

INTRODUCTION

Digital Storytelling for Youth Mental Health (DYME) project empowers young people (18-30 years olds) with new skills to manage the negative impacts and challenges of the 21st century.

Young people nowadays face multiple challenges: social inequalities are rising; social mobility is decreasing in most of the European countries; the labour market requires new skills and public education cannot always keep up with these needs; while environmental sustainability is becoming a more and more burning issue that may soon affect our everyday life. It is not surprising that feelings of anxiety, helplessness, loss of personal integrity are more and more common problems among young people in Europe made even worse by the COVID-19 pandemic.

With DYME, we aim to use a digital storytelling approach to raise awareness and empower young people to cope with challenges and mental health issues, supporting them in building resilience among peers in their communities.

This manual introduces youth workers to the concept of digital youth work, digital storytelling, and their potential use in addressing different and complex topics such as youth mental health.

The modules provide youth workers with the tools, exercises, and knowledge needed to facilitate digital storytelling projects and explore how digital storytelling can positively impact young people's physical, mental, and emotional well-being.

Digital storytelling utilises digital media and technology to create compelling stories, becoming increasingly popular in youth work as it provides a safe environment for young people to explore and express their feelings and perspectives through creative expression. Additionally, digital storytelling can offer a safe and creative outlet for young people to share their personal experiences, emotions, and perspectives, helping them build resilience, self-esteem, and coping skills.

In these modules, we will explore the theoretical background of digital storytelling as a youth empowerment tool, its connection to mental health, and how youth can utilise this tool to promote their well-being.

Partners



Hidak Ifjúsági Alapítvány (Hungary)

www.youthbridgesbudapest.org



www.youthinitiativecenter.eu



Youthfully Yours SK (Slovakia)

www.youthfullyyours.sk



JUMPIN HUB (Portugal)

www.jumpinhub.com



Zavod Aspira (Slovenia)

www.aspira.si



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www.projects-with-igor.eu

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VOCUBULARY

Digital media	Digital media is digitized content that can be transmitted over the internet or computer networks. This can include text, audio, video, and graphics. This means that news from a TV network, newspaper, magazine, etc. that is presented on a Web site or blog can fall into this category.
Social media	Social media refers to the means of interactions among people in which they create, share, and/or exchange information and ideas in virtual communities and networks (the main being at the moment Facebook, Twitter, Instagram, LinkedIn and YouTube, etc.).
Digital competence	Digital competence involves the safe and critical use of information society technology at work, in free time and in communication.
Storytelling	Storytelling is the vivid description of ideas, beliefs, personal experiences, and life- lessons through stories or narratives that evoke powerful emotions and insights.
Digital storytelling	Digital storytelling describes a simple, creative process through which people with little or no experience in computer film-making gain skills needed to tell a personal story as a two-minute film using predominantly still images and voiceover. These films can then be streamed on the web or broadcast on television. Digital storytelling is a short form of digital media production that allows everyday people to create and share their stories online.
Mental health	Mental health includes our emotional, psychological, and social well-being. It affects how we think, feel, and act. It also helps determine how we handle stress, relate to others, and make healthy choices.

VOCUBULARY

Youth work

Youth work is a broad term covering a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually.

Non-formal education/nonformal education methods Non-formal education is a planned process of acquiring, disseminating and deepening knowledge outside formal education programs and only sometimes leads to formally recognized outcomes. It is carried out by NGOs, nonprofit organizations, local communities, individuals and even government institutions. Youth organisations claim to be the leading providers of nonformal education in the youth sector.

Compared to formal education, nonformal education methods are more diverse, group-oriented, participatory and primarily based on experiential learning. The learning process is flexible and allows for continuous adaptation to the learning needs of participants. A key benefit of nonformal education is the acquisition of new knowledge and skills and the strengthening of individual competencies.

Non-formal education also includes experiential learning, peer learning and informal learning.





PART 1 - THEORY

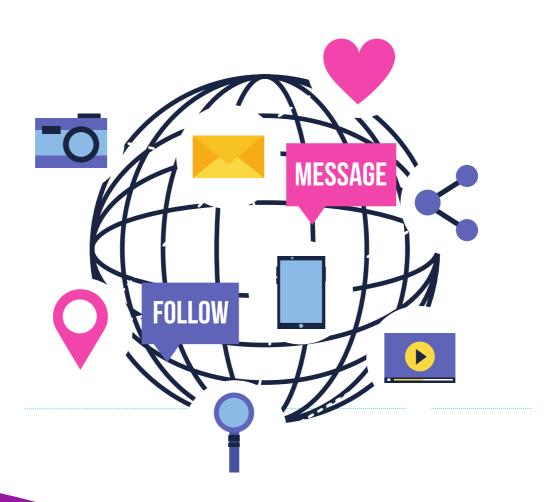
This module aims to introduce youth workers to digital youth work. We are also presenting why and how digital and social media can be used in their everyday work and activities as well as for addressing different and also difficult topics by using modern approaches that are closer to young people, and they are able to use it. This module will give youth workers the possibility to make an analyze of current digital situation in their organisations.

Goals

- To understand digital youth work.
- To encourage youth workers to use digital and social media in their everyday work and activities.
- To be able to make an analysize of the current digital situation in their organisation.
- To present best practices in digital youth work.

Topics

- Where we are at the moment?
- How do we understand the youth and digital work?
 - 5 pillars
- Who are the pioneers in the field of digital youth work?
- What's next for youth workers?
- What are the most used social media platforms in 2022 and how are they used?
- How to use social media?
- Good practices



Where we are at the moment?

Digitalization and technology are part of everyday life for all of us and are present in almost all areas of our lives. Every young person is somehow connected to digital culture, no matter how they use digital media, either actively or passively, and we youth workers need to follow the new trends and adjust our work to that. Digital transformation is affecting our societies in a myriad of ways. Young people's entire lives will be shaped by these changes. The tasks of youth workers we believe are to respond to young people's needs in digitalized society play a significant role in bridging the digital divide and promoting the inclusion of all. But also covid pandemic gave a boost to the youth sector all over the EU in the usage of digital and social media in daily activities.

To be able to use digital and social media in our regular work and activities, we need to know where we stand in this field as a youth worker and as an organisation.

Main questions are:

- What digital and social media competences do I have?
- Which competences are missing?
- Which channels do we use any for what?
- · Which channels are used by our target group?
- What is the aim of our channels?

It is so important to do state of the art and then think how can I as a youth worker and how and in which direction can my organisation develop in the digital and social media area.

How do we understand the youth and digital work?

We understand youth work as an organized and targeted form of action by and for young people, in which young people contribute to their own social inclusion, strengthen their competencies and contribute to community development through their own efforts. The implementation of the various forms of youth work is based on the voluntary participation of young people regardless of their interests, and cultural, attitudinal, or political orientations.

Youth work consists of a variety of structured and unstructured activities which have many beneficial effects. Youth work is delivered through non-formal learning for young people, youth participation in this process is voluntary, and is based on accessibility, inclusiveness, equality, integration and empowerment of young people. It is designed and prepared in advance, has defined pedagogical objectives, and at the same time, when implemented adapts to the current situation and users. It is an important provider of educational, cultural, sporting and other activities. It is also an important source of information, where young people can get advice and support with personal issues and problems in the formal education system. In the local community and society, youth workers act as advocates and allies for young people, working with them as partners in the learning process. Youth work is a planned process carried out by different public or private institutions (e.g. institutions, centres, youth movements, clubs, voluntary organisations, social enterprises, associations, etc.). It takes place at local, regional, national or international level and takes place primarily through practice. The spaces in which youth work takes place are unique, linking education and the local community, and are complementary to schools and classrooms. Community spaces are key to young people's growth and development.

When we are talking about digital youth work, it should still take the same approach to youth work as in a physical setting. It is about taking what you do offline and moving it into an online context. This might mean that you will do things differently but fundamentally, you still keep youth work as your main priority.

Digital youth work means:

- proactively using or addressing digital media and technology in youth work.
- is not a youth work method digital youth work can be included in any youth work setting (open youth work, youth information and counselling, youth clubs, detached youth work...).
- has the same goals as youth work in general, and using digital media and technology in youth work should always support these goals.
- can happen in face-to-face situations as well as in online environments or in a mixture of these two. Digital media and technology can be used either as a tool, an activity or a content in youth work.
- underpinned by the same ethics, values and principles as youth work.
- can use technology to make youth work services more accessible and relevant. It can create opportunities and spaces in which young people can develop a critical, innovative and value-based perspective on the digital transformation, and become the co-constructors of a positive digital future.
- · you do not need to be a technical expert.

(Source: <u>Developing-digital-youth-work_short.pdf</u> (intercityyouth.eu))

Five pillars

Processes are not shaped in a vacuum, and youth work is no exception to this rule. They are influenced by the existing history, traditions and beliefs of youth work — the entire youth work ethos. It is good to be conscious of these when planning activities. The aim of youth work, the ethos, the framework that guides the process, can be examined with the help of the pillars proposed by the Swedish researcher Torbjörn Forkby. According to Forkby, youth work in Sweden has been guided by five perspectives through its history. We see the pillars as useful in evaluating whether youth work is comprehensive enough and whether one of the pillars is absent or overemphasised at the expense of the other pillars.

THE DEMOCRACY PILLAR

points to the role of youth work in giving young people a stronger capacity to act as citizens. This is achieved by creating various learning environments in youth work for practicing democratic decision-making. It is also necessary to influence environments outside of youth work.

THE PEDAGOGY PILLAR

refers to the fact that youth work activities should strengthen the growth of young people and support their abilities. This means that youth work is not simply about organizing fun activities or providing entertainment. This separates youth work from other leisure time services.

THE PUBLIC HEALTH PILLAR

reflects the extent to which youth work has focused on supporting healthy lifestyles. Youth work should promote the health of young people, protect them and fight the phenomena that threaten to compromise their health.

THE CULTURAL PILLAR

points to the need for youth work to take the aesthetic needs of young people into consideration and help them find ways of expressing themselves. Youth workers should be keenly aware of the cultural phenomena in the lives of young people and support the forms of activity that are typical of young people.

THE SOCIAL POLICY PILLAR

emphasizes the need for youth work to prevent social problems. Various targeted measures can be aimed at young people who require support.

(Source: https://www.verke.org/uploads/2021/01/a3f0ad24-digital-youth-work-a-finnish-perspective_verke.pdf)



Whom are the pioneers in the field of digital youth work?

Finland is the right answer! They were and are never afraid to use modern technologies in their youth work activities. In 80's they have started to use game consoles in youth centers, making webpages in the 1990s for sharing information. Later many municipalities, NGO's and parishve developed various ways of including gaming in their youth work over the years. By the end of the 90s, centers opened computer rooms to connect to the internet. Besides taking care of the infrastructure youth work developed also different media workshops (digital photography, youth media editorial boards).

In 2004 Netari, an online youth work project was founded initially for the Helsinki metropolitan area municipalities, but which soon expanded to cover the whole nation. Netari is an online youth centre where young people can spend time, play games or even have confidential discussions with youth workers. Facebook followed and became popular among young people rapidly in 2008-2009. Few years later young people began to abandon Facebook in favour of more private peer-to-peer communication platforms that emerged by smart phones.

What's next for youth workers?

Understanding large developmental trends in technology is vital for the innovations of (digital) youth work. We should not stick to the past too closely, but we should think more openly: what kind of youth work services do young people need and want in the future?

Young people embrace new mobile applications and services continuously, so youth work must also be attentive and adapt to the use of new applications. Some applications are more fitting for informing, some for communication, some for channeling creativity, and others for making young people's voices heard.

Youth work must be flexible enough to find suitable applications to meet the goals and needs in different activities.

The participatory ethos of media education needs to be an integral part of digital youth work. Critical media literacy, production skills, coding, and other important media skills still need to be addressed as part of the youth work.

What are the most used social media platforms in 2022 and how are they used?

Icon	Platform	Users*	How are they used?
f	Facebook	2.910	For sharing pictures, videos, articles, documents and opinions with their friends.
•	YouTube	2.562	For sharing video content.
0	WhatsApp	2.000	For communication, group communication, sending photos, documents.
0	Instagram	1.478	For sharing photos, videos, reels, communication.
%	WeChat (China only)	1.263	Supports video, voice, and text chat and has unique features like localize translation
d'	TikTok	1.000	Allows users to create, watch, and share 15-second videos shot on mobile device or webcams.
	Facebook Messenger	988	For communication, group communication, sending photos, documents.
0	Snapchat	557	Focused on private, person-to-person photo sharing, but you can now use it for range of asks, including sending videos, live video chatting, messaging, creatin caricature-like Bitmoji avatars, and sharing a chronological "story" that broadcasted to all your followers.
1	Telegram	550	For communication, for sharing photos, videos and files of any type (doc, zip, mp. etc), as well as create groups for up to 200,000 people or channels for broadcastin to unlimited audiences.
0	Pinterest	444	For visual discovery engine for finding ideas like recipes, home and style inspiration and more. With billions of Pins on Pinterest, you'll always find ideas to spaninspiration.
7	Twitter	436	For making connections with people online, share research and resources, and trace areas of interest.

 $(Source: \underline{https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-\underline{users/})$

How to use social media?

There are different ways you can use social media to communicate with young people and here we are sharing some suggestions:

- Broadcasting or marketing communication (to present to people who we are and what we do, Facebook or Twitter for example).
- Group communication (make groups for sharing information faster and more efficient, WhatsApp or FB Messenger for example).
- One-to-one messaging (to share more private messages, WhatsApp or FB Messenger for example).
- Marketing & showcasing young people's work (to use social media to shout about your youth work organisation to your existing audience and try to engage new people.
- Takeovers (to consider handing over your channels to young people for the day (or longer!), it is a great way to help young people feel empowered, have a say over what content is shared and have more youth focused content).
- Build an online community (to create a peer-support network and to keep in touch with young people out with your sessions and to create a safe space where young people and youth workers can share information, ask questions and engage with each other and your organization).
- Persona exercises (a persona exercise involves creating fictional characters that represent the people you're trying to speak to).

And do not forget! A youth worker is an online role model for young people who can demonstrate good e-safety, who do not share personal information, for example, your address or date of birth online, who reports any online abuse or trolling and do not engage in any trolling targeted at yourself or your organization and who does not say anything that is offensive or discriminatory online.



Good practices

- **Digi-talents (Finland),** a modern and creative youth community where young people learn coding, game development, and new media skills. (https://digi-talents.com/)
- Recode coding (Chile), Laboratoria is a social enterprise which was created a bit more than 3 years ago. We started with a group of 6 friends from the university. Today we are a formal boot camp academy that focuses on women who couldn't develop in their life the way they wanted because of social and economic reasons. Women apply to the program through a recruitment process which is becoming extremely competitive. More than 4000 women applied for the last edition between Peru, Mexico and Chile. Applying means that they spent approximately 1.5 month doing a psychological test, a medical test, pre-work at home, coming for interviews, doing pre-admission sessions and then ending up in Laboratoria. Our students are typically women that tried or even went to school, either university or technical institute, but they didn't finish their education. Some didn't even go to college. And some actually did finish low-quality institutions and ended up without good jobs or in the informal sector. We accept around 10% of those who apply, 400 women between Peru, Chile and Mexico. We have a special algorithm which helps us to choose the right people, not based on their IQ but on their ability to learn, perseverance and strong motivation. Through all these years we managed to serve 1000 women, who graduated our program. (https://www.exchangetheworld.info/singlepost/2020/04/11/recode-coding)
- Mladi zmaji (Slovenia) produced Dragon Basement Radio during a covid pandemic. (https://www.youtube.com/channel/UCEDZC4Fh8Mp7rw_miNx9OsQ/videos, https://www.mladizmaji.si/en/)
- Insta Walkes (Austria): The Instagram community across the World is getting bigger every day. In Vienna, an organisation called wienXtra-medienzentrum worked with the Instagram community to run Instawalks for young people. Instawalks last between three and four hours, have a specific theme and see a group of people walk a semiplanned route to take photographs that are then shared on Instagram with a pre-agreed hashtag. (https://www.instagram.com/instawalks/)
- BarCamp (Germany) is an international network of user-generated conferences. BarCamp is an ad-hoc gathering born from the desire for people to share and learn in an open environment. It is an intense event with discussions, demos, and interaction from attendees. The event doesn't cost any money, but there is a price: all attendees must give a demo, a session, or help with one. Anyone with something to contribute or with the desire to learn are welcome and invited to join. (https://www.youtube.com/watch? v=60PitgbLfIQ)

Extra links:

https://www.digitalyouthwork.eu/wp-content/uploads/2019/09/european-guidelines-for-digital-youth-work-web.pdf (Accessed: 24.10.2022)

https://www.youthworkandyou.org/wp-content/uploads/2019/08/YWeLP-Mod-5-Unit-1-HU-Digital-Youth-Work-Introduction.pdf (Accessed: 24.10.2022)

https://www.verke.org/uploads/2021/01/a3f0ad24-digital-youth-work-a-finnish-

perspective_verke.pdf (Accessed: 4.11.2022)

http://intercityyouth.eu/wp-content/uploads/2018/02/Developing-digital-youth-work_short. (Accessed: 4.11.2022)



PART 2: TRAINING PROGRAM

This module aims to introduce youth workers to digital youth work. We are also presenting why and how digital and social media can be used in their everyday work and activities as well as for addressing different and also difficult topics by using modern approaches that are closer to young people, and they are able to use it. This module gives youth workers the possibility to make an analyze of current digital situation in their organisations.

When we are talking about digital youth work, it should still take the same approach to youth work as in a physical setting. It is about taking what you do offline and moving it into an online context. This might mean that you will do things differently but fundamentally, you still keep youth work as your main priority.

Digital youth work uses digital technologies and online platforms to engage young people and provide them opportunities to learn, participate, and connect with others in a safe and supportive environment. Digital youth work can take many forms, including online mentoring, virtual youth clubs, social media outreach, digital skills training, and online campaigns for social change. It can also involve using various digital tools, such as video conferencing, social networking sites, educational apps, and gaming platforms.

Introduction

The aim of digital youth work is to support young people's personal and social development and provide them with the skills and knowledge they need to thrive in a rapidly changing digital world. This can include developing digital literacy, promoting digital citizenship, and fostering creativity, collaboration, and critical thinking skills. Overall, digital youth work offers a new and exciting way to engage with young people and support their learning and development in the digital age.

To be able to use digital and social media in our regular work and activities, we need to know where we stand in this field as a youth worker and as an organisation.

It is so important to do state of the art and then think how can I as a youth worker and how and in which direction can my organisation develop in the digital media area and especially using digital storytelling for addressing different, also difficult topics such as youth mental health.

Extra links:

https://www.digitalyouthwork.eu/wp-content/uploads/2019/09/european-guidelines-for-digital-youth-work-web.pdf

https://www.youthworkandyou.org/wp-content/uploads/2019/08/YWeLP-Mod-5-Unit-1-HU-Digital-Youth-Work-Introduction.pdf

https://www.verke.org/uploads/2021/01/a3f0ad24-digital-youth-work-a-finnish-perspective_verke.pdf

http://intercityyouth.eu/wp-content/uploads/2018/02/Developing-digital-youth-work_short.pdf

Activities

- Test and check your digital and social media competences
- Digital state of the art in your organisation
- Digital activities through concept of 5 pillars

Check the understanding

After each activity, trainer will have a small reflection session with participants where they will share their opinions and ideas about the learning from the activities. These activities will happen in a circle with the rest of the participants or in a small groups. During these sessions, participants will try to look what are the aha moments they had after the exercise, what are the outcomes. They will also discuss what they have learned and where they can use these skills in their everyday life.

Notes for the trainer

Please include here:

- Due to the theoretical basis of these parts, also activities sre more connected to organisations with their users and followers.
- Activities can also be used for youth workers or organisation management themselves.

Summary

This module contains a short theoretical introduction to the topic of digital and social media. Theory includes overview on the digital and social media, platforms that are in use. This module will give youth workers the possibility to make an analyze of current digital situation in their organisations and plan new steps in their development.

Acitivity 1: Test your digital competences

Name of the session:	Test and check your digital and social media competences
Type of activity:	Individual work-self-reflection
Learning objectives: (what we want participants to learn)	To see where you stand with your digital competences and where are the possibilities for improvements.
Duration:	20 minutes
Equipment needed:	Pencils<u>Test sheet</u>
Resources required:	Printout if needed.
The target group of the activity:	Young people, youth workers
Group characteristics:	Individual work for any kind of group.

Acitivity 1: Test your digital competences

Working space requirements:

Quiet and welcoming space.

Description:

Digitalisation is happening so fast that it is difficult to keep up with all the developments and keep abreast of all the innovations that are entering the market and our lives on a daily basis. How would you rate your knowledge, your competences in this report? We suggest that the first step is a self-assessment in the areas that we have chosen and that we consider relevant to our work in the youth sector and directly with young people.

Before we do any more concrete activity connected with digital tools, storytelling, digital and social media is good to know where we stand with our competences in this field at the moment and where are still possibilities to improve our competences.

Explanation and assignment of activities:

Step-by-step instructions on how to lead the activity.

- Print the digital competence test.
- Create a cozy space (welcoming and quite, maybe there can be quiet music in the background).
- Give participants the digital competence test and the pencils.
- Give them 10 15 minutes to finish the test.
- Divide them in pairs where they can share their outcomes.
- Common debate as a whole group what are the group trends turning out.

Group division and assignment of tasks:

In the second part of the activity:

- · work in pairs.
- work in whole group.

Interactions among trainer and participants:

- The trainer goes around and helps with translation if needed.
- If the trainer knows the group he/she can help participants with feedbacks on their digital competences.

Recommended questions for debriefing:

- How do you feel after the task?
- What would you say is a personal outcome for you?
- How much are you satisfied with the outcomes?
- Where do you think there are still lacks and you could improve your competences?
- How can you motivate yourself to improve the digital competences?
- What do you think would be the easiest way for you to learn digital competences?

Acitivity 1: Test your digital competences

Further tips for facilitator/trainer:

- This activity is one of the first ones if not the first before going to more specific activities regarding the digital competences, storytelling etc.
- It is beneficial to have a short debriefing after the test is done.

References to PR1

What is youth work and digital youth work, where we are in the moment?



Acitivity 2: Digital state of the art of your organisation

Type of activity:	 Individual work or group work Case study Presentation Discussion
Learning objectives: (what we want participants to learn)	Ask your young people and/or coworkers to make an analyse of digital activities in your organisation (state of the art analysis) to see where you are, which channels do you use and for what. Learn where are the gaps that your organisation has to fulfill to improve its digital presence and digital youth work.
Duration:	60 minutes
Equipment needed:	PencilsMarkersBlank papers
Resources required:	Presentation.
The target group of the activity:	Young people, youth workers, organisation managers.
Group characteristics:	Any kind of group.

Acitivity 2: Digital state of the art of your organisation

Working space requirements:

Open space.

Description:

When we talk about the digital activities in our organisation is good to know where we are at the moment and ask next questions:

- Which channels do we use?
- For what are we using these channels?
- What are the main activities that we share on digital channels?
- Which target groups are we addressing by each of the chanell?
- Who are the people leading these chanells?
- Who are the people following our specific chanells?
- What do young people suggest they would like to see on our chanells?
- In which ways we can still develop the content on our channels (marketing, education, enetertainment, communcation)?

Explanation and assignment of activities:

Step-by-step instructions on how to lead the activity:

- Divide young people into smaller groups/pairs and ask them (they can use paper and pencils to write this down) (15 minutes):
- · which channels of your organisation do they know?
- do you follow them?
- what kind of information you get on these channels?
- which activities are you following, using?
- what do you miss on these channels?
- Make an open space where participants can go around to other groups and see what they come up with, add their ideas (15 minutes).
- Make a debate in whole group which channels should we use and for what, what ideas young people have, what kind of content they would love to see, follow, would they be interested to take over some profil, are they willing to contribute to it (20 minutes).
- Write down the best ideas and make a list ofnext steps to start working on it (10 minutes).

Group division and assignment of tasks:

- Work in pairs or in groups (people from same organisation).
- · Work in whole group.

Interactions among trainer and participants:

- The trainer constantly checks if all participants have clear idea what to do?
- The trainer can give hints to the groups.

Acitivity 2: Digital state of the art of your organisation

Recommended questions for debriefing:

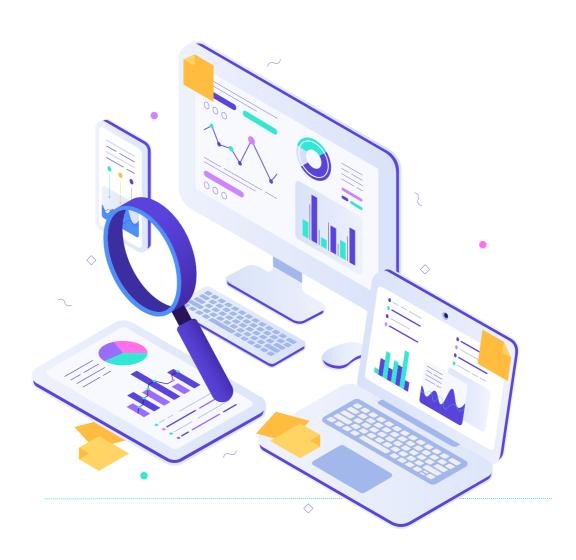
- 1. How do you feel after the task?
- 2. How much are you satisfied with the outcomes?
- 3. How can you motivate yourself to help your organisation in preparing improve the digital content on different channels?

Further tips for facilitator/trainer:

It is beneficial to have a short debriefing after the activity.

References to PR1

Social media platforms in 2022.



Acitivity 3: Five pillars

Name of the session:	Digital activities through concept of 5 pillars
Type of activity:	 Individual work or group work Discussion Presentation
Learning objectives: (what we want participants to learn)	Ask your young people and/or coworkers to develop their digital or social media ideas/content and use the concept of 5 pillars to make it. 5 pillars is a concept that includes: • democracy; • pedagogy; • public health; • cultural; • social.
Duration:	50 minutes.
Equipment needed:	PencilsMarkersPapers
Resources required:	Presentation of 5 pillars from the manual.
The target group of the activity:	Young people, youth workers.
Group characteristics:	It can also be individual work.Work in pairs or small groups.

Acitivity 3: Five Pillars

Working space requirements:

Open space.

Description:

To develop new digital or social activities in our organisations is great to aks our young people to help us or even be the leaders of this activities.

Explanation and assignment of activities:

Step-by-step instructions on how to lead the activity.

- Ask young people to share their digital or social media idea they would like to see on the organisations channels/platforms alone, in pairs or in small groups (10 minutes).
- Give them time to develop the idea and check them through the concept of 5 pillars. It can happen that a single idea will not answer all the pillars, but it would be nice to look on the idea from all 5 perspectives (30 minutes).
- Present the ideas in the whole group and group discution (20 minutes).

Group division and assignment of tasks:

- work alone, in pairs, small groups
- · work in whole group

Interactions among trainer and participants:

- The trainer checks if all participants are okay and if they need any help.
- The trainer can give hints, support to the group.

Recommended questions for debriefing:

- How do you feel after the task?
- · How much are you satisfied with the outcomes?
- How can you motivate yourself to help your organisation in preparing improve the digital content on different channels?

Further tips for facilitator/trainer:

- This activity can be done during the first sessions after lighter team-building activities.
- It is recommended to do this activity after previous light trust-building sessions.
- A trainer should ensure that participants feel safe and are ready for each phase of the activity.
- It is beneficial to have a short debriefing the session.

References to PR1

How to use social media and 5 pillars



PART 1 - THEORY

This module aims to introduce youth workers to the opportunities that provide digital storytelling methods. Within this module, we will offer various ways in which digital storytelling can be used to guide youth in constructing their understanding of learning, explain their own experience, facilitate collaborative activities, promote in-class discussion, help them learn problem-solving and critical thinking skills, understand complex ideas, introduce them to new content, and more.

Goals

- Develop competencies of youth workers in using digital storytelling as a capacity-building tool.
- Provide youth workers with digital educational resources, methods, and tools to empower local young people in a digital environment.
- Promote the added value of digital tools in youth work.

Topics

- What is storytelling?
- What is digital storytelling?
- Why use Digital Storytelling in the field of youthwork?
 - 8 Steps to Great Digital Stories.
 - Methods to use storytelling in online spaces.
 - Easy to use online resources.



What is storytelling?

The word "storytelling" speaks very much for itself. Storytelling is all about telling stories. Since prehistoric times, people have passed on stories orally or by drawing them. Later, of course, in writing as well. Since the beginning, stories have been used in education to engage the audience, explain concepts, or clarify something. Stories may be central to human understanding of the lived world. We use stories daily by retelling our experiences, recalling our memories, talking to our friends, watching television, reading a book, or even dreaming. Stories help us make meaning of different situations (Lewis, 2011). According to Young & Saver (2001, p. 74), "to be without stories means ... to be without memories, which means something like being without a self.' Moreover, stories help us learn.

Storytelling nowadays is a teaching method that helps young people solve given problems and tasks playfully and creates constructive and creative comprehension of the given matter. Storytelling is an excellent tool for youth to transport challenging, complex, and emotional information in a comprehensible framework. It can help to develop an understanding of different complicated concepts, such as diversity, social inclusion, xenophobia, mental health, and other complex topics.

Due to its narrative nature, the information provided through storytelling is a lot easier to remember than plain facts. Even though we may not remember the exact wording of the story, the main idea is much more easily grasped and understood. That is why storytelling is increasingly used in education and youth work.

What is digital storytelling?

Digital storytelling, at its most basic core, is the practice of using computer-based tools to tell stories. In other words, it is the same old storytelling people have used for centuries but digitalized. Many different terms are used to represent this practice – digital documentaries, computer-based narratives, digital essays, electronic memoirs, interactive storytelling, etc. Still, they all revolve around the idea of merging the art of telling stories with diverse multimedia, for example, graphics, audio, video, and web publishing.

As people increasingly engage in digital activities and communicate through digital online platforms, such as social media or blogs, traditional storytelling has also migrated to the online world. The covid-19 pandemic further accelerated the process, as many educational activities as well as youth work practices had to be done online during long periods of social isolation. This has led to the quick emergence of digital learning tools, and the importance of digital storytelling was further highlighted. Certain methods can be used by teachers, youth workers, and facilitators to multiply the impact their educational activities have on youth by implementing good digital storytelling.

Schools an,d other educational facilities worldwide are embracing digital storytelling as an amazing tool for learners to communicate their personal understanding of a topic. Digital stories bridge content areas and allow people to break free literacies to add a deeper dimension to their work. Education must embrace digital storytelling and video creation as skills our students must learn to successfully communicate in the 21st century. This is a "Gutenberg" moment where communication and storytelling have changed so drastically that it "shakes up" our cultural, social, and academic norms. Digital storytelling allows us to ask our students:" What is the story?" What is **your** story."

Why use Digital Storytelling in the field of youthwork?

As the main benefit, storytelling makes learning more engaging; it makes learning something that students of all ages want to do rather than are forced to do.

Connecting images, music, text, and voice, digital stories can be created in all subjects and themes as well as at all grade levels while developing the most necessary skills of the 21st century - leadership, communication, collaboration, creativity, and self-expression.

Digital stories can push learners to become content creators rather than just content consumers. For the first time in history, we have an opportunity to create, edit, and share videos on both a personal and global scale. In some areas, videos and images have become primary communication methods, taking the place of traditional print literacy for youth. As youth workers, we can take advantage of the perks of this age and easily integrate digital storytelling into our work with youth.

Digital storytelling also helps communicate the learning material more clearly. People are prone to remember the story's main message, which may even inspire them to take action. The old Indian proverb best captures this – "Tell me a fact, and I'll learn." Tell me the truth, and I'll believe. "But tell me a story, and it will live in my heart forever."

Storytelling as a teaching method helps learners comprehend the given matter in a playful way. The learning process is perceived as enjoyable and entertaining. However, it is still creative and very effective. In other words, learning through stories does not even feel like learning. It can support more traditional fact-based education methods with the feeling of effortlessness.

Additionally, stories provoke learners' interest, make the material more memorable, and are shown to help overcome learners' anxiety and resistance.

8 Steps to Great Digital Stories

Great digital stories are personal; they begin with the story/script, are concise, use readily available source materials, include universal story elements, and involve collaboration at various levels.

To achieve this level of greatness, learners need to work through a Digital Storytelling Process.





1.Start with an Idea

All stories begin with an idea, and digital stories are no different. This idea could be the topic of a lesson, a chapter heading in a textbook, or a question asked in youth activities. Digital stories might be fiction or nonfiction. Once you or your student have an idea, make it concrete:

- Write a proposal.
- Craft a paragraph.
- Draw a mind map.
- Use any other pre-writing tool.

2. Research/Explore/Learn

Whether writing a fiction or nonfiction digital story, learners need to research, explore or learn about the topic to create a base of information on which the story will be built. During this process, they will learn both about validating information and information bias as they delve deeper into a topic.

At this stage, planning and arrangements are essential. You can use mind mapping, outlines, index cards, and online note-taking tools all work. If students can organize their information digitally, it makes the next steps much more effortless.

3. Write/Script

Nothing is worse than a blank sheet of paper when trying to write. That's why it is strongly encouraged to start with steps 1 and 2. And only then get on with this stage. If students have a proposal with little editing, it can become an introduction. If students research and explore a topic well, the body of the script should fall into place easily. The pieces are already there; learners only need to make them fit.

4. Storyboard/Plan

Good stories start with a good script but don't end there, right? This phase is where we transition into visual media literacies. Storyboarding is the first step toward understanding sound and images. It is the blueprint that will guide decision-making about images, video, and sound later on. Simple storyboards will just have room for images/video and the script. More advanced storyboards might even include space for transitions and maybe some background music.

You can find free, editable and printable templates of different storyboards here: <u>Free, printable, customizable storyboard templates | Canva</u>

5. Gather and Create Images, Audio and Video

This "stuff" makes magic happen, and writing comes alive. Learners will gather – or create – images, audio, and video using their storyboard as a guide. Everything they choose will impact and set the tone for their digital story. Youth worker can introduce concepts such as visual hierarchy, style, and illustration. This is also a great time to discuss copyright, Fair Use, and Creative Commons. Learners should use this time to record themselves reading their scripts. During this phase, learners often rewrite their scripts as they record. Through this process, they become aware of mistakes in their plan.

6. Put It All Together

This is where the magic happens – where students discover if their storyboard needs adjustments and if they have enough "stuff" to create their masterpiece. Here learners usually find ways to push the technology and tools beyond expectations – blending images, creating unique transitions between video clips, and incorporating music or sound effects.

7. Share

Sharing online has become deeply embedded in our culture, so as educators, we might as well embrace it. Review your youth fields or district's Acceptable Use Policy (AUP) and then look for a way to share your students' stories with a broader audience. Knowing that other people might see their work often raises student motivation to make it the best possible outcome that they can.

8. Reflection and Feedback

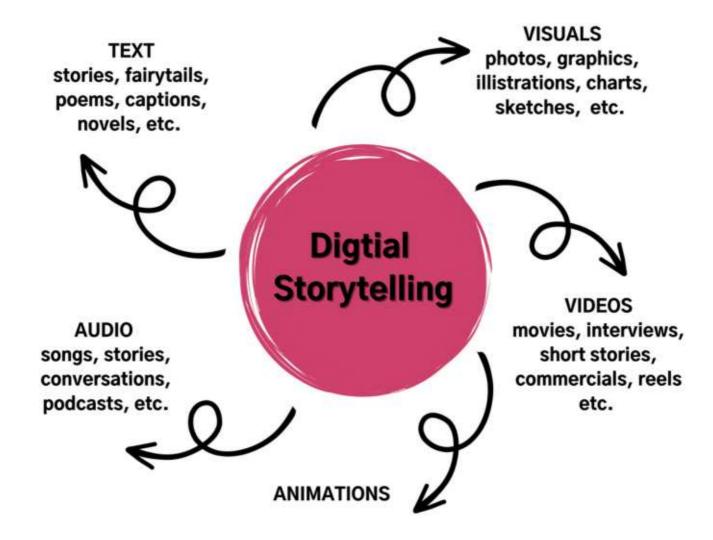
This is the most important part from the perspective of non-formal education. Too often in education, we do not teach or allow time for reflection and feedback.

Here we can use questions like: What did I learn? What did I enjoy the most? What do I know about myself that I did not know before? What would I do differently next time?

Both - learning how to refle

Methods to use storytelling in online spaces

Online space is a powerful platform for storytelling, not only because anyone with an internet network can access it but also because it can reach much greater masses than conventional inperson platforms. Several methods by which stories can be transmitted via the internet include storytelling through text, visuals, animations, video, and audio (Craig, not dated).



Storytelling through text

This method is probably the most popular and most used. One may insert stories in the form of text into blog posts, articles, e-books, Facebook or Twitter posts, Instagram or Tiktok captions, and a lot more. Writing and distributing stories in the form of text is often the easiest and cheapest approach to storytelling. It is often also the most practical one and simplest to produce. When using plain text to distribute stories, the best is to start the story by catching readers' attention, captivating them, and engaging them so they would not stop reading. This can be done by including examples, personal experience, and fun or provocative ideas. Using simple language and keeping the text short and well-structured is advised. The important thing is to focus on the main message aimed to be transferred rather than including lengthy descriptions of loosely related topics. According to eye-tracking studies, people tend to scan through the text rather than read it properly and with thorough comprehension (Pernice, 2017). Therefore, text may be the easiest to produce; however, it may not achieve the desired effect on the audience as it is not the most engaging way to convey stories.

Storytelling through visuals

'A picture is worth a thousand words' – visuals, sketches, illustrations, photos, graphs, charts, and infographics are powerful tools to convey stories. The human brain can process images much faster than words. For example, writing a detailed story about activities that took place during youth activities is, of course, useful. However, the audience may understand the story better when accompanied by pictures. Such a presentation also leaves room for personal interpretation. Pictures may aid the audience in understanding the story one is trying to tell better and faster. Visual representation of a story makes it more simple to remember.

Storytelling through animations

Telling stories through animations is one step further from conveying them through static visuals. A study by Hoffler and Leutner (2007) showed that animations had a significant advantage in learning in 27.5% of the cases compared to illustrations. Adding a moving part to the visual presentation further triggers engagement.

Storytelling through videos

Videos are, again, one step further from animations. They do not only include motion pictures but also sound. Hence, by using videos to convey stories, the audience uses not only visual memory but also echoic memory; therefore, the chances of understanding and remembering the story are further multiplied. Adding sound to visual representation makes a story even more engaging. No wonder the social media platform TikTok got so much attention in the past couple of years. Sharing short videos is the best way to catch the audience's attention and convey your story.

Storytelling through audio

Storytelling through audio is one of the oldest methods of storytelling. Stories were passed on orally long before people came up with writing. Nowadays, orally spread stories may also be recorded and shared online. In the past couple of years, podcasts have become very popular. There are a number of platforms where podcasts can be shared, such as Spotify, Audible, Google Podcasts, Apple Podcasts, and a lot more.

Another form of audio storytelling is a song. Lyrics of songs are easy to remember due to their rhymes, structural patterns, and rhythm. Songs not only get to humans memory quickly and easily, but researchers also show that they stay there for long periods. Therefore, songs are long-lasting memories that remain with us for long periods. Their patterns provide clues even if certain words of the song are forgotten (Calvert and Tart, 2002).

Hence, the active use of social media to share stories via the above mentioned methods is increasingly important for youth work and education in general.

1. Easy to use online resources

Paragraph Structure Graphic Organizers:

These tools provide a free-form graphic organizer for activities that ask learners to pursue hypertextual thinking and writing. It is an opportunity for a quick way to trace options and rearrange connections. Learners can use them to analyze readings and for prewriting activities.

- 1. Paragraph Structure Graphic Organizer Printouts EnchantedLearning.com
- 2. ReadWriteThink Webbing Tool | Read Write Think
- 3. Storyboard Creator | Comic Strip Maker | Storyboard Maker (storyboardthat.com)
- 4. Free, printable, customizable storyboard templates | Canva

Organizing & Summarizing of thoughts and research:

These resources make it easy to organize ideas visually in a way that makes sense to learners and others. They help learners stay on task and quickly capture their thoughts. They can be used to take notes, brainstorm new ideas, collaborate, and present more effectively.

- 1. ReadWriteThink Interactives
- 2. <u>Bubbl.us Create Mind Maps | Collaborate and Present Ideas</u>

Online dictionaries:

These are modern dictionaries that will make learning fun and creative.

- 1. https://visuwords.com
- 2. Wordnik

Vusuals:

- 1.350+ People Pictures [HQ] | Download Free Images on Unsplash
- 2. <u>Download Free Stock Photos, Images and Backgrounds (vecteezy.com)</u>
- 3.<u>https://www.canva.com</u>
- 4. Home | Smilebox
- 5. Pixton Comic & Storyboard Builder for Education
- 6.<u>https://www.canva.com/</u>

Audio:

These tools help with authentic music creation using just the computer.

- 1. Audacity download | SourceForge.net
- 2. GarageBand for Mac Apple
- 3. Free Sound Clips | SoundBible.com
- 4. Freesound Sounds browse

Animations, book creations and other creative tools:

- https://apps.apple.com/us/app/puppet-pals-hd/id342076546
- Book Creator Love Learning Book Creator app
- <u>SlideStory Create a slideshow movie and a snap video on the App Store (apple.com)</u>
- Comic Master
- ZooBurst 1.2.2 Free Download (soft112.com)
- Toontastic 3D | Creative Storytelling App

Video:

These resources help to create, edit and share videos. They are easy to use and let you instantly create styled, edited videos complete with titles, transitions, and even music.

- Edit videos & video settings YouTube Help (google.com)
- <u>iMovie Apple</u>
- <u>Little Bird Tales Storytelling for everyone</u>
- Free Video Maker | Create & Edit Your Videos Easily Animoto

References:

Calvert, S.L. and Tart , M. (2002) Song versus verbal forms for very-long-term, long-term, and short-term verbatim recall, Journal of Applied Developmental Psychology. JAI. Available at: https://reader.elsevier.com/reader/sd/pii/019339739390035T?

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PART 2 - TRAINING PROGRAM

We are excited to introduce you to the concept of digital storytelling and its potential use in youth work. It's a fantastic way to engage young people in meaningful conversations, help them develop their communication and literacy skills, and build a sense of community. We'll provide youth workers with some tools, exercises, and knowledge they need to start and facilitate digital storytelling projects. Plus, we'll explore how digital storytelling can positively impact young people's physical, mental, and emotional well-being.

We will start with a small theoretical background.

Digital Storytelling is a form of storytelling that utilises digital media and technology to create compelling stories. It is an emerging tool used in many education, communication, and youth work areas.

Digital Storytelling is becoming increasingly popular in youth work as it provides an environment for young people to explore and express their feelings and perspectives through creative expression. Not only does it help build their confidence in their own voice, but it also encourages critical thinking, problem-solving, and decision-making skills. What's more, it allows them to engage with and empower each other. Digital Storytelling has been used in various ways, such as storytelling, digital media production, and community-based projects, offering a platform for meaningful conversations and collaboration.

Introduction

Nevertheless digital storytelling is a powerful tool also for youth mental health because it allows youth to express their thoughts, feelings, and experiences in a safe, creative, and engaging way. Through digital storytelling, youth can explore and share their stories without fear of judgement, allowing them to develop better self-awareness, learn coping skills, and gain insight into their own mental health. In addition, digital storytelling can provide a platform for youth to build social connections and gain support from peers, family members, and mental health providers. By using digital storytelling, youth can use their story to create an understanding of their mental health and to help them find their voice and access support. Digital storytelling can also be used to increase awareness of mental health issues, provide education and resources, create a safe space for youth to talk about mental health, and so much more.

Digital Storytelling is an amazing way to empower youth and allow them to express themselves in a creative and meaningful way. Through this creative medium, youth can explore their identities, share stories relevant to their lives, and develop critical thinking skills. By carefully considering each aspect, youth can develop stories that effectively communicate their message and engage their audience. So, why not let youth tell their own stories and give them the power to be heard?

If you would like to know more about Digital Storytelling and youth work, we suggest to check these great resources:

<u>Stanford Storytelling Project</u>

<u>An Exercise in Digital Storytelling for High School Students/Edutopia</u>
<u>Storycenter</u>

Activities

- The story of my name
- Picture story
- · Story of the surrounding
- Celebrities in Poster
- Film Maker
- SM carousel posts (Instagram)

It is recommended that youth workers ask themselves the following questions in a self-reflective format following the completion of this module:

- 1. What are the potential advantages of digital storytelling for your work?
- 2. How can digital storytelling captivate young people in your work setting?
- 3. What difficulties do you encounter when using digital storytelling in your practice?
- 4. What tools and techniques can be utilized to create engaging digital stories with young people suitable for your job?
- 5. How can digital storytelling be used to cultivate and promote the life skills of young people?
- 6. What approaches can youth workers use to facilitate conversations and deliberations concerning digital stories produced by young people?

After each activity, the trainer is recommended to lead a friendly reflection session with participants to share their thoughts and feelings about what they learned from the activities. These activities can take place in a circle with the rest of the participants, in smaller groups, or even individually. During these sessions, participants will explore the insights they gained from the exercise and discuss what they learned and how they can use these skills in their day-to-day lives.

You can find recommended questions in their description to help make the most out of each activity. Maximise the experience and make sure you're aware of the learning outcomes.

Check the understanding

During this Module, there could be possible problems that arise:

- 1.Lack of access to digital technology: Trainers should be aware of the possibility that not all youth may have access to the necessary digital technology or devices to effectively create digital stories.
- 2.Lack of technical skills: Many youths may need more technical skills to create digital stories or may need additional assistance to gain the skills for which the trainer should be ready.
- 3. Poor quality of digital stories: Poor quality digital stories can be created if youth do not understand storytelling concepts.
- 4.Lack of creativity: Youth may not be inspired to create digital stories that are creative or engaging. The trainer should be aware of this and be ready to motivate participants himself.
- 5.Lack of feedback: It may be easier for youth to improve their digital storytelling skills with feedback from the trainer and the group. The trainer could incorporate some constructive feedback sessions between or before the activities.
- 6.The topics of the ativity might be sensetive, so trainer should take into account the mood of the activity and whith wich activity to end the day

Notes for the trainer

Summary

This module introduces youth workers to the use of digital storytelling as a tool to discuss youth mental health in a non-formal education context. It includes 6 activities aimed at using digital storytelling as a tool – a channel to empower youth to start a discussion on the topic and encourage youth to spread the message on social media, where they are highly active. Youth workers can use these practices to approach the topic of mental health through non-formal education. By engaging with this module, youth workers can give young people the opportunity to explore mental health in a safe and empowering way.

Acitivity 1: The story of my name

Type of activity:	Ice breakerGetting to know each other
Learning objectives: (what we want participants to learn)	 To break the ice between participants To get to know each other To introduce storytelling
Duration:	Around 3 minutes per participant (total time depending on the size of the group).
Equipment needed:	n/a
Resources required:	n/a
The target group of the activity:	13+
Group characteristics:	<15 or if gorup is larger, that trainer can devide the big group in smaller sub-groups.
Working space requirements:	n/a
Description:	This activity is a great way to start any storytelling activity. It helps participants to start thinking creatively and shows that everything can be a topic for storytelling.

Acitivity 1: The story of my name

Explanation and assignment of activities:

The activity starts with everyone sitting in a circle.

- 1.Each participant has to tell the story of their name one after another.
- 2.RULES AND ADVICE Participants choose to tell the story of their given name, nickname, or chosen name The story can be about its origins, the way it was chosen, or why participants choose which story of the name they tell.
- 3. The activity finishes once everyone has told the story of their name.

Group division and assignment of tasks:

Group works together.

Interactions among trainer and participants:

n/a

Recommended questions for debriefing:

- The trainer can close the activity by saying a few words about how stories are part of us, with the example of starting with our own name.
- What activities did you find the most interesting/memorable? Why? (Trainer can make a list of characteristics that good storytelling must have according to the answers of the participants).

Further tips for facilitator/trainer:

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

References to PR1:

Module 2: What is storytelling.

Acitivity 2: Picture story

Type of activity: · Group work • Discussion Learning objectives: (what • To put into practice the theory of photography we want participants to To practise photo storytelling To boost creativity learn) **Duration:** Around 1 hour 30 minutes. • At least 1 camera or smartphone per subgroup **Equipment needed:** • A projector (optional)

Resources required:

• No additional resources for this specific activity.

• This activity can be presented after introducing the theory of storytelling (structure of a story) and giving the theory of photography (rules of composition).

The target group of the activity:

Youngsters age 12-30.

Group characteristics:

6-30 participants.

Working space requirements:

Safe surroundings where learners can safely explore.

Description:

This activity can be used to practise photography and photo storytelling and encourage creativity. Participants can work in teams and get to know each other while using simple digital storytelling methods.

Acitivity 2: Picture story

Explanation and assignment of activities:

The trainer introduces the exercise as an activity for photography and photo storytelling. In the next step trainer divides the group into sub-groups (a maximum of five people per sub-group) and arranges one camera or smartphone per group.

TASK:

- 1. The goal is simple: each sub-group will tell a story using only 6 +/- 1 (trainer can adapt this number) photos.
- 2.The activity starts with planning. Each sub-group has to decide on a story (which topic, which structure, who will act, etc.).
- 3. Then, each sub-group takes the photos together.

The rules of this activity:

- Each image has to follow the rules of composition.
- The images have to tell the story for themselves (no voiceover or no explanation)
- All sub-group participants have to participate in the process in some way.
- Each photo has to represent a part of the story's structure.

At the end of the activity, the trainer gathers all the sub-groups to show the results. The trainer can also advise the sub-groups on photography and storytelling as feedback. The feedback session can be organised, where other groups give feedback to each other.

Group division and assignment of tasks:

Sub-groups (a maximum of five people per sub-group).

Interactions among trainer and participants:

- During the activity to check in with the groups on the process.
- When the group starts to work, make sure to let them know when to come back for the presentations of the results.

Recommended questions for debriefing:

- What was surprising you during this activity?
- Did you find it hard to tell a story only using photos? Why?
- Tell about the process of creating a story in your group.
- What were the parts your group focused the most during this activity?
- What new insights do you have now about yourself and photography?

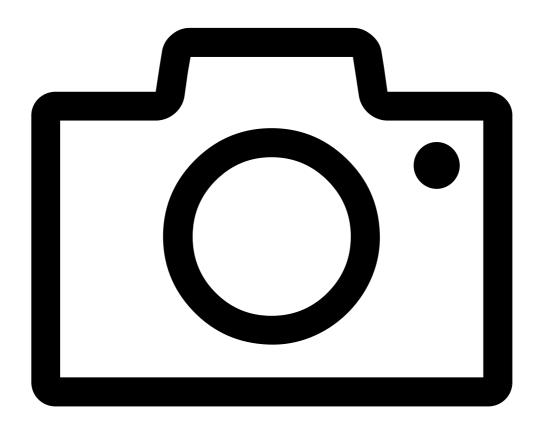
Acitivity 2: Picture story

Further tips for facilitator/trainer:

- This activity would be great after the theory on rules of composition or should include the rules of composition theory in the description of the activity.
- Trainer can also give participants a topic or theme of the story.
- This activity can be presented after introducing the theory of storytelling (structure of a story) and giving the theory of photography (rules of composition).
- This activity can be repeated twice in order to make place for improvement if needed.

References to PR1

• Module 2: What is digital storytelling.



Acitivity 3: Story of the surrounding

Type of activity:

- introduction to storytelling.
- · team-building.

Learning objectives: (what we want participants to learn)

- To introduce storytelling.
- To create a collective story.
- To get to know the city/neighbourhood.

Duration:

About 2h.

Equipment needed:

- At least 2 smart phones
- Projector (optional)
- Speakers (optional)

Resources required:

n/a

The target group of the activity:

Young people >13 year olds.

Group characteristics:

3-30 participants.

Working space requirements:

Safe surroundings where learners can safely explore.

Description:

This activity is great to have as a teambuilding activity before the more in depth sessions of Digital Storytelling. It helps to get to know each other in an easygoing way while being creative and building a story. Additionally, participants can start thinking about how stories look like, what are the elements of the stories, they start using some digital elements as well as get to know their environment and learn to use it as one of storytelling props.

Acitivity 3: Story of the surrounding

The trainer introduces the activity as a challenge to discover the city/neighbourhood/surrounding.

The trainer divides the group into 3 sub groups and assigns them a category: objects, photos or sounds.

The goal of the activity is for participants to collect fragments from the city/neighbourhood/surrounding and create a collaborative story:

Step 1: Each sub-group has to collect three items from the category they were assigned in the previous step: 3 objects, 3 photos or 3 sounds.

Step 2: All participants gather together and have to create the "story of the city" using all the items collected by the 3 subgroups.

There are some rules for this activity:

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

Step 3: Participants show/perform the "story of the city" in front of the trainer.

Group division and assignment of tasks:

Explanation and

assignment of activities:

- 3 groups.
- All 3 groups join and work together at the end of the activity.

Interactions among trainer and participants:

n/a

Recommended questions for debriefing:

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

Acitivity 3: Story of the surrounding

Further tips for facilitator/trainer:

- The objects, photos, and sounds should be representative of the surrounding.
- The objects should not be taken from private property or taking it should not destroy the landscape.
- Participants can use smartphones to fulfil this task
- It is important that all participants take part in the task within the sub-group
- During the process it is important for the trainer to check on participants, in case any differences or arguments arise (specifically in part where groups combine into one group).

Acitivity 4: Celebrities in Poster

Type of activity: • Presentation · Group work Learning objectives: (what Learn how to create a poster and present one's opinion in front we want participants to of the group. learn) **Duration:** 1,5 hour. Mobile phone with the internet connection and downloaded **Equipment needed:** Canva app. • For the trainer: Data-projector to share the posters. • Before the actual exercise, familiarise yourself with using the Canva app on mobile. Go through the process of creating a **Resources required:** · Link to tutorial how to use Canva Start designing The target group of the Youth 14-21. activity: **Group characteristics:** It is recommended to work with max up to 40 participants. **Working space** Open space. requirements:

Acitivity 4: Celebrities in Poster

Description:

Back in the day, storytelling was simply this – telling a story. You had two options – tell it verbally, or draw a painting on the cave wall. With the help of paper and digital technologies, storytelling has transformed, and a lot of emphasis is put on its visual presentation. In fact, with the internet, posters can reach a global audience and poster making has become a crucial skill, in the modern storytelling world.

The aim of Celebrities activity is to retell a story of well-known people with mental health problems and mainly how they cope with this struggle. As adding value, participants gain practical skills in creating content for social media. The trainer's task is to offer guidance in discussion between peers and also in creating this content. Based on the guide, participants create their posters.

A poster's purpose is to draw one's attention, it is a promotional tool to inform, and spread awareness of specific topics. It is the audience's first contact with the information. Due to its simple structure and eye-catching appearance, it is an efficient storytelling tool to spread awareness of specific topics such as mental health.

Explanation and assignment of activities:

Youth can look up to role models who have found ways to cope with mental health problems and live life to the fullest. Digital posters can effectively communicate a message and create a powerful emotional connection with viewers. Moreover, these posters are easily shareable and can reach a larger audience. Digital posters also offer a unique opportunity for the creator to express their story and engage with their viewers, which can be beneficial for those struggling with mental health issues. Digital storytelling through digital posters can be a great way to share experiences and inspire others

- The trainer starts the discussion about well-known people who are struggling with mental health (singers, models, content creators, actors) and have been publicly open about it.
- The trainer asks the participants the following questions and tries always to encourage participants to explain their answers:
- What are the characteristics of this person? Why are they famous?
- What mental health struggle was/is this person having/talking about?
- How is this person dealing with it?
- What experiences helped to shape this idol/role model's actions?
- ! For inspiration and examples, trainers can show this article on the power of posters:

Power of Storytelling: Rogue one poster design - zillion designs

Acitivity 4: Celebrities in Poster

After a short discussion trainer explains a task:

- The task is to retell the story of a person (preferably well known in society), who is struggling with mental health, how they cope with that, and create a poster of their journey.
- For this exercise, participants need a mobile phone with an internet connection. It is also necessary for participants to create a free account in the Canva application. After these two points are fulfilled, the trainer must explain the basic functions of the application.

(Canva is a free design tool that has built-in interfaces for all kinds of social media content.)

Explanation and assignment of activities:

Tutorial: Start designing

- Before participants start working on the poster they have to be divided into groups.
- Participants should get together with their group and start planning their poster by answering these questions:
- What colours will work with the topic?
- What is the best way of describing one's story?
- Which data to use/ info should be definitely mentioned on the poster
- Will graphs benefit the post about this person?
- How much text/information shall be included in the poster?

After the main part of the activity, the trainer should ask participants to present the posters and if the group is mature they can give each other feedback. Additionally the group can analyse the results together.

Group division and assignment of tasks:

work in groups of 4-6 participants per group

Interactions among trainer and participants:

The trainer can give hints to the group, checking on participants and asking if they have any problems or need help.

Recommended questions for debriefing:

- How did you enjoy this activity?
- Was it challenging to find a common person?
- How did you agree?
- · How is the story of this person inspiring?
- · What was the most challenging part?
- This activity can be done during the first sessions after lighter team-building activities.
- Trainer should make sure participants know that it is fine not to finish the task and present the result where it is at the moment. (This situation can be a great debriefing topic).

Type of activity: Group work Learning objectives: (what Learn how to process mental health topics by creating a short we want participants to film and gain experience with different roles such as being the director, narrator, writer, or editor. learn) **Duration:** 2 - 4 hours Pencils Papers **Equipment needed:** · Mobile phones · Data-projector presentation **Resources required:** video material The target group of the Youth 16 - 24. activity: It is recommended to work with a group of no more than 30 **Group characteristics:** participants. **Working space** Open space. requirements: The aim of Film Maker activity is to encourage young people to discuss any topic that is relevant to them at the moment and be able to share their views by creating a short film about this topic. In this activity we have described youth & mental health

Description:

The aim of Film Maker activity is to encourage young people to discuss any topic that is relevant to them at the moment and be able to share their views by creating a short film about this topic. In this activity we have described youth & mental health topics, but trainer can adapt to what is topical for them. During the activity trainer guides participants through the discussion as well as through the recording process of the movie. Group work, during this activity, could give students the opportunity to rotate through and gain experience with different roles such as being the director, narrator, writer, or editor. Based on the guide, participants create their own short film.

This activity is linked with the **8 Steps to Great Digital Stories theory.** More on this theory can be found in "Digital Storytelling for Youth Mental Health" manual, module 2, Digital storytelling methods in youth work.

Step 1: Be a Film Critic

Begin by asking about some of the participant's favourite movies and what makes them so appealing. After a short discussion trainer shows a few short films, short clips from wellknown movies.

Examples of the clips you can use in this session:

<u>Frankly My Dear, I Don't Give a Damn - Gone with the Wind (6/6)</u> <u>Movie CLIP (1939) HD - YouTube</u>

<u>Learn English By Movies - The Pursuit Of Happyness (Scene With Subtitles)</u>

Rocky (8/10) Movie CLIP - Training Montage (1976) HD - YouTube Wonder (2017) - Two Things About Yourself Scene (2/9) |
Movieclips

Focus on the way the movie was filmed, the way the director and writer developed each character, and other aspects. Have students share their thoughts on which techniques were (or were not) effective at making the movie enjoyable. Movie critics typically take into account a variety of factors when evaluating a film, including its plot, acting, cinematography, production design, and score. They also consider the director's vision and the overall impact of the film.

Step 2: Plan

After you have given students the chance to be a film critic, present them with their digital storytelling assignment - to create a movie about youth and mental health.

Before they'll be able to start using any technology, they'll need to plan out the approach they'd like to take to convey their story. This could be done independently or as a group, depending on how you are structuring your assignment.

Try to guide participants how they should approach the topic. They can create a short informative document (what does any mental health looks/doesn't look like, how to help young people with mental problem as anxiety, or any topic you are working with right now). Then they have to choose the genre - silent film, animated film, documentary etc. let them choose or create their own genre.

The planning process should start with writing out the story, choosing images to accompany narration, planning out the props that will be needed for filming, deciding on filming locations, and more. For this purpose the trainer can use any of the storyboard templates or create his own, depending on the group characteristics.

<u>Templates</u>

Step 3: Focus on Technology for Storytelling Purposes

While you may feel the need to dedicate a lot of class time to learning how to use the different technology tools students will use for filming, recording audio, and everything else they'll be doing, keep in mind that the focus of digital storytelling should remain on sharing a narrative.

While students may need some assistance, most of the technology tools they'll be using are intuitive, and you may be surprised by how quickly students will learn the ropes.

Explanation and assignment of activities:

Explanation and

assignment of activities:

Step 4: Create the material

In this stage learners will gather – or create – images, audio, and video using their storyboard as a guide. Everything they choose will impact and set the tone for their digital story.

Step 5: Let learners Take the Lead

Remember, the point of digital storytelling is for students to share a narrative and demonstrate their creativity. While it may be tempting to place more constraints on them, try to keep the assignment as open-ended as possible to allow students' creativity to shine through.

Step 6: Put It All Together

! Tools to use during this stage of the activity should be chosen already at the start of the activity.

These resources help to create, edit and share videos. They are easy to use and let you instantly create styled, edited videos complete with titles, transitions, and even music.

- 1. Edit videos & video settings YouTube Help (google.com)
- 2. Canva.com
- 3. <u>iMovie Apple</u>
- 4. <u>Little Bird Tales Storytelling for everyone</u>
- 5. <u>Free Video Maker | Create & Edit Your Videos Easily Animoto</u>

Or, if your students are able you can use social media content creation apps that have option to edit videos: <u>I</u>

<u>Instagram</u>

inshot

TikTok

VN

Here is tutorial on how to use Canva.com for video creation:

How to use Canva

Before starting the Put it All Together phase, trainer should make sure all participants, know how to use the selected tool. Step 7: Share

After the activity, the trainer should ask participants to give each other feedback. They can analyse the results together and have a discussion with them about the topics they chose.

This activity can be done as a competition.

Group division and assignment of tasks:

work in groups of 4

Interactions among trainer and participants:

The trainer checks if all participants are safe. The trainer can give hints to the group, if needed give a hand and help the group with recording programs.

Recommended questions for debriefing:

How did you enjoy this activity?How did you agree? Why did you choose this topic?How did you divide your roles? Did you work as a team or did you split the tasks?What was the most challenging part?

Further tips for facilitator/trainer:

Trainer should know how to record & edit video and in which programs it can be done. Trainer should take into account that the mood and energy after this activity can be really low, so trainer should think of what should follow this activity.



Acitivity 6: SM carousel posts (Instagram)

Acitivity 6: SM carousel posts (Instagram)	
Type of activity:	Practical exercise.
Learning objectives: (what we want participants to learn)	Learn how to create Instagram carousels.
Duration:	Explanation 1 hour, exercise 1.5 hours.
Equipment needed:	 For participant: -Mobile phone with the internet connection -downloaded Canva app. For the trainer: -Data-projector to share the posts and tutorials
Resources required:	 Before the actual exercise, familiarise yourself with using the Canva app on mobile. Go through the process of creating an Instagram carousel, before leading the activity. DYME - SM carousel PR2 A2.pdf
The target group of the activity:	Youth 16-21.
Group characteristics:	It is recommended to work with max up to 40 participants
Working space requirements:	Open space.
Description:	Young people are very active on Social Media, with many depending on it for their daily lives. It is a convenient way to start debates, share content, and tell stories. The Instagram carousel activity looks to give participants the practical skills they need to create content for this and other platforms. The trainers role is to provide a guide to help with this, and participants create carousels according to the guide. Through digital technology, these stories can be shared online and discussed by peers. Which is very attractive to young people. Social Media can even be used to spread awareness about mental health, allowing for easy sharing and commenting on the topics.

the topics.

Acitivity 6: SM carousel posts (Instagram)

- BEFORE ACTIVITY
- The trainer shows participants the follow-up Instagram carousels collection. https://www.instagram.com/p/ChmYUVFtLbM/ https://www.instagram.com/p/CheZsUzNQti/ https://www.instagram.com/explore/tags/carousel/ https://www.instagram.com/p/Cmq_cj6P-_N/
- While presenting individual posts, draw their attention to the similarities between individual photo collections. The colors are coordinated to create a single whole. The font is the same on all images and the graphic, which supports the idea of the content. There is only minimal text on the
- DISCUSSION After the presentation, the trainer asks the participants the following questions: Which carousel was the best and why?What made them enjoyable?How were the colours/fonts used?Has the design influenced your feelings? How?
- EXPLANATION OF THE ASSIGNMENT
- For this exercise, participants need a mobile phone with internet connection.
- It is also necessary for participants to create a free account in the Canva application.
- After these two points are fulfilled, the trainer must explain the basic functions of the application. (Canva is a free design tool that has built-in interfaces for all kinds of social media content.)
- Tutorial of the Canva: Welcome home Start designing
- for trainer it could be more efficient to use canva on PC and from that project their screen to participants, however for youth is recommended use their mobile phones
- Participants should be divided in groups of no more than 8 participants. The group's task is to create an Instagram Carousel containing at least 3 posts. The youth chooses a topic related to mental health (anxiety, hesitation speaking in public, how youth dealt with lockdown during covid...) or any other relevant topic. It should be mentioned that at the end of the activity, youngsters will present their final product of Instagram carousel to their peers. After presentations, the trainer can lead a group discussion/analysis about the results presented.
- Before starting the work on their carousels, participants should answer the questions in their working groups: What colors will work with the topic? Which data to use? How did you agree on the topic, was it difficult to process this topic? Will graphs benefit the post about this topic? How much text/information shall be included in the collection?
- After the discussion groups can start working on their carousel posts. Trainer should be clear on how much time participants have to fulfil this part of the task. Depending on the group size and other circumstances it could take from 30-60 minutes.
- After the activity, participants present their results to other groups. If the group is advanced and mature enough, the trainer can ask participants to give each other feedback. They can analyse the results together and have a discussion with them about topics they chose.
- Note: If possible, this activity can be done as a competition 57

Explanation and assignment of activities:

Acitivity 6: SM carousel posts (Instagram)

Group division and assignment of tasks:

- This exercise can be applied for 40/ max 50 participants.
- But work needs to be done in smaller groups (up to 8 people) or even in pairs .

Interactions among trainer and participants:

• The trainer can give hints to the group, checking on participants and asking if they have any problems or need any help.

Recommended questions for debriefing:

• How did you enjoy this activity?Can you imagine using Instagram carousels in your daily life? What was the most challenging part?

Further tips for facilitator/trainer:

For the tutorial try to share your phone/ pc screen through a
data projector. Tips for IOS and Mac users: you can simply
share the phone screen through mirroring.For
Windows/Android users you can download screen mirroring
apps in Google store.



PART 1 - THEORY

This module introduces digital storytelling as a youth empowerment tool. In this unit, we will empower young people by demonstrating a variety of ways to use digital storytelling to guide young people in building understanding of learning, explaining specific experiences, facilitating collaborative activities, enhancing youth group discussion, and helping learn how to solve problems, critical thinking skills, understanding complex ideas, introducing them to new content, and more.

Goals

- To empower youth.
- Raise awareness.
- Encourage them to move forward and learn.
- Learn how to use digital tools to your advantage.

Topics

- Introduction
- The Digital Storytelling Model
 Youth Empowerment Through Storytelling
 Success examples.



Introduction

In communities all over the developing world, storytelling is a fundamental activity. It is considered a form of intangible cultural heritage because storytelling enables the oral history of important historical events to be preserved. For this reason, storytelling is ingrained in young people from developing communities' minds from an early age. They are aware of the benefits of storytelling and its ramifications.

The Digital Storytelling Model

The digital storytelling model was created by community theater professional Joe Lambert and the late performance artist and video producer Dana Atchley in the early 1990s, when social media, YouTubers, and bloggers were not yet well-known, the Internet was just beginning to become more widely used, and affordable and user-friendly digital media tools had not yet been introduced to the market. Therefore, it makes sense that the idea of common people being able to create their own digital multimedia pieces seemed exciting, if not revolutionary, to the forerunners of Digital Standard Time (DST) workshops. In Berkeley, California, Lambert and his partners founded the Center for Digital Storytelling, now simply known as StoryCenter, in 1994. The center has provided countless storytellers with workshops, and it has also taught the technique to other facilitators and trainers of storytelling both domestically and abroad. DST has become widely popular throughout the world, and its methodology has changed as online environments and digital media tools have advanced. In its most basic form, DST is a facilitated group process. With the help of one or more trainers and facilitators, personal stories are typically developed and worked on in workshops that last for several days. Either expensive professional equipment or professional media skills are not necessary for this method. Instead, digital stories are created using whatever technology is at hand. Mobile devices, laptops, and desktop computers can all be used to take photos and edit videos, and the story can be illustrated with the help of digital cameras, tablets, or mobile phones. A typical digital story combines voiceover narration by the story's author with visual storytelling based on photos and other still images. Text elements, music, and audio effects may all be included in digital stories. The result is a brief video that lasts between two and four minutes. Digital stories are videos in the sense that they are put together using video editing software and saved in a widely-used video file format, like MP4. Furthermore, they are also posted on video-sharing websites like YouTube. Although they may also contain brief video clips and animations that mimic the movements of a video camera, they are not based on moving video images. Even though the final digital story may only have the title and credits, writing is a crucial step in the production process. Writing stories—typically in the first person—is done before they are recorded and added to the video as voice-over audio tracks. This is what sets the digital story format apart from a text- or music-enhanced photo slideshow.

Digital Storytelling Models Worshops Structure

Because each digital storytelling class is unique, this schedule should only be used as a reference. It is not a prix fixe menu, but a á la carte one. People are urged to modify the agenda and pick portions that best meet the requirements of the organizations they are working with. Typically, a workshop lasts four or five days.

Setting the correct mood is crucial. Organizers need to consider the following factors:

- Room Temperature: Is there sufficient heating or ventilation?
- Noise: Are there any elements that could annoy the class? They might be both internal and exterior.
- Number of People: Is the space too big or too small?
- Seating Arrangements: Can desks and chairs be moved around so you can complete all the tasks? You require a large space.
- Lighting: Is it possible to adjust the lighting so that pupils may write their own notes and see the projected images?

- Line of visibility for students: Can they easily see the instructor, the screens, and the other participants? Are all the pupils visible to you?
- Examine the environment to see if there are any potential outside distractions that could interfere with the session. Are planned fire drills one example?
- Use of additional resources, such as a voiceover recording studio and audio recording tools (such as a high-quality microphone and video camera, a digital recorder, or a digital sound recording studio);

The core of great digital storytelling is developing strong bonds with trainees, so you must work hard to identify the most practical ways to do this. Working with an organization or NGO with direct ties to the community on a local level is frequently the best option.

Youth Empowerment Through Storytelling

Digital storytelling initiatives, like participatory media projects more generally, aim to empower the participating individuals and groups by enticing and enabling them to become involved in issues that affect their lives and their community.

Some DST workshops are especially created to address problems that the participating community is concerned about and to discover solutions to them through shared storytelling. In other instances, stories developed in workshops may deal with more intimate topics and support personal growth. With its many applications and definitions, empowerment can be a little problematic. Despite its flaws, it is a helpful concept when attempting to describe and understand positive transformations in people and communities that can be induced or enhanced by participatory media projects.

Empowerment refers to both the process of empowerment and its results. Digital empowerment offers a helpful conceptual launching point in the context of digital storytelling. According to Mäkinen, digital empowerment is an empowerment-as-enablement process in which technology is used to enhance empowerment, which includes two crucial aspects at once:

- 1) increased personal growth, individual competence, and control over one's life, and
- 2) improved capacity to participate and act as an active citizen.

Of course, not all workshops and not all people who participate in them will experience the full potential of digital storytelling for empowering them. To create an environment that is safe and encouraging, facilitators have a huge responsibility. The empowerment process may be made possible by a particular setting, atmosphere, or procedure, but not everything depends solely on the facilitators. After all, empowerment cannot be imposed upon a person. Many factors, including perceptions, driving forces, and openness to sharing experiences, are determined by the participants themselves.

ICT4D

Having said that, the Information and Communication Technologies for Development (ICT4D) field is all about empowering citizens of third-world communities in the interest of socioeconomic development. Giving these locals the resources they need to share their voices and ideas on a global stage will empower them. Because of this, ICT4D's education sector is using digital storytelling among young people more and more. As stated by Cybersmart .org: "Digital storytelling is a term used to describe how ordinary people can use digital media to tell authentic, real-life stories. It's a grassroots movement that has been adapted by educators, the media, and social activists who see value in applying today's digital tools to the age-old storytelling process."

In the context of education, digital storytelling gives students many opportunities to create on a global scale and acquire skills that will help them as they enter the global market place. Robin, McNeil, and Yuksel claim:

"Digital storytelling can be used with students to allow them to construct their own understanding or experience in a content area, facilitate collaborative activities in which students work together in a small group, promote in-class discussion, help them learn problem-solving and critical thinking skills, understand complex ideas, and introduce them to new content"

Success examples:

Wafalme Boys

The Wafalme Boys of Kenya are one success story in digital storytelling. They are a group of young Kenyan teenagers who won the Passion Pictures competition called "I Minute to Save the World" for their video "Me and My Bike." A group called Wafalme, based in Nairobi, Kenya is well-known for using hip-hop music as a vehicle to spread its message. "The group offers the simple yet very real message that bicycles are an environmentally-friendly mode of transportation that can cut down on worldwide carbon dioxide emissions"

One lyric states, "It's good for my health, because I need to exercise, it doesn't need any gas, just my feet, and my eyes." These young men have raised awareness of a problem that affects developing nations all over the world, not just in Kenya. What these boys did exemplifies not only the concept of digital storytelling but also the concept of IT for empowerment and development.

https://www.huffpost.com/entry/wafalme-me-and-my-bike_n_824158

YETAM

Youth Empowerment through Arts and Media (YETAM) was created in 2008 as a joint project by Nokia and Plan. As part of the YETAM initiative, young people can use media arts and technology to talk about issues that affect their lives.

Youths, aged 12 to 18, work in small teams to identify resources and challenges in their communities, understand more about the causes and effects of important issues affecting youth, and learn about various viewpoints held by community members and community leaders regarding those issues. They do this by using mapping, participatory video, visual arts, and performing arts as a means of investigation and expression. Then they create art and media about the problems and create a plan of action to increase public awareness and garner support for starting to solve the problems.

The way that YETAM is tackling the problems of digital literacy and international communications makes it special. Showcasing the various ways in which media technology can be used to affect community change. One girl interviews another about using ICTs in the video below, which serves as a perfect illustration of YETAM's objectives. The interviewer's beautiful closing statement is what makes this video so lovely: "When I was there, speaking, I felt like I was on top of the world because people were listening to my voice." Quotes like this are a true testament to the confidence endowed by ICTs.

https://www.comminit.com/africa/content/youth-empowerment-through-arts-and-mediayetam

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PART 2 - TRAINING PROGRAM

Digital storytelling is a creative and powerful way for youth to express themselves and share their stories. This tool has been recognized as a valuable empowerment tool to promote positive youth development, mental health, and well-being. The objectives of this module are to explore the theoretical background of digital storytelling as a youth empowerment tool, its connection to mental health, and how youth can utilise this tool to promote their well-being.

Digital storytelling is a multimedia approach that combines personal narrative, artistic expression, and digital technology. It has been used in various fields, including education, health, and community development, to empower individuals and communities to share their stories and create social change. In the context of youth mental health, digital storytelling can offer a safe and creative outlet for young people to share their personal experiences, emotions, and perspectives. It can also help them build resilience, self-esteem, and coping skills.

Introduction

The connection between digital storytelling and youth mental health is rooted in the concept of narrative identity. Narrative identity refers to the stories that individuals tell themselves and others about their lives, experiences, and values. It shapes how people perceive themselves, their relationships, and their place in the world. By creating and sharing their own digital stories, youth can develop a sense of agency, meaning, and purpose. They can also connect with others who share similar experiences and perspectives, which can foster a sense of belonging and social support.

To further understand the theoretical background of digital storytelling as a youth empowerment tool, additional resources can be found in various academic sources. For example, "Digital Storytelling in Education: A Conceptual Framework" by Robin H. Kay and Liesbeth Kester provides a theoretical framework for using digital storytelling in educational settings. "The Power and Promise of Digital Storytelling in Education" edited by Bryan Alexander explores the potential of digital storytelling in promoting creative expression, critical thinking, and social change. Additionally, video lectures on Youtube by experts in digital storytelling, such as Joe Lambert and Dana Atchley, offer insightful perspectives on the topic.

Activities

- Story of My Life Activity proper to develop participants' competencies in attracting their audience's attentionreport. Participants will learn to design the structure of their stories.
- The story behind my last photo an activity for developing confidence, how to narrate a brief story.
- Digital Storytelling Process Activity Promoting group work, using digital tools, storytelling skills, and using visual material to narrate a story.
- Getting to know each other an activity to promote more intimate lonl talking/socialising.

Check the understanding

Reflection in a circle:

- · What did you think of the activity as participants?
- How did it make you feel?
- How would you improve the activity?
- Which parts did you struggle with the most?
- Which parts did you like/enjoyed?
- Did you feel a lot of stress and pressure because of the time limit?

Notes for the trainer

- When introducing digital storytelling to youth, it is important to provide a safe and supportive environment for them to share their stories. This can include setting clear expectations for respectful communication and providing opportunities for feedback and reflection.
- It is also important to provide guidance and support for the technical aspects of digital storytelling, such as video editing and sound design.
- Encouraging youth to collaborate and share ideas can also foster a sense of community and collective empowerment.
- Lastly, it is important to recognize and celebrate the unique perspectives and stories that youth bring to the table, and to acknowledge the bravery and vulnerability that come with sharing personal experiences.

Summary

Digital storytelling is a powerful tool for youth empowerment, enabling young people to express themselves creatively and share their experiences. The module explores the theoretical background of digital storytelling as a youth empowerment tool, its connection to mental health, and how youth can use it to promote wellbeing.

Through multimedia storytelling, young people can develop a sense of agency, meaning, and purpose, building resilience, self-esteem, and coping skills. The connection between digital storytelling and youth mental health is rooted in the concept of narrative identity, or the stories that individuals tell themselves about their lives, experiences, and values.

The module also includes practical activities and exercises for developing storytelling skills, promoting collaboration, and fostering a safe and supportive environment for youth to share their stories. A trainer can support youth by providing technical guidance and support, encouraging collaboration and idea-sharing, and recognizing and celebrating the unique perspectives and stories young people bring to the table.

Acitivity 1: Story of my life

Type of activity:	Work in pairs or small groups up to people.
Learning objectives: (what we want participants to learn)	 To develop participants' competencies on how to attract the attention of their audience. Learn to design the structure of their stories. To smoothly narrate the storyline.
Duration:	20-30min
Equipment needed:	1
Resources required:	presentation
The target group of the activity:	Youth 18-30 years old, but applicable to anyone.
Group characteristics:	 It depends on organisations and facilitators: If you have 1 facilitator, not more than 6-8 participants are recommended. If you have 2 facilitators, not more than 12-15 participants are recommended. If you have 3 facilitators, not more than 15-20 participants are recommended. If you have 4 or more facilitators, not more than 20-30 participants are recommended.
Working space requirements:	Appropriate room for the group of people you include.
Description:	Activity proper to develop participants' competencies on how to attract the attention of their audience. Participants will learn to design the structure of their stories

Acitivity 1: Story of my life

Explanation and assignment of activities:

Instructions:

- The facilitator divides participants into pairs. Their task is to narrate the story of their life to a teammate in one single minute. No extra guidance is given. Participants can communicate openly and choose whatever topic they would like to focus on in their stories. Following the first task, participants are asked to share their impressions in the big group, reflecting on how their stories were designed and how much their listeners could comprehend. The facilitator assists them with questions like: Where have you started your story from? How many small stories have you combined? What kind of chronology have you chosen?
- During the second task, participants are asked to tell the same stories in one minute. Yet, now they should focus solely on one storyline. Follows debriefing led by the facilitator, guiding participants always to have the structure of their stories in mind with the core message they want to convey to their recipients.

Group division and assignment of tasks:

- work in pairs
- small groups up to 4 people

Interactions among trainer and participants:

- The trainer constantly checks if all participants understood the task and are moving forward with activity.
- The trainer can give hints to the group.

Recommended questions for debriefing:

- What did you think of the activity as participants?
- How did it make you feel?
- · How would you improve the activity?
- Which parts did you struggle with the most?
- Which parts did you like/enjoyed?

Further tips for facilitator/trainer:

- This activity can be done during the first sessions after lighter team-building activities.
- It is recommended to do this activity after previous light trust-building sessions.
- A trainer should ensure that participants feel safe and are ready for each phase of the activity.
- It is beneficial to have a short debriefing after every stage of the activity.

Acitivity 2: The story behind my last photo

Type of activity: Work in pairs or small groups up to people. • An activity for developing confidence. Learning objectives: (what • How to narrate a brief story. we want participants to • Learn to design the structure of their stories. learn) • To smoothly narrate the storyline. **Duration:** 20-30min • Smartphone **Equipment needed:** • Picture album **Resources required:** presentation The target group of the Youth 18-30 years old, but applicable to anyone. activity: It depends on organisations and facilitators: • If you have 1 facilitator, not more than 6-8 participants are • If you have 2 facilitators, not more than 12-15 participants **Group characteristics:** are recommended. • If you have 3 facilitators, not more than 15-20 participants are recommended. • If you have 4 or more facilitators, not more than 20-30 participants are recommended. **Working space** Appropriate room for the group of people you include. requirements:

Description:

This activity is designed to enhance the confidence of individuals when sharing personal stories and teach them how to effectively use visuals to describe short narratives. Through this exercise, participants can improve their presentation skills and develop a better understanding of visual aids as a communication tool.

Acitivity 2: The story behind my last photo

Explanation and assignment of activities:

The facilitator asks participants to open the last photo they took with smartphones and think about the story behind it. Some supportive questions are provided by the facilitator e.g.:

- Where and when was the photo taken?
- Why did I take a picture like this?
- How did I feel?
- · What emotions does it bring?
- Was it something important?

Even though it might sound boring, participants are instructed to utilize the most recent photos they have taken, such as a photo of their study notes, to-do list, or an item they wanted to purchase. The facilitator challenges them to find interesting stories in situations that might otherwise seem uninteresting. Following the creation of the narrative, participants communicate in pairs and quiz one another on specifics pertaining to the narrative behind the image.

Group division and assignment of tasks:

- · work in pairs
- Small groups up to 4 people

Interactions among trainer and participants:

- The trainer constantly checks if all participants understood the task and are moving forward with activity.
- The trainer can give hints to the group.

Recommended questions for debriefing:

- What did you think of the activity as participants?
- How did it make you feel?
- How would you improve the activity?
- Which parts did you struggle with the most?
- Which parts did you like/enjoyed?

Further tips for facilitator/trainer:

- This activity can be done during the first sessions after lighter team-building activities.
- It is recommended to do this activity after previous light trust-building sessions.
- A trainer should ensure that participants feel safe and are ready for each phase of the activity.
- It is beneficial to have a short debriefing after every stage of the activity.

Acitivity 3: Getting to know each other

Type of activity:	In pairs
Learning objectives: (what we want participants to learn)	 promotes self-expression breaks the ice builds relationships amongst participants
Duration:	15-20min
Equipment needed:	I
Resources required:	presentation
The target group of the activity:	Youth 18-30 years old, but applicable to anyone.
Group characteristics:	 It depends on organisations and facilitators: If you have 1 facilitator, not more than 6-8 participants are recommended. If you have 2 facilitators, not more than 12-15 participants are recommended. If you have 3 facilitators, not more than 15-20 participants are recommended. If you have 4 or more facilitators, not more than 20-30 participants are recommended.
Working space requirements:	Appropriate room for the group of people you include.
Description:	The process of 'getting to know each other' can start with a narrative. The right kind of activity is one that promotes self-expression, breaks the ice, and builds relationships amongst participants.

Acitivity 3: Getting to know each other

Explanation and assignment of activities:

The facilitator invites participants to share personal or something big that has happened to young person in pairs or one by one in the whole group.

You can always make up a story if you don't feel comfortable sharing.

Group division and assignment of tasks:

work in pairs

Interactions among trainer and participants:

- The trainer constantly checks if all participants understood the task and are moving forward with activity.
- The trainer can give hints to the group.

Recommended questions for debriefing:

- What did you think of the activity as participants?
- How did it make you feel?
- How would you improve the activity?
- Which parts did you struggle with the most?
- Which parts did you like/enjoyed?

Further tips for facilitator/trainer:

- This activity can be done during the first sessions after lighter team-building activities.
- It is recommended to do this activity after previous light trust-building sessions.
- A trainer should ensure that participants feel safe and are ready for each phase of the activity.
- It is beneficial to have a short debriefing after every stage of the activity.

Acitivity 4: Digital storytelling process activity

Type of activity: group work Learning objectives: (what Promoting group work · using digital tools we want participants to • using storytelling skills learn) • how to use visual material to narrate a story 60min. 5 min introductions of activity 5 min to introduce canva.com tool **Duration:** 40 min of creating the video 5 min to view all results 5 reflection Computers Camera **Equipment needed:** Smartphone • Any other materials that they can find at the location presentation **Resources required:** canva.com The target group of the Youth 18-30 years old, but applicable to anyone. activity: It depends on organisations and facilitators: • If you have 1 facilitator, not more than 6-8 participants are • If you have 2 facilitators, not more than 12-15 participants **Group characteristics:** are recommended. • If you have 3 facilitators, not more than 15-20 participants are recommended. • If you have 4 or more facilitators, not more than 20-30 participants are recommended.

Appropriate room for the group of people you include.

Working space

requirements:

Acitivity 4: Digital storytelling process activity

Description

In this activity, participants are divided into groups and introduced to the concept of digital storytelling using Canva.com. They are provided with step-by-step instructions on how to create a 30s video and are encouraged to brainstorm ideas for their videos. Participants are given access to Canva.com to explore its capabilities, with support and guidance provided by the facilitator. The activity culminates with participants sharing their videos with the group and discussing the storytelling techniques they used.

Explanation and assignment of activities:

- Divide the participants into groups of 3 or 4 people.
- Explain the concept of digital storytelling and its importance in modern communication.
- Introduce Canva.com as a tool for creating digital stories.
- Provide step-by-step instructions on how to create a 30s long video using Canva.com.
- Encourage participants to brainstorm ideas for their videos on a given topic, or allow them to choose their own topics.
- Provide participants with access to Canva.com and allow them to explore the platform's capabilities.
- Provide support and guidance as participants create their videos, including feedback on design and storytelling techniques.
- Monitor progress and set a deadline for completion of the videos.
- When completed, allow participants to share their videos with the group and discuss the storytelling techniques they used.
- Encourage participants to continue exploring digital storytelling and the use of Canva.com as a tool for communication.

Group division and assignment of tasks:

- · work in pairs
- work in groups of 4
- work in groups of 6-8
- · work in whole group

Interactions among trainer and participants:

- The trainer constantly checks if all participants are safe.
- The trainer never interferes with the group.
- The trainer can give hints to the group.

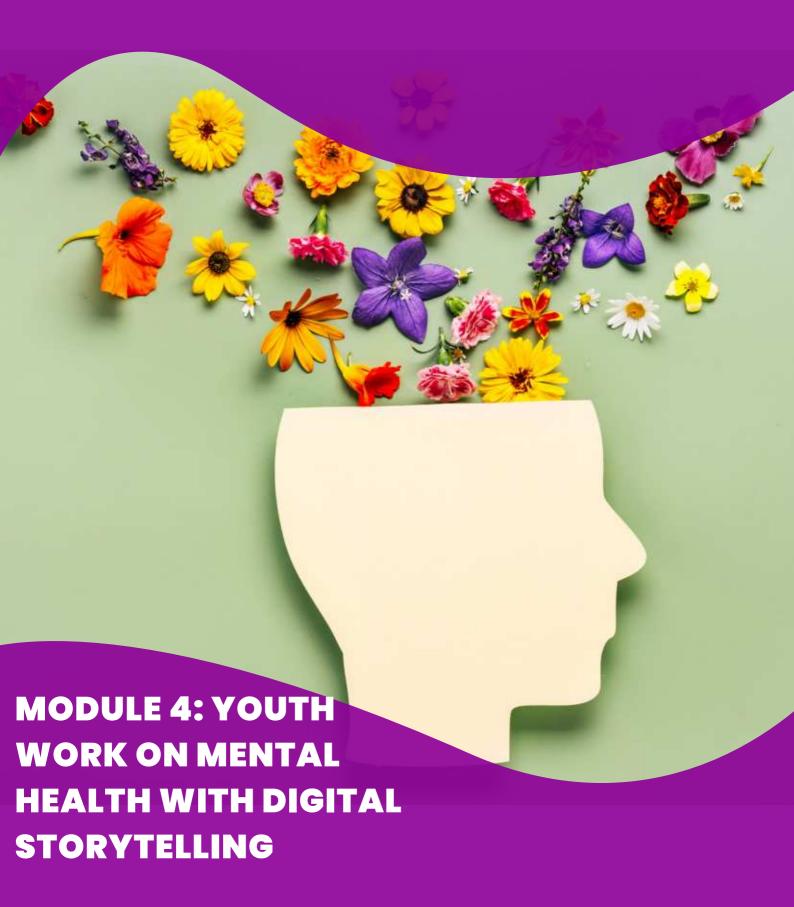
Recommended questions for debriefing:

- What did you think of the activity as participants?
- · How did it make you feel?
- How would you improve the activity?
- · Which parts did you struggle with the most?
- Which parts did you like/enjoyed?

Acitivity 4: Digital storytelling process activity

Further tips for facilitator/trainer:

- This activity can be done during the first sessions after lighter team-building activities.
- Objects used in the activity should be safe to step on (hula-hoops, towels, shapes made out of string, etc.)
- There is a possibility to play as many rounds as the trainer sees fit according to the needs of participants.
- There can be a possibility of distinguishing the winner of the game or finishing the game without one winning team
- It is recommended to do this activity after previous light trust-building sessions.
- A trainer should ensure that participants feel safe and are ready for each phase of the activity.
- It is beneficial to have a short debriefing after every stage of the activity.



PART 1 - THEORY

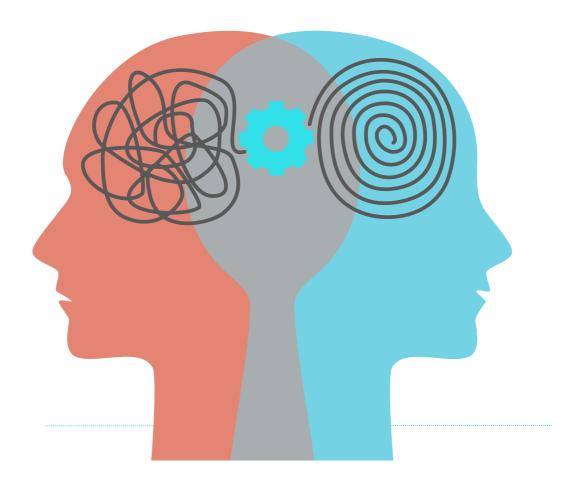
This module aims to equip youth workers to work on youth mental health in digital and online spaces, particularly with digital storytelling. During this module, we not only provide fundamental knowledge about identifying and handling mental health issues but also we will explore topical issues such as COVID-19 and release, information overload and how to deal with it, addiction and frustration in social media and cyberbullying.

Goals

- Guide youth workers in recognition of mental health problems among young people.
- Developing awareness and handling of mental health problems caused by Covid.
- Giving an insight to information overload and how to deal with it, the abundance of opportunities and the fear of missing out; support youth workers working with youth self-awareness and career consciousness.
- Training on youth addiction and frustration in online spaces and social media; shaping attitudes on the digital world and reality.
- Training on the basics of cyberbullying; giving tools for prevention and intervention in online spaces.

Topics

- Introduction: youth work and mental wellbeing.
- Recognition of mental problems, intervention, professional boundaries.
- Mental health impacts of Covid19.
- Challenges in the online world (information overload, FOMO, cyberbullying, addictions and frustrations).
- Digital storytelling for mental health.



INTRODUCTION: YOUTH WORK AND MENTAL WELLBEING

According to the World Health Organization, "Mental health is a *state of well-being* in which an individual realizes his or her own abilities, can cope with the normal stresses of life, can work productively and is able to make a contribution to his or her community". Youth work plays a big role in supporting the *well-being* of young people. Youth work is practiced in a different wide range of settings such as youth NGOs, local or regional youth centers, school and career counselors, social workers etc. Different dimensions can be tackled in particular types of youth work (e.g. some activities would focus on employability of young people, others on environmental actions), but in general the main principles and approaches of youth work closely correlate with fostering the well-being of young people.

Youth organizations are in a good position to support the mental wellbeing of young people. Based on the experiences of their 5 year long programme "Right Here" (which aimed to develop effective new approaches to supporting the mental health and wellbeing of young people in the UK aged 16–25), Paul Hamlyn Foundation (2014) gives us 5 reasons why youth organizations should make mental wellbeing an important part of their work:

- 1. Youth organizations are often more acceptable and accessible to young people than traditional health services.
- 2. Youth organizations often reach vulnerable young people at increased risk of developing mental health problems.
- 3.Early intervention in mental health problems amongst young people results in better outcomes in adult life.
- 4. All interactions with young people offer the opportunity to promote mental wellbeing.
- 5. Many of the activities youth organizations undertake are already improving mental wellbeing.

RECOGNITION OF MENTAL PROBLEMS, intervention, professional boundaries

According to Rickwood (2012), young people have a strong preference for informal mental health support rather than professional. They prefer to deal with the problems themselves or share with a person close to them. They have a need for trust, and often they are afraid from the stigma of mental illness and have a fear of exposure.

By openly acting in the young person's best interests, youth workers are able to develop strong and safe relationships with young people. They work in semi-formal roles, they are in a position to advise, encourage and support them – to take mental health-related actions and seek help if needed.

Alexander Rose (2021) points out that youth workers' intervention often lies on the borders of therapeutic work, and it is good practice to attend to the young peoples' needs. In order to develop quality work with mental health-related problems, which are likely to appear more and more in the future due to COVID-19, youth workers need to acquire specific competences and skills. Rose in his article also gives some reference points to recognize different mental health issues.

How can we help?

- Notice the problem, recognise when somebody feels stressed or anxious.
- Pause and reflect. Take care of your own emotions.
- Listen openly without judging, so your group or youngster will feel picked up and listened.
- With the information given, reflect again. Do you need to act immediately, or do you have time to plan the help?

A six-steps protocol was developed by the Slovenian Zagorje Youth Center for youth workers when they recognize a youngster who needs support:

- 1. Tell your colleague where you are going and with whom
- 2. Find a safe place where you can talk alone
- 3. Take a few deep breaths and trust yourself
- 4. Don't solve problems. You are there to give support
- 5. Ask questions carefully and summarise what you hear
- 6. Inform your colleagues about the event and next steps

MENTAL HEALTH IMPACTS OF the COVID-19

The COVID-19 pandemic and the lockdowns have widely affected mental health. People became more anxious; but for some it has sparked or amplified much more serious mental health problems. A great number of people have reported psychological distress and symptoms of depression, anxiety or post-traumatic stress.

Some groups of people have been affected much more than others. Faced with extended school and university closures young people have been left vulnerable to social isolation and disconnectedness which can fuel feelings of anxiety, uncertainty and loneliness and lead to affective and behavioural problems. For some children and adolescents being made to stay at home may have increased the risk of family stress or abuse, which are risk factors for mental health problems. (WHO, 2021)

Building a community and connecting with peers is one of the most important for high school and university students, so it is definitely a loss that they were not able to experience this: being in one physical space at the same time, and additionally they missed important transitional events like prom and graduation parties. Among university students integration difficulties of newcomers could be experienced after the lockdown period – for those who could not properly say goodbye to their high school peers because of the regulations and lockdowns in 2020 and 2021.

It is difficult to predict the long term effects of COVID-19 pandemic on mental health. Basically, the human personality is resilient. We were able to adapt to the situation by being only online, then back to normality. Although, at the beginning of the pandemic and the "reintegration to the normal life" was similar: transition periods. Many people told about initial shock when going back to normal, not being able to manage social situations well, and having problems with expressing themselves correctly in person. In case of loss of a family member because of the pandemic it can require even more time to accept it and cope with the loss.

According to our research and conducted interviews, teachers, educators and trainers who meet young people in formal or non-formal educational settings, noticed similar changes of their students: e.g. students' focus decreased, they became less confident, had problems with expressing themselves, and they cope harder with challenges because they do not know how to manage emotions. It is challenging to cope with the strong emotions of young people and help them to express these emotions in a proper way. Trainers have observed an increase in anxiety, social disconnect and inability to form meaningful face-to-face relationships even after the pandemic when the social and physical distancing was encouraged.

With the pandemic, the importance of mental health came into focus. There is an increased interest of youth towards mental health, which includes prevention, self-care as well as the increase of the demand of young people seeking professional help.

CHALLENGES IN THE ONLINE WORLD (information overload, fear of missing out - FOMO, cyberbullying, addictions and frustrations)

A digitalised world brings so many new possibilities, but also many challenges. As this age group most connected to the Internet, young people are naturally among the most affected by opportunities it presents but also new risks associated with digitalisation. Young people today are the first generation to have most of their lives reflected in online data, raising concerns about privacy, safety and wellbeing. It raises safety concerns, including the extent to which young people are exposed to online harms such as hate speech, cyberbullying, receiving unwanted provocative images, and fake news. Similarly, digitalisation raises well-being concerns, including digital fatigue, digital stress, and the difficulty to disconnect. Online communication channels, social media usage may create frustration, anxiety, distorted image of reality, misunderstandings.

Young people can often find themselves overwhelmed with the amount of content consumed on different social media platforms, apps and web pages. The gap between the information that is perceived and which is understood can result in anxiety and stress which can leave young people feeling burdened or overwhelmed. The phenomena of information overload creates insecurity to decide which information is important to pay attention to, which one is valid. It is associated with insecurity in private, family life, as well as in career pathways. Freedom of choice creates insecurity and pressure on young people compared with previous generations who had less opportunity in career and societal mobility.

Fear of missing out (FOMO) is the feeling of apprehension that one is either not in the know or missing out on information, events, experiences, or life decisions that could make one's life better. FOMO is also associated with a fear of regret, which may lead to concerns that one might miss an opportunity for social interaction, a novel experience, a memorable event, or a profitable investment. It is characterised by a desire to stay continually connected with what others are doing, and can be described as the fear that deciding not to participate is the wrong choice.

As societal changes and technological development is irreversible and unstoppable, we need to adapt, and support the young people and new generations. Digital and media literacy education can support young people to recognize fake news, and give them tools and tips to be able filter the information. Furthermore, career guidance can increase youth self-awareness by helping them to reflect on their interests, ambitions, competences, qualifications. Improving communication skills can help people to better understand what other people say, accept criticism or look beyond words people say and look for the meaning behind their words. The ability to provide feedback, or to assert oneself can improve self-esteem and prevent the negative impact of other people on our mental health.

DIGITAL STORYTELLING FOR MENTAL HEALTH

Digital storytelling (DST) is something anyone can do no matter what level of experience they have telling stories or using technology. It allows people to share their personal stories in creative ways. By sharing their own messages, storytellers can encourage others to do the same. It shows that we are not alone with our problems, fears, weaknesses and difficult situations, thus it strengthens the feeling of belonging.

DST encourages self-expression, communication, exploration, and social justice. Digital stories present complex issues in an accessible and understandable way. Communication research indicates that real people's stories can have greater reach when they are shared widely, both in local community settings and through social media (websites, Facebook, YouTube, etc.). Personal digital stories can create bridges between different cultures by sensitising towards a vulnerable group or raise awareness on a social issue.

The method is widely used as an educational tool, which helps youth to learn about themselves, to gain new skills, to become active and informed members of their communities. Digital Storytelling provides an opportunity to reflect on our experiences and actions, and help us make sense of them. Participants have often felt that the process is therapeutic. Storytelling can be used as a method for overcoming and processing emotions, fears, traumas and isolation and for sustaining the healing process of youth. However, it is important to note that while digital storytelling can have a beneficial effect on mental well-being, it is not a therapy itself. With therapeutic aims only a licensed professional (counsellor, social worker, mental health worker) can conduct DST sessions: the method can be successfully used for health purposes.

References:

Paul Hamilton Foundation (2014) Right Here - How to... promote mental wellbeing in youth work practice

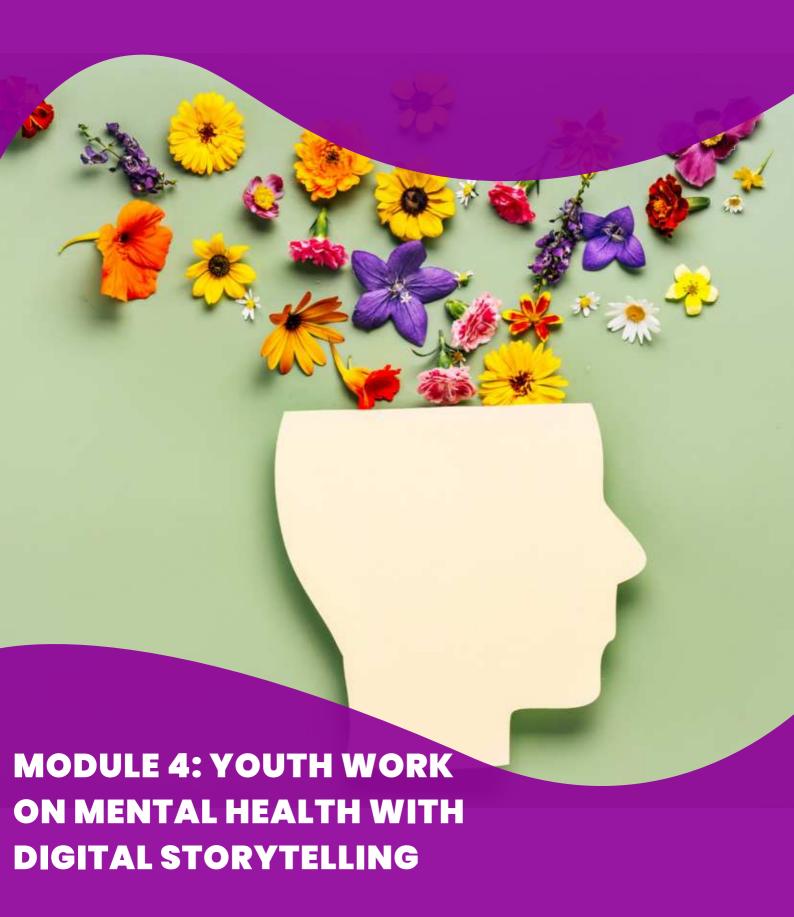
Rickwood, Debra (2012) The role of youth workers in helping young people access mental health care. Youth Studies Australia 31(1):1-7

Rose, Alexander (2021) Psychological first aid in youth work. Coyote (32)

https://pjp-eu.coe.int/en/web/coyote-magazine/psychological-first-aid-in-youth-work (Accessed: 16.11.2022)

World Health organization (2021) Action required to address the impacts of the COVID-19 pandemic on mental health and service delivery systems in the WHO European Region https://apps.who.int/iris/bitstream/handle/10665/342932/WHO-EURO-2021-2845-42603-59267-eng.pdf (Accessed: 16.11.2022)

World Health Organization (2022) Mental health: strengthening our response https://www.who.int/news-room/fact-sheets/detail/mental-health-strengthening-our-response (Accessed: 16.11.2022)



PART 2 - TRAINING PROGRAM

This module aims to equip youth workers to work on youth mental health in digital and online spaces, particularly with digital storytelling. During this module, we not only provide fundamental knowledge about identifying and handling mental health issues but also we will explore topical issues such as COVID-19 and release, information overload and how to deal with it, addiction and frustration in social media and cyberbullying.

Youth work plays a big role in supporting the well-being of young people. Youth organisations are in a good position to support young people's mental wellbeinglong-term, in terms of accessibility, reaching young people, early intervention opportunity, promotion of mental wellbeing and already existing activities that they can build on. Young people have a strong preference for informal mental health support rather than professional. Youth workers mostly work in semiformal roles, they are in a position to advise, encourage and support them - to take mental health-related actions and seek help if needed. However, youth workers need to acquire specific competences and skills to develop quality work with mental health-related problems.

It is difficult to predict the long term effects of COVID-19 pandemic on mental health. Basically, the human personality is resilient, however, resilience is also a skill that can be developed. According to our research and conducted interviews, teachers, educators and trainers who meet young people in formal or non-formal educational settings, noticed similar changes in their students: losing focus, less confidence, communication skills and emotional coping have worsened.

Introduction

A digitalised world brings so many new possibilities, but also many challenges. Young people can often find themselves overwhelmed with the amount of content consumed on different social media platforms, apps and web pages as well as fear of missing out (FOMO) and cyberbullying.

Digital storytelling encourages self-expression, communication, exploration, and social justice, provides an opportunity to reflect on our experiences and actions, and help us make sense of them. Participants have often felt that the process is therapeutic. Storytelling can be used as a method for overcoming and processing emotions, fears, traumas and isolation and for sustaining the healing process of youth. Therefore, theoretical materials and non-formal education activities may improve the quality of youth work on mental health.

Examples for further readings:

- Rose, Alexander (2021) Psychological first aid in youth work. Coyote (32) https://pip-eu.coe.int/en/web/coyote-magazine/psychological-first-aid-inyouth-work
- World Health Organization (2021) Action required to address the impacts of the COVID-19 pandemic on mental health and service delivery systems in the WHO European Region https://apps.who.int/iris/bitstream/handle/10665/342932/WHO-EURO-2021-2845-42603-59267-eng.pdf
- World Health Organization (2022) Mental health: strengthening our response https://www.who.int/news-room/fact-sheets/detail/mental-healthstrengthening-our-response

Examples for web sources:

- https://positivementalhealth.eu/for-youth-workers/
- https://ijgsaw.ie/youth-workers-role-in-promoting-youth-mental-health/
- https://www.youtube.com/watch?v=IsoMLAt09Po
- https://www.youtube.com/watch?v=7nfxdld5RwY

Activities

- Let it go Labyrinth an activity to support letting go and processing (bad) memories from a certain period, like COVID-19 lockdowns
- Goal matrix an activity to develop goal orientation and planning skills
- A Silent Walk Story an outdoor activity using digital storytelling for developing mindfulness
- Positive gossip an activity to develop group dynamics, positive attitudes and prevent bullying

Check the understanding

Although the activities in this module mostly build on individual work, group reflections are an essential part of them. For each activity, recommended questions are provided to strengthen the impact and awareness on the learning outcomes.

Regarding the module, after completion the following questions are recommended to be asked in a self-reflective format to youth workers:

- How consciously have you been dealing with the topic of youth mental health in your everyday work?
- How has your approach to mental health changed during COVID-19, since then, and after completing this module?
- Did you get any new ideas, hints for digital and/or online youth activities?
- Identify at least one method for intervention for the mental health of young people in your daily work!
- Identify at least 3 opportunities in your daily work which can incorporate mental health exercises!

Notes for the trainer

- Materials needed for this module: sheets or paravanes, decorations according to the topic chosen for the exercise (can be replaced with flipchart posters), papers and pens, from the participants: smartphones charged
- Mental health is a sensitive topic in general. Trainers should be prepared for extreme emotional reactions like crying, anger, speechlessness, grief etc. form the participants. These reactions are part of the processing process and as such are natural and normal, however, remember the symptom recognition guide from the manual.

Summary

This module contains a short theoretical introduction to the topic of youth mental health and digital youth work. Theory includes youth mental health and wellbeing in general; recognition of mental health problems, intervention and professional boundaries; mental health impacts of the COVID-19; challenges in the online world and digital storytelling for mental health. In addition, there are 4 activities provided for a wide range of target groups to develop quality non-formal education activities with youth. These include the topics of processing and letting go, developing goal-orientation and mindfulness, and positive attitudes towards others.

Attachment: Goal matrix printout

Activity 1: Let it go Labyrinth

Type of activity:

- Individual work
- Self-reflection
- Discussion
- Small group work

Learning objectives: (what we want participants to learn)

Participants can learn how to practise letting go, prevention of repression. Processing experiences, accepting losses, developing sense of optimism.

Duration:

90 mins

Equipment needed:

- Sheets, paravanes or other larger materials (optional)
- Decorations referring to the seasons, objects typical of the period/topic like for COVID-19: masks, hand sanitizer, newspapers (optional, can be replaced with flipchart posters with drawings, keywords etc.)
- Paper, pens.

The target group of the activity:

Anyone over 16 years, especially recommended for young adults who missed important life events because of COVID-19 lockdowns.

Group characteristics:

- It is recommended to work with a group of no more than 25-30 participants.
- 2 trainer per 12-15 participants is highly recommended.

Working space requirements:

Large area, can be outside or inside.

Description

The activity aims to facilitate letting go and ease the grieving process for every target group. It also helps to see a difficult time from a new perspective and bring certain periods of life to a close, even if key events have been missed in the lives of the participants.

Activity 1: Let it go Labyrinth

Explanation and assignment of activities:

- As preparation, build a labyrinth with different stops referring to seasons, important life stages depending on the topic of letting go. The labyrinth stops can be replaced with flipchart posters in the training room, it's all about setting the mood and indexing thoughts.
- We let in participants individually or in small groups (depending on the number of participants), asking them to try to recall and reflect on as many memories as possible from the period.
- Participants go through the area, linger at the stops, and think about their experiences, feelings, memories. They may take notes too. After finishing the labyrinth, they can stay alone or join small groups to talk about their feelings.
- When everyone is finished, the group sits in a circle and shares their thoughts, learning outcomes with the group on a voluntary basis. The facilitator encourages them to talk but not pushing it, it's not important that everyone talks.

Group division and assignment of tasks:

- work in pairs
- work in groups of 4-6
- · work in whole group

Interactions among trainer and participants:

- The trainer is available for the participants throughout the time.
- When a participant leaves the labyrinth, the trainer asks them if they would like to join a group or stay alone and in case of necessity, facilitates forming small groups.

Activity 1: Let it go Labyrinth

- Before going into the labyrinth:
- · What good and bad things have happened to you?
- What has been left out of your life? What did you lose?
- What do you want to leave behind? Would you say goodbye to something or someone?
- How have you changed and developed during this period?
- For the group discussion:
- How did you feel in the labyrinth?
- Did you manage to let something go?
- Did you find something positive in this period?
- How did you change during that time or since then?

Recommended questions for debriefing:

- If the trainers are less familiar with the target group and/or do not feel prepared enough to handle intense emotions, they can use solution-focused coaching questions:
- Before going into the labyrinth:
- What have you grown in?/In what have you improved?
- What strengths have supported you? What else?
- What advice would you give to yourself now?
- What are you grateful for?
- For the group discussion:
- How did you feel in the labyrinth?
- Did you manage to let something go?
- Did you find something positive in this period?
- How did you change during that time or since then?

Further tips for facilitator/trainer:

- With an established group, we can build better on small group work, while at the beginning of the training individual work may work better.
- · Creating the right atmosphere for immersion is key during the exercise. Building a labyrinth helps to escape from present reality and recall memories but we can also help them remember in other creative ways.
- This is a quite flexible activity. We can adjust the topic to the target groups, according to their specific needs, number of participants etc.
- It is possible to implement this activity in online environments too. We can prepare the stages in an online whiteboard and open breakout rooms if they would like to discuss their experiences in small groups.
- · This activity requires special attention from the trainer. Some of the participants may cry; ask if we can help, but if they ask, leave them alone. Ensure that they do not disturb each other either. Letting go is serious mental wo

Activity 2: Action priority matrix

Type of activity: · Individual work Learning objectives: (what With this activity, participants will have the benefit of creating we want participants to order and structure among their goals and they will see where to put their attention. learn) **Duration:** 45 min Pens **Equipment needed:** · Post-it papers • Flipchart for the instructions **Resources required:** Printout: Goal matrix Anyone who needs to develop their goal orientation and The target group of the prioritisation skills. It can be especially useful for young people activity: before career choice or job seeking. **Group characteristics:** • Recommended exercise for groups of all sizes **Working space** • Spacious space, private space for the individual work Indoor or outdoor requirements: Awareness and focus help to reduce stress levels. This activity makes participants think about and list their goals, decide what is the most important to them and may serve as a solid base

for an action plan.

Description

Individual work will follow, each of the participants will work on their own goals. It is important to work quietly and to make progress together. The exercise is made up of several steps. Participants collect their goals, rate them, and organise them with a series of decisions. The next step is putting the goals in the matrix. The exercise closes with a group circle.

Activity 2: Action priority matrix

- 1. Ask participants to think about their current goals at school/work and in their personal life and write 8 of them on post-its, 1 goal on 1 post-it. They do not have to show what they write, so they should just write what really matters to them. Goals, dreams, desires, etc. They can decide to write a short- or medium-term goal, specific or general, it is up to them.
- 2. Mark the post-its with letters:
- ABCDEFGH
- No matter which one they write, it's not a sequence, just a notation to make it easier to work with the objectives.
- 3. Decide for each of your goals separately where you are in achieving them on a scale of 1–10, where 1 means nowhere, you haven't even started, 5 means you are halfway there and 10 means you are done.
- Participants rate each goal separately, so they may get the same value for several goals or may get a different value for each one. They decide which one they are currently on.
- 4. The trainer reads pairs of letters, e.g. A and B and participants make a quick, emotional decision about which goal is more important to them now, A or B. Whichever is more important, draw a line on the post-it.
- Letter pairs:
- A-B A-C A-D A-E A-F A-G A-H
- B-C B-D B-E B-F B-G B-H
- C-D C-E C-F C-G C-H
- D-E D-F D-G D-H
- E-F E-G E-H
- F-G F-H
- 5. Then ask them to add up the number of bars and write the number on the post-it in Roman numerals: I II III IV V VI VII. Ask participants to organise their goals according to the numbers in the goal matrix. The trainer explains the matrix: the horizontal axis indicates the progress of implementation; the vertical sea indicates the importance.
- 6. Finally, the group discusses their thoughts together. The trainer encourages participants to share their feelings about their own matrix, lessons learned and highlights the correlation between goal setting and coping with stress.

Group division and assignment of tasks:

Explanation and

assignment of activities:

· work individually

Interactions among trainer and participants:

• It's important to move forward together with the steps, so if someone is left behind, the trainer should wait a little bit and give additional support for the participants.

Activity 2: Action priority matrix

Recommended questions for debriefing:

- How do you feel about your goal matrix?
- Was it easy or difficult to decide between the goals?
- Have you discovered something you were not aware of before?

Further tips for facilitator/trainer:

- This activity can be implemented online too with clear instructions and continuous feedback on progress.
- During step 4, letters must not be in that order, to make it less predictable. Mark for yourself what you have already read. Go relatively quickly and make sure you don't miss
- The activity can be repeated later individually by the participants with different goals. It can be a useful exercise for them if they are unable to prioritise or have to make a new decision.

Activity 3: A silent walk story

Type of activity:

- Work in small groups
- Discussion

Learning objectives: (what we want participants to learn)

- Finding out what is the relation between walking in silence with stress management, self care and mindfulness.
- Providing participants with a novel technique of meditation in motion. Combination of breathing with focusing on surroundings (sounds, sights, smells etc.) during walking.
- Providing participants with the time for themselves.

Duration:

90 min

Equipment needed:

- Flipcharts for presenting some instructions
- Post its for participants to write their reflections between each activity
- Writing tools pens, pencils and markers
- A4 papers where facilitators will prepare their questions for discussions after the walk

The target group of the activity:

The activity is suitable for working with target groups over the age of 16. Can be implemented with young people, combined with a digital detox exercise and with professionals as a stress management practice.

Group characteristics:

It is recommended to work with a group of no more than 25-30 participants.

Working space requirements:

- Spacious room for preparation and discussion
- Outside area

Description

Activity 3: A silent walk story

Explanation and assignment of activities:

- First step is to shortly gather all the participants, in the circle preferably, and to acknowledge them with the title of the workshop together with simple rules: walking in silence (no speaking at all) and following the group leader. Also, before the walk ask participants to briefly (30 seconds each) think about their feelings in the very moment and then, on the piece of paper (post it etc.) try to describe their feelings with one single word and write it down. Divide participants in the small groups.
- Each group facilitator should be provided and his/her job is to take care of the walk of the group (duration of the walk, walking path etc.) Walk should last 30 minutes, so the facilitator should have in mind to choose the walking route accordingly. Participants are not allowed to communicate with each other, only small gestures (like smiles, simple hand gestures) are allowed, but they can use their phones to make pictures and videos. Upon finishing the walk (30 minutes or even more) each group should discuss and reflect their experiences during the walk separately and create one short video (1 min max.) together.
- Moreover, participants should be encouraged to think again for a moment and write down again on the piece of paper how they are feeling workshop based on now after the walk, and again, it should be summed up in only one word.
- Upon finishing within the small groups all of them should unite in a big group, watch each other's videos and discuss their experiences.

Group division and assignment of tasks:

- work in groups of 6-8
- work in whole group

Interactions among trainer and participants:

- The trainer gives instructions, recommends walk routes and checks the small group discussions.
- The trainer is responsible for preparing the group leaders in advance for leading the walk and small group discussions.
- The trainer leads the group discussion, encourages participants to share their feelings.

Activity 3: A silent walk story

Recommended questions for debriefing:

- How did you feel before the silent walk?
- How did you feel during the silent walk?
- How did you manage to express your needs during the silent walk?
- How did you communicate together as a group?
- How did you feel on the way back?
- How did you feel after the end of the silent walk?
- · What is something you learned during the walk?
- What were you thinking about during the walk?

Further tips for facilitator/trainer:

- This activity is recommended mainly for youth exchanges, as it needs the active contribution of the group leaders.
 However, in a training course, group leaders for the walk can volunteer from the participants too.
- This activity can be done during the first sessions after lighter team-building activities but may work well with a more established group too.
- Participants should be encouraged to use their phones during the walk to take photos and videos, but only to the extent that it does not take away the pleasure and calm of the walk. The facilitator should quietly remind participants to enjoy the walk too.
- During the small group discussions, the facilitator should ask questions that are preferably prepared in advance in order to open discussion.

Activity 4: Positive gossip

Type of activity: Group work Discussion Finding personal resources: • positive feedback strengthening empowerment Learning objectives: (what This activity contributes to the group cohesion too and we want participants to strengthens human relationships, which are more likely to be learn) maintained after the training. With young people, the discussion after the activity can include the topic of cyberbullying too, highlighting that as much as compliments feel good, harassment can hurt. **Duration:** 30 min • Timepiece (smartphone or watch) **Equipment needed:** • An object for smooth sound effect (eg. a singing bowl) The target group of the This activity works well with young people (16+) and youth workers too. activity: **Group characteristics:** 5-60 participants **Working space** Indoor or outdoor requirements: For emotional safety there should already be a group cohesion, a harmony amongst the participants, so it is easy for them to give each other compliments. It's good to start slower, so on the first round you can give more time to warm up and shoot the positive remarks. If you perceive there might be some participants who might get significantly less positive feedback, it is possible to have a facilitator sit in the circles and be ready **Description** to balance with some gossip themselves, as needed.

This activity is meant to be used after remarkable group experiences or at the end of training courses. It can be also used with groups who have already known each other for a time so they have enough information about each other to be

able to gossip on resources.

Activity 4: Positive gossip

Explanation and

assignment of activities:

- 1. The facilitator breaks the group into equal-sized groups of 6-10 people, and you can use the same room or a clean space outside in nature.
- 2. The facilitator explains that: You should use sentences as if the listening group member was not present in the circle; refer to them as "she" or "he" or by their name. / There is no given order in who is gossiping, you can even gossip at the same time. / each person who is receiving positive gossip gets 2 minutes. So the encouragement for the gossipers is to speak and talk and gossip as much as they can fit into this short time. / Gossiping can be anything about this one person, the only condition is, that it can only be a positive things such as:
- what you like about this person (characteristics, behaviour, attitude, physical appearance).
- what situation you saw with this person that made a positive impact on you.
- · why you are fascinated by them.
- what you are proud of in this person, you can even use your imagination - you have a strong belief this person can be good at....
- 3. (2 min) The facilitator asks one group member in each group to turn his/her back on their group mates, so only "their ears" participate in the circle, but the other members cannot see their face. When all groups are ready the facilitator makes a sound that signals the beginning and the participants start to heavily gossiping about
- one person.
- 4. (2 min each) The facilitators signal that the time is up, and a new person has a turn and a new gossip round starts. The signal is repeated to start and to stop every 2 minutes until everybody
- receives his/her gossip round.
- 5. The facilitator gathers the group in a circle to share and reflect on the experience of the activity.

Group division and assignment of tasks:

· work in whole group

Interactions among trainer and participants:

The trainer constantly checks the group but does not interfere unless it is really necessary.

Activity 4: Positive gossip

Recommended questions for debriefing:

- How did you feel both to receive and give positive feedback?
- Do you think about how you could integrate this tool into your everyday life and work? What are your suggestions?
- What do you think this activity can contribute to your resilience building?

Further tips for facilitator/trainer:

- This activity can be easily implemented online as well. Just ask the participant who is the subject of positive gossip to turn out their camera.
- People usually love this exercise and you are going to see many happy faces after it.





PART 1 - THEORY

This module aims to equip youth workers with the most important, indispensable and applicable information regarding privacy and copyrights in digital storytelling. With this module, we will help educators and trainers to be aware of the law to know what kind of images, sounds and other media can be used without infringing the copyrights of others.

Goals

- Introduce youth workers to the concepts of Privacy and Copyright - definition and distinction between the two concepts - particularly in the context of Digital Storytelling.
- Recognize the major implications arising from the digital world for each of the concepts.
- Develop youth workers' awareness about the importance of knowledge regarding privacy and copyright law.
- Provide youth workers with digital resources that allow them to easily access information about privacy and copyright in digital storytelling.

Topics

- Concept of Privacy and Copyright
- Privacy and Copyright Law
- Educational Fair Use
- Legal digital content Platforms



Concept of Privacy and Copyright

Copyright is the designation of the right that protects literary, artistic and scientific creations, granting the author an exclusive economic exploitation right, with the power to authorise third parties to enjoy and use his creation/work, and also personal or moral rights that ensure respect for the author's personal contribution, i.e. paternity, genuineness and integrity of the creations/works. Copyright and related rights regulate the attribution of exclusive rights over:

- intellectual creations by any manner exteriorised, such as texts, images videos and sounds (copyright);
- performances by artists, producers of phonograms, videograms and first fixations of films, and by broadcasting organisations (related rights).

Copyright differs from trademark and patent in the sense that it only protects intellectual property, while trademark protects the commercial identity of the brand and patents protect inventions.

What is protected by copyright?

The primary object of the protection conferred by copyright is the work, i.e. the externalisation of intellectual creation. Works are divided into literary and artistic, and may originate from the literary, artistic or scientific domains.In literary terms, various types of creations/works are protected by copyright, such as: books, magazines, newspapers, lectures, lessons, speeches, poems, dramatic and dramatic-musical works, choreographic works, musical compositions with or without lyrics, films, television programmes, phonographic, videographic and radio compositions. Regarding the artistic environment, copyright covers various types of creations/works: drawings, paintings, sculptures, ceramics, photographs, applied arts, illustrations, architectural projects and advertising phrases. Computer programs and databases enjoy special protection analogous to copyright protection. Some works such as translations, film adaptations and other transformations of any work (even if this work is not protected by copyright), summaries and compilations of works (which may or may not be protected), reports and texts of conventions, laws, reports or administrative or judicial decisions, are also protected by copyright to the extent that they are considered original creations.

What is protected by related rights?

The rights related to copyright protect the following performances of artists, phonogram producers, prod ucers of videograms and broadcasting organisations:

- Interpretation/Execution: Performances of literary or artistic works (acting, dancing, singing, reciting, declaiming).
- Phonogram: Record resulting from the fixation of sounds in a material support (CD, Audio File).
- Videogram: Record resulting from the fixation of images, with or without sound, in a material support (DVD, Video File).
- Film: Material support of cinematographic or audiovisual work and any sequence of images in movement, with or without sound.

• Broadcasting: Transmission of sounds or images intended for public reception).

The practice of acts that are reserved to the holder by the exclusive right conferred by copyright, by anyone who is not authorised by the same, and also acts that affect the genuineness and integrity of the protected work, such as destruction, mutilation, deformation or other modifications, and acts that compromise the paternity of the work, constitute an infringement of copyright.

Privacy and Copyright Law

It was only after 1710 that artists, through the "Statute of Queen Anne" in England, that authors began to be seen as owners of their creative work and to hold certain rights. The "Statute of Queen Anne" encouraged the enactment of laws that protected artists and stimulated cultural and scientific production. This statute eventually provided an incentive for other countries to begin regulating copyright.

Until the computer age, the greatest risk of infringement faced by copyright owners came from competitors, because the average person could not duplicate and distribute protected works in large quantities. However, personal computers allow anyone to store information and make copies with ease, and the internet makes it possible to distribute information anywhere in the world. This reality led copyright owners to use various means to protect their copyright. Encryption and password protection are two common measures. However, some computer users have found ways to bypass these measures. Therefore, with the advent of the Internet, the law on copyright and related rights protection has been weakened, since a large part of works protected by such rights can be made available on the Internet, thus facilitating their access and use, in particular their reproduction, modification and dissemination. In the digital era, copyright legislation had not been updated for around 20 years. After a long period of negotiations, consensus has been reached on the final version of the Proposal for a Directive on Copyright in the Digital Single Market. Directive 2019/790 entered into force, specifically, on 6 June 2019. Member States had until 7 June 2021 to transpose the directive, however a large proportion of countries have not yet done so.

(Source: https://eur-lex.europa.eu/eli/dir/2019/790/oj?locale=en - Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market.)

Despite EU member countries following their directives, Copyright law is national in scope and independent from that which is applied in the various countries. While there are many similarities between copyright protection laws in different countries, there are still some differences in the requirements for assignment, the scope of powers conferred on authors, and the requirements for registration formalities.

In which situations is it possible to use a work protected by copyright without authorisation?

- Show extracts from a cinematographic work in the classroom or at the workshops.
- Playing extracts from one or several musical compositions, for example during a presentation in the classroom or at the workshops.
- Make clips of a radio or television programme available on an LMS platform as long as you reserve access to those to whom the teaching and education in the educational establishment is directed.

However, it is necessary to respect the following requirements for use:

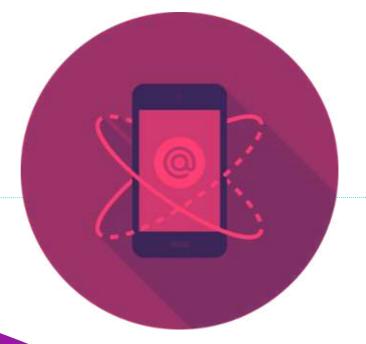
- Indicate the name of the author and publisher, the title of the protected work and other circumstances that identify them.
- Never affect the normal exploitation of the protected work.
- Never cause unjustified prejudice to the author's interests.
- Not to make such extensive use that it may prejudice the interest in the protected work.
- Avoid confusion with the protected work, using for this purpose the quotation and the summary of the work in support of their own doctrines or for the purposes of criticism, discussion or teaching.
- Limiting use to teaching or educational purposes, which means having no commercial or lucrative purpose.

In which situations is it not possible to use a work protected by copyright?

- Showing extracts of a cinematographic work for entertainment purposes.
- To play extracts from one or more musical compositions during an activity for commercial purposes.
- Making excerpts of a radio or television programme available on an LMS platform, without limiting access to those to whom the teaching and education at the educational establishment is directed.

Source: https://euipo.europa.eu/ohimportal/en/web/observatory/faq-

<u>pt#faqanchor_PT</u>



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Educational Fair Use

Nowadays any internet user can access digital content legally, through platforms created for this purpose. This availability of legal content becomes extremely important, particularly for teachers, educators, students, trainers, who want to access educational material in the context of their academic projects.

The "Open Education" movement is an international movement that promotes the open educational resources for teachers and students to use, transform and share.

"This emerging education movement combines the tradition of sharing good ideas with fellow educators and the culture of the Internet, marked by collaboration and interactivity. This education methodology is built on the belief that everyone should have the freedom to use, customise, improve and redistribute educational resources without restriction. Educators, students and others who share this belief are joining together in a worldwide effort to make education more accessible and more effective." (Cape Town Declaration on Open Education) https://www.capetowndeclaration.org/read/

Legal digital content Platforms

What are open educational resources (OER)?

Open educational resources may include content (teaching and reference materials), tools (open software to support the development, use and/or sharing of content) and implementation resources (licences or good practice manuals), which can be freely accessed, adapted and republished, by everyone and anywhere, because they are in the public domain or because they have been licensed (namely through a Creative Commons licence that does not contain the ND - NoDerivatives restriction) https://www.oercommons.org/

AGORATEKA

Agorateka was born in 2016 due to the results of several studies showing that many EU citizens do not know where to find sources of legal content online. Agorateka is promoted by the European Observatory on Infringements of Intellectual Property Rights, managed by the European Union Intellectual Property Office (EUIPO)https://agorateka.eu/

Agorateka started as a pilot project in France, Latvia, Portugal and the UK. It has more than 1,800 sites in a total of 19 countries. In 2017, other European countries joined the project and between the beginning of that year and the end of 2018 it incorporated around 1,000 platforms. The Agorateka website allows the user to search national portals, with links to legal offers for music, cinema, television, e-books, video games and sporting events. The most predominant platforms are television and cinema, followed by e-book platforms. The portal, which houses free and paid services (individual purchase or subscription), offers the possibility to filter by type of content or country. Agorateka provides a single point of access to national portals, and enables EU citizens to find sources of legal content easily and quickly. Agorateka also provides an overview of the online landscape of websites in the different countries that offer creative content.

Important links:
https://agorateka.eu/
AgoraTeka Promotion Video
https://twitter.com/EU_IPO

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PART 2 - TRAINING PROGRAM

This module aims to equip youth workers with the most important, indispensable and applicable information regarding privacy and copyrights in digital storytelling. With this module, we will help educators and trainers to be aware of the law to know what kind of images, sounds and other media can be used without infringing the copyrights of others.

This module aims to equip youth workers with the most important, indispensable and applicable information regarding privacy and copyrights in digital storytelling. With this module, we will help educators and trainers to be aware of the law to know what kind of images, sounds and other media can be used without infringing the copyrights of others.

Privacy and copyright are two fundamental concepts that play a crucial role in the digital world. Privacy refers to the right to control access to one's personal information, while copyright refers to the legal protection of creative works. Both concepts are particularly relevant in the context of digital storytelling, where individuals share personal stories and creative works online.

Digital storytelling has become a popular tool for promoting youth mental health and well-being. By sharing their stories through digital media, young people can express themselves creatively, connect with others, and raise awareness about mental health issues. However, digital storytelling also involves risks related to privacy and copyright. Young people need to be aware of these risks and learn how to protect their privacy and respect others' copyright when creating and sharing digital stories.

Introduction

But why is this topic so important for youth mental health? With the rise of social media and digital technologies, young people are exposed to a vast amount of information and content online. Ensuring they understand how to protect their own intellectual property and respect the privacy of others is crucial to promoting positive mental health outcomes.

By understanding the importance of privacy and copyright in digital storytelling, young people can develop critical thinking skills and ethical awareness that will help them navigate the digital world safely and responsibly.

Examples for further readings:

- "Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity" by Jason Ohler
- "Privacy in Context: Technology, Policy, and the Integrity of Social Life" by Helen Nissenbaum
- Digital Storytelling And Ethics Collaborative Creation And Facilitation by Amanda Hill
- Digital Storytelling in Higher Education: International Perspectives (Digital Education and Learning) by Grete Jamissen, Pip Hardy, Yngve Nordkvelle, Heather Pleasants (2017).

Activities

- 1. Understanding GDPR: Personal Data Processing Rules
- 2. Case Study: Privacy and Copyright Law in Digital Storytelling
- 3.Exploring Open Educational Resources (OER)
- 4. Creative Commons License Matching Game

Here are some examples of how youth workers can reflect on and monitor their progress upon learning from this module:

• Case studies:

Youth workers can examine case studies related to privacy and copyright issues in digital storytelling and discuss how they would handle similar situations in their own work with youth.

- · Peer reflection:
- Youth workers can participate in reflection activities with their peers, where they share their experiences and insights related to privacy and copyright issues in digital storytelling. Some possible questions for peer reflection include:
- What are some challenges you have encountered when working with youth on digital storytelling projects, and how have you addressed these challenges?
- How do you ensure that youth are aware of privacy and copyright issues when creating and sharing digital stories?
- What strategies have you found effective in promoting ethical values such as respect and empathy in digital storytelling projects?
- · Self-reflection:

Youth workers can engage in self-reflection activities to monitor their own progress and development related to privacy and copyright issues in digital storytelling. Some possible self-reflection questions include:

- What have I learned about privacy and copyright issues in digital storytelling, and how can I apply this knowledge in my work with youth?
- How can I ensure that the digital storytelling projects I support are respectful of personal privacy and copyright laws?
- What are some ethical considerations I need to keep in mind when working with youth on digital storytelling projects?
- · Group reflection:

Youth workers can participate in group reflection activities where they collectively examine a digital storytelling project and assess its ethical implications. Some possible questions for group reflection include:

- How does this digital storytelling project respect personal privacy and copyright laws?
- What are some potential risks and benefits of sharing this story online, and how can we mitigate the risks?
- How can we use this project to promote ethical values such as respect and empathy among youth?

Check the understanding

1. Necessary materials:

- Slides or other presentation materials to cover the theoretical aspects of the module
- · Case studies and other examples to use in the exercises and reflection activities
- Handouts or other materials to help learners track their progress and take notes during reflection activities
- Access to relevant online resources, such as articles or videos related to privacy and copyright issues in digital storytelling

2. Possible problems/issues during teaching:

- Resistance or apathy from learners who do not see the relevance or importance of privacy and copyright issues in digital storytelling
- Technical difficulties or access issues when using digital tools or resources for exercises and reflection activities
- Emotional or ethical issues that arise during reflection activities, particularly when discussing sensitive or personal topics
- Trainers should be prepared to address these issues and modify their approach as necessary to ensure that learners are engaged, supported, and able to learn effectively.

3. Specific teaching instructions:

- For the theoretical part, trainers should use a variety of teaching methods (such as lecture, discussion, and interactive activities) to keep learners engaged and ensure that they understand the key concepts.
- For the exercises, trainers should provide clear instructions and guidelines for learners to follow, as well as support and feedback as needed.
- For the reflection activities, trainers should create a safe and supportive environment where learners can share their thoughts and experiences without fear of judgment or criticism. Trainers should also provide prompts or questions to guide the reflection process and help learners monitor their progress.

Overall, trainers should be flexible and responsive to the needs of the learners, adapting their approach as necessary to ensure that the learning objectives of the module are met.

Summary

This module on privacy and copyrights in digital storytelling is designed to equip youth workers with the knowledge and skills necessary to create and promote digital stories that are respectful of privacy and copyright laws. Through a combination of theoretical instruction, practical exercises, and guided reflection activities, learners will gain a deeper understanding of the importance of privacy and copyright in digital storytelling, and will be better equipped to create and promote digital stories that promote youth mental health.

Notes for the trainer

Activity 1: Understanding GDPR: Personal Data Processing Rules

Type of activity:	 Group Work Discussion
Learning objectives: (what we want participants to learn)	To help learners understand the basic rules around personal data processing under GDPR.
Duration:	60 min
Equipment needed:	Whiteboard or flipchartMarkers
Resources required:	GDPR Regulation
The target group of the activity:	18+
Group characteristics:	8 - 24 participants
Description	This activity aims for participants to get to know each other better, while working on active listening and storytelling.

Activity 1: Understanding GDPR: Personal Data Processing Rules

Explanation and assignment of activities:

Instructions:

- Begin the session by explaining to the learners that GDPR is a regulation that sets out rules for how personal data must be processed.
- Write the following questions on the whiteboard or flipchart:
- What is personal data?
- What are the rules around processing personal data under GDPR?
- Divide the learners into small groups and ask them to discuss the questions and write their answers on the whiteboard or flipchart.
- After each group has shared their answers, lead a larger group discussion on the rules around processing personal data under GDPR. This discussion should cover the following points:
- Personal data includes any information that can be used to identify an individual, such as their name, address, or email address.
- Under GDPR, personal data can only be processed if there is a lawful basis for doing so, such as obtaining the individual's consent or because it is necessary for a contractual obligation.
- GDPR also sets out rules around how personal data must be collected, stored, and deleted.
- As a final task, the trainer asks learners to search the internet for an example of what a GDPR minute should look like.

Group division and assignment of tasks:

First the activity should be done in small groups (3 or 4 people per group) and in a second phase it should cover the whole group.

Interactions among trainer and participants:

Provide participants with an opportunity to ask the trainer questions about GDPR and personal data processing in digital storytelling. The trainer can provide answers and guidance based on their expertise and experience.

Activity 1: Understanding GDPR: Personal Data Processing Rules

Recommended questions for debriefing:

- What new insights did you gain from the activity about GDPR and personal data processing?
- What challenges do you anticipate when it comes to complying with GDPR in your own work with digital storytelling? How might you address these challenges?
- In what ways might GDPR compliance impact the creative process of digital storytelling?
- How can we ensure that we are respecting the privacy and data protection rights of individuals when collecting and processing personal data for digital storytelling projects?
- What are some best practices for obtaining consent from individuals when collecting and processing their personal data for digital storytelling projects?
- How might you integrate the principles of GDPR into your digital storytelling projects to ensure that they are both ethical and legally compliant?
- What additional information or resources might you need in order to better understand and comply with GDPR in your work with digital storytelling?

Further tips for facilitator/trainer:

As a wrap-up, provide the learners with a summary of the key points covered in the discussion and ask them to reflect on what they have learned about the rules around personal data processing under GDPR.

Activity 2: Case Study: Privacy and Copyright Law in Digital Storytelling

Type of activity:	Case StudyDiscussionGroup Work
Learning objectives: (what we want participants to learn)	Help participants to understand the importance of privacy and copyright law in digital storytelling, and equip them with the knowledge and skills they need to navigate these issues in their own work with young people.
Duration:	45/60 min
Equipment needed:	Whiteboard or flipchartMarkers
The target group of the activity:	18+
Group characteristics:	8 - 24 participants
Description	Participants will be presented with a case study scenario involving a digital storytelling project that raises questions around privacy and copyright law.

Activity 2: Case Study: Privacy and Copyright Law in Digital Storytelling

1.Divide participants into small groups and provide them with the scenario outlined:

Scenario: You are a youth worker who is working on a digital storytelling project with a group of young people. The project involves collecting personal stories and photographs from participants, and using them to create a digital story that will be shared publicly. You are responsible for ensuring that the project complies with privacy and copyright laws

1. Ask each group to discuss the following questions:

- What are the potential privacy concerns associated with collecting personal stories and photographs from participants for a digital storytelling project?
- How can we ensure that we are obtaining the appropriate permissions and consent from participants to use their personal data in the project?
- What are the copyright implications of using photographs or other copyrighted material in a digital storytelling project?
- What steps can we take to ensure that we are respecting copyright laws and not infringing on the rights of others?
- 1. After the groups have had time to discuss these questions, reconvene as a large group and ask each group to share their thoughts and ideas. Facilitate a discussion about the various issues raised, and encourage participants to ask questions and share their own experiences and perspectives.
- 1.As a group, work through a hypothetical scenario in which a copyright or privacy issue arises in the digital storytelling project. Ask participants to brainstorm possible solutions and strategies for addressing the issue, and discuss the potential consequences of each approach.

Conclude the activity by asking participants to reflect on what they have learned about privacy and copyright law in digital storytelling, and how they can apply this knowledge. Encourage participants to share any questions or concerns they still have, and provide resources or additional information as needed.

Explanation and assignment of activities:

Group division and assignment of tasks:

First the activity should be done in small groups (3 or 4 people per group) and in a second phase it should cover the whole group.

Activity 2: Case Study: Privacy and Copyright Law in Digital Storytelling

Interactions among trainer and participants:

- The trainer could ask follow-up questions to ensure that participants have a thorough understanding of the issues raised in the scenario and the questions posed by the activity
- The trainer could also provide examples and real-life case studies related to privacy and copyright law in digital storytelling to help illustrate the concepts being discussed.

Recommended questions for debriefing:

- What were some of the key copyright issues that were raised during the activity? How can we ensure that we are respecting copyright laws and not infringing on the rights of others in our own work?
- What are some additional resources or information that we may need in order to ensure that we are following best practices when it comes to privacy and copyright in digital storytelling?

Further tips for facilitator/trainer:

- Set the stage: Begin by introducing the case study and explaining the purpose and objectives of the activity.
- Provide guidance: Provide guidance to participants as they work through the case study. Offer suggestions for how to approach the case and provide additional resources as needed.
- Summarize key takeaways: At the end of the activity, summarize the key takeaways from the case study and encourage participants to reflect on what they have learned.
- Follow up: Follow up with participants after the activity to see if they have any further questions or comments, and provide additional resources as needed.

Activity 3: Exploring Open Educational Resources (OER)

Case Study Type of activity: Discussion • Group Work Learning objectives: (what To increase awareness and understanding of Open Educational we want participants to Resources (OER) and their potential use in educational settings. learn) **Duration:** 45/60 min • Access to a computer or mobile device with internet **Equipment needed:** connection · Pen and paper for note-taking List of OER platforms (Examples: Commons, Khan Academy, **Resources required:** OpenStax, MIT OpenCourseWare, Coursera, Open Culture) The target group of the 18+ activity: **Group characteristics:** 8 - 24 participants In this activity, we will be exploring the concept of Open Educational Resources (OER) and their potential use in educational settings. OER are educational materials that are **Description** openly licensed and available for anyone to use, reuse, and adapt without restriction. The objective of this activity is to increase awareness and understanding of OER and their potential use in education.

Activity 3: Exploring Open Educational Resources (OER)

Explanation and assignment of activities:

- 1.Introduce the concept of Open Educational Resources (OER) and explain what they are and how they differ from traditional educational resources.
- 2. Divide participants into small groups (3-4 people per group) and provide them with a list of OER platforms to explore.
- 3. Instruct the groups to choose one or more OER platforms to explore and spend 20-30 minutes exploring the resources available on the platform(s).
- 4. After the exploration period, reconvene as a group and have each group share their findings. Each group should share:
- 5. The OER platform they explored
- 6. The types of resources available on the platform
- 7. Any notable features or benefits of the platform
- 8. Any potential drawbacks or limitations of the platform
- 9. Facilitate a group discussion about the potential use of OER in educational settings. Some possible discussion questions include:
- 10. How can OER be used in the classroom or for individual learning?
- 11. What are some benefits and challenges of using OER in education?
- 12. How can educators ensure the quality and accuracy of OER?
- 13. How can OER be adapted or modified to meet the needs of different learners?
- 14. Close the activity by encouraging participants to continue exploring OER platforms.
- 15. Debriefing:
- 16. Ask participants how they felt about the activity and whether it helped increase their awareness and understanding of OER.
- 17. Discuss any insights or observations that emerged during the group discussion.
- 18. Encourage participants to continue exploring and using OER in their educational practices.

Group division and assignment of tasks:

First the activity should be done in small groups (3 or 4 people per group) and in a second phase it should cover the whole group.

Activity 3: Exploring Open Educational Resources (OER)

Interactions among trainer and participants:

Encourage participants to brainstorm ways in which they can use OERs in their work. This can help participants to apply the knowledge they have gained from exploring OERs and come up with creative ways to use OERs to support youth mental health.

Recommended questions for debriefing:

- What did you find most interesting or useful about the OER resources that you explored?
- How do you think OER resources differ from traditional educational resources like textbooks or lectures?
- Were there any challenges you faced when using or navigating the OER resources? How did you overcome them?

Further tips for facilitator/trainer:

- Provide a clear overview of what OER resources are, and why
 they are important. You may want to briefly explain the open
 licensing and sharing principles that underpin OER
 resources, and how they differ from traditional copyrighted
 resources.
- Ensure that all participants have access to a computer or device that can access the internet, and provide guidance on how to navigate and search for OER resources. It may be helpful to provide a list of recommended OER repositories or search engines to get participants started.
- Emphasize the importance of attribution and proper citation when using OER resources, and provide guidance on how to properly attribute and cite open content.
- Finally, encourage participants to continue exploring OER resources after the activity, and to share any interesting finds or success stories with their colleagues or networks.

Activity 4: Creative Commons License Matching Game

Type of activity:

- Case Study
- Discussion
- Group Work

Learning objectives: (what we want participants to learn)

To familiarize participants with the different types of Creative Commons licenses and their permissions, and to understand how they can be applied to digital content.

Duration:

30/45 min

Equipment needed:

- Printed cards with descriptions of different Creative Commons licenses (Attribution, Share-alike, Noncommercial, No Derivatives)
- Printed cards with examples of digital content (e.g., images, music, articles)
- Timer or stopwatch

The target group of the activity:

This activity is suitable for a diverse range of participants, including educators, youth workers, students, content creators, and anyone interested in understanding and applying Creative Commons licenses. It can be adapted to different age groups and educational settings.

Group characteristics:

- 8 24 participants
- Participants can be divided into small groups of 3-4 people. The activity encourages collaboration and discussion within each group.

Working space requirements:

Sufficient space is needed for participants to sit comfortably in their groups and spread out the printed cards. A classroom or meeting room with tables or desks would be ideal.

Activity 4: Creative Commons License Matching Game

Description:

In this interactive matching game, participants will explore the world of Creative Commons licenses and their application to digital content. Working in small groups, participants will be provided with cards containing descriptions of different Creative Commons licenses and examples of digital content. Their task is to match the correct license with the corresponding example. Through collaboration and discussion, participants will gain a deeper understanding of the permissions and restrictions associated with each license. The activity aims to foster awareness of Creative Commons licenses and their importance in promoting open sharing while respecting the rights of content creators. It encourages critical thinking, decision–making, and the practical application of Creative Commons licensing in educational and creative contexts.

Explanation and assignment of activities:

- 1. Introduce the concept of Creative Commons licenses and explain their purpose in allowing creators to share their work with certain permissions and restrictions.
- 2. Divide participants into small groups (3-4 people per group) and provide each group with a set of printed cards containing descriptions of Creative Commons licenses and another set of cards with examples of digital content.
- 3. Explain that the objective of the activity is to match the correct Creative Commons license with the corresponding example of digital content.
- 4.Set a time limit for the activity (e.g., 10 minutes) and start the
- 5. Participants should work together as a group to read the descriptions of the licenses and match them with the appropriate examples of digital content.
- 6. Once the time is up, stop the timer and ask each group to share their matches with the rest of the participants.
- 7. Facilitate a discussion about the matches and encourage participants to explain their reasoning behind each match.
- 8. Provide feedback and clarification as needed, highlighting the correct matches and explaining any misconceptions.
- 9. Summarize the main points about Creative Commons licenses, including the different permissions and restrictions associated with each license.
- 10. Conclude the activity by discussing the importance of Creative Commons licenses in promoting open sharing and collaboration while respecting the rights of content creators.

Group division and assignment of tasks:

Participants are divided into small groups, with each group working together to match the Creative Commons license descriptions with the corresponding examples of digital content. No specific roles or tasks need to be assigned within the groups.

Activity 4: Creative Commons License Matching Game

Interactions among trainer and participants:

The trainer facilitates the activity by providing instructions, answering questions, and keeping track of time. During the activity, participants primarily interact within their small groups to discuss and match the cards. The trainer can circulate among the groups, observe their progress, and offer assistance or clarification if needed.

Recommended questions for debriefing:

- What did you find challenging about matching the Creative Commons licenses with the examples of digital content?
- Why is it important to consider licenses when using or sharing digital content?
- How can Creative Commons licenses benefit content creators and users?
- What are some potential considerations or limitations when using content with Creative Commons licenses?
- How can you apply the knowledge gained from this activity in your own work or personal life when using digital content?

Further tips for facilitator/trainer:

- Provide a brief introduction to Creative Commons licenses before starting the activity to ensure participants have a basic understanding of the concept.
- Emphasize the importance of collaboration and active participation within the small groups.
- Encourage participants to explain their reasoning behind each match during the debriefing discussion to foster deeper understanding and engagement.
- Create a supportive and non-competitive environment where participants feel comfortable asking questions and sharing their thoughts.
- Highlight the real-world applications of Creative Commons licenses in various fields, such as education, research, and creative industries.
- Be prepared to provide additional examples or scenarios to further illustrate the nuances and considerations of Creative Commons licenses if needed.
- Summarize key points and clarify any misconceptions during the debriefing session to ensure participants have a solid grasp of Creative Commons licensing.

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