess.
3. Start the activity: let one group member watch the video on a laptop they only can access, and provide them with 15 seconds to mime what happened in the video to their team to guess. Invite the team to write down what they think happens in the videos mimicked by their partner. In a row, make one representative of each group do the same until every group has had the opportunity to mime one fragment.
4. Invite the teams to share the results with the whole group and discuss the results, before showing the full video.

Evaluation & Debriefing

Begin by looking at the exercise and then go on to ask participants in turn what they experienced and what they think:

- Did the participants enjoy the activity?
- What did the participants understand from the activity?
- How complex is it to convey a message in such a way that everyone can understand it?

Storytelling

Through picking words from a lucky dip, young people will make a creative story incorporating the words they have chosen.

Time required



180'

Learning outcomes

- ✓ Improved creativity.
- ✓ Encourage team working

Materials

- Cups
- Sheets
- Pens/pencils

Online or in-person



Group size: 4+

Instructions

1. Write on pieces of paper different personas, different areas or countries, different activities, e.g. swimming, football, singing and boys and girls names.
2. Tear the pieces of paper and place them in cups on the table.
3. Explain to the young people they have to pick a piece of paper from one of the cups to start their story.
4. Get the young people to start writing about their persona and then introduce them to the other cups during their story until they have completed a story about their persona.
5. The young people can introduce as many characters, places, activities they want during their story.
6. They can also do this as a group with each member taking their turn to add to the story.

Evaluation & Debriefing

Begin by looking at the exercise and then go on to ask participants in turn what they experienced and what they think:

- Did the participants enjoy the activity?
- What did the participants understand from the activity?
- Did everyone feel that they could participate?
- How did the different groups' commentaries compare?
- Was the exercise hard or easy? Why?

Script writing

Design and create a new script for a specific subject or activity.

Time required



180'

Learning outcomes

- ✓ Improved creativity.
- ✓ Encourage the ability to compose a script

Materials

- PC
- Sheets
- Pens/pencils

Online or in-person



Group size: 6+

Instructions

1. Ask young people to think of a situation or activity they would like to write a script for.
2. Split the group up to work in teams to create their scripts.
3. Ask the young people to work on different types of scripts e.g.: funny, sad, angry, thriller, horror (you can have these on scraps of paper and get the young people in their groups to pick one that they will use to do their script on).
4. Once they know what type of script they are doing they need to start with how many characters they want in their scene.
5. Ask the young people to write a script that has a beginning and ending.
6. Once their scripts are written, ask them to do a read through with all of the group involved.

Evaluation & Debriefing

Begin by looking at the exercise and then go on to ask participants in turn what they experienced and what they think:

- Did the participants enjoy the activity?
- What did the participants understand from the activity?
- Did everyone feel that they could participate?
- How did the groups confront each other?

Unit 2: Video Composition & Framing

Creating a Storyboard

Time required

 120'

could be up to 3h if drawn out through discussion

Learning outcomes

- ✓ Increased knowledge and skills to develop a storyboard.

Materials

- PC
- Video-projector and projection screen
- Pencils
- storyboard template

Online or in-person



Group size: 4+

This activity aims at creating a storyboard, a roadmap that will guide the journey from script to screen.

Preparation

Prepare the storyboard template that you can find under the “Resources” section of this activity. You can create one and print it or use it directly on Miro.com.

Instructions

1. Split participants into small teams (2-5 participants each).
2. Distribute one storyboard template to each group.
3. Encourage participants to brainstorm about the theme and scenario they would like to focus on.
4. Invite participants to complete the sections of the template, by filling in the title of their story and drawing the action scenes:
 - participants will sketch the actions that will occur section by section, adding notes and including any dialogue. They must be concise in the notes, but be sure to include the most pertinent details;
 - once the scenes are complete, it's time to go back and review them for completeness. This is an important step in the storyboarding process, ensuring the consistency of the storyboard.
5. Invite the teams to share the results with the whole group and discuss the results.

Evaluation & Debriefing

- Does each panel's drawing clearly illustrate the action? Does each panel show the story instead of telling it?
- Did participants have to redraw some of the panels because they didn't fit the storyline of the scene or didn't adequately illustrate the action?
- Did participants enjoy the activity?

Resources

Storyboard template: <https://miro.com/templates/storyboard/>

Free online lesson about storyboarding:

<https://www.khanacademy.org/humanities/hass-storytelling/storytelling-pixar-in-a-box/ah-piab-film-grammar/v/storyboarding-scene>

To create your storyboard freely:

<https://www.storyboardthat.com>

Camera Angles

Time required

 120'

Learning outcomes

- ✓ Increased knowledge of basic camera shots.
- ✓ Increased ability to visualise an idea.

Materials

- Computers
- Wi Fi
- A1 paper sheets, pencils and markers

Online or in-person



Group size: 4+

This activity is part of the Digital Pathways Programme developed by the consortium of Digital Pathways, a project co-funded by the Erasmus+ Programme of the EU. More information: <http://digitalpathways.eu/>

This activity aims at letting participants familiarise with different camera angles and work in teams to create the storyboard of a film section.

Instructions

1. Briefly introduce the session: explain that you are going to explore different camera angles and basic camera shots and storyboard a section of a film.
2. Show participants different examples of film storyboards (e.g., the storyboards you can find at <http://flavorwire.com/349534/awesome-storyboards-from-15-of-your-favorite-films>) and encourage the reflection on the importance of camera angles and framing to visual storytelling.
3. Divide participants into teams and allocate to each team a section of a film to storyboard (you could propose a film or brainstorm one with the group). The groups will have 90 minutes (including a 15-minute break) to create their storyboard.
4. Invite the teams to share the results with the whole group and discuss the results.

Evaluation & Debriefing

- Did the participants enjoy the activity?
- What went well and what did not?
- What was more challenging during the activity? How did the participants overcome those challenges?

Resources

Camera Angles and Definitions - <https://www.mvrop.org/cms/lib03/CA01922720/Centricity/Domain/60/Angles%20Definitions.pdf>

Different perspectives

Time required

 180'

Learning outcomes

- ✓ Increased knowledge of advanced camera shots.
- ✓ Increased ability to develop ideas.

Materials

- PC or Tablet
- Wi Fi
- Sheets and pencils

Online or in-person



Group size: 4+

To tell a story in pictures, we have to know how we want to tell it. The cinematographic language has created certain conventions that help us to think about how we want to show our images. Different shots or angles change our perception of the filmed scene.

Instructions

Based on the material they have already filmed - see *Unit 1* -, young people will now propose a similar montage, but with different shots and camera angles of the same scenes. In the end they analyse how the meaning of history has changed

Evaluation & Debriefing

- Did the participants enjoy the activity?
- What went well and what did not?
- What was more challenging during the activity?

Resources

4 Framing & Composition Techniques for Beginners - <https://www.youtube.com/watch?v=nKM3jkEOpuE>

7 Rules for better shot composition and framing - <https://motionarray.com/learn/filmmaking/shot-composition-framing-rules/>

Group Filming

Time required

 120'

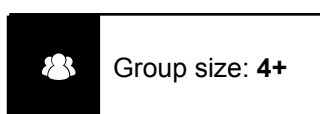
Learning outcomes

- ✓ Improved skills to capture video and audio.
- ✓ Improved project management skills through production roles.

Materials

- Computers
- Cameras

In-person



*Activity included in the Digital Pathways Programme, project co-funded by the Erasmus+ Programme.
<http://digitalpathways.eu/>*

This activity aims at instructing participants on core aspects of visual storytelling and video image pre-production, production and post production.

Please, note: this activity should follow a storyboard development exercise. Participants will work on the production of a pre-produced storyboard.

Preparation

Prepare the cameras for each group: make sure they are set to HD video and best settings.

Instructions

1. Briefly introduce the session: explain that the session's objectives are to build on former pre-production work to realise planned visual story and to capture high definition video using best practice procedures.
2. Give participants 10 minutes to review their storyboard and draw up a shoot list.
3. Introduce basic filming concepts, such as:
 - calling in the shot (3,2,1...action!) and leaving a few seconds with the actors still in place at the end of a take for edits;
 - capturing multiple takes, from different angles and places, and as different shot types (wide, mid, close up etc.).
4. Provide each team's designated cameraperson with one camera and instruct the teams on the next steps.
5. Each group will now have 60 minutes to film their piece **outdoors**. Facilitators should be on hand to guide the director and actors. Ensure the participants review each take as they get it, so that they are happy with what they've shot before they stop filming.
6. Once you're all back to the main working room, ask participants to make a new folder in an appropriate location on their computer, and transfer there all the files from their camera's card (make sure they do not delete the files from the card – you may want to have a backup).
7. When the files have been transferred, invite each group to review their shots and, eventually, take some preliminary notes for editing.

Evaluation & Debriefing

Discuss with the participants as a whole group anything that worked well in the filming session, any problems they may have had, any improvisations they made that were outside of the scheduled shot list or storyboard.

- Did the participants enjoy the activity?
- What went well and what did not?
- What did they find more challenging during the activity? How did they overcome the challenges?
- Did the groups get what they intended to capture? If not, why?
- Is the captured video/audio of intended technical quality? If not, why?

Unit 3: Script & Production

Develop the character

Time required

 2h

Learning outcomes

- ✓ Increased screenwriting skills.
- ✓ Developed skills to build characters in a systematic way.

Materials

PC (for online activity) or pencil and papers.

Online or in-person



Group size: 4+

If writer's block gets in the way, the trick is to keep on writing, and a structure can help you move forward. This activity seeks to provide participants with the structure to follow for the characters of their stories.

Preparation

If the implementation is in person, prepare papers and pencils for participants to write with. If you're implementing the activity online, ensure participants have a virtual whiteboard to work on (e.g. Google Jamboard's Jams).

Instructions

1. Divide participants into small teams (2-4).
2. *If the activity is in person*, distribute papers and pencils. *If the activity is online*, explain the tools to draw on the virtual whiteboard.
3. Invite each team to think of a film and develop the characters of their story, by creating an extensive list with the most suitable descriptions of their characters (including, for example, nationality, age, appearance, profession, habits and hobbies, goals and attitudes, behaviours, relationships).
4. Ask participants to make a list of traits for their characters for each main act of their story and reflect on how characters change over time.
5. Gather everyone together, and ask a representative from each group to introduce the results to the other groups.

Evaluation & Debriefing

Sum up the exercise process and results and support participants in reflecting on the activity:

- Did participants enjoy the activity?
- How will teams describe the protagonists, the antagonists and the various main characters?
- How did their characters change over time?

The Core

Time required

 45'

Learning outcomes

- ✓ Increased efficiency of screenplay.
- ✓ Enhanced ability to synthesise.

Materials

- PC
- Video-projector and projection screen
- Pencil and paper

Online or in-person



Group size: 4+

The scope of this activity is the development of the core of a story or a plot. Participants will summarise their stories in a few sentences and pitch it to their peers.

Preparation

If the implementation is in person, prepare papers and pencils for participants to write with. If you're implementing the activity online, ensure participants have a virtual whiteboard to work on (e.g. Google Jamboard's Jams).

Instructions

1. Divide participants into small teams (2-4).
2. *If the activity is in person*, distribute papers and pencils.
If the activity is online, explain the tools to work on the virtual whiteboard.
3. Invite each team to write the core of a story in just five sentences: they can draw inspiration from or synthesise a book, a film, a game, or other sources. Explain that the goal is to condense the story into a handful of easy sentences that can be easily communicated.
4. Gather everyone together, and ask a representative from each group to pitch their story to the others. Invite the other groups to ask questions to deepen the story.

Evaluation & Debriefing

Summarise the processes and results of the exercise and ask participants to reflect on the activity:

- How will teams synthesise the core of the story? Was it difficult? Why? Why not?
- Would any team have synthesised the core of their story differently?
- What were the most effective sentences, among the ones that were shared? What made them effective?

The multiverse

Time required



Learning outcomes

- ✓ Increased awareness of the impact of time and setting choices within the stories.
- ✓ Enhanced creativity.

Materials

- PC
- Video-projector and projection screen
- Pencil and paper

Online or in-person



Group size: 8+

This screenwriting exercise aims at testing the consistency of a scene or story by changing the time and setting of the events.

Instructions

1. Introduce the activity: explain that together you're going to experiment with the importance of the time and setting on a story.
2. Show an example: the horror movie "Midsommar". In this story, the horror happens mostly in the day and this adds even more tension and horror because it is right in front of the characters and the audience. Furthermore, it adds a strange and magical quality to the action as it unfolds in never-ending daylight. There's a surreal feel to everything, which impacts the characters greatly.
3. Split participants into small teams of 4-5 members each, and distribute papers and pencils (if the activity is in person) or share the tools to work on the virtual whiteboard (if the activity is online).
4. Invite participants to write down the narration of a scene from a film, a book or a video game, focusing on describing the actual time and setting of the scene.
5. Invite participants to change the time and the setting of the events, reflect and document the impact of these changes.
6. Gather everyone together, and ask a representative from each group to present their scene, before and after the changes, to the others.

Evaluation & Debriefing

Summarise the processes and results of the exercise and ask participants to reflect on the activity:

- Did participants enjoy the activity?
- What was the main impact of the time and setting changes on the story? How did the characters and/or the events change because of them?

A matter of characters

Time required

 120'

Learning outcomes

- ✓ Improved skills to create realistic characters.
- ✓ Enhanced creativity.

Materials

- PC
- Pencil and paper

Online or in-person



Group size: 8+

This activity aims at writing a consistent backstory for the characters of a video and helping participants to establish the character development in a story.

Instructions

1. Divide participants into small teams (4-5 members each).
2. Invite each team to choose two characters from a film, a book or a game they like, and write a biography for each of them. Encourage them to think about the characters' behaviour, actions and reactions by constructing their past and focus on their fears, hopes, dreams and ambitions.
3. Ask each team to write down, on three pieces of paper, three actions their characters carried out in their story, and collect the closed pieces in a box ("Actions Box").
4. Once every team has completed the development of their characters' biography, gather everyone together and ask each group to present their characters to the others. At the end of every presentation, ask a representative of the team to pick a piece of paper in the *Actions Box* and ask the group what would their characters do in that situation? How would they behave for that action?

Evaluation & Debriefing

Begin by looking at the exercise and then go on to ask participants what they experienced and learnt:

- Did participants enjoy the activity?
- How did they empathise with their characters to build their background story?
- Based on the biographies participants developed, was it difficult to imagine their characters' behaviours for the different actions?
- Would they change anything, delete or add any information, in their characters' biographies?

Unit 4: Filmmaking

First plot first

This activity aims to guide participants through the discovery of different film genres and to create potential film plots.

Time required

 120'

Learning outcomes

- ✓ Increased knowledge and understanding of film genres.
- ✓ Increased ability to create film plots.

Materials

- PC
- Video-projector and projection screen

Online or in-person



Group size: 6+

*This activity is inspired by the Digital Pathways Programme developed by the consortium of Digital Pathways, a project co-funded by the Erasmus+ Programme of the EU.
<http://digitalpathways.eu/>*

Preparation

- Choose some video clips representing different film genres on Youtube or Netflix.
- Write down some random words on small pieces of papers and put them all in a box for participants to pick during the activity.

Instructions

1. Provide a brief introduction of the activity: explain that your objective, as a group, is to develop an understanding of different film genres and brainstorm ideas for a short film.
2. Show participants the videoclips representing the different film genres (e.g. comedy, romance, horror). Explain briefly what each genre is.
3. Divide participants into teams, composed of 3-4 members each. Ask them to pick three or four words from your box and task them to write a synopsis of a film plot around the picked words in a maximum 40 minutes.
4. Gather everyone together, and ask a representative from each group to pitch their idea to the rest of the group.
5. Discuss all the ideas that have emerged with the group and support the group to arrive at a consensus regarding the film plot.

Evaluation & Debriefing

You will have already had the opportunity to discuss the results, so now go on to evaluate the activity itself and what participants learned:

- Which genre of film inspired the team the most?
- What went well and what did not go well?
- What were the most critical brainstorming phases?

One-shot Videos

The scope of this activity is the development of the script and recording of a one-shot video, to support participants to practise videography, video storytelling and encourage creativity.

Time required

 120'

Learning outcomes

- ✓ Increased theoretical knowledge of video storytelling.
- ✓ Improved creativity skills.

Materials

- PC
- Video-projector and projection screen
- One camera or smartphone for each team

Online or in-person



Group size: 6+

This activity is inspired by the Digital Pathways Programme developed by the consortium of Digital Pathways, a project co-funded by the Erasmus+ Programme of the EU.
<http://digitalpathways.eu/>

Instructions

1. Introduce the activity: explain that your goal is to develop a one-shot video. Explain what a one-shot video consists of. You could show the following video: [suitcase | one shot. short film.](#)
2. Divide participants into small teams (3-4) and equip each team with a set of pencils and papers. Make sure that every team has at least one camera or smartphone.
3. Invite participants to define the roles of each team member (e.g., director, cameraman, actors), brainstorm and write down some ideas for the content of their short-video.
4. Each team will have 40 minutes to:
 - develop a brief storyboard and shot list (including all the elements they would like to include in their video);
 - develop a script;
 - [outdoor] record their video;
 - edit the results and add any music and/or sound effects.
5. Gather everyone together and invite each team's representative to show the result of their work to the other groups.

Evaluation & Debriefing

- Did the participants enjoy the activity?
- Was there a film genre that inspired the team the most?
- Was it easy to create a script and shoot it for their one-shot video? If not, why?
- Are the participants satisfied with the final results? If not, why?

Kuleshov Effect

Time required

 120'

Learning outcomes

- ✓ Understand how to use a specific montage method
- ✓ Improved creativity skills

Materials

- Video camera or smartphone

Online or in-person



Group size: 4+

Participants will be introduced to the Kulechov effect (a montage method developed by Lev Kulechov), which allows us to visualise the importance of montage.

Instructions

1. The Kuleshov Effect is a filmmaking technique that was developed by Lev Kuleshov. The effect manipulates viewers' emotions by showing them alternately shots of an actor's hungry expression followed by a shot of food (or vice versa), or alternating shots of an actor with different expressions.
2. The Kulechov effect is based on the idea that an image can change its meaning depending on the image that follows it. Kulechov filmed an actor with a neutral expression and then made several montages of the actor's image with different images following it. Although the actor's expression was neutral, Kulechov noticed that the audience attributed different meanings to the neutral image, depending on the image that followed it.
3. Examples will be given of videos found on YouTube of Kulechov's own montage of the Kulechov effect and Hitchcock's use of the same effect.
4. Then, young people will make their own Kulechov effect in groups.

Evaluation & Debriefing

- Did the participants enjoy the activity?
- Was it easy to use the Kuleshov effect and shoot it for their one-shot video? If not, why?
- Are the participants satisfied with the final results? If not, why?

Resources

NFI, *Kuleshov Effect: Everything You Need to Know*:
<https://www.nfi.edu/kuleshov-effect/>

Filmmaking Lifestyle, *How to Use the Kuleshov Effect Visual Technique*:
<https://filmlifestyle.com/kuleshov-effect/>

Schatz T. (2021), How to make a stop-motion video on iPhone: Apps, ideas and tips,
<https://backlightblog.com/stop-motion-video-on-iphone>

Unit 5: Post-production

Video Post-Production

Time required

 120'

Learning outcomes

- ✓ Developed skills to manage basic video editing techniques.
- ✓ Basic understanding of software for video post-production.
- ✓ Basic understanding of export practices and formats.

Materials

Computers.

In-person



Group size: 4+

This activity is part of the Digital Pathways Programme, output of the Digital Pathways project, co-funded by Erasmus+. <http://digitalpathways.eu/>

This activity builds on former pre-production and production work to implement a planned visual story.

Please, note: this activity should follow a storyboard development exercise and filming session. The teams will work on the video pieces they have previously shot. The trainer's knowledge of video editing software is required.

Instructions

1. Briefly introduce the session and take the group through the different elements of a video editing software (e.g., Premiere Pro or similar). Explain the windows, importing files functions, the timeline (including layers, audio layers etc.), the tools palette etc.. Demonstrate how to cut footage and move it about the timeline, and the significance of layers, and how to preview footage and audio. Explain about the playhead position in the timeline.
2. Instruct the groups to review their pre-production notes, storyboard, and footage, and **make an edit list**, such as a pen and paper list of the shots they will use, following the storyboard. Each group then imports their footage and makes rough edits and saves the file. Allocate to this activity 40 minutes.
3. Once the preliminary rough edits have been made, instruct each group to continue with their edit. They will have approximately 30 minutes to:
 - ensuring smooth transition from shot to shot;
 - inserting any music or sound effect they need (from copyright-free sources for music and sound, such as www.freesound.org);
 - adding opening and closing credits for the film.
4. Explain how to export the files at different compressions, and how this can be accomplished with the software you are using. Then, invite participants to export their work.
5. Gather everyone together, and ask a representative from each group to introduce the results to the other groups.

Evaluation & Debriefing

- Did the participants enjoy the activity?
- What went well and what did not?
- What did they find more challenging during the activity? How did they overcome the challenges?
- Did the groups produce what they intended to produce? If not,

- why?
- Is the exported video of intended technical quality? If not, why?

Unit 6: Copyright

This Unit collects a selection of education resources and tools about copyright published on *CopyrightUser.org* (<https://www.copyrightuser.org/>) and aimed at enabling student-directed learning and inquiry.

Game Is On!

The Game is On! is a series of short animated films, written, produced and directed by Ronan Deazley and Bartolomeo Meletti, that explore the key principles and ideas behind copyright law and creativity. Learners are invited to explore the mysteries of copyright with the support of Sir Arthur Conan Doyle's greatest creation: Sherlock Holmes.

The series includes six episodes, complemented by an introductory guide to copyright law and additional educational materials and teaching notes aimed at suggesting ideas for discussion between students and teachers.

Episode 1 – The Adventure of the Girl with the Light Blue Hair

Learning goals. The episode aims at supporting students in understanding:

- ✓ that copyright does not protect ideas themselves, but only the expression of ideas;
- ✓ how long copyright lasts;
- ✓ that different types of artistic works are protected by copyright;
- ✓ that certain works on public display can be copied without permission;
- ✓ some of the challenges related to enforcing copyright in the digital age;
- ✓ the exceptions to copyright;
- ✓ how a person's work is protected by copyright;
- ✓ that the law can refuse to grant copyright protection for policy reasons.

Episode 2 – The Adventure of the Six Detectives

Learning goals. The episode aims at supporting students in understanding:

- ✓ the multiple rights in cinematographic works;
- ✓ the relationship between authorship and ownership in regard to film;
- ✓ the criteria creative works have to satisfy before they are protected by copyright (protection criteria);
- ✓ explain why works need to be original in order to attract copyright protection;
- ✓ the relationship between copyright ownership and film restoration projects;
- ✓ what contracts are, and their role in creative productions;
- ✓ why screenwriters and other authors would benefit from the introduction of an unwaivable right to remuneration;
- ✓ what type of material cannot be protected by copyright;
- ✓ the difference between influence and appropriation;
- ✓ what adaptation, plagiarism and copyright infringement are;
- ✓ how copyright works on the Internet;
- ✓ appreciate that different types of law, other than copyright, might protect fictional characters.

Episode 3 - The adventure of the Forger's Apprentice

Learning goals. The episode aims at supporting students in understanding:

- ✓ the concept of joint authorship and ownership and how they affect how the work can be used;
- ✓ that copyright does not protect all types of creative activity;
- ✓ that multiple rights can exist in the same work at the same time;
- ✓ that the law allows archives to preserve works in their collections by making copies;
- ✓ that there are situations in which you are allowed to use the work of others in your own work without asking for their permission;
- ✓ the differences between fair use and fair dealing;
- ✓ the benefits of performers' rights;
- ✓ the difference between the protection given to 'authors' with copyright and the protection given to 'performers' with 'performers' rights;
- ✓ that an interview is made up of different copyright works and may attract copyright and performers' rights;
- ✓ how the rules on authorship may apply in the context of an interview.

Episode 4 - The adventure of the Missing Note

Learning goals. The episode aims at supporting students in understanding:

- ✓ the difference between music and a sound recording;
- ✓ how copyright law treats music and sound recordings differently;
- ✓ the different kinds of permission one may need to use music in a film or video;
- ✓ why it is important for creators to retain their rights;
- ✓ that creativity often involves copying (and that is okay);
- ✓ how copyright law allows copying for a variety of reasons.

Episode 5 - The adventure of the Unreliable Narrator

Learning goals. The episode aims at supporting students in understanding:

- ✓ the rich audio and video dimensions of computer games today – what this enables, and why that might matter in copyright law;
- ✓ how to evaluate approaches to games as copyright-protected works;
- ✓ copying (as in developer B allegedly copying the work of developer A) in the context of games;
- ✓ how the law ought to be enforced.

Episode 6 - The adventure of the Photographer's Stratagem

Learning goals. The episode aims at supporting students in understanding:

- ✓ that not all copying is wrong;
- ✓ that copying, when creating new work, can be lawful and creative;
- ✓ that theft and copyright infringement are not the same thing.

Link: <https://www.copyrightuser.org/educate/the-game-is-on/>

Additional resources addressing FAQ about copyright

CopyrightUsers.org also provides a set of resources addressing common copyright questions and concerns by teachers and not only.

The resources are divided into the following categories:

1. **Education:** this category explains that copyright is essential in learning processes to protect the materials used by educators, and that all educational resources recognised as 'work' are protected by copyright.
2. **Libraries:** this category addresses the wide range of staff working in libraries and information services, who manage a wide variety of copyrighted works (e.g., published and unpublished works, images, sound recordings and digital media), physical or digital.
3. **Archives & Preservation:** this category explains the role of archives as places that preserve unique documents and records that are crucial in helping people connect to and understand their identity, community and cultural heritage. They are also sources of authoritative and reliable information about decisions made by the government and other public bodies. Consequently, the role of archivists is crucial, whose mission is to preserve these documents in a way that guarantees their authenticity, reliability and integrity and makes them accessible to all while respecting the rights of individuals, creators, owners and users.
4. **Museums & Galleries:** this category collects a selection of resources and guidelines on how to work with copyright in museums, galleries and other cultural organisations.
5. **Research & Private Study:** this category deals with how students and researchers often need to use copyrighted materials in the context of their research or studies. These activities are prima facie prohibited by copyright law, however, copyright law permits making single copies or short excerpts of works when the use is for non-commercial research or private study with the purpose of providing broader access to protected works.
6. **Teachers & Students:** in this category, teachers and students from Bournemouth University discuss the role copyright plays in their work and share their most topical concerns and questions about copyright. Therefore, in this guide there are some very useful Q&As related to copyright.

Link: <https://www.copyrightuser.org/educate/intermediaries/>

Contemporary Media Regulation: A Case Study in Copyright Law

Contemporary Media Regulation: A Case Study in Copyright Law is an educational web resource which addresses Critical Perspectives in Media.

For purposes of this copyright education resource, the four prompts and two other resources have been adapted to the copyright context. Each prompt contains original illustrations, explanatory texts and questions that can be used by the trainer to create a topic for discussion with the participants.

The **first prompt** deals with the nature of contemporary copyright regulation, addressing the

mechanism and importance of copyright, as well as the way it was transformed by the Internet. The prompt is complemented by:

- a case study, Harry Potter, analysing its licensing and sublicensing background, and derivative creations;
- a practical task, inviting learners to define how they would create and licence their own work in different scenarios.

The **second prompt** states that the purpose of copyright must strike a fair balance between the protection of creative works and the possibility of use. Balancing these different goals can be a challenge for copyright, particularly in the digital age; indeed, in the copyright debate there are many different parties with opposing interests, who do not always agree on what the balance is. The prompt is completed by:

- a case study, Fan Fiction, (i.e. when someone other than the original author creates a new story using characters from an existing work) is popular and creative use of often copyrighted works. Some authors are in favour and others against. From a legal point of view, the use of all or a substantial part of a copyrighted work without permission may infringe the rights of the copyright holder, unless the use falls within one of the exceptions or the work is in the public domain. At the same time, however, fan fictions are usually created and shared by fans of the original works, so if a copyright holder were to assert its rights against a fan, this would be very controversial.
- a practical task, inviting learners to consider what kind of copyright permission is required in relation to these various scenarios.

The **third prompt** will consider the different perspectives on the effectiveness of copyright regulation in the digital age taken from the stakeholder responses. The prompt is completed by:

- a case study, Netflix, an example of how a business that is based on the exploitation of copyright protected material and how it has adapted to the digital age and used new technology to enhance its service.
- a practical task, inviting learners to consider the implications of copyright with the development of new technologies.

The **fourth prompt** will consider two aspects, the development of digital society and the impact of copyright on other important societal rights such as privacy and freedom of speech. The prompt is completed by:

- a case study, Parody, i.e. using a copyright work in a humorous way and a good example of a new type of popular use of copyright material in the digital age.
- a practical task, invites participants to discuss creative works in order to promote the spread of knowledge, this must be balanced fairly with the interests of the public, in particular the fundamental rights.

The website also provides supplementary information, such as strategies for case studies, information for teachers, useful links and definitions.

Link: <https://www.copyrightuser.org/educate/a-level-media-studies/>

Unit 7: Digital Photography

Picture Bingo

Time required

 120'

Learning outcomes

- ✓ Visual storytelling

Materials

Laptop, camera or smartphone for each participant

In person



Group size: 8+

This activity encourages participants to reflect on the power of photography as a visual expression tool. Each team will be tasked to photograph the same list of items, but the unique perspective of everyone will make the photographs different, conveying unique meanings.

Preparation

Prepare a list of subjects, situations or objects that participants will have to photograph during the activity (e.g., something red, a portrait, a close-up, a pattern, a tree, something happy, something that you like, a photo which tells a story, a photo which tells us something about how you feel today).

Instructions

1. Introduce the objectives of the workshop.
2. Divide participants into small teams (2-3 members each) and equip each team with the list of items they should photograph.
3. Give each team one hour to capture the items on the list: invite them to explore the surroundings and produce one or more photos of each item, reflecting upon the meaning they want to convey.
4. In a plenary session, invite each team to share the pictures they have taken and the message they wanted to convey through the photo.

Evaluation & Debriefing

- Did participants enjoy the activity?
- Was it difficult to take all the pictures? If yes, why?
- All the participants will have shot the same items. Can they depict the differences? What do such differences tell the viewer?

Awareness Raising through Photography

Time required

 90'

Learning outcomes

- ✓ Enhanced creativity, teamwork and decision making skills.
- ✓ Photography caption and post-production workflow.

Materials

- Cameras
- PC

Online or in-person



Group size: 6+

This activity aims to promote the use of photography to raise awareness and foster teamwork.

Preparation

Participants should be asked to have their digital cameras or smartphones with cameras with them, or the organisation should account for these needs.

Instructions

1. Divide the participants into small groups, of 3 persons each.
2. Ask the participants to choose a topic that they wish to raise awareness about, in the context they are physically present at, and agree on a topic that they wish to address on a collective photographic exhibition. The chosen theme can address societal issues, environmental, cultural, or others that they agree on.
3. Give the participants 1 hour to take pictures regarding the topic they wish to raise awareness about and to select 10 final photos per group to put together the exhibition.
4. Give them 45 minutes for editing - e.g. Lightroom, Visco (Free for mobile) or Canva (PC and Mobile) and incentive them to use a structured post-production workflow - example: [Canon Australia | Post-Production Workflow | Storage Tools, Organising Files, Editing & Exporting Correctly](#) Support participants during the process.
5. Ask all groups to present their photographic exhibition projecting or printing them, if the activity takes place physically. If the activity happens online, you can use platforms like [Google Meet](#), [Zoom](#) or others of your choice, that allow participants to visually present their photos to the group.

Evaluation & Debriefing

- Was it easy to come to a conclusion of a theme and select 10 final photos for the exhibition? How was the experience for each group?
- Have you felt that your pictures were able to pass the message you intended and make an impact? Why?
- Has this experience made you consider using photography as a way of expressing yourself and raising awareness for topics of your concern?

Photo Storytelling

Time required

 90'

Learning outcomes

- ✓ Write an ending and send a powerful message.
- ✓ Improved creativity.

Materials

- PC
- Pencils and papers.

Online or in-person



Group size: 6+

This activity encourages self-expression through photography. Participants are invited to become visual storytellers and tell a compelling story only through photographs.

Instructions

1. Introduce the activity: explain that together you're going to create word-less stories. Highlight that the activity will require them to be creative and explain a concept using only pictures.
2. Divide the group into teams (4-6). Instruct them on the steps they should follow:
 - a. brainstorm the core idea of a story to tell through photographs;
 - b. prepare a shot list for min. 5 photos to describe their story;
 - c. start shooting!
3. Give each team 40 minutes to capture the items on their shot lists and complete their story.
4. Gather everyone together, and ask a representative from each group to show their photos to the other groups, without telling the story behind them: the other team will have to guess what the photos want to tell.

Evaluation & Debriefing

- Did participants enjoy the activity?
- Did the teams interpret the other groups' stories correctly?
- What was more challenging in telling a story only through pictures, without the use of words?
- What lessons did they learn from this activity?

Narrative endings

Time required

 60'

Learning outcomes

- ✓ Write an ending and send a powerful message.
- ✓ Improved creativity.

Materials

- PC
- Pencils and papers.

Online or in-person



Group size: 6+

The ending of a story is the moment when we leave the imaginary world and return to the real world. This activity will support the participants in writing different types of endings for their stories.

Preparation

- Prepare a short presentation (2-3 slides) to explain the different types of narrative endings. You could draw inspiration from the examples in the *Resources* section below.
- Prepare the prompts for the teams to work with: you could print the *Examples of narrative endings* in the *Resources* section below, cut the boxes of the ten narrative endings and collect the pieces of paper into a box, to let participants pick one randomly during the activity.

Instructions

1. Introduce the activity and split the participants into small teams (2-3).
2. Let each team pick one narrative ending from the box you prepared and instruct the participants on the following steps: each team should develop and write down a brief story (they can draw inspiration from books, films, TV series, games or even invent it) and its narrative ending, following the type of ending they picked. They will have 25 minutes to write their story and ending.
3. After 25 minutes, ask the teams to pass their story to the teams on their left. The teams will have to read the story their peers have developed and write a different narrative ending to the story, based on the type they picked. Give 10 minutes to each team to complete the activity and then repeat the process: each group needs to pass the story to the team on their left and change the ending.
4. Gather everyone together and invite each team to show and discuss the story they ended up with.

Evaluation & Debriefing

You will have already had the opportunity to discuss the results, so now go on to evaluate the activity itself and what participants learned:

- Did participants enjoy the activity?
- What did they learn?
- Was the activity difficult? If yes, why?

Resources

Kristine Nannini, *Writing Narrative Endings*:
<https://kristinenannini.com/writing-narrative-endings/>.



What do we see? Perceiving images

Time required

 45'

Learning outcomes

- ✓ Understanding how we 'read' images
- ✓ Increased visual literacy

Materials

Laptop, projector, PowerPoint presentation

Online or in-person



Group size: 4+

This activity was developed by the authors of "Photovoice Facilitators Guide" (© 2016 Rutgers).

This activity encourages participants to reflect on how images can be perceived: not everyone sees the same things, and we may need to think beyond the obvious and the usual.

Preparation

- Prepare and read the PowerPoint presentation 'What do we see? Perceiving images' (link in the *Resources* section below).

Instructions

1. Share the PowerPoint presentation 'What do we see? Perceiving images'.
2. Go through the slides with the participants and the groups what they see.
3. Make sure you hear different perspectives from several participants when discussing the questions in the presentation.
4. Let the participants come up with the points before you show the slide. This way you can check if the participants have understood this activity.

Evaluation & Debriefing

- Did participants enjoy the activity?
- How did the participants interpret the images?
- Are there perceptions of images that differ or not?
- What can we learn from this activity?

Resources

'What do we see? Perceiving images' presentation from the handbook *Photovoice Facilitator's Guide*, © 2016 Rutgers:
<https://rutgers.international/wp-content/uploads/2021/09/Photovoice-Facilitators-guide.pdf> (Annex 1, p. 118)

Linking images. Find a common story

Time required

 45'

Learning outcomes

- ✓ Understanding different meanings of pictures
- ✓ Understanding that pictures can reinforce a message

Materials

Laptop, projector,
PowerPoint
presentation

Online or in-person



Group size: 4+

This activity was developed by the authors of "Photovoice Facilitators Guide" (© 2016 Rutgers).

This activity encourages participants to reflect on how pictures are interpreted in different ways by different people. Furthermore, in this activity you go more in depth in how groups of pictures can tell a story.

Preparation

- Prepare and read the PowerPoint presentation 'Linking Images. Find a Common story' (link in the *Resources* section below).

Instructions

1. Share the PowerPoint presentation 'What do we see? Perceiving images'.
2. Go through the slides with the participants and explain to participants to share their personal view about the pictures displayed.
3. Make sure you hear different perspectives from several participants when discussing the questions in the presentation.
4. Let the participants come up with the points before you show the slide. This way you can check if the participants have understood this activity.

Evaluation & Debriefing

- Did participants enjoy the activity?
- How did the participants interpret the images?
- Are there perceptions of images that differ or not?
- What did they learn?

Resources

'Linking Images. Find a Common story' presentation from the handbook *Photovoice Facilitators Guide*, © 2016 Rutgers:
<https://rutgers.international/wp-content/uploads/2021/09/Photovoice-e-Facilitators-guide.pdf> (Annex 2, p. 119)

Composition

This activity encourages participants to reflect how certain photography techniques can make a picture more engaging to the viewer

Time required

 45'

Learning outcomes

- ✓ Understanding basic rules of composition
- ✓ Understanding how to make a picture more interesting

Materials

Laptop, projector,
PowerPoint
presentation

Online or in-person



Group size: 4+

This activity was developed by the authors of "Photovoice Facilitators Guide" (© 2016 Rutgers).

Preparation

- Prepare and read the PowerPoint presentation 'Composition' (link in the *Resources* section below).

Instructions

1. Share the PowerPoint presentation 'Composition'.
2. Go through the slides with the participants and make this more interactive asking the participants to share what they think.
3. Make sure you hear different perspectives from several participants when discussing the questions in the presentation.
4. Let the participants come up with the points before you show the slide. This way you can check if the participants have understood this activity.

Evaluation & Debriefing

- Did participants enjoy the activity?
- What did they learn?

Resources

'Composition' presentation from the handbook *Photovoice Facilitators Guide*, © 2016 Rutgers:

<https://rutgers.international/wp-content/uploads/2021/09/Photovoice-Facilitators-guide.pdf> (Annex 3, p. 120)

Unit 8: Digital Storytelling

The Pixar Story Spine

Time required

 60'

Learning outcomes

- ✓ Increased storytelling skills
- ✓ Knowledge of the Pixar Story Spine

Materials

- PC
- Paper and pencils

Online or in-person



Group size: 4+

Participants will experiment with structuring a story spine, using a formula which pretty much every story you can think of fits into: the Pixar Story Spine.

Preparation

- Prepare a brief presentation (2-3 slides) of the Pixar Story Spine. You could draw inspiration from the following article:

Dawes O. (2015), Teaching The Pixar Story Structure, The School Planner

<https://www.schoolplanner.co.uk/blog/teaching-the-pixar-story-structure/>

- Develop a list of words that participants will be randomly assigned to develop their story around: include possible characters and objects. Consider that each group of participants should have six words to develop their story. You could place the words on a virtual wheel, like the one available at <https://wheelofnames.com/> and let each group spin it to assign them the words they need to work on. Alternatively, if you're implementing the activity in person, you could collect all the words as pieces of paper in a box.

Instructions

1. Introducing the Pixar Story Spine. You could show *Bloop Animation's* explanatory video on Youtube:
<https://www.youtube.com/watch?v=C7D8yDB7TIk>.
2. Divide participants into small groups (ideally, max. 3 persons each) and equip each group with a **Story Spine Worksheet**, available in the *Resources* section below.
3. It's time to assign randomly the words you collected: let each group pick six words from the box or spin the Wheel of names to get their words.
4. Once each group has the words to work with, invite them to follow the instructions of the Story Spine Worksheet and write their story using all the words they got.
5. Invite all the teams to share their story to the group.

Evaluation & Debriefing

- Did participants enjoy the activity?
- What did they learn?
- What challenges did they face? How did they solve them?
- How could they use the Story Spine in the future?

Resources

Story Spine Worksheet.

Story Spine Worksheet

Story Title	
ONCE UPON A TIME	
EVERY DAY	
ONE DAY	
BECAUSE OF THAT	
BECAUSE OF THAT	
UNTIL FINALLY	

The golden circle

Time required

 90'

Learning outcomes

- ✓ How to structure inspiring personal and organisational stories
- ✓ How to use the golden circle of Simon Sinek

Materials

Laptop, projector, flipchart paper, markers

Online or in-person



Group size: 8+

This activity was developed by the authors of the "Storytelling Toolkit for Young Leaders" (Nordic Young Impact Storytellers, NORSENSUS MEDIAFORUM).

This activity supports participants in structuring inspiring personal and organisational stories using "The Golden Circle" by Simon Sinek.

Preparation

- Learn more about Simon Sinek's Golden Circle:
https://www.ted.com/talks/simon_sinek_how_great_leaders_in_spire_action/up-next?language=en;
- Prepare a brief presentation (2-3 slides) to explain the Golden Circle.

Instructions

1. Ask the participants to write about the moment when they made the decision to join the organisation they are currently involved in.
2. They need to write down a one-minute story. Give them 5-10 minutes to write the story.
3. Each participant has one minute to share with another participant their story. After they are done sharing in pairs, ask for 4-5 examples from the participants, to share what they learned about the person they listened to.
4. Introduce the participants to the golden circle of Why/How/What (Simon Sinek), which helps them to talk powerfully about their organisations.
5. Ask the participants to go back to their stories, and rewrite them using the golden circle.
6. Ask the participants to sit on two rows of chairs, facing each other. Each pair has to share the new stories. After 4-5 minutes, you make a signal and you ask one row to move with one chair, so the pairs change. Do this several times, until each participant can listen to and share their story with at least other 5-7 participants.
7. At the end, ask participants to nominate the story that stayed in their minds, out of the 5-7 stories they listened to, and asked why they think the story was more powerful.

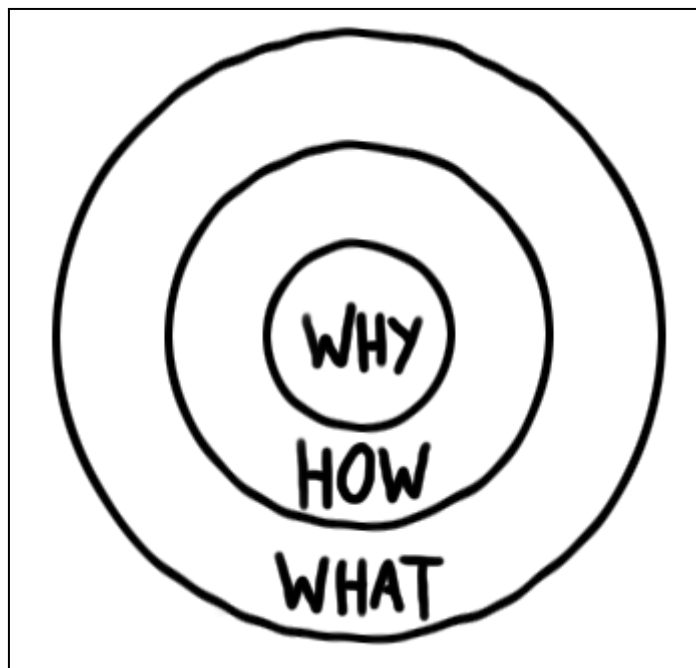
Evaluation & Debriefing

- Did participants enjoy the activity?
- What did the participants learn from the activity?

Resources

Golden Circle Example:

Fig. 1. Golden Circle Example



Telling others' stories

This activity encourages participants to reflect how important it is to connect our personal story to the story of the organisation.

Time required

 150'

Learning outcomes

- ✓ How to interview and developing stories told by other people

Materials

Laptop, projector, flipchart paper, markers

Online or in-person



Group size: 8+

This activity was developed by the authors of the "Storytelling Toolkit for Young Leaders" (Nordic Young Impact Storytellers, NORSENSUS MEDIAFORUM).

Preparation

- Learn more about Humans of New York, the photoblog created by Brandon Stanton, sharing street portraits and interviews collected on the streets of New York City:

<https://www.humansofnewyork.com/>

- Select 3-5 recent stories from Humans of New York's Facebook page or Instagram account to use during the workshop.

Instructions

1. Ask the participants if they are familiar with the Humans of New York project, and make a short introduction of the project, then show them the 3-5 recent stories you selected from social media.
2. For each of the stories you showed, ask the participants to think of questions that the journalist asked in order to collect such a story.
3. It's time to start the Stories Bazar: tell the participants that is their moment to collect stories. First, each participant will prepare one question to ask other participants in the room to collect a short story. The participants need to walk around and during five rounds, they will collect and tell stories, asking their question and mutually answering the question asked by their pair. After the five rounds, participants share their experiences: what worked in the short interviews, how people reacted to their stories,
4. Show them the video in "Resources" below on how to interview people, what type of questions to ask, what is the right attitude in interviewing, and how to respect the interviewees. Reflect together if you already adopted any of these good practices during the first part of the session.
5. Split the participants in teams of 2-3 people, and ask them to go on the streets, close to the training place, and collect stories from strangers, using the theory they just learned about and what they experienced already in collecting stories from the other participants in the Humans of New York style.
6. Each team presents the story and also the "behind the scenes" story (how they collected it, what questions they

asked, what the biggest struggle was, what the most enjoyable part was, etc.)

Evaluation & Debriefing

- Did participants enjoy the activity?
- What did the participants learn from the activity?
- How did they feel interviewing strangers?
- What was more challenging and why?

Resources

[Brandon Stanton on the Art of an Effective Interview](#)

[On how I approach strangers in the street | Humans of New York creator Brandon Stanton | UCD, Dublin](#)

Stop motion story

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

Time required

 90'

Learning outcomes

- ✓ Learning about a number of digital formats, also how to create a storytelling schedule and how to produce / transfer the story by using digital tools.

Materials

Smartphone, App – “Stop motion studio”, plasticine, crafting materials like cardboard, drawing material.

Online or in-person



Group size: 4+

Preparation

- To prepare the presentation about Stop motion technique to tell the story.
<https://animoto.com/blog/guides/how-to-make-a-stop-motion-video>

Instructions

1. Divide the group into teams (2-4)
2. Introduce the Stop Motion Studio App:
<https://www.techlearning.com/how-to/what-is-stop-motion-studio-and-how-does-it-work-best-tips-and-tricks>
3. Give the materials
4. Let groups decide what short story they want to tell.
Example: a surprise birthday party, visiting a friend, going on a walk with a dog, meeting a friend, finding something that was lost...
5. Discussion of the sequences of the story, the characters in it and props and location.
6. Scriptwriting.
7. Scene setting.
8. Acting the scene out using the app => taking a picture, changing figures etc slightly, taking pictures again, experimenting and adjusting if needed, until the scene is completed.
9. Reviewing the video frame by frame, using the app to cut the scenes, maybe take frames out.
10. Using the app to voice over.
11. Time to save project and play
12. Showing result to the others
13. Discussion what participants liked about the stories

Evaluation & Debriefing

- Did everyone take part in the process?
- What did each person do?
- How was the team work?
- What kind of stories were told?
- Did the participants learn how to use the app on their own or otherwise - how much or less guidance did they need
- Was it easy or difficult to find a story of the scene for the participants?

News Reporter

To practise using digital tools creating storytelling.

Time required

 120'

- ✓ Learning about a number of digital formats, also how to create a storytelling schedule and how to produce / transfer the story by using digital tools.

Materials

- Laptop
- Multimédia
- Projector
- Internet

Online or in-person



Group size: 4+

Preparation

- To present free digital tools for video edition:
 - [VideoTutorial](#) ClipChamp by "ag2byte " (Youtube) (10'48")
 - [VideoTutorial](#) Filmora by "Justin Brown - Primal Video " (Youtube) (26'27")
 - [VideoTutorial](#) OpenShot by "Teacher's Tech" (Youtube) (28'59")

Instructions

1. Divide the group into teams (2-4)
2. Let the team choose the video editor to create the final digital story.
3. Give groups the opportunity to find news articles in an online newspaper and create a video report about it. It can be taken from here: <https://www.bbc.com/news/world>
4. The following task is to discuss with the team the way they want to film it.
5. While the group decides ways of expressing the news digitally, one of the members can prepare the device to use the selected video editor (If he chooses FilmoraGo or OpenShot, then make sure he downloads the application and install it on his device. If he choose ClipChamp, register on the web page)
6. Shooting time
7. Editing time
8. Screening time and discussions

Evaluation & Debriefing

- Is a digitally submitted story easier to understand than written?
- What did each person do?
- How was the team work?
- Did the participants learn how to use the app on their own or otherwise - how much or less guidance did they need?
- What did the participants show after the exercise (e.g., happiness, frustration,...)?

Unit 9: Graphic Design & Canva

This Unit introduces a set of free resources on a graphic design tool, Canva. The resources include video-lessons that you can share with your participants and practical activities you could propose to let them apply the developed knowledge.

Course	Graphic Design Basics		
Link	https://www.canva.com/designschool/courses/graphic-design-basics/		
Lessons Plan			
Lesson Title	Duration (m)	Practical Activity	Learning Outcomes
Design to communicate	2:14	/	<ul style="list-style-type: none"> ✓ What we mean when we talk about design ✓ Why design matters ✓ How everyone can learn to think like a designer
Moodboard magic	1:37	Creating your own moodboard	<ul style="list-style-type: none"> ✓ How to begin the design process ✓ How to create a moodboard ✓ Where to find inspiration
Practise proximity	1:47	Using visual space to enhance your content	<ul style="list-style-type: none"> ✓ How to use visual space to enhance content ✓ The importance of grouping related items together ✓ How to use negative space effectively
Ace alignment	1:55	Learn how to align all your elements in one consistent way	<ul style="list-style-type: none"> ✓ The purpose of alignment ✓ How to use grids to keep your content organised ✓ How to align elements in one consistent way
What the font!?	1:52	Wondering “what the font should I choose?”	<ul style="list-style-type: none"> ✓ Understand the difference between serif, sans serif and display fonts and when to use them ✓ Learn how to use different font styles to match your message ✓ Create a go-to list of your favourite fonts
Opposite attract	2:02	Practise some font pairing principles	<ul style="list-style-type: none"> ✓ Learn how to pair fonts by staying within one family ✓ Learn how to avoid conflict in font pairing ✓ Learn that opposites attract when it comes to fonts

Make it pop!	1:44	Practice making your content pop with size, weight, colour and style	<ul style="list-style-type: none"> ✓ Use visual hierarchy to make the most important information stand out ✓ Create contrast with size, weight, colour, style ✓ Be bold when it comes to contrast
Colour wheel basics	1:58	Let's look at complimentary, analogous and triadic colour schemes	<ul style="list-style-type: none"> ✓ Understand the colour wheel, looking at primary and secondary colours ✓ Learn about complementary, analogous and triadic colour relationships
Tints and shades	1:41	Learn how to create tints and shades	<ul style="list-style-type: none"> ✓ Learn the difference between warm and cool colours ✓ Learn the difference between shading and tinting ✓ Learn how to add richness and variety to your colour palette
Colour combos	1:39	/	<ul style="list-style-type: none"> ✓ How to choose your colours based on a logical approach ✓ How to pick colour to fit your theme ✓ How to seek inspiration for your colour palette
Photo love	1:42	Combining text and images	<ul style="list-style-type: none"> ✓ How to choose the right image to tell a story ✓ How to work with negative space and composition ✓ How to give contrast to text
Share and publish	1:53	/	<ul style="list-style-type: none"> ✓ How to choose the right image to tell a story ✓ How to work with negative space and composition ✓ How to give contrast to text

Course		Canva Design Skills for Students	
Link		https://www.canva.com/designschool/courses/canva-design-skills-for-students/	
Lessons Plan			
Lesson Title	Duration	Practical Activity	Learning Outcomes
Search and Edit Elements	5:17	Explore how you can search and add elements like graphics, videos and audio tracks in your designs	<ul style="list-style-type: none"> ✓ How to insert a range of content from the elements tab ✓ How to edit and resize elements ✓ How to insert a range of media and data tools
Upload and Edit Media	2:20	Learn how to upload your own photos and videos into a Canva design	<ul style="list-style-type: none"> ✓ How to upload photos ✓ How to upload videos ✓ How to upload audio
Record Yourself	2:36	Learn how to create a quick self recording or screen recording that you can add to any design	<ul style="list-style-type: none"> ✓ How to record yourself ✓ How to record your screen ✓ How to manage your recordings
Add and Style Text	2:00	Learn how to add and style text in your designs	<ul style="list-style-type: none"> ✓ How to add text ✓ How to style text ✓ How to apply text effects
Edit Photos	2:30	Enhance your designs by adding and editing photos. Learn how you can apply the background remove and photo effects	<ul style="list-style-type: none"> ✓ How to crop photos ✓ How to use the background remover ✓ How to apply photo effects
Add animations	2:01	Make your designs stand out with page and element animations	<ul style="list-style-type: none"> ✓ How to animate elements ✓ How to animate text ✓ How to animate pages
Use Apps	3:26	Discover more amazing ways that you can level up your designs with apps.	<ul style="list-style-type: none"> ✓ How to use the draw app ✓ How to use the QR code app ✓ How to use the Youtube app

Graphic Quotes

Time required

 50'

Learning outcomes

- ✓ Understand how visual content can communicate messages.
- ✓ Improved skills in graphic design.

Materials

- Post-its and pencil.
- PC

Online or in-person



Group size: 3+

This activity is inspired by the iD Tech - 5 Mini Graphic Design Exercises to Get the Creative Juices Flowing blog post on www.idtech.com.

This activity aims to foster the creativity of participants on communicating messages using visual content and promote the development of graphic design skills.

Please, note: this activity should be used only after participants have learnt how to use Canva.

If the implementation is in person, prepare post-its and pencils for participants to write with. If you're implementing the activity online, ask participants to write down on a paper or digitally. In all cases, they should keep the quotes to themselves. Make sure every participant has a PC to use during the activity and that internet access is available.

Instructions

1. Ask participants to write down individually on a post-it a quote that inspires them, that they enjoy for some reason, or that they may have heard recently and found interesting or impactful.
2. Once everyone has written their quote, invite them to create a graphic design, using Canva, that reflects the feelings of the chosen quote. Give them 25 min to complete their designs.
3. When they have finished, ask them to present their graphic designs to the group and let the other participants share the feelings and thoughts that come to mind regarding each design. In the final of each round, each participant should reveal their quote.

Evaluation & Debriefing

Questions:

- Did the participants enjoy the activity? Was it interesting? Why?
- Were participants surprised by any of the different interpretations of their graphic designs?
- Were the designs able to express the messages that the participants intended? What went well? What would they consider doing differently next time?
- Why do participants think images tell a story?

Resources

<https://www.canva.com/>

Collective Monster

This activity aims to foster the creativity of participants.

Time required

 35'

Learning outcomes

- ✓ Creativity.
- ✓ Teamwork.

Materials

- PC

Online or in-person



Group size: 3+

Preparation

- Make sure every participant has a PC to use during the activity and that internet access is available. You can choose to create in advance [Google Jamboards](#) for each group (Group 1, 2, 3...) with the 3 standard dimensions boards for each person like this example: [Collective Monster](#) or instruct each group to do it at the time of the activity.

Instructions

1. Divide participants in groups of 3.
2. Participants of each group should be seated on the same table but unable to see each others' computer screen.
3. Ask each group to access Google Jamboard.
4. Give them 2 minutes to explore the pen/marker/highlight/brush tools, selection tool and eraser, available at the toolbox on the left side of the Jamboard.
5. When they are ready, instruct them to design a monster per group without sharing the designs with the others: one person of the group will do the head of the monster, one the trunk, and the other the legs. The only information they can ask/give to each other is the width of the monster on the margins of their own sheet so that they can try to connect it with the design part they are marking. Other than that, they cannot give any other specifications to each other and they are asked to be creative in the design of their monster parts. Give them 15 min to complete the task.
6. When they're finished, ask them to put their designs together (head+trunk+legs frame).
7. Share the monsters created with everyone.

Evaluation & Debriefing

- Did the participants enjoy the activity? Was the final result fun?
- Were participants surprised by the final result?
- Would they come up with such a creative monster on their own?
- What went well? What would they consider doing differently next time?
- What reflections about teamwork this activity revealed?

Canva Poster

This activity aims to promote the creativity of participants and give them an opportunity to explore Canva features.

Please, note: this activity should be used only after participants have learnt how to use Canva.

Time required

 50'

Learning outcomes

- ✓ Creativity.
- ✓ Teamwork.

Materials

- Papers with themes
- PC

Online or in-person



Group size: 3+

Preparation

If the implementation is in person, prepare small papers with different themes for the posters (e.g. musical event, environmental strike, workshop about knitting, etc.). You should have 1 subject per participant. If you're implementing the activity online, you can send to each one of the participants a different theme. Make sure every participant has a PC to use during the activity and that internet access is available.

Instructions

1. Sort the themes by the participants.
2. Ask participants to access Canva - <https://www.canva.com/> and choose a poster size template.
3. Give them 25 minutes to design the poster and use their imagination to detail as much as possible the information on it.
4. When they have finished, ask them to present their posters to the group.

Evaluation & Debriefing

- Did the participants enjoy the activity? Was it interesting? Why?
- Were the designs able to express the themes that were proposed? What went well? What would they consider doing differently next time?

Resources

Design your Poster in Canva -

<https://www.youtube.com/watch?v=fOjN3MWc3Ho>

Unit 10: Marketing

Empathy Map

Time required

40'

Optional info about time

Learning outcome

- ✓ Improved skills to analyse and empathise with target audiences.

Materials

Computers.

Online



Group size: 4+

The Empathy Map is a tool used in product development to visualise and understand what is known, or guessed, about the end user or target audience.

Preparation

- Prepare an empathy map template for each working group: you can use one of Miro's templates (<https://miro.com/templates/empathy-map/>) or save the template you can find in the "Resources" section below, and place it as a background of a virtual whiteboard (e.g., Google Jamboard's *Jams*).
- Prepare some descriptions of different marketing campaigns and their related target groups: make sure to include the product/service/experience to be promoted, the objective of the campaign and basic information on the target groups.

Instructions

1. Introduce the activity: explain the elements and objectives of the empathy map and how it could be used for designing and building target-centred marketing campaigns.
2. For groups larger than five people, divide the participants into small teams, to ensure equal opportunities for active participation. If your group has less than five participants, skip this step.
3. Distribute to the group(s) the description(s) of the marketing campaign for which they need to analyse the target audience and develop an empathy map.
4. Allocate 30 minutes for the group(s) to fill in the template of the empathy map collaboratively.
5. Invite each group to present their empathy map to the others.

Evaluation & Debriefing

- Did the participants enjoy the activity?
- Was the activity difficult? If yes, why?
- How did they analyse and manage to empathise with their target group?

Resources

Articles about the Empathy Map:

<https://www.nngroup.com/articles/empathy-mapping/>

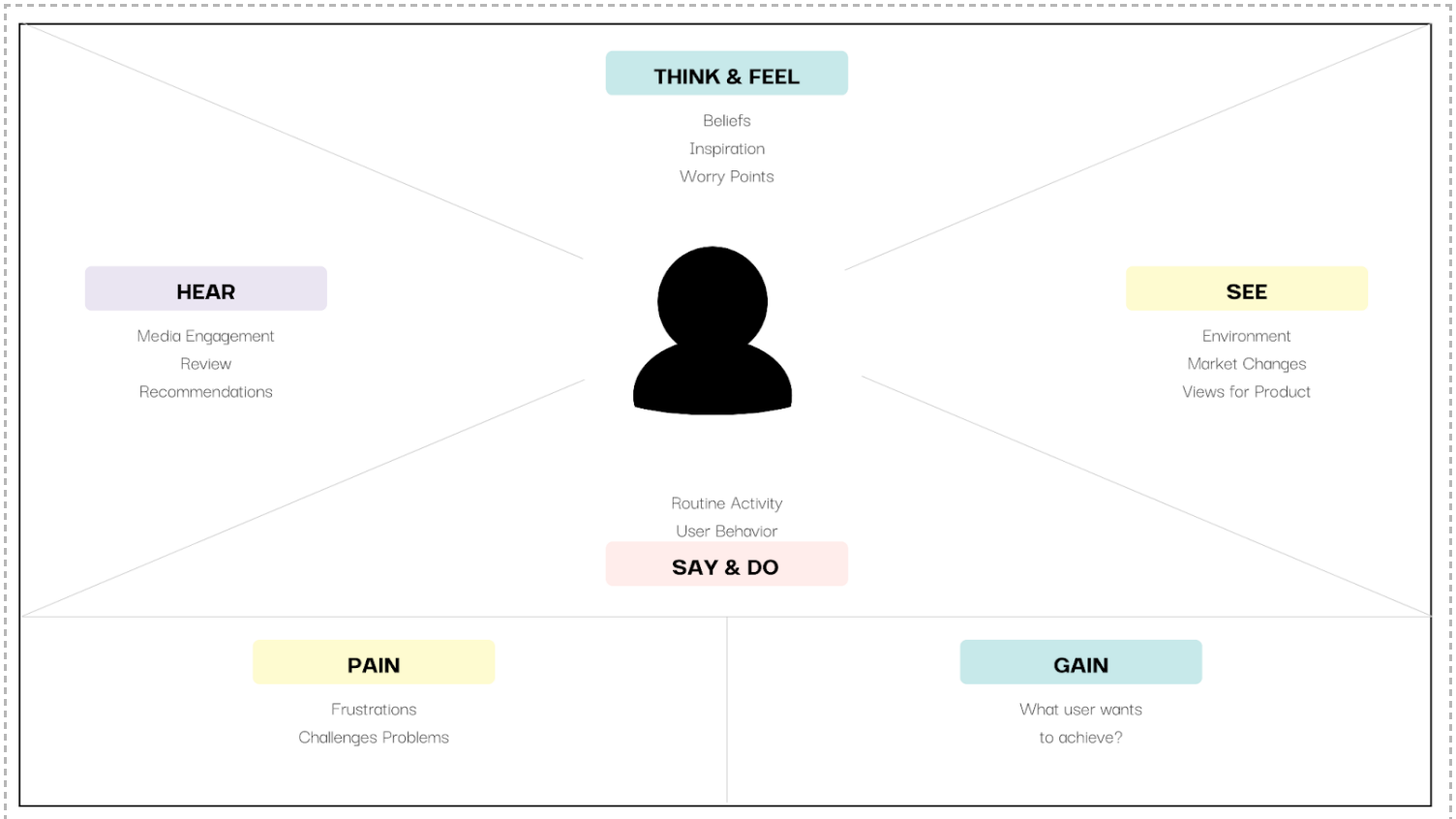
<https://www.uxbooth.com/articles/empathy-mapping-a-guide-to-getting-inside-a-users-head/>

Collaborative platform you could use with your group:

<https://miro.com/>

Empathy map template:

Fig. 2. Empathy map template



PESTEL Analysis

Time required

 40'

Learning outcome

- ✓ Knowledge on how to implement a basic PESTEL Analysis.

Materials

- Computers
- Video-projector and projection screen for in-person activity.

Online or in-person



Group size: 4+

A tool to analyse the macro-environmental (external marketing environment) factors that have an impact on an organisation, company or industry.

Preparation

- Prepare a PESTEL analysis template: if the activity is implemented online, you can use Miro's template (<https://miro.com/templates/pestle-analysis/>), or the template available in the "Resources" section below, if the activity is implemented in person.
- Prepare case studies of brands or organisations for participants to implement their analysis on.

Instructions

1. Introduce the activity: explain that learning how to carry out a PESTEL analysis is crucial to investigate the external factors that have the greatest impact on an organisation and identify their possible effects or implications. The factors that can have an impact are: political, economic, social, technological, environmental and legal (you can learn more here <https://blog.oxfordcollegeofmarketing.com/2016/06/30/pestel-analysis/>).
2. Split the participants into groups of 3-4 people each and equip them with a case study and PESTLE analysis Template.
3. Instruct the groups on the steps to follow to do their PESTLE analysis, inviting them to:
 - identify and collect in the template the external factors to consider, the factors affected within their case study's industry and the importance to their assigned organisation;
 - define the actions that their organisation should take to proactively respond to the identified factors.
4. Gather everyone back together and invite each group to present their analysis to the others.

Evaluation & Debriefing

- Was the activity difficult? If yes, why?
- What obstacles did the participants face? How did they overcome them?
- What went on the wall and what did not?
- Would the participants implement a PESTLE analysis? If yes, for which activity?

Resources



CONTEXTOS



PESTEL Analysis Video Tutorial:

<https://www.business-to-you.com/scanning-the-environment-pestel-analysis/>

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

PESTLE Analysis Template:

https://www.cipd.co.uk/Images/7583-PESTLE-template-2020_tcm18-27107.pdf

Collaborative platform you could use with your group:

<https://miro.com/>



SWOT Analysis

Time required

 40'

Learning outcome

- ✓ Understand the SWOT framework.
- ✓ Knowledge and skills on how to use the SWOT framework.

Materials

- PC
- Video-projector and projection screen
- Flip chart and sticky notes

Online or in-person



Group size: 4+

The SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis is a framework to assess the internal and external factors to an organisation or a project, as well as current and future potential.

Preparation

- Prepare a SWOT Chart. If the activity is implemented online, you could use Miro's template (<https://miro.com/templates/swot-analysis/>). If the activity is implemented in person, you could get hold of an A3-sized flip chart and divide it into four squares, as shown in the SWOT Chart template available in the "Resources" section below.
- Prepare a case study (e.g., organisation or project) for participants to analyse.

Instructions

1. Introduce the activity and the SWOT analysis: clarify the purpose, objectives and process. Explain that the top SWOT squares refer to internal aspects of an organisation, while the bottom square are external factors on which they cannot directly control.
2. Introduce the case study and divide the group into two teams, tasked, respectively, to brainstorm the internal factors, such as strengths and weaknesses, and the external opportunities and threats.
3. Gather the groups back together to discuss as a whole and share the results of their discussion.
4. It's time to consolidate the ideas: invite the participants to post a sticky note in the four quadrants of the SWOT Chart. Start by focusing on one area and then guide them down until all four squares have been completed and the main ideas have been collected.
5. Once all four SWOT areas have been completed, encourage the whole team to review and reflect on the collected ideas.

Evaluation & Debriefing

Check in with the participants about what happened throughout the activity, individually and as a group.

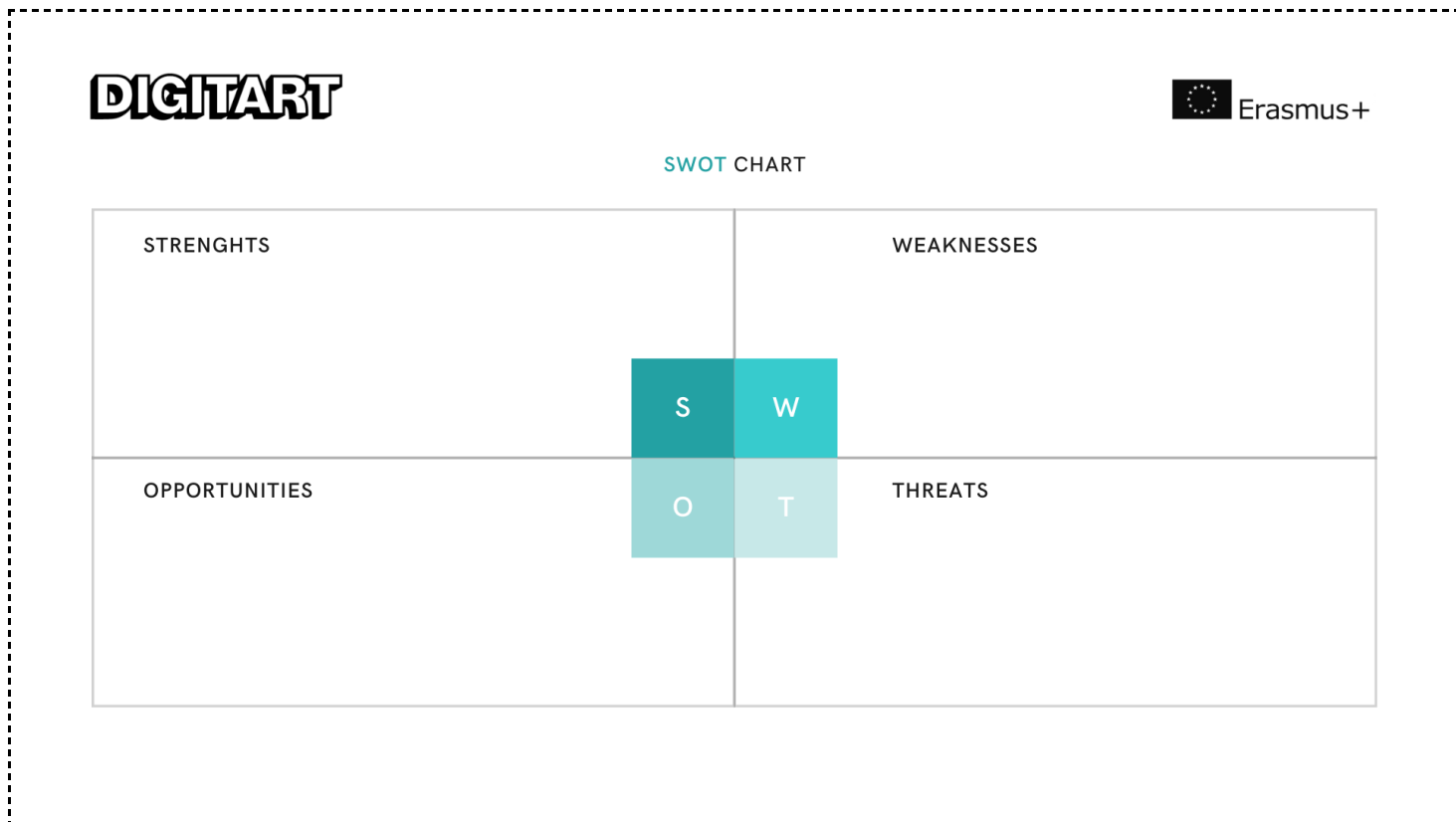
- What did the participants learn from the activity?
- How difficult was it to agree on the outcome?
- How can participants use a SWOT analysis in other personal or professional activities?

Resources

SWOT Chart template and instructions on Miro.com:
<https://miro.com/templates/swot-analysis/>

SWOT Chart template:

Fig. 3. SWOT Chart template



Target Journey

Time required

 50'

Learning outcome

- ✓ Knowledge of touchpoints our target audience encounters.

Materials

Laptop, projector, or flipchart papers and markers (*for in-person activity*).

Online or in-person



Group size: 10+

The target journey is the set of interactions that a member of a target group has with an organisation that go from the discovery of the organisation / project / initiative up to participating in their activity.

Preparation

- Prepare a brief presentation of the Target Journey Map. You could adapt the content proposed in the following article on *Miro* for the “Customer Journey Map”:

<https://miro.com/templates/customer-journey-map/>

- Prepare a Target Journey Map: you could customise the template available on *Miro*, such as <https://miro.com/templates/customer-journey-map/> (if you’re planning to implement the activity online) or prepare a flipchart paper with a sample map, that the participants will have to duplicate to create their own target journey.

Instructions

1. Introduce the Target Journey Map: what it is, why it is useful and how it can be developed.
2. Split the participants into teams of 5-6 people and equip them with a Target Journey Map template or with a flipchart paper and markers.
3. Ask the teams to create the journey of the targeted group of a marketing campaign for a non-profit project or organisation.
4. Gather everyone back together and invite each group to present their Map to the others.

Evaluation & Debriefing

- What did they learn from the activity?
- How difficult was it to agree on the outcome?
- Did they find the use of the target journey useful?
- Did they find any pros and cons in using this tool?
- Will they use it in the future?

Unit 11: Social media

Writing on social media

Time required

 90'

Learning outcomes

- ✓ Understand the basics of writing on social
- ✓ Improve copywriting

Materials

Laptop, projector, papers and markers.

Online or in-person



Group size: 6+

This activity was developed by the authors of "Finding digital stories: The Youth Reporter Project Toolkit" developed by Plan International Philippines.

We use social media to build relationships with users and share all the cool stuff we do. But we must be careful and deliberate in what we post to our social channels.

Preparation

Prepare a brief presentation of the key concepts for writing on social media, expressed in the document in the *Resources* section below.

Instructions

1. Divide the group into small teams (3-4), to ensure that everyone can actively participate in the proposed activity.
2. Share the presentation about "How to write on social media" and explain all the relevant components of a good copywriting (e.g., tone of voice, the characters limit, difference between audiences, etc.)
3. Explain the **social media writing triangle** presented in the *Resources* section below, to explore the structure that a perfect social media message should have.
4. Task the team to create a post for Facebook, Instagram and Twitter: they will have to brainstorm and choose a topic (or you could propose some), write the text, choose the target audience, the graphic of the posts and right tone of voice.
5. Invite the teams to share the results of their work with the others.

Evaluation & Debriefing

- Did participants enjoy the activity?
- What did they learn from this activity?
- Was this activity difficult? If yes, why?
- Will they use the writing triangle in the future?

Resources

Social Media Toolkit:

https://plan-international.org/uploads/sites/25/2022/02/yyp_toolkit.pdf (Finding digital stories: The Youth Reporter Project Toolkit, Plan International Philippines, p. 42-47).

Example of social media writing triangle:

Fig. 4. Example of social media writing triangle



Know your audience

Time required

 120'

Learning outcome

- ✓ Understanding of design thinking applied to social media campaigns

Materials

- Video-projector
- Flipchart paper
- Post-its and markers
- White and colored A3 and A4 sheets

Online or in-person



Group size: 8+

This activity was inspired by the "Storytelling toolkit for young leaders" by Beudean P., Sevincer V., Wouda K., Mattsson N., 2019, Oslo.

The scope of this activity is the analysis of the audience of a social media campaign through the first three steps of the design thinking process: empathise, define and ideate.

Preparation

- Learn more about the five steps of the design thinking process, from the Institute of Design at Stanford:

An Introduction to Design Thinking - Process Guide:
<https://web.stanford.edu/~mshanks/MichaelShanks/files/509554.pdf>

Design Thinking Bootleg:

https://static1.squarespace.com/static/57c6b79629687fde090a0fdd/t/5b19b2f2aa4a99e99b26b6bb/1528410876119/dschool_bootleg_deck_2018_final_sm+%282%29.pdf;

- Prepare a short presentation on the main principles and steps of design thinking.
- Print the template of an Empathy Map available in the Resources section of this activity, or prepare virtual boards for the participants to work remotely on, using one of Miro's templates:
<https://miro.com/templates/empathy-map/>.

Instructions

1. Introduce the activity, explain the principles and core steps of the design thinking process and tell the participants that, during the activity, they will experience the first three steps of the process, such as empathise, define and ideate.
2. Together with the group, choose a famous book, fairytale or video game that all the participants have knowledge of. Then, invite participants to tell the story collaboratively, while you write down on a flip chart (or virtual whiteboard) the main events, characters and conflict.
3. Select, together with the participants, two or three main characters from the story and explain that they will be the target groups of your communication campaign. Your goal? To avoid the conflict between the characters, through a raising awareness campaign.
4. Split the participants into as many teams as the number of characters chosen (i.e., if you choose two characters, split the participants into two teams) with at least four participants. Particularly, in each team:

- at least two participants will play the role of the character chosen;
 - at least two participants will be the interviewers, representing the organisers of the campaign who will need to interview the target audience.
5. Equip each team with a template of the Empathy map, and instruct the participants to play their roles:
 - the interviewers should develop the questions to ask to the characters in order to collect relevant information to understand the needs of their audience and fill in the Empathy map;
 - the participants representing the characters should reply to the questions, being in the characters' shoes;
 6. Allocate 5 minutes for the interviewers to write down their questions and the 'characters' to study their role.
 7. Give each team 20 minutes for the interviews, and ask them to collect all the relevant pieces of information in the Empathy map.
 8. Once the needs and insights of the characters / target audience are collected, ask the teams to define the Point of View on the problem they identified for the audience, developing the following statement:

[THE AUDIENCE] needs to [MAIN NEED IDENTIFIED] because [MAIN PROBLEM IDENTIFIED].
 9. Based on the information collected and the Point of View developed, ask participants to draft the key message of the campaign, answering the following questions:
 - What should the message be about? What should definitely not be included in it?
 - Who would the character listen to? Who would be the more effective deliverer of the message?
 - How should the message be delivered?
 10. Give each team 10 minutes to generate at least three ideas for their social media campaign to deliver the message to their audience.
 11. Gather everyone back together and invite each group to present their first ideas.

Evaluation & Debriefing

Invite participants to reflect on what they learned.

- What did they learn about design thinking?

- What were the main difficulties for participants playing the role of the characters? How did they overcome the difficulties?
- What were the main difficulties for the interviewers? Did they manage to collect all the relevant information they needed?
- How did the participants feel in the process?
- How could they use the same process and tools in the future for different scenarios?

Set S.M.A.R.T. goals

Time required

 40'

Learning outcome

- ✓ Understanding of SMART objectives
- ✓ Improved goal setting skills

Materials

- Video-projector
- Flip chart
- S.M.A.R.T. Goal worksheets

Online or in-person



Group size: 4+

The scope of this activity is the set-up of S.M.A.R.T. goals, such as goals that are Specific, Measurable, Attainable, Realistic & Relevant and Time-bound, for a social media campaign.

Preparation

- Learn more about how to set S.M.A.R.T. goals. The following source could be helpful:

Chartered Management Institute, Setting SMART Objectives
https://www.managers.org.uk/wp-content/uploads/2020/03/CHK-231-Setting_Smart_Objectives.pdf.

- Prepare a short presentation (2-3 slide) on the main principles of S.M.A.R.T. objectives.
- Prepare a copy of the S.M.A.R.T. Goals worksheet template available in the Resources section to distribute to the participants. You could print them or send it to a representative of each group, if laptops are available.

Instructions

1. Introducing S.M.A.R.T. goals and discuss the meaning of the acronym. Share some examples of S.M.A.R.T. and NON-S.M.A.R.T. goals. Highlight the importance of goal setting for the success of any initiative:
 - setting goals helps us identify specific steps to take toward achieving something we want to achieve;
 - setting S.M.A.R.T. goals supports us in thinking about achievement within a specific timeframe.
2. Split the participants into small groups and ask each group to select a social media campaign they know of and liked (e.g., campaign for the launch of a new album of a band, launch of a new product of a famous brand, a raising-awareness campaign of an NGO).
3. Equip each team with a S.M.A.R.T. Goals worksheet and ask them to imagine what was the S.M.A.R.T. goal of the campaign they selected. To develop the goal, participants should follow the steps of the worksheet.
4. Gather everyone back together and invite each team to share their S.M.A.R.T. goals.

Evaluation & Debriefing

Invite participants to reflect on what they learned.

- What did they learn on goal setting?

- Was the activity difficult? If yes, why?
- How could they use the S.M.A.R.T. method in the future?

Resources

S.M.A.R.T. Goals Worksheet.

S.M.A.R.T. Goals Worksheet

INITIAL GOAL	Write here the goal you have in mind
S SPECIFIC	What do you want to accomplish? Why? Who is involved?
M MEASURABLE	How will you measure progress and know if the goal was met?
A ATTAINABLE	Can the goal be achieved considering resources and time available?
R RELEVANT	Why are you setting this goal? Does it address an issue or problem?
T TIME-BOUND	What is the deadline? Can the goal be achieved in this timeframe?
SMART GOAL	Re-write here your "Initial Goal" as a S.M.A.R.T. Goal

Story Canvas

Time required

 150'

Learning outcome

- ✓ Improved communication skills
- ✓ Ability to use the Story Canvas to design social media campaigns

Materials

- Video-projector and laptop
- Flipchart paper and markers *or* one laptop for each team

Online or in-person



Group size: 6+

Through this activity, participants will explore how to use communication to educate, motivate or move to action the audience of their social media campaign and use the Story Canvas to design their campaigns.

Preparation

- Explore and test the Story Canvas developed by *Digital Storytellers*
<https://www.digitalstorytellers.com.au/the-story-canvas/>
- Prepare proposals of topics for the social media campaigns the participants will have to build a Story Canvas on. Think about different topics for each of the three main purpose of a campaign:
 - to educate (e.g., a campaign to raise awareness about social imbalances or about environment and climate change);
 - to motivate (e.g., a campaign to promote intercultural dialogue);
 - to move to action (e.g., a campaign to recruit volunteers or donate for a social cause).

Instructions

1. Introduce to the participants the idea of communicating with purpose and share the main final purpose of any campaigns on social media: educating, motivating or moving people into action.
2. Invite the participants to think about successful marketing campaigns on social media and reflect about the purposes of their key messages.
3. Introduce the Story Canvas by *Digital Storytellers* as a tool guiding the design of a powerful story.
4. Divide the participants into small groups and assign each team one of the topics that you previously identified. Task each team to build an online storytelling campaign on that topic, filling in and following the steps of the Story Canvas. They can use flipchart papers and markers or directly fill out the online version available at the link <https://www.digitalstorytellers.com.au/the-story-canvas/>, that they can download as a .pdf file once completed.
5. Invite each team to present their final Story Canvas to the whole group.

Evaluation & Debriefing

- What did they learn?
- How do the different purposes of a campaign influence planning?
- Was it difficult to fill out the Story Canvas? If yes, why? How did they overcome the initial challenges?
- How could they use the Story Canvas in the future?

Resources

The Story Canvas Template:

<https://www.digitalstorytellers.com.au/the-story-canvas/>

III.

Sitography



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