Narradrama

The power of storytelling for young people

IMPLEMENTATION MANUAL FOR PARTNERS
Activity No. 3 — Local Writing Workshops

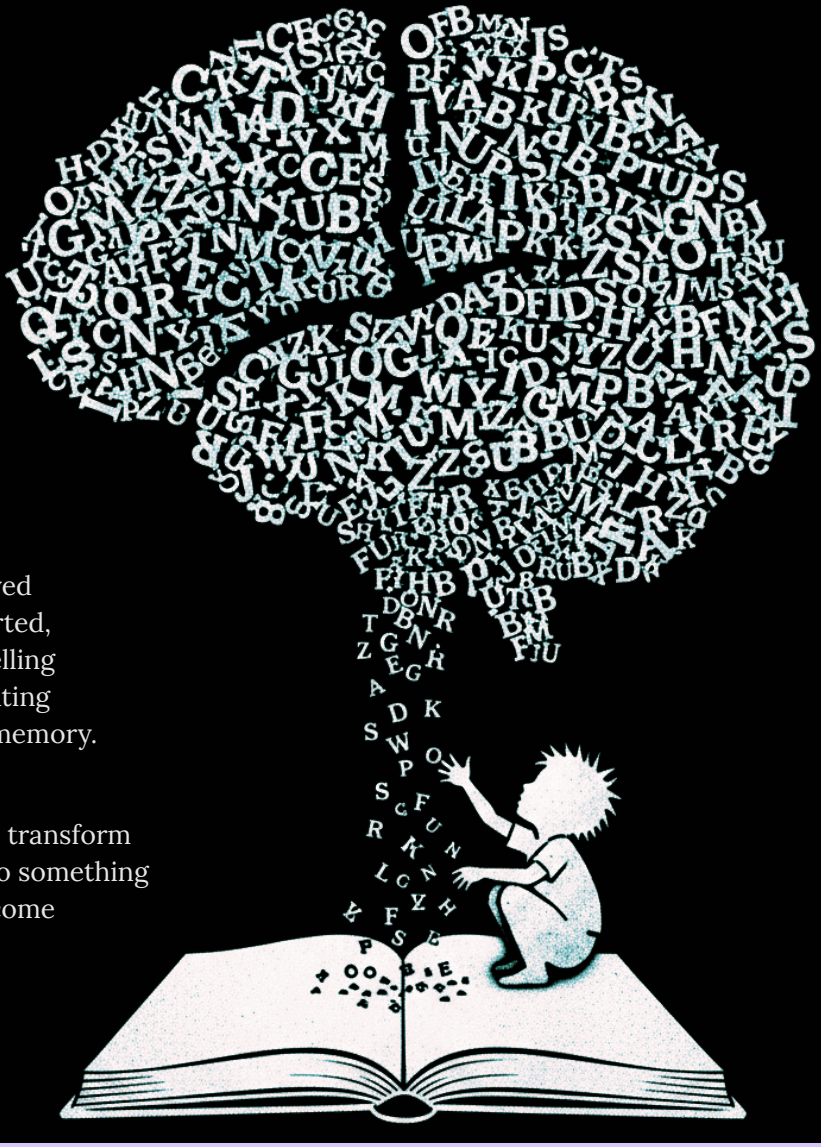
By Domingo Ferrandis. Artistic Director. ESA Partner

Young people from Italy, Belgium and Spain (aged 16–20) create a collective book and audiobook on trauma, transformation and memory, translated into five languages and presented at the Turin Book Fair (May 2026) with MTS Edizione. For four days in Valencia, they will share post-traumatic experiences: those that force people to migrate, those that lead to suicidal thoughts and behaviours, and the shock of the unexpected, as in the case of the DANA storm in Valencia.

The unexpected, the painful, the incomprehensible, the unbearable, the unacceptable, the unutterable — everything stays in your mind. Until one day you decide to let it go

You are more than atoms. You are lived stories, remastered, imagined, distorted, projected. You spend all your time telling yourself, listening to yourself, recreating yourself. You are narrative. You are memory.

Writing about what hurts helps transform what we have lived through into something others can recognise and overcome



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IMPLEMENTATION MANUAL FOR PARTNERS

Activity No. 3 — Local Writing Workshops

By Domingo Ferrandis. Artistic Director. ESA Partner.

This technical manual defines the procedures, methodology, and justification requirements for the development of the *Local Writing Workshops*. Consistency between partners from Spain, Italy, and Belgium is fundamental for the success of the final product: the book and audiobook of the *NARRADRAMA* project.

1. METHODOLOGICAL FOUNDATION

los *Local Writing Workshops* aim to ensure that writing happens, knowing it is possible that what one wants to tell hurts, confuses, or does not yet have a clear form. Inspiring, caring, guiding, and allowing narrative distance constitutes the core of the work. Always the person first.

This phase reinforces the care of writing on trauma-related topics, the protection and expression of stories, creative literacy, and social inclusion through a narrative process of distancing —sustained and anchored in local realities— combining group work with individual mentoring activities and personalized accompaniment. It enhances youth participation, supports emotional well-being through the practice of writing and one-to-one monitoring by facilitators and mentors, and guarantees the production of high-quality literary material for European-scale dissemination.

The operational objective is specified on three levels:

— To activate writing from lived experience.

— To translate that narrative material into dramatic actions.

— To record the process and results for later integration into the intellectual products.

1.1. Target Groups

The target group consists of the 12 young participants (4 per country), aged between 16 and 20, who previously attended the *Autobiographical Writing Workshop* held in Valencia, Spain.

What is Autobiographical Writing in *NARRADRAMA*?

«Life is not what one lived, but what one remembers and how one remembers it in order to tell it»

This premise is key to accompanying the group. In personal stories with traumatic undertones —such as the DANA catastrophe in Valencia, suicidal ideation in the Italian group, or the painful reasons for immigration in Belgium—, young people have a belief about how events happened that has remained fixed in their memory.

Life is what we live, but also how we remember it and what we tell ourselves at every moment; what we tell others and what we keep silent out of fear or shame. The first step is to help them start: facing the empty page —ideas, fears, thoughts— to give shape to something and name it.

The work is articulated through the transformation of personal stories into literature by means of symbolic distance.

Key Technical Reference Techniques:

- **Autobiography**: Narrating from the first person focused on significant, though subjective, facts.
- **Autofiction**: Using life experience as a basis but allowing fiction (modified characters and situations); often with a distanced «I» —estrangement— to analyze oneself as one more character.
- **Estrangement**: Looking from the outside, as if it were another person, to gain perspective.
- **Perspective Strategies**: Writing from direct experience; through characters; through poetry or fragmentation; or using changes in setting, situation, and time. The emphasis lies on how to tell that which hurts when one does not yet know how to name it.

Group and Creative Support Dynamics:

— Intuitive collective writing: When a participant gets stuck, the group acts as a narrative support device (initial phrase, anonymous continuations, multiple rewrites, or guided free association). These practices help unlock the story without invading authorship, always taking care to avoid revictimization.

— Accompanied reading: Introduction of short fragments of novels or poetry linked to the theme being worked on with the sole purpose of inspiring ways of saying; reading is used as inspiration, never as a model for imitation.

Recommendation on Memory and Care:

Reconstructing traumatic memories requires special care: while seeking to be faithful to the story, it is vital to keep in mind that harmful self-exhibition, self-punishment, or guilt that may permeate the narrative does not turn into an accumulation of suffering. The author's care is the priority!

2. ACTION PROTOCOL BY COUNTRIES

Each partner adapts languages, rhythms, and cultural examples to their specific context, as established in the project form:

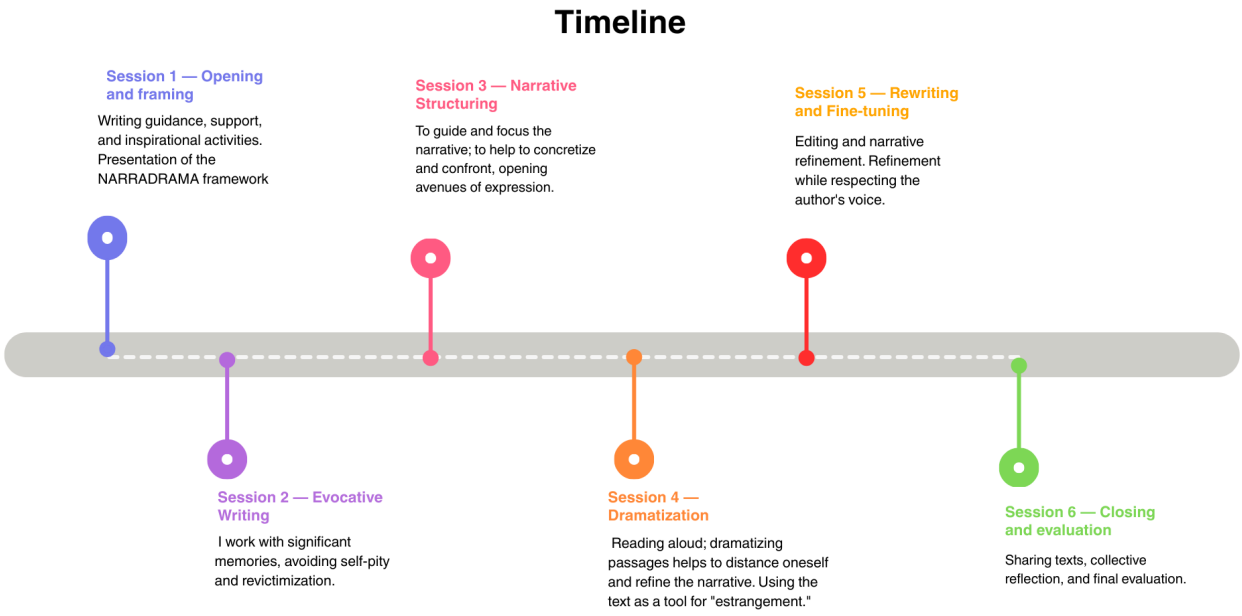
- **Spain (ESA)**: Focus on resilience following the DANA disaster in Valencia.
- **Italy (MTS)**: Specific work on suicide and suicidal ideation.
- **Belgium (PFE)**: Addressing social exclusion and migration processes.

3. MANDATORY OPERATIONAL STRUCTURE OF THE WORKSHOP

The cycle is articulated in six sessions of similar duration following these work phases:

- **Session 1 — Opening and framing**: Writing orientation, accompaniment, and inspiration activities. Presentation of the *NARRADRAMA* framework.
- **Session 2 — Evocative writing**: Working with significant memories while avoiding self-pity and revictimization.
- **Session 3 — Narrative structuring**: Guiding and focusing the story; helping to concretize and face it, opening paths of expression.

- **Session 4 — Dramatization**: Reading aloud; dramatizing passages helps to distance oneself and refine the story. Use of the text as an «estrangement» tool.
- **Session 5 — Rewriting and refining**: Editing work and narrative nuance. Refinement respecting the author's voice.
- **Session 6 — Closing and evaluation**: Sharing texts, collective reflection, and final evaluation.



3.1. Steps to Write Your Story (Technical Guide)

I. Motivation and Reading: Define a «why» and read other inspiring works.

II. Collection and Planning: Timeline; central themes; narrative focus.

III. Structure: Introduction, development (key events), and denouement.

IV. Drafting: Fluidity without prior censorship. Coherent narrative voice.

V. Revision and Editing: Reading aloud for rhythm and adjustment of cultural context.

The Aesthetics of Uncertainty: It is fundamental that young people feel comfortable with doubt. Fiction is not a betrayal of memory nor a deliberate omission; autobiography is the genre of uncertainty. The story that represents the participant is more important than an unquestionable attachment to facts. Therefore, it is permitted and encouraged that they write something fictionalized, elaborated, or even poeticized.

4. LEADERSHIP GUIDE AND ROLE OF THE LOCAL PARTNER

As a local partner, it is your job to coordinate, order, and demand consistency; your function is not that of a «cultural animator», but that of a technical leader who guarantees the project's excellence. Your leadership is based on three fundamental axes:

— Framework: Define from the start a clear calendar, the minimum structure for each session, and evaluation criteria.

— Monitoring: Exhaustive control of attendance, the actual progress of the texts, and early detection of narrative or emotional difficulties.

— Quality Control: Critical review of content halfway through the process and at the end. It is your responsibility to ensure that the NARRADRAMA book and audiobook have absolute aesthetic and ethical coherence.

Deliverables and Products to be Created

To meet the standards of Activity N3, each partner must generate:

— Local session calendar: Detailing dates, duration, and modality (in-person/online).

— Nominal list of participants: Identifying the linked young people.

— Brief description of each session: Specifying the main prompt and pedagogical focus.

— Final report: Documenting the texts produced, the review process, incidents, and technical assessment.

— Submission of final texts: Material ready for editing in the agreed digital format.

Mandatory Documentation (Evidence)

— Technical sheet, program, signed consents, photographic record, anonymized excerpts, facilitator's reflective report, and evaluations.

5. EXPECTED RESULTS AND CLOSURE

By the end of the activity, the following milestones are expected:

— Literary Production: Completion of 12 revised autobiographical narratives.

— Impact on Participants: Increase in narrative competence and expressive autonomy.

— Impact on Partners: Improvement in facilitation and mentoring competencies.

Drafting Model — Final Report of the Local Writing Workshops

At the conclusion of the activity, each partner must write a report following this model:

A. Description of implementation: The partner implemented a cycle of in-person workshops in [Add Cities] and online, between [Dates], with the participation of [Number] young people. The sessions combined personal writing exercises, shared reading, and scenic exploration, following the project's common methodology. Indicate mentoring and/or personalized follow-up activities.

B. Results obtained: Participants produced narrative texts of an autobiographical or autofictional nature. Progressive involvement of the group as support, care, and inspiration was observed; improvement in written expression and greater awareness of their own story as creative material.

C. Qualitative impact: The activity generated a safe space for expression, strengthened group trust, and activated processes of personal and collective reflection. The use of writing exercises and dramatization facilitated the resignification of lived experiences and distancing.

D. Documentation and evidence: Collection of process photographs, anonymized texts, participant evaluations, and facilitator notes for integration into the project's intellectual products.

6. Disclaimer

This project has been co-funded by the European Union. The contents of this publication reflect only the views of the authors and cannot be considered as the official opinion of the European Commission or the European Union. Neither the European Commission nor the European Union are responsible for the use that may be made of the information contained therein.

QUALITY CONTROL TECHNICAL SHEET: LOCAL WRITING WORKSHOPS

Responsible Partner: [MTS / ESA / PFE]

Facilitator: _____

1. VERIFICATION OF ETHICAL AND SAFETY STANDARDS

Control Standard	Status	Technical Description of Compliance
Protection and Care	[ ] OK	Guarantee of non-revictimization — Active emotional accompaniment protocol during writing.
Consent	[ ] OK	Legal documentation signed by participants —or guardians— for the use of texts in the *NARRADRAMA* project.
Privacy	[ ] OK	Data processing and anonymization of sensitive fragments —especially in cases of «trauma» or vulnerability—.
Respect for Authorship	[ ] OK	Recognition of intellectual property and validation of final texts by the young authors.

2. METHODOLOGICAL MONITORING (SIX SESSIONS)

Phase / Session	Quality Objective	Rating (1-5)	Technical Observations
S1: Start	Opening, framing, and inspiration.		
S2: Evocation	Memory without self-pity.		
S3: Construction	Facing the story and opening paths.		
S4: Dramatization	Estrangement through reading.		
S5: Refinement	Editing and narrative nuance.		
S6: Closing	Reflection and final evaluation.		

3. QUALITATIVE IMPACT CONTROL

A. On «Estrangement»: How did the young person react to hearing their story in another person's voice?

B. On Uncertainty: Did they feel comfortable with doubt and autofiction?

C. On Resilience: Does the final text reflect a projection toward the future or personal strengths?

Signature of Local Coordinator: _____

Closing Date: ____ / ____ / 2026