



EUnited - Engaging Young Migrants from North Africa in Participative Video and Storytelling to Share Their Narratives

PhotoVoice and Digital
Storytelling Training Manual



Engaging Young Migrants from North Africa
in Participative Video and Storytelling to
Share Their Narratives



WP2 - PhotoVoice and Digital Storytelling Training for Young North African Migrants

Module 1: Introduction to Digital Storytelling, PhotoVoice and Visual Media



Name of the module	Introduction to Digital Storytelling, PhotoVoice and Visual Media
Target group	Young migrants, aged 18 to 30, who have recently arrived in Europe and are in the process of integrating into their host societies.
Overview of the Module	M1 - Overview of digital storytelling, photography and videography. This session will introduce participants to the concepts of digital storytelling, PhotoVoice and visual media. Participants will cover how photography and short videos can be used to share personal stories, reflect on experiences and express cultural identity. The session will focus on the basics of visual storytelling and how these tools can be used for self-expression and social inclusion.
Learning outcomes	Knowledge • Basic knowledge of digital storytelling principles and their role in self-expression. • Factual knowledge of the PhotoVoice methodology and its participatory nature. • Theoretical knowledge of visual media as a tool for empowerment and social inclusion. Skills • Identify and describe the core elements of storytelling in visual media. • Compare and contrast different types of digital storytelling formats (photo essays, short videos, etc.). • Explain the relevance of PhotoVoice within advocacy and participatory communication. Attitudes • Willing to reflect on personal and community experiences through media. • Open to exploring diverse perspectives and lived realities. • Considerate of the ethical implications of representing others through visual stories
Duration	120 minutes
Topics	• What is digital storytelling and why does it matter? • Understanding the PhotoVoice methodology. • Basics of visual storytelling: photos, videos, and mixed media. • Ethical considerations in sharing stories through images. • Group reflection on personal experiences and identity.

Preparation

- Book a room with chairs and tables, a laptop, a projector and sufficient space for breakout sessions and small-group activities.
- As this is a technical programme, ensure that you have all of the equipment you need in advance of this workshop; make sure that all battery-powered devices are powered and that you have signed into all of the software and online programmes you will need for this two-hour workshop.
- If there are handouts and worksheets included in this lesson plan, please ensure that you print a copy for each participant in advance of the workshop.
- Inform participants of the purpose of the workshop, its objectives and the schedule to be followed.
- In addition, make it clear to them that they do not need to have any special experience or knowledge in the areas they will be training.

Specific preparatory instructions for the facilitator.

The facilitator will:

- Arrive early and arrange tables in clusters that seat four to five participants to support small group work.
- Check the laptop, projector, speakers and clicker, and will open the presentation on the title slide.
- Place image cards or printed photos on each table for the icebreaker and will place flip chart paper and markers at a visible station.
- Print and lay out handouts for key concepts and the activity briefs, with pens available for all participants.
- Confirm that spare smart phones are available in the room for shared use.
- Create three clearly marked wall spaces for the carousel in Activity 3.

This session is planned for 120 minutes, with a short transition between blocks as outlined in the template.

Equipment & Materials

- Laptop
- Projector
- Printed definition cards for 'Digital Storytelling' and 'PhotoVoice' (large, easy to read) (Activity 1)
- Printed photo examples showing different visual storytelling formats: (Activity 1)
 - o A photo essay (three related photos with captions)
 - o A still from a short video

- o A single powerful image with no text
- Sticky notes in two colours (Activity 1)
- Tape or blue tack for wall displays (Activity 1)
- Theme cards with words such as *Home, Journey, Community, Hope, Belonging, Challenge, Future* (Activity 2)
- Printed instruction sheets for each group (Activity 2)
- Table space for displaying printed photos or showing images on screens (optional if printing is not possible) (Activity 2)
- Consent reminder cards to ensure privacy and respect when taking photos (Activity 2)
- Smartphones or digital cameras (Activity 2)
- Three large scenario posters (one per station), each describing a short situation related to ethics in visual storytelling (Activity 3)
- Guiding question cards for each scenario (Activity 3)
- Flip chart paper and markers at each station (Activity 3)
- Coloured stickers or small sticky notes for group responses (Activity 3)
- Tape or blue tack for displaying flip charts around the room (Activity 3)
- A timer or phone to manage station rotations (Activity 3)

Lesson plan F2F

N.	Activities	Duration	Methods
1	Introduction • The facilitator should begin by introducing themselves and welcoming the workshop participants and outlining the content of the training session. - o This workshop will introduce participants to the concepts of digital storytelling and PhotoVoice. - o The workshop aims to help them to understand how stories can be told through images and short videos, and why these methods are powerful tools for personal expression and community inclusion. - o Participants will examine examples of visual storytelling, identify the core elements of a strong narrative and begin thinking about which formats might suit their own voices. • This workshop will set the foundation for later sessions by building basic knowledge and encouraging reflection	5 minutes	Discussion

	on the role of storytelling in shaping shared understanding. • Before commencing with the icebreaker, all participants should sign the attendance list.		
2	Icebreaker: Through my lens This icebreaker will help participants to feel comfortable sharing and connecting with one another at the start of the session; and will use images as a non-verbal starting point, allowing participants to express their feelings, experiences or hopes without needing to speak extensively at first. The aim is to create a welcoming environment where participants feel safe, build trust within the group, and begin to see how visual storytelling can communicate impactful messages. This activity will also introduce the idea that photographs can capture personal stories and emotions in ways that words alone cannot. In this activity, the facilitator will: • Place a selection of image cards or printed photographs on tables before participants arrive, ensuring a wide range of themes such as nature, people, places, objects and abstract images. • Welcome participants and explain that they will select one image that reflects how they are feeling today, a personal memory, or something they hope to achieve. • Model the activity by choosing an image and sharing a brief three-part reflection: what is shown in the image, what it represents personally, and what they would like others to notice about it. • Allow participants two minutes to quietly select their image and think about what they want to share. • Ask participants to pair up and take turns sharing their reflections, giving one minute to each person. • Bring the group back together and invite a few volunteers to share their chosen image and reflection with everyone. • Summarise the key point that images can communicate complex ideas and emotions, and link this to the focus of the module on visual storytelling and PhotoVoice. • Thank participants for their openness and emphasise that there will be no right or wrong way to interpret or share an image.	20 minutes	Group Activity

3	Activity 1: What is Digital Storytelling and PhotoVoice This activity will introduce participants to the core concepts of digital storytelling and PhotoVoice using interactive, hands-on methods. It will focus on what digital storytelling means, why people use it and how PhotoVoice supports people to share experiences through images. Through the use of printed photos and group discussion rather than a slideshow, this activity will help participants to explore different storytelling formats and understand how visual media can communicate powerful messages; and will also encourage them to think about which type of story they might like to create in later sessions. In this activity, the facilitator will: • Begin by placing the printed definition cards for 'Digital Storytelling' and 'PhotoVoice' on the wall and read each one aloud, giving a simple, clear explanation of the terms. Definitions can include: - o Digital storytelling is the practice of sharing personal stories or experiences using digital tools such as photos, video, sound and text. It combines images and words to create powerful stories that can express ideas, emotions and messages in a creative way. - o PhotoVoice is a method where people take photographs to explore and share their lives, experiences and communities. These images are often paired with short descriptions or captions. The aim is to give individuals a way to express their voice visually and to encourage understanding, dialogue and positive change. • Divide participants into small groups and give each group one set of printed photo examples, ensuring that each group has at least one example of each format: photo essay, single image and video still. • Ask groups to examine their photos and discuss what story they think is being told in each example. Encourage them to notice details such as: - o Who or what is the focus of the image? - o What emotions or ideas does it bring up?	30 minutes	Discussion Group Activity
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	- o How much information is given through images alone, and how does text or captions change the story? • After 10 minutes of group discussion, bring everyone back together and ask each group to share one key insight about how stories can be told visually. • Write their points on flip chart paper to create a shared list of '<i>Essential Storytelling Elements</i>' such as subject, setting, emotion, sequence and perspective. • Give each participant two sticky notes of different colours. On one note, they will write which format (photo essay, single image, short video) they feel most connected to, and on the other, they will write why they made this choice. • Invite participants to place their sticky notes on the wall under the corresponding format label, creating a group visual map of preferences and ideas. • Facilitate a short whole-group reflection by reading a few anonymous sticky-note answers aloud, showing the range of voices and reasons.		
4	Activity 2: Exploring identity through images This activity will encourage participants to express aspects of their identity, experiences and perspectives using photography, and will provide a safe and supportive space for them to think about what matters most to them and how those ideas can be communicated through images. Participants will work in small groups to take symbolic photos connected to a theme, such as home, journey, colours, movement, connections or community (this is important so as not to trigger strong emotions for new or displaced migrants that might be experiencing trauma. The aim will be to show how photography can capture feelings and stories without relying on words alone. This activity will build creative confidence and prepare participants to create their own personal visual stories later in the programme. In this activity, the facilitator will: • Introduce the purpose of the activity by explaining that participants will take photos to express their ideas about identity and experience without relying on words. • Show the theme cards and explain that each group will work with one theme, which will guide the images they capture.	30 minutes	Group Activity Self-reflection

	- Remind participants about consent and privacy rules: - Faces should not be photographed without clear permission i.e. written consent. - It is acceptable to take abstract or symbolic photos instead of literal representations. - Photos should reflect respect and sensitivity toward others. - Divide participants into small groups and distribute the theme cards so each group has a different theme. - Provide each group with a smartphone or digital camera, ensuring everyone has access to a device. - Explain that groups will have 15 minutes to move around the room or just outside the venue to take three photos that best represent their theme. - Circulate among the groups, offering guidance and suggestions on composition and framing by using simple language. - Call the group back after 15 minutes and ask each team to review their three photos together. - Instruct groups to select one final photo that they feel most strongly represents their theme. - Provide flip chart paper and ask each group to write a two-sentence caption explaining their chosen image. - Invite each group to present their photo and caption to the whole group. - If printing is possible, display printed copies on the table. - If not, show the images on smartphones while the captions are read aloud. - Encourage the audience to ask one reflective question after each presentation. - Conclude the activity with a short debrief, highlighting that there are many ways to communicate identity and experiences through images, and that symbolic representation can be just as impactful as literal photographs.		
5	Activity 3: Ethical storytelling carousel This activity will introduce participants to ethical considerations when creating and sharing visual stories. It will help them think about issues such as consent, privacy, safety, and avoiding stereotypes. Through moving through different stations, participants will explore realistic scenarios and discuss how to	30 minutes	Discussion Group Activity Case Study

make respectful choices as storytellers. The goal will be to ensure that everyone understands the responsibilities that come with taking and sharing images, especially when representing personal or community experiences. This activity will build awareness and encourage participants to be thoughtful and careful in their future storytelling work.

For this activity, the facilitator will require the following scenario topics. Each scenario should be written clearly and displayed on a large sheet of paper at its station. Example topics:

- Consent and privacy – A participant wants to photograph a person in the community who is not aware the photo will be shared publicly.
- Stereotypes and bias – A photo shows a group of people in a way that might reinforce negative stereotypes about their culture.
- Safety and sharing – A photo includes sensitive information, such as a location or personal details, that could put someone at risk if posted online.

Each scenario should also include one guiding question, for example:

- What is a respectful choice in this situation?
- What could you do differently to avoid harm?
- How would you protect the person or group in this image?

In this activity, the facilitator will:

- Explain that ethical considerations are an important part of visual storytelling.
- Introduce the three stations and explain that each one will explore a different ethical challenge related to consent, stereotypes or safety.
- Divide participants into three small groups and assign each group to a starting station.
- Instruct groups to read the scenario at their station and discuss the guiding question together.
- Ask each group to write their key ideas or solutions on the flip chart paper provided at their station, using one coloured marker for each group so their responses can be identified.
- Allow six minutes per station before rotating the groups clockwise to the next station.
- Ensure all groups visit every station by rotating twice.

	• Call participants back together after the final rotation and walk around the room with the group, reviewing the flip chart notes at each station. • Encourage groups to notice similarities and differences in the solutions provided by different teams. • Facilitate a short group discussion using prompts such as: - o Which scenario felt most challenging to you and why? - o How can we make sure our stories respect the people they represent? • Summarise the key lessons by emphasising three core principles: - o Always seek clear consent before photographing others. - o Avoid stereotypes and represent people with dignity. - o Consider safety and privacy before sharing images online. • Highlight that these principles will guide participants throughout the rest of the programme and in their future creative projects.		
6	Conclusion and Feedback • In the conclusion session, invite the participants to share their thoughts on the activities and self-reflection questions. • Thank the participants for their attendance and invite them to your next workshop.	5 minutes	Self-reflection Group Feedback
Total duration time		120 minutes	
Resources		Link 1 (YouTube Video) • Digital Storytelling in Youth Work Eurolibrary 2.0 — This tutorial-style video introduces the concept of digital storytelling specifically tailored to youth work contexts. It demonstrates practical methods and approaches that can be directly applied during workshops. • https://www.youtube.com/channel/UCI_18z8XiwpKtYUupswXYCZw/videos Link 2 (YouTube Video) • Transformative Teachers: Digital Storytelling: enhancing motivation, autonomy and engagement — This video	

explores how digital storytelling can elevate motivation, nurture autonomy, and boost learner engagement — all relevant to workshops with young audiences.

- <https://youtu.be/XDJ4FAC6vHQ?feature=shared>

Link 3 (Open Educational Resource)

- Digital Storytelling Educational Program (Storytelling for Youth) — This freely downloadable manual and toolkit offer step-by-step guidance, lesson ideas, and capacity-building approaches for youth workers aiming to use digital storytelling in non-formal education. It includes both theory and practical exercises.
- <https://storytellingforyouth.com/project-results/>



WP2 - PhotoVoice and Digital Storytelling Training for Young North African Migrants

Module 2: Technical Skills in Photography and Videography

Name of the module	Technical Skills in Photography and Videography
Target group	Young migrants, aged 18 to 30, who have recently arrived in Europe and are in the process of integrating into their host societies.
Overview of the Module	M2 - Basics of camera operation, composition, lighting and framing, Techniques for capturing compelling visual stories. Hands-on practice with photography and video equipment.
Learning outcomes	Knowledge • Basic knowledge of digital camera functions, lighting and composition techniques. • Factual knowledge of audio and video recording tools, including smartphone-based media capture. • Factual knowledge of safety and data privacy when capturing and storing digital content. Skills • Operate basic photography and videography equipment to capture high-quality visuals. • Apply framing, lighting and sound techniques to enhance image and video quality. • Demonstrate safe handling and storage of visual media files. Attitudes • Willing to experiment with new tools and techniques. • Open to constructive feedback to improve technical performance. • Considerate of participants' comfort and consent during filming or photography.
Duration	120 minutes
Topics	• Composition & Visual Language • Camera & Lighting Techniques • Videography & Editing Fundamentals • Ethics Responsibility

Preparation	● Book a room with chairs and tables, a laptop, a projector and sufficient place for breakout sessions and small-group activities. ● As this is a technical programme, ensure that you have all of the equipment you need in advance of this workshop; make sure that all battery-powered devices are powered and that you have signed into all of the software and online programmes you will need for this two-hour workshop. ● If there are handouts and worksheets included in this lesson plan, please ensure that you print a copy for each participant in advance of the workshop. ● Inform participants of the purpose of the workshop, its objectives and the schedule to be followed. ● In addition, make it clear to them that they do not need to have any special experience or knowledge in the areas they will be training.		
Equipment & Materials	● Laptop ● Projector ● PowerPoint Presentation ● Handouts for Participants ● Flipchart and Markers ● Cameras or smartphones with camera		
Lesson plan F2F			
N.	Activities	Duration	Methods
1	Introduction ● Introduce yourself, welcome the workshop participants and outline the content of the training session. ● Sign the attendance list with all participants.	5 minutes	Discussion
2	Icebreaker or Welcome Activity Before the activity, create a list of items or visual details that participants need to find and photograph. Examples: ● Something blue ● An interesting texture or pattern ● A shadow or reflection ● Something that represents movement	20 minutes	Group and Individual Activity

	Set the Rules: • Participants can use their smartphones or cameras. • Give them 5–10 minutes to find and photograph as many items on the list as possible. • Encourage creative angles, framing, and perspectives. Sharing & Discussion: • After the time is up, participants share their favorite photo with the group. Discuss: ○ Why did they choose that angle or framing? ○ What makes the detail interesting?		
3	Activity 1: • Start the lesson with a theoretical framework using this presentation. • Make the presentation process as dynamic and interactive as possible asking questions, opinions, previous experiences etc.	35 minutes	Presentation

4	Activity 2 - Story in 5 Shots - Participants work in groups (3-4 per group) to tell a story in 5 photos/videos. Each group has 2 main roles: the Blind Director and the Team Members. - The director is blinded and receives a theme or scenario. He gives verbal instructions about emotions, framing, scene setup etc. without revealing the theme. - The Team Members know the required 5-shot checklist. They must capture the director's vision while making sure all checklist requirements are met. - The facilitator explains all these instructions giving the director the theme/scenario (for example "A lost item", "A secret note", "The surprise gift" etc.) and the team the checklist: One rule of thirds shot One framing shot (using doors, windows etc.) A close-up shot A dynamic shot (pan/tilt/move) A shot where the attention is on the lightning. - The Blind Director guides the team without knowing the technical requirements. The Team Members cannot ask about the theme, and the Blind Director cannot ask about the checklist. - Groups present their 5 shots to the others and they try to guess the theme before it's revealed and check if the technical checklist was completed.	50 minutes	Group Activity
6	Conclusion and Feedback - In the conclusion session, invite the participants to share their thoughts on the activities and self-reflection questions. - Thank the participants for their attendance and invite them to your next workshop.	10 minutes	Self-reflection Group Feedback
Total duration time		120 minutes	

Resources

Link 1: <https://cinematomedia-project.eu/index.php/handbook/>

Link 2:

<https://oercommons.org/courseware/lesson/121322/overview>

Link 3:

<https://www.youtube.com/playlist?list=PLKuQbU2stJhlmj-2ATCTPHQG7y55jiWUv>



WP2 - PhotoVoice and Digital Storytelling Training for Young North African Migrants

Module 3: Storytelling and Narrative Development



Name of the module	Storytelling and Narrative Development
Target group	Young migrants, aged 18 to 30, who have recently arrived in Europe and are in the process of integrating into their host societies.
Overview of the Module	Module 3 focuses on developing personal and collective narratives and exploring the techniques of effective storytelling through visual media. This module is designed to help participants express their experiences, emotions, and perspectives while building empathy and understanding among peers. Through a combination of self-reflection, collaborative exercises, and practical storytelling activities, participants will learn to: • Identify and structure key elements of a story, including plot, characters, setting, conflict, and resolution. • Craft personal narratives that convey identity, belonging, and resilience. • Collaborate to create collective narratives that integrate multiple voices and perspectives. • Use digital and visual tools to translate written stories into engaging storyboards, images, or short films. By the end of the module, participants will have the knowledge, skills, and confidence to communicate their stories effectively, both individually and in group contexts, and will appreciate the power of storytelling as a tool for personal growth, social connection, and cultural understanding.

Learning outcomes	Knowledge • Basic knowledge of scriptwriting and storyboard development. • Factual knowledge of themes relevant to migrant youth, such as identity, belonging and resilience. • Theoretical knowledge of narrative structure, including plot, characters and perspective. Skills • Construct personal and collective narratives using digital tools. • Develop a cohesive visual storyline from concept to outline. • Illustrate emotional depth and clarity in stories through character and dialogue creation. Attitudes • Willing to share personal experiences and listen to others with empathy. • Open to collaborating across cultural backgrounds and identities. • Consider the emotional impact of storytelling on self and others.
Duration	120 minutes
Topics	• Exploring personal narratives: Participants reflect on their own experiences and identify meaningful stories that highlight identity, belonging, and resilience. • Developing story structure: Discussion of narrative elements such as plot, characters, setting, conflict, and resolution, and how to organise stories effectively. • Visual storytelling techniques: Participants learn how to translate written stories into storyboards, images, or short videos, focusing on emotion, symbolism, and clarity. • Collaborative storytelling: Working in groups, participants combine individual stories into collective narratives, practising empathy, listening, and cultural exchange.

Preparation	• Book a room with chairs and tables, a laptop, a projector and sufficient space for breakout sessions and small-group activities. • As this is a technical programme, ensure that you have all of the equipment you need in advance of this workshop; make sure that all battery-powered devices are powered and that you have signed into all of the software and online programmes you will need for this two-hour workshop. • If there are handouts and worksheets included in this lesson plan, please ensure that you print a copy for each participant in advance of the workshop. • Inform participants of the purpose of the workshop, its objectives and the schedule to be followed. • In addition, make it clear to them that they do not need to have any special experience or knowledge in the areas they will be training.		
Equipment & Materials	• Laptop • Projector • PowerPoint presentation • Handouts for participants/pieces of paper • Pens, markers		
Lesson plan F2F			
N.	Activities	Duration	Methods
1	Introduction • Introduce yourself, welcome the workshop participants and outline the content of the training session. • Explain the goals and flow of the session. • Emphasise the value of sharing personal experiences respectfully. • Sign the attendance list with all participants.	5 minutes	Discussion
2	Warm-up Activity • Distribute 2–3 post-it notes to each participant. • Ask: “Think of a moment that shaped who you are - it can be a memory, a feeling, or a simple image.” • Instruct participants to write one word or short phrase per post-it (e.g., “home,” “family,” “hope,” “new start”). • Participants place their post-its on the wall or flipchart. • Once everyone has added theirs, read a few aloud and ask: “What do you notice about the words on our wall?”	20 minutes	Group Activity

	“Do you see any shared themes - like identity, belonging, or resilience?” Highlight these emerging patterns and connect them to the idea that storytelling is how we make meaning of these experiences. Purpose: Engage participants’ storytelling mindset and visually demonstrate diversity and shared experiences.		
3	Activity 1: Personal Narrative Creation - Explain what a personal narrative is - a short story drawn from one's own life that communicates insight or transformation. - Hand out or display a simple narrative structure: - Beginning: Where and when does it happen? - Middle: What challenge or change occurs? - End: How did you feel? What did you learn? - Provide prompts for reflection: “Tell me about a time you felt out of place — and what you did to adapt.” “Describe a challenge that made you stronger.” “Think of a person or place that represents ‘belonging’ to you.” - Give participants 10-15 minutes to write their story draft. - Circulate and offer encouragement or guidance. - Invite 2-3 volunteers to share their story aloud (optional, but recommended). - Acknowledge bravery and remind everyone that there is no “right way” to tell a story, and that authenticity is key. Purpose: To help participants identify and express a meaningful personal story that reflects their identity, growth, or resilience.	30 minutes	Solo Activity / Self-reflection

4	Activity 2: Visual Storytelling & Storyboarding ● Introduce the concept of a storyboard, which is a visual plan showing how a story unfolds through images. ● Show an example (either printed or digital) of a simple storyboard from a short film or comic strip. Demonstrate how each frame represents: ○ A scene or moment from the story ○ Facial expressions, gestures, or background elements ○ Emotional tone (color, light, texture) ● Ask participants to choose 4-6 key moments from their written story and sketch them in sequence. Encourage them to add captions or short dialogue to show transitions or emotions. ● Walk around to offer feedback - focus on clarity of storytelling, not drawing skill. ● Optional: Participants can use digital tools to create simple visual versions of their story. Purpose: Teach participants how to translate written stories into visual narratives and reinforce planning for storytelling.	30 minutes	Project-based Activity
5	Activity 3: Collaborative Storytelling (Collective Narrative) ● Form small groups of 3-4 participants. ● Instruct each person to briefly share (2–3 minutes) the essence of their personal story. ● After everyone shares, ask each group to identify: ○ Common themes (e.g., change, courage, home, growth) ○ Shared emotions or images that connect their stories ● The group then creates a short collective narrative, blending elements from each story into one cohesive mini-story or visual storyboard. ● They can choose their format - a short written piece, a visual collage, or a verbal performance. ● Allow groups 15–20 minutes to prepare and 5 minutes each to present to the class. ● After presentations, lead a short reflection discussion: “How did it feel to merge different voices into one story?” or “what did you learn about collaboration and empathy?”	30 minutes	Group Activity

	Purpose: Build collaborative skills and demonstrate how multiple perspectives enrich storytelling.		
6	Conclusion and Feedback - In the conclusion session, invite the participants to share their thoughts on the activities and self-reflection questions. Ask: “What did you learn about yourself?” and “What did you learn about others?” - Highlight the value of each story and the power of shared narratives. - Thank participants and provide guidance for next steps: personal experimentation with visual storytelling tools, and preparing for the next workshop.	5 minutes	Self-reflection Group Feedback
Total duration time		120 minutes	
Resources		Additional YouTube video resources to support youth workers and facilitators in delivering this workshop: Storytelling Training (YouTube Playlist) → These videos contain storytelling exercises, tips, and projects. They can serve as supplementary material or optional tasks for participants - Link: Storytelling Training - YouTube How storytelling could help improve youth mental health Elysia Butler TEDxSaltLakeCity → This talk focuses on how storytelling can support emotional well-being, especially for youth. It’s particularly relevant when working with migrant youth, trauma, resilience, and healing through narrative. - Link:  How storytelling could help improve youth men...	



WP2 - Editing and Post-Production for Young North African Migrants

Module 4: Editing and Post-Production



Engaging Young Migrants from North Africa
in Participative Video and Storytelling to
Share Their Narratives

Name of the module	Editing and Post-Production
Target group	Young migrants, aged 18 to 30, who have recently arrived in Europe and are in the process of integrating into their host societies.
Overview of the Module	Introduction to photo and video editing software, Techniques for editing and assembling visual stories, Creating a cohesive narrative from raw footage and images.
Learning outcomes	Knowledge • Basic knowledge of editing software for photography and video (e.g., Canva, DaVinci Resolve, etc.). • Factual knowledge of the editing process, including trimming, transitions and effects. • Factual knowledge of copyright and attribution in multimedia projects. Skills • Edit visual and audio media to produce a coherent and engaging final product. • Organise media files, timelines and sequences efficiently. • Apply basic graphic and audio enhancements to increase story impact. Attitudes • Willing to refine and rework content for clarity and impact. • Open to exploring different creative editing styles. • Considerate of intellectual property and proper media attribution.
Duration	120 minutes
Topics	• Responsible Digital Citizenship • Creativity • Self-expression • Basic photo and video editing • Visual storytelling
Preparation	• Book a room with chairs and tables, a laptop, a projector and sufficient space for breakout sessions and small-group activities.

	- As this is a technical programme, ensure that you have all of the equipment you need in advance of this workshop; make sure that all battery-powered devices are powered and that you have signed into all of the software and online programmes you will need for this two-hour workshop. - If there are handouts and worksheets included in this lesson plan, please ensure that you print a copy for each participant in advance of the workshop. - Inform participants of the purpose of the workshop, its objectives and the schedule to be followed. - In addition, make it clear to them that they do not need to have any special experience or knowledge in the areas they will be training.		
Equipment & Materials	- Computer or tablet to show the editing programmes (Activity 2 and 3) - Participants' smartphones (Activity 2 and 3) - Headphones optional (if young people want to listen to music on their devices while editing) - Projector and speakers - PowerPoint Presentation - Notebooks or papers - Pens - Images or video frames printed on cards or in digital format (Activity 1 and 3) - Coloured cards: one green and one red per participant (Activity 4) - Whiteboard or flip chart + markers		
Lesson plan F2F			
N.	Activities	Duration	Methods
1	Introduction - Introduce yourself to the group and welcome them. - Briefly explain the objectives of the workshop: how to guide young people in the basic use of photo and video editing software, how to build a coherent visual narrative, and how to understand basic copyright principles. - Clarify the agenda: 20 minutes of initial activities, 30 minutes of guided practice, 30 minutes of pair work, 30 minutes of responsible publishing game, 5 minutes of closing. - Sign the attendance list.	10 minutes	Presentation

2	Activity 1: Icebreaker “Editing Puzzle” • Introduce young people to the idea that editing is not just about cutting videos, but about shaping a story. • Divide the group into small teams (3 people). • Give each group several mixed photos or video frames. For example: ⇒ A closed suitcase. ⇒ An airport. ⇒ A person walking down the street. ⇒ Someone waving from a house. • Explain that they should arrange them to create a short story with a beginning, middle, and end. • Ask the learners to come up with a title for their story and write it down on a piece of paper. • When everyone has finished, each group shows the sequence they have created and explains why they chose that order. • Conclude by explaining that editing videos is very similar to this game: it involves ordering images and clips so that they make sense as a story.	25 minutes	Group Activity
3	Activity 2: Hands-on Editing Basics • Download a simple editing programme such as CapCut or Inshot. • Project your screen so that the young learners can see what you are about to explain to them. • Show them clearly: ⇒ How to record and upload videos directly from the app, or upload them from their phone gallery. ⇒ How to place the clip on the timeline. ⇒ How to cut out what they don't need in their video. ⇒ How to merge two clips with a simple transition. ⇒ How to add text to their videos. ⇒ How to add background music. • Once you have taught them this, give the young people 10 minutes to create a short video of about 20-30 seconds using a couple of clips, text and music. • When they have done this, give them another 10 minutes to repeat the same editing process on their own devices. Walk around to help those who get stuck.	20 minutes	Discussion Solo Activity Self-reflection

	When everyone has finished, do a quick review by asking: What was the easiest part of editing the videos? What was the most difficult?		
4	Activity 3: My Story in Clips - Organise the young people into pairs or small groups of three. - As they have already downloaded the free editing app onto their devices from the previous activity, explain to them that they are going to create a short story using five clips or images. - Each group should freely choose the materials based on what they feel identifies them in their lives or in their daily routines. - These materials could include, for example: a door, a street, a waving hand, a meal, a sunrise. - The challenge is to create together a video of no more than one minute telling a story from their lives or daily routines related to the objects they have chosen. - The stories can be titled 'My story in Europe' or 'A day that makes me happy.' It is important to choose a beginning, a middle, and an end, and to add a title and music. - To make it more fun, tell them to think about adding a 'creative touch': for example, using a funny title, choosing music that conveys emotion, or playing with an unexpected order of images. - Give them 20 minutes to edit. Encourage them to experiment, regardless of whether the result is perfect or not: the important thing is that they express themselves and work as a team. - At the end, screen some of the videos and celebrate each one as if it were a film premiere. Applaud after each screening and ask each group to explain in one sentence what they wanted to convey.	40 minutes	Group Activity
5	Activity 4: Copy-Right or Copy-Wrong Explain in simple terms what copyright means: 'It means that you cannot use any song or video from the internet without permission.'	20 minutes	Group Activity Self-reflection

- Explain that there are free resources available and that it is always important to ask permission if someone appears in a video or photo.
- After the basic explanations, give each young person two coloured cards, one green and one red.
- Then read them different scenarios and they will raise the green card if they think it is right or the red card if they think it is wrong. Example:
 - ⇒ Using a song from Spotify in my video.
(Red. Spotify music is protected by copyright and cannot be downloaded or used outside of the application).
 - ⇒ Downloading a film for free from a pirate website.
(Red. This is piracy and does not respect copyright).
 - ⇒ Taking a photo and uploading it to Instagram.
(Green. It is your creation, you can publish it freely).
 - ⇒ Using a drawing from Google for your class poster.
(Red. Even though it's on Google, it's copyrighted).
 - ⇒ Sharing a TikTok video you made on social media.
(Green. It's your own content).
 - ⇒ Selling T-shirts with the Marvel logo without permission.
(Red. Trademarks and logos are protected).
 - ⇒ Writing an original song and singing it at a school concert.
(Green. It's yours, you can use it).
 - ⇒ Uploading a book in PDF format to the internet that is still sold in bookshops.
(Red. You are distributing it without permission).
 - ⇒ Downloading music from Spotify with pirated software to avoid paying.
(Red. It is illegal use).
 - ⇒ Using a song to edit your own video and publishing it as your own audio.
(Red. The song must be taken and tagged directly from the social media where the video will be published).

	⇒ Copying a paragraph from Wikipedia and not citing the source. (Red. Even though it is free, you must always cite the source). ⇒ Using images from a page with free licences (e.g. Unsplash) and giving credit. (Green. That is allowed). ⇒ Buying a video game and then lending it to a friend. (Green. You can physically share what you buy). • After each case, briefly explain why. • Finish by writing a simple list on the board with them, with three basic rules: 1. Use your own or free material. 2. Ask permission if someone appears. 3. Always credit the author when using someone else's work.		
6	Conclusion and Feedback • In the closing session, invite the participants to share their opinions about the activities and self-reflection questions. • Ask the group what they liked most about the workshop and what they would like to practise more in the future. • Remind them that the important thing is to learn how to organise images and videos to tell stories and to do so in a safe and respectful manner. • Thank the participants for attending and say goodbye cordially.	10 minutes	Self-reflection Group Feedback
Total duration time		120 minutes	
Resources		• Link 1: https://www.garridoydonaque.com/blog/que-es-copyright-sig-nificado • Link 2: https://www.wipo.int/documents/d/respect-for-ip/docs-es-respect-for-copyright-spanish_teachers.pdf • Link 3: https://www.dropbox.com/es_ES/resources/video-editing-for-beginners • Link 4: https://www.anymp4.com/es/editor/capcut-vs-inshot.html#:~:text=Tanto%20CapCut%20como%20InShot%20son%20exc	

elentes%20opciones%20para%20principiantes..una%20her
ramienta%20f%C3%A1cil%20de%20usar.

- Link 5:
<https://psicologiaymente.com/social/dinamicas-integracion-grupal>



WP2 - PhotoVoice and Digital Storytelling Training for Young North African Migrants

Module 5: Advocacy and Public Engagement through Visual Media



Name of the module	Advocacy and Public Engagement through Visual Media
Target group	Young migrants, aged 18 to 30, who have recently arrived in Europe and are in the process of integrating into their host societies.
Overview of the Module	M5 - Understanding the role of visual storytelling in advocacy, strategies for presenting and sharing visual stories with wider audiences, engaging with policymakers, community leaders, and the public to foster greater understanding and support for migrant issues.
Learning outcomes	Knowledge - Factual knowledge of public communication channels (social media, exhibitions, roundtables). - Factual knowledge of key human rights and social inclusion themes relevant to migrant youth. - Theoretical knowledge of media as a tool for advocacy and civic engagement. Skills - Design visual media campaigns that raise awareness of social issues. - Present visual narratives confidently in public or policy forums. - Evaluate the reach and impact of advocacy through digital storytelling. Attitudes - Willing to use personal voice for advocacy and community change. - Open to engaging with policymakers, peers, and wider audiences. - Consideration of diverse audiences and inclusive messaging.
Duration	120 minutes
Topics	- Storytelling as a method for advocacy - Advocacy and social impacts - Campaign cycle and elements
Preparation	- Book a room with chairs and tables, a laptop, a projector, and sufficient space for breakout sessions and small-group activities. - As this is a technical programme, ensure that you have all the necessary equipment in advance of the workshop.

	Please verify that all battery-powered devices are fully charged and that you have signed into all required software and online programmes. • If handouts and worksheets are included in this lesson plan, please ensure that you print a copy for each participant in advance of the workshop. • Inform participants of the workshop's purpose, objectives, and the schedule to be followed. • In addition, make it clear to them that they do not need to have any special experience or knowledge in the areas they will be training.
Equipment & Materials	• Laptop • Flipchart and Markers • printed list of cards (as below) • Sticky notes

Lesson plan F2F

N.	Activities	Duration	Methods
1	Introduction • Introduce yourself, welcome the workshop participants, and outline the content of the training session. • Sign the attendance list with all participants.	5 minutes	Discussion
	Icebreaker or Welcome Activity <u>Energizer: “Hi, Ha, Ho”</u> • To energize participants, build group rhythm and connection, encourage laughter, and ease tension with a fun, silly, and inclusive group game. <u>Energizer Setup:</u> • The participants stand in a circle, and then, the facilitator can introduce them to the three sounds and movements: ○ “HI” –The person claps their hands together and pushes them downward toward anyone in the circle (not just to the left/right), choosing a new person to pass the energy to. ○ “Ha” – The chosen person responds by clapping hands from down to up, saying “Ha” ○ “Ho” – HO – The two people on the exact right and left of the person who said “Ha” immediately	10 minutes	Group Activity

	respond by clapping hands toward the center, saying “Ho” at the same time. <u>Energizer steps:</u> • Form a circle. The facilitator explains and demonstrates all three movements slowly. • Everyone practices "Hi", "Ha", and "Ho" together to get familiar with the gestures and rhythm. • One person (A) starts by saying “Hi” and chooses another person (B) in the circle by making a downward clap gesture toward them. • That person (B) must quickly respond with “Ha” (upward clap). • Immediately, the people on their left and right must respond with “Ho” (side clap toward the center (B)). • The person who said “Ha” then starts a new round by saying “Hi” to someone else, and the pattern continues. • If someone hesitates, says the wrong word, or makes the wrong gesture, they’re “out” for that round. • Continue for 5–10 minutes until everyone’s warmed up and laughing.		
2	Activity 1: Introductory Activity to storytelling and advocacy • After the energy is created within the room and the environment is ready for the participants to kick off the module, this activity should be implemented to introduce them to one of the module's topics: storytelling in advocacy. • This activity will invite the youth to utilize their environment, imagination, and personal perspectives to create and share short, powerful visual scenes that convey a message of inclusion, identity, or hope. It will prepare them for the remainder of the session on public engagement through media. <u>Required materials for this activity:</u> • In this activity, each group will need to use one of their smartphones, a timer, and a set of brief themes, like: • “<i>Belonging</i>” • “<i>Home is...</i>” • “<i>A border crossed</i>” • “<i>Hope in a new place</i>” • “<i>My strength</i>”	20 Minutes	Group Activity

	• “Being seen” • “We are not statistics” <u>Activity steps:</u> • Explain the activity: “In this warm-up, participants will explore how a single image can tell a powerful story. This activity is not about perfection, but about sharing their perspective with us. • Divide the group into pairs or small trios, ensuring that they are in mixed groups who may not know each other well, as observed in previous modules. • Each team is given a prompt card. Their mission is to capture an image of items they create/find, or a pose that creatively represents the theme, using each other, the surroundings, and any nearby objects. • In 10 minutes, the teams spread out, decide where they will stand and the emotion they will convey, and then take their photo. • Each team will share their photo, and will share in 2-3 sentences: a. What the image shows b. Why did they choose this interpretation c. What message they hope it communicates. • A 5-minute reflection can then be conducted on the activity, where participants can highlight how visual storytelling serves as a tool for visibility and connection, and how simple moments can lead to powerful messages. • This activity creates a safe and energizing bridge, setting the tone for deeper sessions on public engagement, storytelling, and civic participation.		
	Activity 2: What is advocacy? • Based on the reflection of past activities, the facilitator should then relate this to advocacy to ensure that participants are aware of its meaning and have a collective understanding of what advocacy entails before diving into its practical structure through this short activity. <u>Required materials for this activity:</u> • Pre-prepared statements about advocacy (true/false, agree/disagree). • A flipchart • A pen	20 Minutes	Group activity

Activity steps:

- The facilitator explains that, based on the previous activity, it leads them to unpack the word “Advocacy” to explore what it actually means to each of us. Advocacy is deeply personal, cultural, and contextual.”
- The facilitator divides the room into two spaces, labeling ends from “Strongly Agree” to “Strongly Disagree.”
- Participants are instructed to explore the meaning of advocacy by responding to various statements.
- The facilitator reads out statements one by one:
 - o “Advocacy always involves protest” **(False)**
 - o “You need to be an expert to do advocacy” **(false, everyone can be)**
 - o “Social media is the only advocacy tool.” **(false, there are different advocacy tools)**
 - o “Advocacy is only political.” **(false, advocacy is deeply personal, cultural, and social)**
 - o “You must be loud to be a good advocate.” **(false).**
 - o “Art can be a powerful form of advocacy.” **(true)**
 - o “Advocacy must always be non-violent.” **(true)**
 - o “If no one listens, advocacy is useless.” **(false)**
 - o “You can advocate by simply listening.” **(true)**
 - o “Photography is only useful in online advocacy.” **(false, it is also useful in exhibitions, installations, etc.)**
 - o “Personal stories are more powerful than statistics in advocacy.” **(true)**
 - o “Telling immigrant stories helps fight stereotypes.” **(true)**
 - o “Advocacy is only needed when there’s a crisis.” **(false)**
 - o “Advocating for migrants is only for NGOs” **(false)**
- After each question, the facilitator will ask everyone who says true to move to the right and those who disagree to move to the left, and draw a line in the middle for neutrality. The facilitator should also write the question, draw a line, and place a dot where most people stood, and a dot with a different colour for the

	correct answer, as a method for participants to assess their learning on each point at the end. The facilitator then provides the participants with a brief explanation of advocacy based on the above answers and poses a quick reflective question for participants to discuss: “What do you now understand differently about advocacy?” This sets the stage for a deeper exploration of advocacy tools and strategies.		
	Activity 3: What is the campaign cycle? Campaign Cycle Puzzle Game - After the participants are aware of storytelling and advocacy, the facilitators will introduce the concept of a campaign as a method for advocacy by helping participants collaboratively identify and order its key elements, and understand how they connect into a cycle. <u>Required materials for this activity:</u> - Flip charts - Pens - Printed cards with campaign steps (1 set per group). The cards are as follows: - Define the issue and goal - Identify the target audience - Develop the message - Choose the tools/channels - Plan the activities - Set timeline - Launch campaign - Monitor and evaluate impact <u>Activity steps:</u> Facilitator introduces the game: - The facilitator should explain to participants the key elements of a successful campaign and its cycle, enabling them to advocate successfully for the cause and ensure dissemination and communication. - Divide participants into small groups of three and give each group a set of campaign step cards and a flipchart.	15 Minutes	Group activity

	- Each group will work together and place each step card in the order they believe a campaign should follow. - Then, each group will represent their order of the campaign cycles. - The facilitator should then present the standard ordered campaign elements, along with a brief description of each campaign to them. - This game lays the groundwork for the next activity, where participants apply this knowledge to discuss campaign elements in detail.		
3	Activity 4: Understand the elements of the campaign cycle. Once participants are aware of the main aspects and cycle of campaigns, this activity will help them sort campaign components under key elements and co-create a complete campaign map. <u>Required materials for this activity:</u> - Flipcharts - Markers and coloured pens. - Sticky notes - Printed list of Campaign elements (one per group): GOAL - Problem statement - Campaign goal - Vision for change AUDIENCE - Policymakers - Youth peers - Community elders - Local businesses MESSAGE - Hashtag - Campaign slogan - Personal testimony - Posts caption - Call to action TOOLS/CHANNELS - Social media - Posters/flyers - Street art	15 Minutes	Group activity

	● Roundtable event ● Podcast ACTIVITIES ● March or protest ● Petition campaign ● Storytelling video/photo ● School talk ● Exhibition IMPACT/EVALUATION ● Feedback from the community ● Policy shift ● Number of views or shares ● Follow-up meeting with stakeholders <u>Activity steps:</u> ● The facilitator should split the participants into the same groups and ask them to match the sub-elements to the right place/category. ● Each group should receive the cards and the flipcharts, and then work together as a team to match them for 10 minutes. ● Each group will then share some of the cards along with their explanations until all cards are in place on the central campaign map. ● The facilitator should then debrief on these elements, highlighting any missing components or misunderstood ones, and highlighting the importance of each sub-element.		
4	Activity 5: Design your campaign competition! ● By this stage, the participants should be aware of storytelling, advocacy, and campaign elements and channels. They can now produce their advocacy campaign plan for different audiences, using visuals and adapting their communication style accordingly. <u>Required materials for this activity:</u> Printed Audience Role Cards: ● Policymaker ● Youth ● Journalist	25 minutes	Group Activity

	• Artist • NGO staff • Social media user • Business sponsor <u>Activity steps:</u> • The facilitator should divide the participants into the same groups as in the introductory activity, allowing them to use the images and visuals they created. • The facilitator explains the challenge, which is that each group will pitch their campaign, play the role of the audience, and then plan a campaign with its elements accordingly, including a chosen social media channel and post, where their story must be customized to the audience. • Each group should create their campaign accordingly to showcase their stories, as well as prepare a short, clear, audience-specific pitch using visuals that lasts one minute. • Each group will present their idea and campaign to their specific audience, and the rest of the participants or facilitator can ask questions about their presentation (acting as the audience role) afterwards. • The participants and facilitators would then rate and provide feedback on each group's work, and one group will be the winner.		
6	Activity 5: Conclusion and Feedback • Finally, to support participants in reflecting on their learning journey during the module, a quick feedback activity will be conducted to gather participants' feedback. <u>Required materials for this activity:</u> • Printed card with the symbols of a suitcase, a lamp, and a question mark • A flipchart • pens or markers • Sticky notes <u>Activity steps:</u> • The facilitator should provide participants with sticky notes, on which they can write their feedback according	10 minutes	Self-reflection

	to different cards taped onto a general flipchart. One card should be labelled” Suitcase,” meaning one thing they learned or enjoyed and want to take with them. - o Suitcase: things and skills they learned or enjoyed and want to take with them. - o A lamp: things they want to think more about, and are still curious to explore. - o A question mark: An open area, where they can share their feedback about how they feel, anything they recommend, challenges, or any other thoughts they would like to share. ● Each participant should then self-reflect and put the sticky notes with their answers on the flip chart under each category. They can put it anonymously. ● Then, the facilitator can conduct a debriefing activity with the participants by reading aloud some of the notes and inviting volunteers to share one of their notes out loud, as well as any thoughts or feedback.		
Total duration time and			120 minutes
Resources			



EUNITED

Engaging Young Migrants from North Africa
in Participative Video and Storytelling to
Share Their Narratives



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