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New Narrations for the Future of Europe

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CHAPTER 1

INTRODUCTION

INTRODUCTION

BY JESSICA ETERNO

The present in which we live is a dimension full of contradictions, where the care for the environment that hosts us and its inhabitants is increasingly sacrificed for the luxury and whims of whim of a few portions of the population, who unabashedly appropriate common resources and embark on paths of devastation that affect the entire world.

Faced with the great challenges of our time, the new generations, at times disillusioned by the uncertainty of the future and the difficulty of making their voices heard in decision-making processes, have begun to respond by creating a new narrative of the world, which, questioning the status quo of the social and cultural contexts in which we live, proposes to rethink everyday life and reformulate together the idea of the future.

In this context, the project New Narrations for the Future of Europe fits in, which with the intention of promoting the realisation of an entirely new dialogue between the world and the new generations, has proposed to accompany the younger ones in the process of social and cultural change that sees them as protagonists. At the same time, the Future project aims to guide them through the discovery of tools, methodologies, and narrative techniques capable of spreading those new voices clamouring for the importance of a new sustainable activism, and to make them reach new horizons and new consciousnesses.

Therefore, through the experimentation of digital and non-digital narrative methods, the project aimed to channel the attention of its participants towards the theme of the environment and sustainable development to counteract the consequences of climate change using new resources and languages. Through this journey, the Future project sought to narrate and promote experiences of sustainable development with the aim of creating new narratives that help to better understand such a central topic for the near development of Europe.

At the same time, through the exploration of a theme so relevant to young European citizens, the project aimed to create strong motivation among participants and involve them in concrete actions for the development of innovative practices, stimulating young people's sense of initiative and fostering the initiation of projects linked to social action to promote sustainable development.

The operators and the involved youngsters were called upon to personally create narratives and multimedia products guided by experts in autobiographical narrative methodologies, photo narration, and video interview methodologies.

They had the opportunity to experiment with these methods during various meetings with activists and experts in the field of environmental sustainability.

The project involved the collaboration of six organisations engaged in youth education and the implementation of projects related to social solidarity and active participation. In particular, participants from five countries were involved: Italy, Poland, Sweden, Germany, and Turkey.

One of the project's objectives, therefore, was to help participants feel that they are actors in a process as important and significant as that of ecological transition, while at the same time reinforcing the idea of active citizenship and the individual and collective involvement of young people. In this way, it was intended to accompany the participants involved in the activity in actions with a strong social impact through the creation of an international and therefore multicultural dimension, which in the exploration of differences rediscovered common values and objectives for achieving a better future.

CHAPTER 2

SUSTAINABILITY IN EUROPE

SUSTAINABILITY IN EUROPE

WHAT IS SUSTAINABILITY?

Sustainability is about living within our needs and creating systems that allow us to do so within the limits of our planet. This means that Europe must come together to rethink and transform key systems and our consumption and production of key systems such as **FOOD,ENERGY; MOBILITY** and **BUILDINGS** that move environmental and climate demands and difficulties.

The EU is dedicated to achieving environmental and climate goals through policies, engagement and actions. The world is however changing rapidly as it relates to Demography, technology and economics, thus intensifying Global megatrends which creates more risks and opportunities for Europe and its environment.

One of the most popular of these goals are the 17 Sustainable Development Goals.

Each country in Europe is ranked by their overall score regarding the progress in achieving all 17 SDGs. A score of 100 indicates that all SDGs have been achieved.

Here are the top 10 countries that have the highest score :

1. FINLAND 2. SWEDEN 3. DENMARK 4. GERMANY 5. AUSTRIA

6. FRANCE 7. NORWAY 8. CZECH 9. POLAND 10. ESTONIA

Another Initiative is the EU27 which outlines a sustainable development path for Europe also taking into consideration member states global perspective and outlining the challenges and opportunities. Seven of the 27 member states are in the top 10 in the global SDGs and all 27 are in the top 50 of the 156 countries included. Europe also has the highest score in the ending of poverty which is the 1st SDG goal. While there is much improvement to be made in the food production system Europe has also made progress in reducing emissions.

In order to be more sustainable Europe is focusing on the two following :

1.   TRANSITION TO A MORE CIRCULAR ECONOMY

The European Commission adopted the new circular economy action plan (CEAP) in March 2020. It is a building block of the European Green Deal and a new agenda for sustainable growth. The transition to a circular economy will reduce the pressure on natural resources and will create sustainable growth and jobs. It is also an element to achieve the EU's 2050 climate neutrality target and to stop biodiversity loss. The plan targets how products are designed, promotes circular economy processes, encourages sustainable consumption, and aims to ensure that waste is prevented and the resources used are kept in the EU economy for as long as possible. Moreover, it introduces legislative and non-legislative measures targeting areas where action at the EU level brings real added value.

When it comes to the business sectors, collaborating on sustainable product frameworks opens up new opportunities in the EU and beyond, aligning with the progressive shift towards sustainability. This transition is crucial in the EU's new industrial strategy. By applying circular economy principles across the EU's economy it has the potential to boost GDP by 0.5% by 2030 and create 700,000 jobs. Adopting circular economy principles can enhance profitability for companies, reducing vulnerability to resource price fluctuations. Building on the single market and the potential digital technologies can further strengthen the EU's industrial base, promote SME entrepreneurship, and accelerate circularity and dematerialisation. As for citizens, it will provide high-quality, durable products designed for reuse, repair, and recycling, enhancing affordability and functionality. It will introduce sustainable services and digital solutions, leading to improved quality of life, innovative job opportunities, and enhanced knowledge and skills.

The EU Circular economy will tackle different challenges concerning the public such as electronic and ICT, batteries and vehicles, packaging, plastics, textiles, construction and buildings, food, water and nutrients. For all the different challenges the Circular economy presents specific initiatives to promote longer product lifetime, recycling of products, sustainable manufacturing and alternatives, reducing waste, placing restrictions and much more. Overall, the Circular Economy Action Plan aims to foster a sustainable, competitive Europe. It focuses on product policy reform, sustainable practices, and waste reduction, aligning with the European Green Deal. The plan focuses on producing less waste and more value on different aspects. It includes harmonising waste collection, enhancing recycling, and supporting member states in waste management, emphasising compliance and global leadership in circular economy practices and sustainable development goals.

2. THE IMPORTANCE OF CORPORATE SOCIAL RESPONSIBILITY (CSR).

Corporate social responsibility (CSR) is a concept where companies integrate social and environmental concerns in their operations and in their interaction with their stakeholders on a voluntary basis. Although CSR should be company led, governments can play a supporting role through policy measures and regulations. It involves companies going beyond minimum legal requirements and collective agreements to address societal needs. By embracing CSR, businesses, regardless of size, can collaborate with stakeholders to balance economic, social, and environmental goals. This concept is increasingly significant globally and within the EU, including discussion on globalisation, competitiveness, and sustainability. Moreover, it emphasises the defence of shared valued and the enhancement of solidarity and cohesion.

The introduction of CSR represents a shift in business philosophy towards greater self-regulation and societal contribution, especially important in the post-Cold war market economy. The European Commission, recognizing CSR's significance, has emphasised its role on sustainable development, economic growth and job creation. The commission's approach avoids additional business obligations, instead encouraging voluntary behaviour and acknowledging businesses as primary CSR actors. To enhance CSR's visibility and impact, the Commission supports the launch of a European Alliance for CSR. This is a non-legal alliance that invites enterprises of all sizes to support CSR initiative and is part of a broader strategy to integrate CSR into the European Growth and Jobs strategy.

The different proposed actions of CSR are for example raising awareness, supporting multi-stakeholder initiatives, collaborating with Member States, improving consumer information and transparency, and encouraging research and education in CSR. The focus is especially on the CSR in SMEs and its international dimension, aligning the CSR practices with global standards and goals.

EUROPE'S ROLE IN CSR

Europe's role in CSR is essential in aiming to become a centre of excellence in CSR practice. The European Alliance for CSR aims to promote CSR as a business opportunity to enhance Europe's competitiveness and sustainability. This alliance essentially is part of a comprehensive strategy that involves stakeholders across sectors, emphasising CSR's voluntary nature while supporting its integration into European business culture

CHAPTER 3

WHY STORIES FOR SUSTAINABILITY & ENVIRONMENT

WHY STORIES FOR
SUSTAINABILITY & ENVIRONMENT
BY JESSICA ETERNO

Why do we want to talk about experiences of sustainability and activism? Why is it important to collect them, disseminate them and give them back to the community?

Photo by Ulysse Devin

Stories can be an instrument of change capable of projecting personal and intimate experience into a collective dimension, through a medium that speaks directly to consciences. Stories activate empathy and bring the reader or listener into a space of direct sharing with the author, allowing them to identify with the characters in the story, to taste the same flavours and to participate in the challenges and fears narrated.

Thanks to their potential, stories can bring people closer to the issues of environmental sustainability or the climate emergency much more than cold statistical data, although these offer objectivity and scientific concreteness. Stories, in short, are the tool with which one can most easily reach the attention and sensitivity of others, and through which the great issues of our time find space to be disseminated and finally understood.

In particular, stories of environmental activism are able to inspire and motivate others to take part in the fight to protect the environment. Seeing the efforts and successes of others can encourage individuals to do their part to protect the environment and helps to allay doubts about the effectiveness of personal action and commitment.
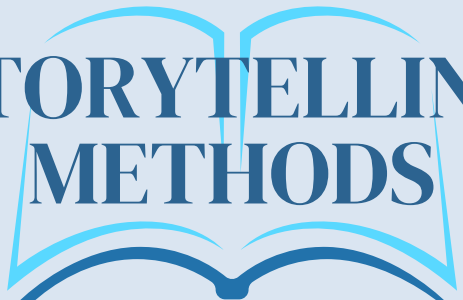
Moreover, the various stories on the environment help to create new awareness on crucial issues related to the environment, which are too often neglected, little known or linked to territorial contexts too far from our own. Stories, therefore, help to educate and inform, providing contexts and possible solutions.

In this way, stories about environmental activism show their potential for change and at the same time provide a model for positive behaviour. They show how individual and collective actions can really make a difference in promoting a healthy and sustainable environment and how easy and necessary it is to join forces to build a new common future.

In short, stories about environmental activism experiences are to all intents and purposes capable of mobilising people, creating awareness, educating, providing positive role models, building communities and influencing change at a political and social level to preserve our planet for future generations.

CHAPTER 4

STORYTELLING METHODS

STORYTELLING METHODS

INTRODUCTION TO STORYTELLING METHODOLOGIES

Storytelling methodologies are practices used to collect and tell stories in an effective and engaging way and are based on narrative principles that allow messages, emotions, and concepts to be conveyed in a clear and memorable way.

Storytelling methodologies include autobiographical, multimedia, digital and participatory storytelling techniques and are used in a wide range of contexts, including, in particular, in the world of education and social advocacy as a powerful tool for communicating effectively, influencing people's perceptions and encouraging social action.

IN THE WORLD OF EDUCATION, STORYTELLING METHODOLOGIES ARE WIDELY USED AS AN ENGAGEMENT AND LEARNING TOOL.

In particular, through the use of storytelling as an educational tool it is easier to bring people closer to information or concepts that are otherwise more difficult to convey, and at the same time, encourage the development of language skills and even the learning of a second language.

In addition, the tool of storytelling encourages the development and expression of creativity and imagination and provides an opportunity to explore those dimensions that tell the story of the variety of cultures and perspectives, thus constituting a space that reinforces the values of sharing and respect for diversity.

In other words, storytelling methodologies are a way to induce people to get in touch with themselves and the world, within a safe dimension capable of accompanying them in the unveiling of their own identity and the discovery of the other's perspective, also through co-creation and collective storytelling approaches.

For this reason, storytelling methodologies are a very powerful multidimensional tool, especially in the field of education, as they are able to contribute fully to the development of the cognitive and socio-emotional skills of the people involved and to reach the attention of wide target groups through different media and formats.

Within the framework of the project "New Narrations for the Future of Europe," various storytelling methodologies were experimented together with the participants:

• Autobiographical methodologies;
• Photo narration;
• Video Interview.
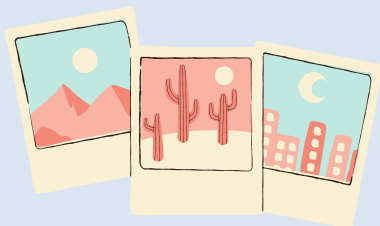
CHAPTER 5

AUTOBIOGRAPHICAL METHODOLOGIES

AUTOBIOGRAPHICAL METHODOLOGIES

BY PATRIZIA AURIEMMA – SILVIA COSTA – ANDREA CIANTAR – CLAUDIA LIBERATOS

Autobiographical writing is now widely recognized in education and the social sciences and humanities in general.

But what makes it so important and effective as an educational perspective and tool?

- Storytelling, stories, are a constitutive part of our knowing the world (Bruner)...
- Through stories we construct an explicit or implicit representation of who we are, who the other is, what the world is, in order to plan our actions, and pursue our goals.

Self-narrative, in particular, is one of the types of narratives that help create our view of reality and ourselves, and guide our actions in the world. This particular type of narrative refers to different contents:

- **Episodes, scattered memories of our history**, that emerge to our memory and continually "inhabit" us;
- **The plot of our story**, what we consider our life path, the sequence of facts   and events that led us to be who we are;
- **Description of ourselves** is part of this ongoing narrative; our personality (who am I?), our dark sides, and our abilities and qualities;
- An additional element that contributes to the narrative of ourselves is **the projection into the future**; what I imagine I will be or do in the future, the prefiguration of my story.

All of this goes to constitute that self-narrative by which we tell our story primarily to ourselves, to make sense of our reality, of our being in the world. And that is what Duccio Demetrio calls "autobiographical thought," as a memory of who we have been and who we are, without which we would not even have a sense of our identity. Autobiographical methodologies start from the need of human beings to tell about themselves, to themselves and to others, to make it an opportunity for self-care and self-knowledge.

WRITING OR TALKING?

The act of writing about oneself, through written words, involves a different mental process. Capturing the mental experience in writing is like crystallising a constantly moving and elusive process. By stopping it, there is the opportunity to observe it, to dwell upon it (Goldberg 1987). The preference is given to handwriting, which, by engaging both hemispheres of our brain, promotes the functional integration of logical, rational processes and emotional ones.

In doing this, in observing the emergence of memories and giving shape to one's own story, that distancing is achieved, which is another characteristic of "autobiographical work." Like the artist-model who alternately poses and paints, "so the autobiographer becomes the biographer of that character who observes living, and who is alternately oneself and not oneself" (Demetrio Bolzoni, 1999).

STAGES OF AUTOBIOGRAPHICAL METHODOLOGIES

Autobiographical methodologies give life to educational moments, where the person is guided through paths of autobiographical writing and self-narrative.

We can identify some phases, or key moments, within these paths:
An initial phase of "**autobiographical reconnaissance,**" of "**memory surfacing,**" in which participants are stimulated to go on an introspective journey, of surfacing and exploring their memories; the person realises that he or she is "remembering what he or she did not remember," discovering a shelved world that instead emerges in all its vividness...

The phase of emergence, of "**autobiographical reconnaissance**," is followed by a phase of "**recomposition**," in which an attempt is made to "make order," to recompose scattered memories into plots, into a story.

Autobiographical work is a creative work of recomposition starting from the present in the search for a greater understanding of oneself and reality.

We can then observe what Demetrio calls the "apex points" of lived experience, meaning those moments in one's own history linked to key events that generally belong to human existence: love, play, work, death.

In our story, we see the interweaving with the stories of others, those from whom - for better or for worse - we have learned something fundamental.

The reflective phase of autobiographical work, which begins in the act of recomposing the story, is a moment of understanding. It is where perhaps some motives that have guided our life paths, and of which we had a certain confused sense, gain greater clarity.

We become more aware of the meaning of our story in relation to our family, our culture, and the broader history of which we are a part.

Through reflection on our own story perhaps, challenges that have been delivered to us by life, or aptitudes and vocations that we carry, will emerge more clearly...

WHY TELL OR WRITE ABOUT ONESELF?

- Writing about oneself is a way to activate a process of "self-knowledge," rediscovering lost threads of one's history, recovering important parts of ourselves, valuing life experiences.
- Self-writing can be, therefore, an engine of "change," of personal growth, precisely because it allows us to better understand ourselves and the world, and holds the possibility of creating "new narratives" of ourselves and reality.
- Thus, we can speak of autobiographical experience as "self-care," as stated by Duccio Demetrio.
- Autobiographical writing is also a "taking the floor," an act that can have political and social action value.
- Indeed, it can be a way to narrate overlooked or little-known realities, present different perspectives on reality, and support social change.
- Every story, in fact, even the most intimate, always addresses both ourselves and the world. Every story, we can say, includes three levels of communication and dialogue:

Dialogue with the world

Dialogue with others

Dialogue with yourself

CHAPTER 6

PHOTO NARRATION

PHOTO NARRATION
BY ANTONIO TISO

INTRODUCTION

The photographic storytelling method is an effective tool for telling a person and his or her story.

Visual storytelling allows multiple elements of the story to be understood and shown, representing, evoking, and offering a world of images and faces. All the more so in a world where image information is massive, it remains crucial to build and bring out new ways of storytelling with photography.

In the context of the New narrations for the future of Europe project, the use of the photographic method represents a way of bringing alive the experiences of environmental activism through the eyes and images. Whether it is a personal story or one's memory related to the topic, photography can be a way to bring back images from the past that the person puts in order along with the story, giving new meaning to both the text and the accompanying images.

A LIFE DEDICATED TO ENVIRONMENTAL ACTIVISM: TELLING NEW NARRATIVES AND NEW ACTIONS THROUGH IMAGES.

Contained in every personal history are memories and recollections that can really inspire many to get involved in the movement. **Here is a story** as an example.

Through the images and the text used by the authors, readers understand Dominika's inspiring journey as a climate activist. The central focus is her passion and commitment to protecting the environment, so the authors insert various descriptions, memories, and elements. The work done in the photographic narrative is to assemble the various elements, which often communicate with each other.

In this process, the author can discover that photography can not only accompany, but also inspire further memories and a further narrative phase. The use of images can in fact stimulate the recollection of further aspects of the story, or even bring new suggestions and new words to the story. In this case, photo storytelling helps to remember one's own experience and to recount it: the author can also add photos taken from the interviewee's personal photo archive.

Another story taken as an example allows us to think about the potential that photography offers in creating new narratives and representations.

This story is important because it shows that in order to change our future we must take action now: Snupek is the dog of Piotr and Izabella, two normal people that travelled around Central and South America. After seeing with their own eyes the main ecological issues caused by human civilization, this inspired them to be climate and environmental activists. Once they came back to Poland they became educators, explaining to kids in schools along with Snupek how to live a more respectful life towards the environment in which we're all living.

The entire story is composed of different types of photographic content: from portraits, to photographs of places, to details, and drawings, including an image from the backstage of the interview. Each image has its own caption, which places the photograph in time and space, indicating the place and object depicted.

CAPTURING CHANGE: THE POWER OF PHOTOGRAPHIC STORYTELLING IN ENVIRONMENTAL ACTIVISM

The photographic method is not only useful to bring out and represent stories dedicated to environmental activism through images. Photography, as a medium capable of generating a strong emotional impact and great personal involvement, can tell stories by showing faces and places. If thought of as a tool that can generate a strong bond in the viewer, the potential with respect to the themes of change and social engagement is enormous. More and more organisations and associations are using visual storytelling and photography to tell their stories about their activities and commitment.

There are many narrative elements in the photographic narration, which, ordered and arranged according to the author's choice, make a story comprehensible and give it power.
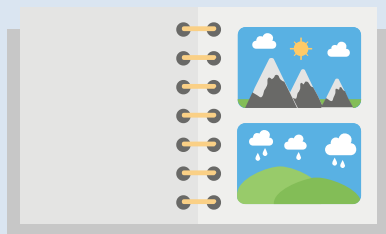
Fundamental as a photographic technique in picture storytelling remains the **photographic portrait,** the space of excellence that is created during a photographic narrative for the protagonist of the story. A person's face encapsulates the story: portraying it is an essential part of a photographic narrative. The photographic portrait tells a face and a story: it often encloses details, brings the person closer to the story, creates a space of intimate involvement that puts people face to face.

Especially when locations are central to the story, the photographic portrait is set, i.e. it tells the story of the person set in places and spaces, often in motion or during an important action.

THE PHOTOGRAPHIC METHOD CAN BE A USEFUL TOOL FOR COLLECTING THE STORIES OF ENVIRONMENTAL ACTIVISM AROUND US, WHICH INCREASINGLY NEED NEW POINTS OF VIEW, LOOKS, IMAGES AND NARRATIVES.

CHAPTER 7

VIDEO INTERVIEW

VIDEO INTERVIEW
BY ŁUKASZ SZEWCZYK, COTOPAXI NGO

Conducting interviews is a complex skill, combining the technical aspect of recording video, as well as issues related to recording the sound, choosing the space, making additional shots to make the final video more attractive, and finally the very art of asking questions.

Certain issues related to frame composition, lighting, types of plans or perspective are completely coincident with photography. First of all, we try to portray the people we interview well, just as we do in the case of portraits, e.g. in photo narration.

The purpose of this introduction is only to outline some of the key issues by giving advice, which should be consciously discarded as you gradually gain experience in order to find ways to combine artistic expression with the message we care about.

IMAGE RECORDING

As with other shots focusing on the protagonist, we need to make sure that the person we are talking to is clearly visible. The audience's attention will be focused primarily on the speaker's face – eyes and mouth. Therefore, it is best to shoot in medium close up. However, to diversify and maintain the dynamics of the interview, it is worth reaching for different shots, including extreme close up, which can serve as insert shots during editing. (see camera shots).
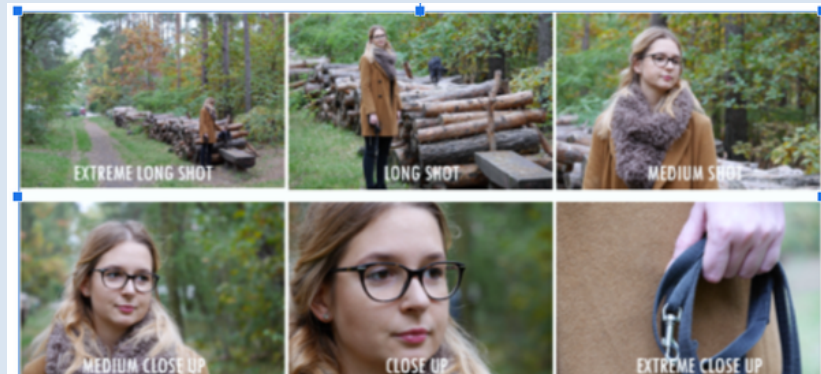
Camera shots. https://videoineducation.eu/practical-tips/

BASIC RULES FOR THE IMAGE

- You'll probably need a camera and a tripod to conduct the interview. A more extensive set should also include: a second camera + tripod, lighting, reflector board, or other stabilisation systems for more attractive photos such as slider, gimbal, steadicam,

- In case of a longer conversation, it is best to conduct it seated – offer the interviewee a comfortable seat, if you conduct the conversation yourself, sit nearby. The camera should be positioned at a slight angle to the interviewee. Try to arrange the frame due to the rule of thirds, that is, so that the eyes of the interviewee are not in the middle, but at the intersection of one of the strong lines.

- The interview is conducted by one person, the other records the footage, the third the sound. This is a basic division and can be expanded with additional people involved, e.g. as part of the second camera, make-up, scenography, etc. It is important that everyone sticks to their tasks – the cameraman takes care of the photos and does not interfere with the interview, just as the interviewer focuses only on the conversation.

- The camera should be positioned so that it is at eye level – not higher or lower (see Shots angles).

- Pay attention to the background – whether it distracts attention, whether it conveys some message, whether there are some elements that e.g. "grow out of the head" of the protagonist.

- If you want your image to look more aesthetic, consider using shallow focus - an optical effect in which the focus is set on a small area – e.g. eyes. The rest of the image, including the background, remains blurred.
- Do not change the frame (e.g. by zooming) during recording – this may cause difficulties during editing.

LOW   EYE-LEVEL   HIGH

Shot angles. By Stowarzyszenie Pracownia Filmowa Cotopaxi

AUDIO RECORDING

Sound is often treated as secondary when recording an interview; this is the wrong attitude. Without a well-recorded sound, there is no interview, and even the prettiest shots won't change that. Basically, sound is a matter of priority and special attention should be paid to its correct recording.

BASIC TIPS

- Use an external microphone – even the cheapest equipment such as a lavalier pin microphone for a dozen euros will be a better solution than sound recorded only by the microphone built into the camera. You can also use a voice recorder, but you may need to synchronise audio and video during editing.

- Check the quality of the sound – one person is responsible for the sound quality and should signal any interference as soon as it occurs.
- Record in a silent place without an echo – a quiet place is more important than a beautiful place. When talking about the environment, you may want to have a conversation, for example, on a meadow, seemingly quiet and far from civilisation – listen carefully if it is really quiet there...
- Be aware of "white noises" – e.g. fridge, air conditioning, but also sounds of nature. They can be really annoying to the ear!
- Set up the mic properly (keep the distance from the mouth, check 'p' and 'b' sounds).

TYPES OF MESSAGES, WHY DO WE RECORD INTERVIEWS?

It is a rather individual matter and largely dictated by such issues as:

- **The nature of our video:** is it the content of an internet channel, which should be light, easy and enjoyable or carry an important, though perhaps not easy message? Is it supposed to raise awareness or can it encourage us to reflect and change our attitudes? Is it supposed to promote – the interviewer himself, the interviewee, the idea, the product?
- **Audience** – who will watch our video, what these people are looking for, how they get to know the world, how they learn, what they like, etc.

- **Shape:** whether it is a short style material e.g. Tik-Tok, where we basically have the opportunity to ask only one question, or maybe a longer conversation that requires focus and reflection on the part of the viewer,
- **Conversation style:** there will be different conversations with e.g. a local politician about the reclamation of post-industrial areas or with older people about their memories of youth and contact with nature. Depending on the goal, try to adjust your way of conducting the interview.
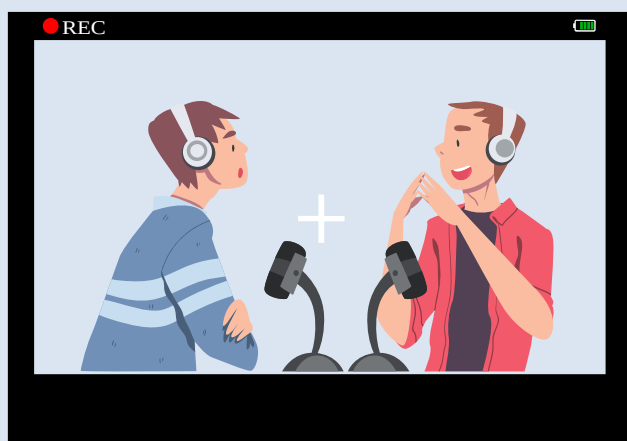
The most important tips for conducting a conversation:

- T**ake care of the atmosphere** – try to make your interlocutor feel good and as much as possible does not pay attention to the camera and the rest of the equipment,
- **The conversation starts before we press the record button** – start a conversation, try to find out something about your interviewee beforehand,
- Think about what **style of conversation** you want to adopt and what goal you want to achieve. Sensitivity, empathy and understanding can be just as important as curiosity!
- **Listen** – **remembe**r, **reflect**, show the interviewee that you care about the interview and that you are really interested in the issues you raise.

CHAPTER 8

STORYTELLING ACTIVISM & CIVIL ENGAGEMENT

STORYTELLING ACTIVISM AND CIVIL ENGAGEMENT
BY MORITZ BORCHARDT

"History never repeats itself, but the Kaleidoscopic combinations of the pictured present often seem to be constructed out of the broken fragments of antique legends."

- Mark Twain, Charles Dudley Warner "The Gilded Age: A Tale of To-Day" (1902)

As Mark Twain and Charles Warner describe in this original version of "History does not repeat itself, but it rhymes.", our history and politics are never quite the same as elsewhere and elsewhen, but the telling of our stories always matters – and always carries with it traces from the past and for the future.

Going far beyond a simple "I was here", the mere act of telling a story, telling your story puts us into a lineage of storytellers and activists as old as humanity itself. In the increasingly fractured public and politics of the 2020s, where algorithms and political ideologies promote disunity and populist ideas, there are few things as clear and honest as that simple act.

I am here, I am active, I care.
Showing who you are, what you do and how you do it, is not just part of any and all highly polished and produced media campaigns, it is also at the core of human nature. We are social animals after all, and so we tell each other stories: About ourselves and our world, about the world we want to live in, the things we love and issues that motivate us.

Telling stories is how we learn and teach, how we know of the world and what it means to be alive. From parent to child onwards we spin the tales of our times and share them, as written, oral or multi-media histories and they are our way to reach across space and across time. From author to reader, continent to continent, great-grandparent to great-grandchild, and to our father's brother's nephew's cousin's former roommate. It is from those tales that we first form our ideas about reality, the world, and how it ought to be – and it is through the telling of our versions of them that we show who we are and how we fit into both that lineage and the world.

Looking at storytelling from a societal point of view, it helps us create bonds with one-another, share opinions and values as a group, between groups and thanks to modern technologies allows us to share our ideas and promote the causes we hold dear to ever-expanding audiences. Due to the democratisation of access to education, technology, and in consequence – the ability to have an impact on people outside of our physical surroundings – over time, we can now tell our stories to anyone willing to give us their attention.

The societal impact becomes even more apparent when we consider its role in shaping collective memory and influencing social change. The stories we tell and narratives we construct serve as both a reflection and a projection of our values, contributing to the ongoing dialogue about the kind of world we want – we should – live in. Through storytelling, we not only document the present but also shape the future, creating a shared narrative that goes beyond individual experiences.

As our local, regional, European and global communities grapple with pressing issues such as climate change, social inequality, and political polarisation, storytelling emerges as a tool for advocacy and a catalyst for civil engagement. Activists utilise narratives to amplify their messages, creating a resonance that goes beyond statistics and abstract concepts. Personal stories can become a rallying cry, compelling us to reflect on our own experiences and inspiring collective action.

Moreover, the act of storytelling itself becomes an embodiment of civic responsibility and the shared responsibility we have for this world. In an age where misinformation can easily spread, authentic and well-crafted narratives can act as a counter-weight. By sharing our stories honestly and transparently, we contribute to a culture of truth and accountability. This authenticity creates trust, a crucial element in any society striving for meaningful civil engagement and one at times missing in a media landscape shaped by echo chambers and a fractured public.

The intersection of storytelling, activism, and civil engagement is especially visible in movements that have harnessed the power of narrative to drive systemic change. From the Civil Rights Movement in the United States during the 1960s to the global climate strikes of the 21st century, narratives have played a pivotal role in mobilising masses and shaping public discourse. By humanising complex issues, by telling specific stories, we engage people on an emotional level, break down barriers and foster a sense of shared responsibility.

CHAPTER 9

MULTIPERSPECTIVITY ON STORY TELLING

MULTIPERSPECTIVITY ON STORYTELLING

Seeing the World Through Different Eyes: How Stories Can Change Our Perspective?

Have you ever looked at a situation from someone else's point of view and realised things were not as simple as they seemed? Multiperspectivity in storytelling is showing us the world through different eyes. It is like putting on someone else's glasses and seeing the world in a whole new way.

1.UNDERSTANDING MULTIPERSPECTIVITY

Multiperspectivity in storytelling means telling a story from the perspectives of different characters. Each character has their own thoughts, feelings, and experiences that shape how they see the world. Instead of just hearing one side of the story, multiperspectivity lets us dive into the minds of all the characters involved.

2.THE POWER OF EMPATHY

Multiperspectivity is how it helps us understand and relate to other people. When we see things from someone else's perspective, it is easier to put ourselves in their shoes and understand where they are coming from. It is like making a new friend as the more you get to know them, the more you understand and care about them.

3.CHALLENGING ASSUMPTIONS AND EXPANDING HORIZONS

Multiperspectivity is also how it challenges what we think we know. Sometimes, we think we have all the answers, but when we see things from someone else's point of view, we realise there is a lot we did not consider.
It is like finding out there is a whole other side to the story that we never even knew existed.

4.THE ART OF MULTIPERSPECTIVAL STORYTELLING

Writing a story with multiple perspectives is not easy however it is like juggling a bunch of different balls at once. You have to really understand each character and what makes them tick. But when it all comes together, it's like watching a beautiful dance unfold – each character adding their own unique moves to the story.

CONCLUSION

In a world marked by diversity and complexity, the embrace of multiperspectivity in storytelling has never been more important. By inviting readers to inhabit the minds of characters from varied backgrounds and experiences, multiperspectivity fosters empathy, challenges assumptions, and expands horizons. In doing so, it offers a powerful reminder of the richness of the human experience and the infinite possibilities inherent in our collective narrative.

EXPLORING ENVIRONMENTAL ISSUES

Multiperspectivity can be a powerful tool for exploring environmental issues from various angles and perspectives. Here are some ways it can be applied:

HUMAN PERSPECTIVES

Explore how different individuals or communities are impacted by environmental issues. For example, you could tell the story of a farmer struggling with drought, a city-dweller dealing with pollution, and an indigenous community facing the loss of their land due to deforestation.

By presenting these diverse perspectives, readers can gain a deeper understanding of the human dimensions of environmental challenges.

NON-HUMAN PERSPECTIVES

Consider telling stories from the perspectives of non-human characters or elements of nature. This could involve narrating a story from the point of view of a tree witnessing deforestation, a whale navigating through polluted oceans, or a polar bear struggling to survive in a melting Arctic. By humanising nature in this way, readers can develop empathy and a deeper appreciation for the interconnectedness of all life.

SCIENTIFIC PERSPECTIVES

Incorporate scientific viewpoints into storytelling by exploring the research, data, and evidence behind environmental issues. This could involve following the work of scientists studying climate change, biodiversity loss, or ecosystem degradation, and highlighting their findings within the narrative. By grounding the story in scientific reality, readers can gain insight into the causes and consequences of environmental problems.
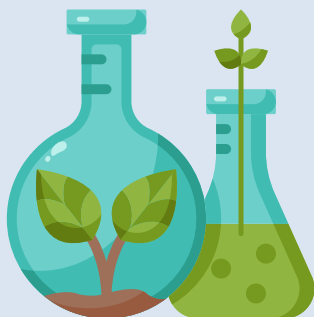
HISTORICAL PERSPECTIVES

Examine how environmental issues have evolved over time by exploring historical contexts and perspectives. This could involve telling the stories of past environmental movements, such as the conservation efforts of early naturalists or the activism of indigenous communities fighting for land rights. By contextualising present-day challenges within historical narratives, readers can gain a deeper appreciation for the long-term impacts of human actions on the environment.

FICTIONAL PERSPECTIVES

Use fictional storytelling to imagine possible futures or alternative realities in which environmental issues are addressed (or not). This could involve creating speculative fiction scenarios set in dystopian or utopian worlds shaped by climate change, technological innovation, or environmental activism. By exploring these imagined futures, readers can reflect on the potential consequences of current environmental decisions and the importance of taking action.

By incorporating multiperspectivity into storytelling about environmental issues, creators can engage readers/viewers on a deeper level, fostering empathy, understanding, and a sense of shared responsibility for the planet.

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WORKSHOPS

WORKSHOP TITLES

NEW WORLD CHALLENGES	
STORYTELLING METHOD	
Autobiographical methodologies	X
Collage	X

A CHANGE IN ACTION	
STORYTELLING METHOD	
Digital Storytelling	x
Collage	X

NEW WORLD CHALLENGES
WORKSHOP

SUMMARY

Telling one's personal experience of environmental sustainability, using the Collage technique.

THEME

- Experiences of environmental and social sustainability;
- examples of caring for the environment, the planet and its inhabitants;
- examples of youth activism on the topic of environmental advocacy.

TARGET GROUP

Participants can be between 16 and 30 years old.

GROUP SIZE

Max 14 participants.

OBJECTIVE

The educational goal is to develop awareness of the challenges of the current environmental crisis and to provide a space for reflection on possible personal and collective actions to effect change.
Moreover, the objectives of this workshop are:
- talk about personal experiences of environmental activism through stories and memories;
- enhance positive critical thinking and proactivity regarding social sustainability and community;
- encourage reflection on the value of personal contribution to trigger collective change;
- reflect on what one has learnt, from one's own experience and from the stories of others;
- develop some attitudes and skills such as: ability to imagine changes as constructive critical thinking; awareness of the importance of social change; develop initiative, resilience, proactivity with regard to sustainability.

MATERIALS

Paper of different colours and grammages, magazines and newspapers, scissors, glue, and music.

PREPARATION

Facilitators should prepare the space and materials and choose generic magazines of different types.

TIME

The workshop (II part) will last 2 hours.

METHODOLOGY

Step by Step

1. The partcipants form pair and interview each other through example questions
2. The next phase the participants create collages, where they represent their own idea and experience fo a planet-friendly furture, using images cut from magazines and available materials.
3. Next will create a haiku starting from what she told in the interview. Haiku is a poetic composition of Japanese origin, composed of 3 lines, 17 syllables divided according to the 5-7-5 or 2-3-2 strcuture.
4. Final part, participants compose a final work, cosisting of: title, the text inteview, haiku, the collage. The facilitators and along with the participants who want to collaborate, will create postcards, forned by the image of the collage, and the roof of the Haiku. Altervatively, groups can create a collection of autobiographical stories and include the images into it. Then the final product can be uploaded on the StoryAP portal.

EVALUATION

The activity is assessed through observation, in terms of participation, participation in activities, and the quality of materials produced.

TIPS/ SAFTEY

The presence of the facilitator is very important to make the whole process effective. It will be important to provide feedback and encouragement to attendees.

COMPLEXITY

The criterion of complexity is 2/3. The facilitator should have basic skills in autobiographical methods and group facilitation.

AUTHORS & SOURCES

Benedetta Sanna, Andrea Ciantar.

A CHANGE IN ACTION
WORKSHOP

SUMMARY

Telling stories of environmental sustainability through Digital Storytelling.

THEME

General theme: Social and environmental sustainability stories.
Specific theme: Telling personal experiences related to social change and active participation related to the theme of environmental sustainability, respect for the planet, and the transition to a more respectful and sustainable lifestyle through Digital Storytelling.

TARGET GROUP

Participants from 14 to 30 years old. Particularly suitable for young people active in volunteering, activism, and general interest in environmental issues.

OBJECTIVE

The educational goal is to develop awareness of the challenges of the current environmental crisis and to provide a space for reflection on possible personal and collective actions to effect change. Enhance positive critical thinking, develop some attitudes and skills such as: awareness of the importance of social change, develop initiative, resilience, and proactivity with regard to sustainability.

MATERIALS AND PREPARATION

Each participant will need a PC or a Notebook, with an editing program. It is also possible to use the smartphones.
- Facilitators need to prepare all the ICT equipments for all the participants.

TIME

Around 12 hours.

METHODOLOGY

Three 4-hour meetings:

1. Presentation of participants, create a story to tell, creation of script and preparation of the digital storytelling
2. Creating our digital storytelling; perfect the script, record the story, find suitable pictures for the story, and start editing.
3. Concluding and sharing the digital stories; finish the video editing, after share the stories on StoryAP.

EVALUATION

Each session includes a final part of evaluation and self-evaluation.

TIPS/ SAFTEY

The route described can also be done remotely.

COMPLEXITY

Level 3/3: it is suggested to have at least two trainers, or a trainer and a tutor. The difficulty also lies in the need to use editing programs and to support participants in their use.

AUTHORS

Andrea Ciantar, Claudia Liberato
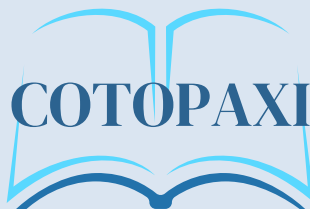
WORKSHOP TITLES

THEN & NOW	
STORYTELLING METHOD	
Other storytelling approaches (please describe) Photo stroll + stories from the past	X

VIDEO INTERVIEWS	
STORYTELLING METHOD	
Video Interview	x

SOUND FOR SUSTAINABILITY	
STORYTELLING METHOD	
Participatory Video	x

THEN & NOW
WORKSHOP

SUMMARY

The workshop consists in finding old photographs and and taking the same snaps nowadays. The comparison of photos is intended to serve to reflect on the Anthropocene and the changes taking place, but also to learn about the history of the past.

THEME

General theme: Anthropocene and human-induced changes.

Additional topics: local stories, exploring other people's perspectives, discussing climate protection opportunities.

TARGET GROUP

The exercise is addressed to every age group. Particularly suitable for young people (10-30 years)

OBJECTIVE

Knowledge:
- Expanding knowledge on issues of sustainable development, human impact on the environment,
- Getting to know local history.

Skills:
- cooperation in a group, creating materials together,
- taking photos, recognizing places, the ability to use photo equipment,
- the ability to communicate, listen and conduct a conversation,
- ability to critically analyse changes under the influence of human activity.

Attitudes:
- strengthening the predisposition for discussion, argumentation, expression of one's own position, as well as the ability to change one's attitude under the influence of arguments,
- recognition and appreciation of local history.

TIME

90 – 180 minutes + time for possible preparation of materials on StoryAp (at least 120 minutes)

GROUP SIZE

Best group size: up to 20 participants.

MATERIALS AND PREPARATION

Old, local photographs – best depicting the landscape,
a broader perspective. Cameras or smartphones. Tripods can also
be helpful. When recording and publishing materials on StoryAp,
You will also need video and editing equipment.
Photos should be prepared in advance, or ask participants to bring them as part of the workshop. The same applies to photo equipment – it must be provided or participants should be informed in advance to bring it.
If it is possible to invite someone from the local community (e. g. seniors, regionalists, other experts), they should also be informed in advance.

COMPLEXITY

1 – 2 Depending on the possibility of inviting experts and the form of possible preparation of the material on StoryAp.

TIPS/ SAFTEY

A key success factor is finding or encouraging participants to bring relevant historical photos. You can also take advantage of the increasingly common digital collections. It is important that these are photos of places close to the participants, reachable within the time-defined walk. We especially recommend panoramic photos, presenting a broader perspective of the landscape. Photos taken from hills, showing the changes taking place (e. g. reduction of the area of forests, natural fields) will work well. If possible, they can be prepared and selected in advance.

Inviting experts to participate can give the workshop the character of building social ties, transferring competence to care for the local environment, culture, history and nature. It can be particularly valuable to invite seniors, which will further strengthen intergenerational cohesion.

METHODOLOGY

Step by Step

Step 1.

Depending on the chosen option, you should bring your own or ask participants to bring old, local photos in advance. If necessary, you can ask experts – local historians, social activists, seniors – to share photos. If you have more photos, you can divide the workshop participants into smaller groups by giving them one or more photos together with instructions: This picture shows our nearest neighborhood in the past. Your task is to discover what is in the photo, where it was taken and make a photo showing exactly the same shot. Try to reproduce the frames faithfully, keeping the same boundary points of your photo so that we can compare them. If you find it difficult to decipher the place in the photo, you can ask our experts or simply the locals for help.

Note – you can consider recording the whole workshop to document its course and place it in the form of an edited video on the StoryAp platform. Time: 30 minutes

Step 2

Photo walk – depending on the number of groups and the number of old photographs, the whole group or divided into smaller ones can go to the photo locations to take recent photos. When working with a group of young adults, we encourage you to give them freedom in the process of finding and photographing places and, after giving instructions, set only time for the task, which, depending on the distance and the number of photos, may be 30 – 90 minutes.

Step 3

After returning from the walk, the groups share their impressions of the task. The facilitator may ask questions about what happened to them, whether and what difficulties they had, how they dealt with them, who they asked for help, what they learned and more. In the next step, individual groups show everyone what they had the output photo and what the frame looks like now. After the presentation of all the groups, it is necessary to start a discussion about the changes – how the participants perceive them, what specifically changed, how these changes could affect the lives of people, animals, nature.*

*Comparing the photos you can think about what were the benefits and costs (and for whom), how the environment changed or the anthroposphere expanded (e. g. the area of forests decreased, more single-family buildings were created, skyscrapers arrived, etc.).

You can also ask experts – both local historians, guides, seniors, but also environmental change specialists – to assess the changes taking place. Finally, the facilitator asks for reflections on human impact on the environment at all. Time for discussion – 30 – 60 minutes

Step 4 (optional)

If you want to publish materials e. g. on StoryAp, you can only shoot the discussion from step 3 together with the presentation of photos, you can create a short report from the course of the whole workshop or ask the groups to complete the narrations and create short stories themselves. However, this requires the right equipment, skills and time (at least 120 minutes).

EVALUATION

The evaluation is already included in step 3, which aims to bring a reflective, critical, but also supportive discussion about the task itself, as well as about the changes taking place and the role of the human being.

At the end of the workshop you can ask the participants how they evaluate the whole event, what they lacked, what they would change and what they learned. Another known form of evaluation may also be used.

AUTHORS & SOURCES

Author: Łukasz Szewczyk

VIDEO INTERVIEWS
WORKSHOP

SUMMARY

The exercise consists of two parts and is intended to introduce the participants to the rules of correct recording of interviews – in terms of sound and conducted conversation. It is also complementary to the Photo Narration exercise devoted to the issue of portraits

THEME

General theme: Social and environmental sustainability stories.

Specific theme: video interviews, interviews, the art of asking questions, sound recording, gathering ICT skills, using digital devices

The exercise can also be used as an opportunity to improve ICT skills, particularly in the field of image and sound recording. They can be used as a closed form and as part of a larger whole.

TARGET GROUP

The exercise is addressed to every age group. It does not require prior skills as long as it is properly facilitated. Especially for use in a group of young people (14-30 years)

OBJECTIVE

Knowledge:
- Knowledge of different interview recording tools and how to use them
- Knowledge of conversation styles, their advantages and disadvantages, and ways of using them depending on the topic and purpose of the conversation.

Skills:
- cooperation in a group, creating materials together,
- the ability to conduct and record interviews,
- communicate with others, including members of your team, as well as persons interviewed,
- proper use of AV equipment, especially for sound recording.

Attitudes:
- strengthening the predisposition for discussion, argumentation, expression of one's own position, as well as the ability to change one's attitude under the influence of arguments,
- strengthening the capacity to be open and to listen to others,
- strengthening the attitude of readiness to cooperate, does one's commitment and readiness to modify one's beliefs.

TIME

90 – 165 min

GROUP SIZE

Best group size: up to 12 participants.

MATERIALS AND PREPARATION

The basic tools will be video equipment – depending on availability, they may be cameras with the ability to record audio and video, consumer cameras or more advanced, as well as audio equipment – recorders, microphones. You can also use smartphones with audio recording apps. It is important to provide headphones, preferably full, on-ear headphones – one for each group.

Speakers will be needed for playback – depending on the equipment on which the sounds were recorded, speakers with a mini Jack input will be needed. If unavailable, you can also download the material to your computer/laptop and play it back.

In addition, you need to prepare cards with tasks to draw.

Description of example of tasks in Step by step instruction.

preparation

Prepare the necessary video equipment. We suggest that groups carrying out the exercise should consist of 3-4 people. If you do not have an appropriate equipment, make sure that participants have the opportunity to use their own smartphones.

Prepare notes in cut assignments for audio recording and interview styles and topics.

METHODOLOGY

I Step (depending on the equipment used – if participants are advanced or use their own devices, it can be skipped).

Divide participants into groups so that each group has access to recording equipment. Ask the participants to discover how to use it for themselves. If it is very advanced equipment you can give tips. The task of each group will be to learn how to use it (5-15 min). In the summary of step I, you can ask all participants if something is unclear, if they would like to ask questions, or share their observations with others.*

*The basic set, for one group, preferably may consists of:
- camera/ still camera with recording function,
- tripod,
- external microphone – e.g. lavalier, hand-held or shotgun,
- headphone.

II Step

Explain to the participants what their task will be by providing information:
- your task will be to record in groups short speeches on a selected topic related to ecology. Everyone should have a voice, as well as everyone should have a chance to record the sound. Draw a card with the spot you need to record the speeches. Remember, the quality of the recording is important, not the content. To make it easier for you to focus on the sound, leave the lenses covered.

Time for implementation with prior discussion of ideas – 15 – 30 min.

Places to be drawn where participants should record speeches – for example:
- empty room,
- entrance to the building / at the reception,
- on the street,
- in the park,
- in the restroom/storage,
- at the place of your choice,

After returning to the room, we listen to individual interviews. We encourage all participants to provide feedback regarding the quality of the recorded sound. We comment on the spot they have been drawn to record and available equipment, not the skills of the participants! We also try to appreciate how they have dealt with the difficulties.

The generalization stage – what conclusions can we form regarding the recording of interviews? What to pay attention to? Where and what to record? How to share tasks?
Total time: 45 – 75 min
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Variant:

Different variants of the exercise can be used, e.g. adding a command that in addition to the speeches, the groups also record sounds that can be used to illustrate the interviews. Then you should pay attention to the complexity of the recordings, which after editing can be a podcast or audio reportage.

III Step

Exercise on conducting interviews. It combines with the previous one, but emphasizes the substantive part of conducting interviews.

Participants are still divided into groups of approx. 4 people. They can stay the same or divide again. From each group, one person leaves the room, while the other participants draw the topic and style of the interview. They have a few minutes to think about the interview and the division of responsibilities – who is recording the video, the sound, who is conducting the conversation. It is important that they do not reveal the subject and style to the person who is to be interviewed.

In the next step, each group chooses a location where they want to conduct their interviews. They're using equipment from their previous exercise. They have approx. 15 – 25 min.

Examples of themes and styles:

- ask what mistakes a person makes most when it comes to taking care of the climate. Be firm, inquisitive, fundamental and a little harsh. Don't reveal the subject until you start recording. Be like an investigative reporter following a scandal.
- talk about garbage segregation. Ask only closed questions (yes/no answers),
- talk about the first memories associated with nature, with the environment, which a person remembers from childhood. Try to be warm, ask different questions. Give support during the conversation by tapping, adding "aha", "I understand", "I had that too".

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- talk about the dilemmas of air travel. Before you start an interview, outline its subject, but do not ask specific questions. Try to make sure that the respondent does not feel nervous – take care of the atmosphere.
- conduct the interview in such a way as to make the interlocutor to behave pro-ecologically – you can choose any such as not eating meat, giving up the car, etc. Try to bring to a clear declaration from the interviewee that with the new month he/she will change his/her behavior.
- try to find out why ecology and climate are important to your interlocutor. But at the same time don't show interest in the conversation – i.e. ask questions mechanically, don't look at the person, look at the phone, etc.

After recording the interviews, participants stay in smaller groups and reflect on the experience. Only then can they explain to the interviewed person what was the task on the card. They can discuss how they felt during the interview, what made it easier and what made the conversation difficult.

Then they all meet in a large group. We watch interviews and individual groups present the selected tasks. Other participants share their observations, comments, and may also have questions for the presenters.

At the generalization stage – consider with the participants what styles of conducting interviews are adequate to their topics. Which ones do the participants feel good about? Which they won't benefit from? How should you prepare and conduct an interview? What to move, how to ask?

Total time 45 – 90 min

EVALUATION

The evaluation is inscribed into the logic of individual questions and refers to both the reflection and generalization stage according to D. Kolb's Experiential learning cycle.

The evaluation can also be extended by inviting a critical discussion on the presented issues, especially taking care of dissenting voices, dissenting opinions or other values. However, care should be taken to preserve a culture of conversation (proven facilitation tools will be needed).

TIPS/ SAFTEY

A key success factor is finding or encouraging participants to bring relevant historical photos. You can also take advantage of the increasingly common digital collections. It is important that these are photos of places close to the participants, reachable within the time-defined walk. We especially recommend panoramic photos, presenting a broader perspective of the landscape. Photos taken from hills, showing the changes taking place (e. g. reduction of the area of forests, natural fields) will work well. If possible, they can be prepared and selected in advance.

Inviting experts to participate can give the workshop the character of building social ties, transferring competence to care for the local environment, culture, history and nature. It can be particularly valuable to invite seniors, which will further strengthen intergenerational cohesion.

COMPLEXITY

2/2. 5 Depending on the equipment used and the degree of involvement in critical discussion, which may require greater facilitation skills. There may also be interpersonal questions about how interviews are conducted and the styles used.

AUTHORS & SOURCES

Author: Łukasz Szewczyk

SOUND FOR SUSTAINABILITY
WORKSHOP

SUMMARY

TThe participants, divided into smaller groups, record a sound story highlighting a selected aspect of sustainability. The story is to be told only by sound and should be a mystery to be solved by the rest of the participants.

THEME

General theme: Social and environmental sustainability stories.
Specific theme: Cooperation, sharing of experience, discussion on selected aspects of sustainable development.
The exercise is one of the elements of the PV workshop and can also be used as an opportunity to improve ICT skills, especially in the field of sound recording. They can be used as a closed form and as part of a larger process.

TARGET GROUP

The exercise is addressed to every age group. It does not require prior skills as long as it is properly facilitated.
Especially for use in a group of young people (14-30 years)

OBJECTIVE

Knowledge:
Expanding knowledge on sustainable development issues, group reflection, knowledge sharing,

Skills:
- cooperation in a group, creating materials together,
- creative work on sound imaging of selected aspect,
- creating a clear and at the same time enigmatic message,
- proper use of AV equipment, especially for sound recording.

Attitudes:
- strengthening the predisposition for discussion, argumentation, expression of one's own position, as well as the ability to change one's attitude under the influence of arguments,
- strengthening the attitude of readiness to cooperate, one's commitment and readiness to modify one's beliefs.

TIME

160 min + possible time to place audio stories on the StoryAp platform.

GROUP SIZE

Best group size: up to 12 participants.

MATERIALS AND PREPARATION

The basic tools will be video equipment – depending on availability, they may be cameras with the ability to record audio and video, consumer cameras or more advanced, as well as audio equipment – recorders, microphones. You can also use smartphones with audio recording apps. It is important to provide headphones, preferably full, on-ear headphones – one for each group.

Speakers will be needed for playback – depending on the equipment on which the sounds were recorded, speakers with a mini Jack input will be needed. If unavailable, you can also download the material to your computer/laptop and play it back.

In addition, you need to prepare cards with tasks to draw. Description of example of tasks in Step by step instruction.

Preparation

Prepare the necessary video equipment. We suggest that groups carrying out the exercise should consist of 3-4 people. If you do not have an appropriate equipment, make sure that participants have the opportunity to use their own smartphones.

Prepare notes in cut assignments for audio recording and interview styles and topics.

METHODOLOGY

Step 1 (depending on the equipment used – if participants are advanced in handling or use their own devices it can be omitted).

Divide participants into groups so that each group has access to recording equipment. Ask the participants to discover how to use it for themselves. If it is very advanced equipment you can give tips. The task of each group will be to learn how to operate, but also to show other groups how to use the equipment.

Depending on the level of equipment, give groups 5 – 15 minutes.

After that time, individual groups present how to use the equipment to the other participants.

*

Step 2

Explain to the participants what their task will be by providing information:

Your task will be to record sound stories about sustainability in the groups. Their subject is arbitrary and it is up to you to decide. You can share your experience, you can record sounds highlighting a certain aspect (e. g. the need to reduce consumption, save resources, promote ecological attitudes e. g. transport). Think and discuss your idea beforehand. You can record a sequence of sounds - that would be best - or individual sounds. Important – your story is supposed to be a kind of puzzle for the other participants – they will have to guess both what sounds you recorded and the message that comes from your story.

If you use cameras, cover the lenses – we only focus on sound recording. Listen to each other and take care of the good quality of the recordings. If your story is to be a complex whole, rethink the order of the recordings so that they fit together.

Time for implementation with prior discussion of ideas – 45 – 90 min.

Step 3

Presentation of created recordings – each group broadcasts its own recordings with a request to solve the puzzle – decode individual sounds as well as the whole message.

Time depending on the number of groups and length of recordings – 30 – 45 min.

Step 4

Sound stories can be posted on the StoryAp platform. In this case, the sounds must be combined and edited in the editing program (e. g. audacity or shotcut software can be used). However, this may require additional equipment and support from the facilitator. The description in StoryAp should state the nature of the exercise and the fact that it is a sound puzzle. It can also be added that such puzzles can be used by e. g. teachers during lessons with children and teenagers – both in terms of recognizing the sounds themselves and discussing the message of the sound story.

The facilitator should take care of providing the equipment, internet connection, and support participants in attaching audio stories to StoryAp.

EVALUATION

The evaluation can be linked to step 3 by supporting and stimulating discussion with the following questions:

- What did the group want to say? What reflections do you have on their experience/message flowing from the recorded sound story?
- (to creators): how was the process of working in the group? How did you choose this topic? Does it connect directly to your experience?

The evaluation can also be extended by inviting a critical discussion on the presented issues, especially taking care of dissenting voices, dissenting opinions or other values. However, care should be taken to preserve a culture of conversation - proven facilitation tools will be needed.

TIPS/ SAFTEY

You should leave as much freedom as possible in getting to know and use the equipment while helping groups at their request.

When integrating the exercise into a larger Participatory Video evaluation process, take care to summarise the most important technical aspects. This can be done, for example, by asking what they would do better, whether they would record any sounds differently, which they would recommend to others to pay attention to.

The exercise does not require editing – at the stage of playback it is enough to emit individual sounds. If you publish materials, you must first edit them into a single file.

COMPLEXITY

1 – 2 Depending on the equipment used and the degree of involvement in critical discussion, which may require greater facilitation skills.

AUTHORS & SOURCES

Author: Łukasz Szewczyk

WORKSHOP TITLES

STORY DICE	
STORYTELLING METHOD	
Digital Storytelling	X

MORE THAN ONE STORY	
STORYTELLING METHOD	
Digital Storytelling	x

STORY DICE
WORKSHOP

SUMMARY

Story Dice is an activity that utilizes a website designed for participants to experience the storytelling method. In this activity, participants are asked to create an original and unique story using randomly displayed pictures or objects. Participants have the opportunity to develop their imagination and creativity.

THEME

The Theme should be the topic or subject. In this case nature and enviroment

TARGET GROUP

This activity is aimed at participants between the ages of 18-35 who are interested in storytelling, curious and aim to use and strengthen their creativity.

OBJECTIVE

To enable participants to empathize
with unfamiliar people/places/situations.

- To offer insights into different traditions and values.
- To offer insights into universal life experiences.
- To help the participants consider new ideas.
- To reveal differences and commonalities of cultures around the world.
- To promote a feeling of well-being, fun and relaxation.
- To increase participants' willingness to communicate thoughts and feelings.
- To encourage active participation.
- To increase verbal proficiency.
- To encourage use of imagination and creativity.
- To enhance listening skills.

MATERIALS

Projector, Screen Reflector, Screen Curtain, Internet connection, Table, Chairs, Papers and Pens

TIME

90 min.

GROUP SIZE

10-12 persons

PREPARATION

The table is placed in the center and chairs are placed around it to form a round seating circle. The screen to project the screen is placed on the wall perpendicular to the table. Thanks to this arrangement, everyone can see each other and the projected screen during the presentation.

METHODOLOGY

At the beginning of the activity, the facilitator tries to prepare the participants mentally by providing a short introduction about storytelling methods. The facilitator says: '' Storytelling is the art of orally sharing a story or experience with an audience using physical movement and gestures.Today, we will experience a story telling method by using the platform which name is Story Dice.''

The facilitators reflect the screen which displays **https://davebirss.com/storydice/.In** the screen, they will see five story dice (or nine dice, if it is preferred), each with a random image on it. The participants' will turn these prompts into a story. The facilitator first selects a volunteer from the group. Then he/she presses the roll again button and the pictures are displayed for everyone to see. The participant is asked to create a story within the framework of a plot by using the pictures in order. For this, the participant is given 20 seconds to think and then he/she starts to tell his/her story. Other participants are allowed to take notes while listening to the story. After the story is finished, the participant is thanked and asked if other group members have any questions. After the storyteller's answers, it is the other participant's turn.

TIPS/ SAFTEY

Giving everyone a set amount of time for storytelling can prevent situations that take longer than expected and disrupt the flow. It may be advisable to use a stopwatch for this.

COMPLEXITY

The complexity level is 2. The facilitator needs more time and material to prepare the activity and he/she also need more experience in delivering it. (In terms of materials needed and explanations to be done to the participants)

EVALUATION

For the reflection part, the group sits or stands in a circle. Participants (including facilitator and team leader) are asked to draw a card each. Everyone completes the sentence on the card drawn. Then the cards are shuffled and dealt again. Everyone is asked to read aloud the sentence written on the paper in their hand. The sentences on the cards are as follows:

I created a story based on ....

I am thinking that ....

……………………… was the hardest thing for me while creating that story.

……………………… was the easiest thing for me while creating that story.

.... surprised me.

.... I had predicted.

.... no one listened.

.... I am really satisfied.

I would like ....

.... I wanted to go home.

If I had a camera ....

If we were to do the same work again ....

.... wish I had been asked beforehand.

.... I am bored.

....my motivation has dropped.

……………………… helped me.

.... I helped.

.... greatly appreciated.

The subject I am complaining about, ...

I would like to say to our team: ....

AUTHORS & SOURCES

Author: Merve Duman

https://davebirss.com/storydice-creative-story-ideas/ Or Story Cards: www.learnhip.com

HOW?

1

Online

2

BUY
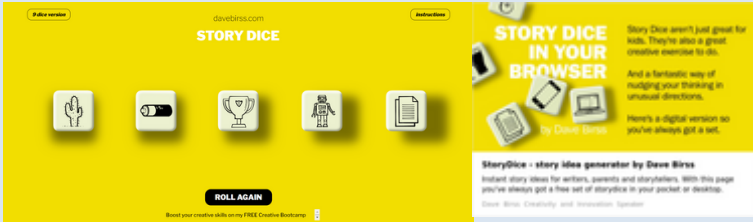
3

Using the original Story Dice application, 5 different random pictures appear on the screen. After a short thinking period, the participant tells the other participants a story with a plot in which the pictures on the screen take place.

4

Other participants take turns telling another original story by pressing the roll again button.
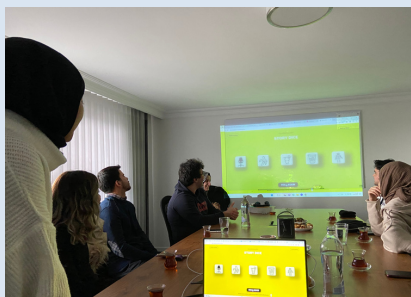
5

It can be played with 5 dice or 9 dice depending on your desire.

MORE THAN A STORY

WORKSHOP

SUMMARY

''More than one story'' is a card game or a website designed to build bridges between people of all ages, backgrounds, and cultures. Individuals and organizations are working together to produce and spread More Than One Story to people around the world.

THEME

The theme mentions all the topics we relate to in this exercise. Sometimes it may only be one, but others tackle several ones because they are closely connected and you can profit from the different links.

TARGET GROUP

This activity is aimed at participants between the ages of 16-35

OBJECTIVE

To encourage participants to explore diverse perspectives, share their own stories, and understand the interconnectedness of sustainability and culture.

MATERIALS

Projector and screen

PREPARATION

Introduction (15 minutes)

Welcome participants and provide an overview of the session's objectives.
Explain the importance of cultural diversity and its connection to sustainability.
Introducing the online "More than One Story" game, highlighting its purpose in promoting cross-cultural understanding.

TIME

About 40 minutes to an hour is a good amount of time to play

GROUP SIZE

In both in-person and online settings, participants form small groups (four to eight people for in-person and four to six people for online).

METHODOLOGY

Understanding the Game (10 minutes)
Provide instructions on how to access and play the online version of the game, ensuring that participants have the necessary devices and know-how.
Clarify any questions or concerns participants may have about using the website.
Gameplay (45 minutes)
Instruct participants to access the "More than One Story" website and play the game individually or in pairs, depending on the number of available devices.

Participants should take turns drawing cards from the website and sharing their responses to the prompts on the cards. These prompts can be related to personal experiences, cultural traditions, or sustainability topics.

Example Prompts:
"Share a story about a sustainability initiative you've encountered in your community."
"Describe a cultural tradition or celebration that promotes unity and sustainability."
"Share a personal experience related to nature and its importance to your culture."
Encourage participants to actively engage with the online game and take notes on particularly meaningful stories or insights that emerge.

TIPS/ SAFTEY

Tips and considerations for facilitators is the box where you find ideas which might apply to some of you or are important for further development of the exercise. The process of developing an exercise in a heterogeneous group offers a rich and diverse amount of questions and suggestions to implement the activity. Some safety instructions will also be given here.

EVALUATION

Reflection and Discussion (20 minutes)

Bring the participants back together for a reflective discussion:
Ask individuals or pairs to share one particularly meaningful story or insight that emerged during their gameplay.
Facilitate a group discussion on how cultural diversity can contribute to sustainable development, drawing from the stories shared during the game.
Connecting Stories to Sustainability (15 minutes)

Discuss how the stories shared during the online game relate to specific sustainability themes or SDGs. Use presentation slides if available to visually connect the stories to sustainability.
Action Planning (10 minutes)

Challenge participants to brainstorm and share ideas on how they can apply the insights gained from this session, including the stories they encountered in the online game, to initiate sustainable projects or activities in their communities.
Closing and Appreciation (5 minutes)

Thank participants for their participation and insights.
Highlight the importance of ongoing dialogue, cultural exchange, and storytelling as tools for building bridges and driving sustainability.

COMPLEXITY

The complexity criterion shows how demanding an exercise can be for facilitators in terms of preparation, time and delivery. In general it gives you an idea of how much preparation, logistics and training experience is needed to deliver this exercise successfully. The rating goes from 1 to 3.

1. Neither a lot of material, nor preparation nor experience is needed; e.g. only one ball is needed, the playing field could be anywhere and the announcements or rules guiding play are rather simple.
2. You need more time and material to prepare the activity and you also need more experience in delivering it; e.g. you might need various sport materials, you cannot play it anywhere and the activity is more complex to explain to participants.
3. A lot of preparation and/or material is needed, you need at least two facilitators to deliver it and the complexity of the activity is rather high; e.g. you need diverse sport material plus other material you might not have at hand in a sport environment, you need to have at least one facilitator who is familiar with the activity and you cannot play it with all kinds of target groups, because the conditions expect some specific skills (e.g. abstract thinking) from the participants as well.

AUTHORS & SOURCES

Author: Merve Duman

https://davebirss.com/storydice-creative-story-ideas/ Or Story Cards: www.learnhip.com

HOW?

1

Tell a story of your choice from an experience in your life.

NEW QUESTION

https://www.morethanonestory.org/en/play

Online

2
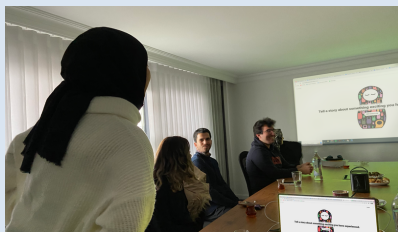
In Person

WORKSHOP TITLES

BEACH CHRONICLES	
STORYTELLING METHOD	
Autobiographical methodologies	X

OUR STORY OF THE FUTURE	
STORYTELLING METHOD	
Autobiographical methodologies	x

BEACH CHRONICLES
WORKSHOP

SUMMARY

This is based on a FutureLab, 4-step ideation/problem solving methodology, original author unknown.

THEME

Pollution, Environment, Beach, Personal memories, personal connection to nature

TARGET GROUP

This activity can be carried out with participants aged 16 - ∞

OBJECTIVE

This excercise aims at the following objectives:

- The participants connect the beach as a habitat and ecological site to the place they enjoyed as kids.
- They learn how long it takes for rubbish to decompose in the ocean.
- They are determined to preserve the beach from further pollution and want to contribute to clean beaches.

MATERIALS

- Garbage bags
- Rubbish grab tongs
- Gloves
- Timeline made of wood to illustrate the time of decomposting of different types of waste.

GROUP SIZE

8-15
The group size gives you a precise number of people needed (ideally), and sometimes a minimum or maximum capacity for this exercise. It is always possible to split the group up and do the exercise in two subgroups if you have two facilitators who can lead the activity separately.

PREPARATION

- Create the wooden Timeline.
- Gather the rest of the materials

TIME

3-4 hours

The time reference gives you the most ideal time frame you might need for the activity. Every trainer and facilitator has its own rhythm and flow to deliver activities, plus it depends on the target group as well. Only experience can give you the exact time you might need to deliver the exercise. The first attempt should include more planning time than mentioned

TIPS/ SAFTEY

- Plan enough time for beach cleaning – it's fun!
- Give ideas to further act on the cause of clean beaches
- Ask the participants to be careful with glass
- It is helpful to have a person with proper knowledge about ocean plastic with you.

Tips and considerations for facilitators is the box where you find ideas which might apply to some of you or are important for further development of the exercise. The process of developing an exercise in a heterogeneous group offers a rich and diverse amount of questions and suggestions to implement the activity. Some safety instructions will also be given here.

COMPLEXITY

The complexity criterion shows how demanding an exercise can be for facilitators in terms of preparation, time and delivery. In general it gives you an idea of how much preparation, logistics and training experience is needed to deliver this exercise successfully. The rating goes from 1 to 3.

1. Neither a lot of material, nor preparation nor experience is needed; e.g. only one ball is needed, the playing field could be anywhere and the announcements or rules guiding play are rather simple.
2. You need more time and material to prepare the activity and you also need more experience in delivering it; e.g. you might need various sport material, you cannot play it anywhere and the activity is more complex to explain to participants.

*

*

3.A lot of preparation and/or material is needed, you need at least two facilitators to deliver it and the complexity of the activity is rather high; e.g. you need diverse sport material plus other material you might not have at hand in a sport environment, you need to have at least one facilitator who is familiar with the activity and you cannot play it with all kinds of target groups, because the conditions expect some specific skills (e.g. abstract thinking) from the participants as well.

METHODOLOGY

Step 1: Introduction (10 minutes)
Step 2: Guided Reflection (5 minutes)
Step 3: Memory Mapping (20 minutes)
Step 4: Sharing and Discussion (30 minutes)
Step 5: Collecting rubbish (60-90 minutes)
Step 6: Environmental Impact Connection (10 minutes)
Step 7: Connecting Memories to Environmental Impact (15 minutes)
Step 8: Decomposition Comparison Activity (20 minutes)
Step 9: Reflection and Discussion (15 minutes)
Step 10: Commitment to Beach Cleanup (10 minutes)
The instructions will tell you exactly what you have to do step by step.
If the activity need more space for the description, please put here the phase titles, and in the appendix the full description.
Please take in account these pillars:

1. All the worksops lead to the production of short stories (text, video, audio, etc.), which will be collected in the YoMEM digital archive, through the StoryAP portal.
2. For this reason the workshops will include an introduction to the StoryAP portal, and – as much as possible - a time to upload the stories directly during the workshop.
3. The workshops can have variable duration; on average they will range from a single meeting, to 3 meetings, for the duration of 12 hours; but some workshops, such as participatory video, or story gathering, can last much longer.

**

**

We highlight the importance to create this description Step by Step, and to provide clear instructions (please check the English), that will make this exercise easy to be used by others.

This template offers two possibilities:

- you can describe here the activity step by step, if the description is not too long;
- you can include here just the list of the phases, and describe the activities in a more detailed way in the appendix below.

EVALUATION

Evaluation Questions:

- How did you feel about the time frame of the Beach Clean Up including the workshop?
- What could have been done better in the preparation?
- What could have been done better in the implementation of the activity?
- What was your highlight of the workshop?
- What would you like to know more about after the Clean Up activity?
- What do you take away from this activity and encounter?

Debriefing and evaluation is the part where we actually put down the necessary questions, ideas and conceptional thoughts you might need to deliver the activities successfully.

In order to achieve the highest learning effect you might have to surprise yourself as well. There are many questions which open discussions you might not have anticipated. To meet the needs of the group it is essential to be open, to go with the flow or sometimes to stay focused where it is needed. All the questions/ideas we mention in this box are suggestions and you are welcome to find others that are more suitable to your target group and training situation.

The debriefing part needs the highest concentration of all parts of the group. It is always helpful to explain basic feedback rules to participants in order to set ground rules for communication. You might encounter situations which are most challenging either because of the topics you tackle or the situations that might arise. That is why this part should never be delivered under time pressure.

AUTHORS & SOURCES

Kultur Life

1

Meeting at the Beach to discuss the impact humans have on the natural environment in our immediate Local environment

2

Gathering trash that is easily accessible.

3

Gathering trash from less accessible places.

4

Using the collected trash to educate ourselves about our personal impact on the environment by creating a timeline of decomposition from what we found.

OUR STORY OF THE FUTURE

WORKSHOP

SUMMARY

''This exercise encourages young people to imagine a positive / utopian version of the future while at the same time promoting a solutions-based approach to today's problems.

THEME

Critical thinking, hope, optimism, solutions-based thinking, creativity, resilience

TARGET GROUP

The exercise is aimed at teenagers and young adults.

The core target group is aged 18-30, but the general age range is 16+

OBJECTIVE

The main objective of this activity is to encourage a positive view of the future and solutions based thinking about the problems we have today. To do that, it also encourages creative thinking and -approaches to problem solving as well as critical thinking about how the future is being portrayed and talked about currently.

Through all this, the aim of the exercise is also to help the participants in being more crisis-resilient by showing them alternative ways of approaching problems.

MATERIALS

The materials for this exercise are limited, a fully stocked moderation box with moderation cards to help with the clustering of ideas, one table for every 3-5 participants, as well as 3-4 sheets of flipchart paper per table, with enough pens for each group will suffice.

GROUP SIZE

The group size of this activity is variable, from 4 participants onwards, we recommend one facilitator in the room for every 10-15 participants in order to effectively check-in with the participants during their rounds of group work, encourage creative thinking, etc.

PREPARATION

IPreparing this exercise is less intense, as most of it is focussed on the participants developing their own ideas and discussing amongst themselves. Depending on the amount of space you have available, you can prepare the tables and materials, but the participants can as well find their own tables and locations they are comfortable to work in.

The one element where some thought ahead of time is at least recommended is the introduction of the 'timewarp' in step 6, where the focus should be on the best future the participants can imagine, NOT the future they think is most likely.

Alternative to the news segment videos, the output/Step 8 of this exercise can also easily be changed to letters from the future, where the participants write letters from the point of view of the future to people in the present and read them out loud at the end of the exercise (the texts of the letters will then be uploaded to StoryAp

TIME

This exercise is, in general, aimed at 4 hours, but can easily be extended to 6 hours (including breaks) in order to give more time for the videos and debriefing.

TIPS/ SAFTEY

There are no particular safety concerns in this exercise other than being aware of and ready to address unforeseen controversial discussions and topics.

COMPLEXITY

TThe complexity of this exercise is 1-2. It is a slightly longer exercise and the debriefing is all important, but beyond that, the materials needed are moderate, and as it is about the participants ideas, not much content can be prepared.

If one group finishes much earlier than the others, they can record an intro and outro to the overall 'programming' so that potentially all stories can be edited together and uploaded as one longer-form newscast.

METHODOLOGY

Intro (10-15 mins)

Step 1: Introduction of the exercise, timeframe and StoryAP portal,

Step 2: Splitting up the participants into groups of 3-5 people

Our Life, Here and Now (60-90 mins)

Step 3: The participants get 20-30 minutes of time to discuss and write down all the problems they see in the world currently

Step 4: The participants get another 20-30 mins to describe those problems in as much detail as possible

Step 5: Collect those problems group by group in plenary and cluster them, discussions can be held here, but only to a point [end of the first 2-hour session -> short break] (Variant: this step can be skipped in order to have more time for the video recording, in which case Step 8 would take 90 mins)

Living in the future (120-150 mins)

Step 6: The facilitators introduce the participants to a time-jump to ca: 30 years in the future (long enough to feel far away, but close enough that they will live to see it) and all their previously described problems have been solved. Welcome to Utopia.

Step 7: The participants are now asked to take another 30 minutes to describe that utopian future in as much detail as they can (how do cities work, how does transport work, how far did we explore space, how do international politics look like?)

Step 8: The participants are now given 60-120 mins to write and record a short news segment (2-5 mins) that takes place in that utopian future

Step 9: Uploading the News to the StoryAp portal

Coda (30 mins)

Step 10: Showing the news segments in plenary

Step 11: Evaluation

EVALUATION

The core element of the debriefing here is to connect the utopian future back to current times and the lessons we can learn from the thought experiment for our activism and active participation in society today.

AUTHORS & SOURCES

This is based on a FutureLab, 4-step ideation/problem solving methodology, original author unknown.

STORIE DI MONDI
POSSIBILI

WORKSHOP TITLES

LOOKING FOR A MORE SUSTAINABLE WORLD	
STORYTELLING METHOD	
Autobiographical methodologies	X
Photo Naration	X

STORIES FOR CHANGE	
STORYTELLING METHOD	
Autobiographical methodologies	x
Video Naration	X

LOOKING FOR A MORE SUSTAINABLE WORLD
WORKSHOP

SUMMARY

''The participants collect and share experiences and reflections on the theme of environmental and social sustainability, starting with some questions such as:

- what is my personal experience of defense of the environment??
- How can we defend and enhance the values related to respecting the environment, caring for the planet and its resources, which are increasingly under threat?

The workshop aims to collect the stories and tales of experiences of environmental activism through the methodology of autobiographical writing and the technique of the photo reportage.

THEME

Experiences of environmental and social sustainability;
- examples of caring for the environment, the planet and its inhabitants;
- examples of youth activism on the topic of environmental advocacy.

TARGET GROUP

TParticipants are people of different ages, from young to seniors, who want to explore the tools of photo reportage (specifically writing and photography) and want to actively contribute to the construction of new narratives on the topic of environmental sustainability.

They can be people with a migration background and language students from another country, who can use the workshop as an experience of practicing the language and meeting new peers. They can be people engaged in activism and interested in storytelling or in developing specific skills in photography, writing and journalism.

TIME

The workshop lasts from 4 to 5 meetings of 2-3 hours each.

OBJECTIVE

The main objective of the workshop is the creation and collection of stories through the tools of writing and photography.

The participants, authors of the stories, will explore themes related to sustainability and acquire skills in the use of autobiographical writing and photo reportage.

MATERIALS

Cameras, tripods, smartphones, and computers are required.

Each participant is asked to bring two photographs with him/her: one of his/her own photographs and one photograph related to the themes of the workshop.

For example:

1) a photo of an object related to specific experiences of environmental activism;

2) a photo related to the themes of environmental care, environmental education, ''green'' alternatives etc.

GROUP SIZE

TFrom 5 to 14 participants.

PREPARATION

PAll the participants need to have ICT tools.

It is important for the running of the workshop that each participant has selected and brought along the required photos.

It is also essential to ensure a good number of photographic devices and computers (one per couple at least).

METHODOLOGY

The workshop is divided into the following phases, described in the appendix:

1. Presentation of the workshop and short presentation of participants.
2. Writing activity "Tell through a photograph".
3. Session about technical issues: interview and photo reportage, photography ethics. Preparation of the interviews: research on the themes; preparation of questions; set up the interviews and photo reportage phases.
4. Photography and interview session with photo equipment, such as smartphones, cameras, tripods; external microphones.
5. Editing text and photographs.
6. Uploading on the Story Ap Archive.

TIPS/ SAFTEY

To facilitate the running of the workshop, it is important to assess the general photographic skills of the group.

To allow those who do not have basic technical photographic skills to participate, is better to proceed by dividing the group into small groups balanced in terms of skills, so that less experienced participants can have the opportunity to train during the workshop.

It is important to carry out on-the-spot inspections and logistical evaluations to find the right sets for the photographic portrait (especially outdoors) and possibly prepare it, customize it, or create it from scratch (indoors).

COMPLEXITY

TThe complexity is 2/3 and relates mainly to the photographic part, both in the technical aspect and the instrumentation required.

It is suggested to have at least two trainers, or a trainer and a tutor.

Participants need: a notebook to use as a personal diary; a camera or a smartphone for taking the pictures; a PC or a smartphone with video editing programs.

EVALUATION

Each session includes a final part of evaluation and self-evaluation, through a collection of feedback. The final meeting includes a specific activity aimed precisely at the evaluation and self-evaluation of the workshop.

AUTHORS & SOURCES

Authors: Antonio Tiso, Andrea Ciantar.
Photostory - StoryAp

STEP BY STEP DESCRIPTION

Phase 1 - Start of the workshop

ACTIVITY AND PROJECT PRESENTATION

The trainer will welcome the participants. He will present himself and the workshop, the objectives, and explain to the participants how it will be carried out and the different phases.

- 15 min
- Objectives: Present the project and the workshop, let the participants know the objectives, and what they will do

ICE BREAKING EXERCISE: MESSAGE IN A BOTTLE "THE CHANGE I WOULD LIKE…"

The group forms a circle.

Each participant is given a small sheet.

In the center of the circle is an empty bottle.

All the participants are asked to write a small message on the sheet, in response to the question:

"The change I would like in relation to environmental issues is...."

Each participant will fold their sheet and insert it inside the bottle.

Once the messages inside the bottle have been mixed, the participants will randomly extract the sheets and share them as a group, reading the messages.

- Duration: 30 min
- Objectives: Short presentation of participants with an ice breaking exercise and group creation.

NAVIGATION RULES

The facilitators propose some common rules for the group:

- no judgment and confidentiality;
- I do not use smartphones during the exercises;
- during sharing, listen without commenting, and read stories without adding comments;
- we can write in our mother tongue, and if the language of exchange is another (e.g. English) we can make a summary for sharing in English, after reading the text in the language we used.

(Participants can propose other rules ....)

- Duration: 15 min
- Objectives: Create ground rules for the storytelling path. Share general rules to be followed at the time of the interview: subject's consent to the interview, protection of privacy, limits, needs.

Phase 2 - Writing activity

WRITING ACTIVITY

During the first writing exercise it is essential to introduce the themes of the narrative and stimulate the storytelling by asking participants to write about the chosen photo and the theme "My personal experience of environmental sustainability ".

Similarly for a second photo (about oneself) the writing of the short story about oneself will be stimulated around the questions "Who am I and what are my founding values in relation to a more sustainable life" and " My dream of a more sustainable world''

This exercise is important for reflecting, remembering, talking about oneself and one's experience, creating a moment of sharing memories, making connections between personal values and desires regarding the future.

The sharing will take place in a group, in a moment of listening without interruptions or comments.

- Duration: 30 min
- Objectives: Create a warm context to share personal experiences. Promote an initial moment of knowledge and sharing, where the participants will introduce themselves.

MEMORY LIST "STORIES FOR CHANGES" - AUTOBIOGRAPHICAL WRITING

Participants are led to the Memory List autobiographical writing exercise. The list of memories is one of the easiest ways to bring up memories.

1 - They will search their memories of experiences of sustainable social and environmental change, directly or indirectly experienced by participants, and are asked to write a list of at least five memories with a short description.

2 - Participants are asked to choose a memory from those previously written and to recount it in more detail.
Some questions can help with the writing:

"Why is this experience important to you?"
"Why does this experience represent social change for the community?"

3 - Sharing: participants will read their story and share it with the group.
- Duration: 30 min
- Objectives:Favor the emergence of memories. Help to identify the story they want to tell with video narration. Knowledge of each other, which will be used to write the interview.

Phase 3 - Interviews & Photo techniques; prep for interview

LET'S CREATE OUR STORIES - INTERVIEW SCRIPT

Participants are asked to form small working groups of three people each.
The teams will work on the interview traces.
They will decide what structure the interview will have, the objective, the planned questions.
The interview questions should be as open as possible.
The objective is to recount a lived or known experience of social change in Europe.

QUESTIONS
Here some examples of questions:

- Would you please introduce yourself, tell us your name, where you live, what you do in life?
- Would you like to tell us what sustainable social and environmental change is for you?
- Do you remember one or more important experiences of change you have known or are active in, and would you like to tell us about them?
- Does this experience represent an important step in your journey, please explain why?
- How did this experience contribute to changing you?
- Can your experience be important on a collective level and in what way?
- If you think about social and environmental change, what would you like and why?

Further questions will emerge after the answers to be included in the interview.
Thank again for the availability offered by the interviewee.
Please provide/exchange contact details with the person who was interviewed.

PREPARATION OF THE INTERVIEW
Another important content concerns the preparation of the interview.
Fundamental aspects are:
- share the aims of the interview with the people interviewed;
- explain that the path involves the creation of a photo story that we are going to share with the interviewee;
- for this purpose it may be useful to create a document to be given to the people interviewed, where all this information is inserted, and the interviewees are thanked for their availability.

HERE IS AN EXAMPLE OF SUCH A DOCUMENT:
This interview is carried out within the workshop/project ------ with the aim of ------. The story will be shared with you in order to receive your feedback, and then published – if you agree – on the StoryAP portal. Before starting we would like to thank you again for your availability.

BRIEF THEORETICAL INTRODUCTION ABOUT THE PHOTO REPORTAGE.

The participants will acquire skills in the use of Photo reportage, learning the basic rules of telling a story through photography, from a technical, methodological, and expressive point of view:

- Studying portfolios of Master of Photography, their photo reportage within the photojournalism but also intimate photo stories about daily life.
- How and why to manage a photo reportage (lights, locations, etc).
- Technical indications about cameras.
- Photography ethics.
- How to edit the photos.
- Basic tips, such as:
  - overcome your shyness and ask to take portrait;
  - get close into your subject to create intense and intimate portraits;
  - follow the rule of thirds;
  - ensure your subject is well lit;
  - tell an interesting story. "The important thing is to say something that's going to matter, something that will change my viewpoint about the world, something I can learn from";
  - be in the moment. "I like to walk around silently and just observe what is happening around me... to just be out there alone and just explore and discover and have an adventure with it";
  - Your eye, heart and soul are your most important gear. Use photography to learn about the world;
  - don't just take photos. Leave a legacy.
    - Duration: 1 hour
    - Objectives: Enhance the technical and narrative skills of participants regarding the photo reportage.

PREPARING THE INTERVIEW AND THE PHOTO REPORTAGE.

Preparing the equipment and set up. In this part, preceding the roleplaying phase, participants will learn what equipment they need to carry out a photo reportage. Participants use photo equipment available, smartphones, cameras, tripods.
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Another important element is how to record the interviews.
In our case the final product will be composed of photographs and text. To record the interviews participants will therefore be able to make both a video and an audio recording.

- Duration: 1h
- Objectives:Research on the themes; Prepare the questions; Set up the interviews and photo reportage phases.

Phase 4 - Photo reportage session

CARRY ON THE INTERVIEWS AND THE PHOTO REPORATGE.
In this practical part, participants will practice a role-play where they will experiment, divided into teams, the different roles to play during the realization of the work on the field.

Participants split in small groups, each working on one theme. The groups will meet the interviews and will work with them, recording their stories, taking pictures of them, and scanning their old photos, useful for enriching the photo narration. During the shooting the members of the groups will take photos of different angles of the location and the people involved in the story they are working on. All this material will be used for creating their final output.

- Duration: 3h
- Objectives: Create the photos and interviews that will accompany the photo reportage.

Phase 5 - Editing

- Evaluation of the previous phase.
- Editing the interviews and the photo reportage. The group will work on editing the collected stories using photo editing software, with the aim of contributing at least one story - narrative for each group.

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Together with the facilitator, the group will see how the chosen photo editing software works, showing the basic tools to use.

Specifically, you will see how:
- create projects;
- import photos;
- retouch basically the images (light, exposure, brightness, contrast, saturation, etc);
- export edited photos and formats.

The group will work on editing the collected stories using photo editing software, with the aim of contributing at least one story - narrative of each participant.

The same teams that worked on the photo narration will work on editing the interview.
The main purpose of this stage is to create text that accompanies the photographs.

It is possible to proceed in two ways:
- a text in the third person, i.e., the reporter's story, with excerpts in the first person, significant phrases said by the interviewees;
- a text in the first person, with the story of the people interviewed. In this case the text is a "reasoned transcription", i.e., a transcription in which the text is worked on without betraying the narrator's style, but at the same time giving it a more effective form.
- Example of narrative photo-reportage:
    - https://www.StoryAP.eu/la-terra-promessa-viaggio-nella-lotta-dei-sem-terra/
    - https://www.StoryAP.eu/le-donne-di-lucha-y-siesta/
    - https://www.StoryAP.eu/searching-humanity/
- Duration: 4h
- Objectives: Learn basic photographic post production. Create a narrative that interweaves portraits and words through the editing process.

Phase 6 - Uploading on the Story Ap Archive

THE IMPORTANCE OF SHARING STORIES: SHARING THE STORIES ON STORYAP.

The facilitator will show the group how the StoryAP portal works, and the appropriate accounts will be created, useful for the participants to upload the stories to the archive.

Before uploading, the birth of the StoryAP portal and its purpose will be explained, and a collective discussion on the importance of sharing stories will be encouraged.

Uploading the stories on StoryAP (www.StoryAP.eu); the facilitator show the portal, and how to upload the stories; each group will upload the photo story on StoryAP creating a person account (or they can be uploaded by the StoryAP staff through the account of the organization).

https://www.StoryAP.eu/

INVOLVEMENT OF PARTICIPANTS WITHIN THE STORYAP STORY VOLUNTEER NETWORK

Sharing the photo narration created in the groups; if possible, the best should be to organize a small event to share the stories also with others; or it can be done just for the group. The stories are shared one by one, without any comment. At the end the facilitators can ask participants to share what the stories have evocated.

- Duration: 1.5 hours
- Objective: Upload the stories on StoryAP. Share the stories created.
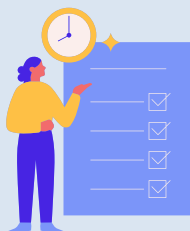
CONCLUSIONS

A final moment of reflection is facilitated. For this purpose, the participants are asked to make a list of the things they have learned, starting from the input "I take away with me...". A sharing phase in the group follows.A further reflection concerns the value of collected history as a contribution to knowledge and change.

- Duration: 2 hours

STORIES FOR CHANGE

WORKSHOP

SUMMARY

'In the "Stories for change" workshop participants will be able to collect stories of experiences of social and environmental change using video storytelling and video interviews..

THEME

 The main theme is the experience of and environmental change, and the telling and sharing of stories of change and active participation in local experiences that impact on key issues such as environmental protection and education, human rights, social justice, etc.

TARGET GROUP

Workshop participants are young people under 30 years old, interested in video making and video interviewing as tools for narrating experiences of social change, they can be active volunteers in associations, young activists, or young students.

TIME

9 h/12 hours + a day of practical training.

OBJECTIVE

The objective of the workshop is to reflect on the theme of social and environmental sustainability, tracing phenomena and experiences of change present in the area or directly experienced by participants and collecting testimonies and stories through video interview and video narration.

MATERIALS

Each participant will need a camera, a tripod, a microphone, a PC or a Notebook, with an editing programme. It is also possible to use the smartphone.

GROUP SIZE

From 4 to 12 participants. At least 2 facilitators.

PREPARATION

Preparation phase before the start

Participants will be notified of the equipment needed to conduct the workshop, with communication charged prior to the start of the activity.

For the phases that will take place in the classroom, both theoretical and practical, participants will be provided - if in possession - with the necessary equipment (video cameras, microphones, tripods) or they will be asked to bring their own.

For the practical part in the field, it will be necessary to organise/contact/intercept experiences, activities, events in the area where participants can get to know realities active in social change and practice video interviewing and filming.

Preparation of the workshop spaces

The spaces in which the workshop will take place will be spaces that will have to host different activities and it is preferable to work in places with multiple spaces and environments in which the teams can be distributed during the shooting moments. Even better if there are also outdoor spaces. Quiet spaces will be needed, with the possibility of arranging tables for the editing phase, and the possibility of projecting in the moment of sharing.

The ideal space for the realisation of this workshop must be:
- well lit, possibly with external natural light
- spacious enough to allow tables to be placed
- a well reserved and non-passage space
- a space where you can project into a wall

Spaces that are too small, dark, too furnished, in which nearby activities take place in parallel, should therefore be avoided.

Equipment preparation

Make sure enough tools for different work teams are available: camera equipment, computers, video editing software, tripods.

METHODOLOGY

The educational activity is divided into three 3-hour meetings and a day of practical training. In the appendix the complete description of the workshop.

Video narrations workshop:
1) Introduction to the activity
Workshop presentation to participants

2) Ice-breaking exercise "Message in a bottle"

3) Memory list "Stories for change" - Autobiographical writing
Participants are invited to the Memory List autobiographical writing exercise.
The list of memories is one of the easiest ways to bring up memories.

4) "When and how to use video for storytelling"
Brief theoretical introduction of methodologies

5) Let's create our stories - Interview Script
Participants are asked to form small working groups of 3 people each.
The teams will work on the interview traces.

6) Preparation of the equipment and set up
In this part, preceding the roleplaying phase, participants will learn about and be explained what equipment they need to prepare to carry out a video interview.

7) Let's create our stories
In this practical part, participants will practice a role-play where they will experiment, divided into teams, the different roles to play during the realisation of a video interview.

8) Let's edit and share our stories
The group will work on editing the collected stories using video editing software, with the aim of contributing at least one story - narrative of each participant.
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9) The importance of sharing stories: Sharing the stories on StoryAP.

The facilitator will show the group how the StoryAP portal works, and the appropriate accounts will be created, useful for the participants to upload the stories to the archive.

Before uploading, the birth of the StoryAP portal and its purpose will be explained, and a collective discussion on the importance of sharing stories will be encouraged.

Practical Training

Phase 1

Organising a group activity, during events, in places hosting associations related to the project themes that you want to explore, establishing what and which reality to tell.

Phase 2

Interview shooting, fieldwork, and teamwork.

General shooting.

Phase 3

Editing:

1 meeting

2 remote meetings

Sharing on StoryAP.

TIPS/ SAFTEY

The trainer has the first task of putting the participants at ease, presenting the space as a safe place and a space for sharing tools. For this reason, an open proposal of group rules will be shared that the trainer proposes to the group.

During this workshop participants commit to:

- avoid commenting or judging;

- avoid using smartphones unless requested in the workshop;

- ensure that the size of the group is maintained by avoiding intrusions or entry of outsiders into the activities;

- actively listen to others.

COMPLEXITY

The complexity of the workshop is level 3/3.
The reasons are as follows:

- it will be necessary to organise spaces with respect to different needs, and to have different locations;
- trainers must have some particular video skills;
- at least two trainers are required (one video expert and a second one to help follow the group and the work);
- The necessary equipment has to be organised and prepared.

EVALUATION

During the workshop different self-evaluation tools are used:

- ice breaking exercise: Message in a bottle "The change I would like…";
- writing;
- sharing.

To evaluate the progress of the workshop it is important that the facilitator pays attention to the writing and sharing phases, and above all to the practice phase.

The last phase is a phase of reflection and sharing.

In the last phase, through a simple moment of collective writing on a billboard, participants are invited to answer 4 questions:

"What I learned from this experience.."

"What I liked..."

"What would I change..."

"How can we further develop this work?"

The debriefing part needs the highest concentration of all parts of the group. It is always helpful to explain basic feedback rules to participants in order to set ground rules for communication. You might encounter situations which are most challenging either because of the topics you tackle or the situations that might arise. That is why this part should never be delivered under time pressure.

AUTHORS & SOURCES

Authors: Benedetta Sanna, Andrea Ciantar.

STEP BY STEP DESCRIPTION

Phase 1 - I Meeting

INTRODUCTION TO THE ACTIVITY

The trainer will welcome the participants. He will present himself and the workshop, the objectives, and explain to the participants how it will be carried out and the different phases.

The presentation of the participants follows.

- 20min
- objective: Present the project and the workshop, let the participants know the objectives, and what they will do.

ICE BREAKING EXERCISE: MESSAGE IN A BOTTLE "THE CHANGE I WOULD LIKE…"

The group forms a circle.

Each participant is given a small sheet.

In the centre of the circle is an empty bottle.

All the participants are asked to write a small message on the sheet, in response to the question:

"The change I would like in relation to environmental issues is...."

Each participant will fold their sheet and insert it inside the bottle.

Once the messages inside the bottle have been mixed, the participants will randomly extract the sheets and share them as a group, reading the messages.

- Duration: 20 min
- Objective: Create a warm context to share personal experiences. Promote an initial moment of knowledge and sharing, where the participants will introduce themselves.

NAVIGATION RULES

Some common rules for the group::

- No judgement and confidentiality; Do not use smartphones during the exercises; During sharing, listen without commenting, and read stories without adding comments;
- We can write in our mother tongue, and if the language of exchanges is another (eg English) we can make a summary for sharing in English, after reading the text in the language we used;
- (Participants can propose other rules)
  - 15min
  - objective: Create ground rules for the storytelling path. Sharing general rules to be followed at the time of the interview: subject's consent to the interview, protection of privacy, limits, needs.

MEMORY LIST "STORIES FOR CHANGES" - AUTOBIOGRAPHICAL WRITING

Participants are led to the Memory List autobiographical writing exercise. The list of memories is one of the easiest ways to bring up memories.

1 - They will search their memories of experiences of social and environmental sustainability, directly or indirectly experienced by participants, and are asked to write a list of at least 5 memories with a short description.

2 - Participants are asked to choose a memory from those previously written and to recount it in more detail.
Some questions can help with the writing:
"Why is this experience important to you?"
"Why does this experience represent social change for the community?"

3 - Sharing
Participants will read their story and share it with the group.

- 40min
- Objective: Encourage the emergence of memories. Help to identify the story they want to tell with video narration. Encourage knowledge of each other, which will be used to write the interview.

"WHEN AND HOW TO USE VIDEO FOR STORYTELLING"

Brief theoretical introduction of methodologies.

Basic contents:

1. How and why to conduct an interview.
2. Technical indications about cameras.
3. The editing part.

These didactic materials can be used:

https://www.StoryAP.eu/wp-content/uploads/2022/12/FILMINGANINTERVIEW_STORYAP.pdf

- Duration: 1 hour
- Objective: Give training tools on video methodologies.

Break 15min

LET'S CREATE OUR STORIES - INTERVIEW SCRIPT

Participants are asked to form small working groups of 3 people each.

The teams will work on the interview traces.

Each participant will choose a second memory and experience to tell and the group will construct the interview together, choosing the structure, questions, themes.

CREATION OF THE INTERVIEW QUESTIONS

The teams will work on interview tracks.

They will decide what structure the interview will have, the objective, the planned questions.

The interview questions should be as open as possible.

The objective is to recount a lived or known experience of social change from a work on memory and the emergence of this experience among memories.

QUESTIONS

Here some examples of questions:

- *Would you please introduce yourself, tell us your name, where you live, what you do in life?*
- *Would you like to tell us what sustainable social and environmental* change *is for you?*
- *Do you remember one or more important experiences of change you have known or are active in, and would you like to tell us about them?*
- *Does this experience represent an important step in your journey, please explain why?*
- *How did this experience contribute to changing you?*
- *Can your experience be important on a collective level and in what way?*
- *If you think about social and environmental change, what would you like and why?*

Further questions will emerge after the answers to be included in the interview. Thank again for the availability offered by the interviewee. Please provide/exchange contact details with the person who was interviewed.

PREPARATION OF THE INTERVIEW

Another important content concerns the preparation of the interview. Fundamental aspects are:

- share the aims of the interview with the people interviewed;
- explain that the path involves the creation of a photo story that is going to be shared with the interviewee;
- for this purpose, it may be useful to create a document to be given to the people interviewed, where this information can be inserted, and the interviewees are thanked for their availability.

Here is an example of such a document: "This interview is carried out within the workshop/project ------ with the aim of ------. The story will be shared with you to receive your feedback, and then published – if you agree – on the StoryAP portal. Before starting we would like to thank you again for your availability."

- Duration: 1 hour
- Objectives: Do a practical exercise of writing an interview; Learn how to structure an interview; Get to know the possible ways of asking questions; Understand the possible themes to trace or tie in; Involve the interviewee in the work. Make the project familiar to the person interviewed. Encourage them to tell their story and actively participate; Make the interviewee understand our motivations and intentions.

PREPARATION OF THE EQUIPMENT AND SET UP

In this part, preceding the roleplaying phase, participants will learn about and be explained what equipment they need to prepare to carry out a video interview.

The group will visualise and prepare video cameras, microphones, tripods, and all necessary equipment.

If participants already have their own equipment that they usually use in filming, they can be asked to participate using those tools.

They will need to be reminded to bring their equipment with them to the next appointment, fully charged, and complete with sufficient battery and memory cards.

FINAL STEP: PREPARATION OF THE WORK PROGRAM FOR THE NEXT MEETING AND CONCLUSIONS

In this last part before the next meeting, each team will decide how many stories to collect, and will finish all the interview tracks to have them ready for the next meeting.

Usually in this step the interview traces are shared with the people who will be interviewed, but it is not always possible or necessary or useful.

It will be important to conclude this meeting with a clear idea of how many interviews will be conducted at the next meeting.

- Duration: 30min
- Objective: Experiment with the use of technical equipment.

WELCOMING MOMENT -10 MIN
- Objective: Start the activity by making the participants feel at ease.

LET'S CREATE OUR STORIES
In this practical part, participants will practise a role-play where they will experiment, split in the teams created in the previous phase, the different roles to play during the realisation of a video interview.

The questions created in the previous phase will be used, while the participants who will be interviewed will be able to tell the experiences already mentioned in the writing phases, or others, obviously.

The roles that the participants will cover, in turn, concern:

A) INTERVIEWER

BEFORE THE INTERVIEW
The person in the role of interviewer will first have to welcome the interviewee together with the team, explain and remind them of the purpose and the topics to be addressed in the interview, and renew their thanks.

The interviewer will also put the interviewee at ease, share questions, and show the location of the interview.

It will be a good rule to ask for feedback from the person, if for example he or she feels comfortable in that specific, previously chosen location through an inspection with the people who will be filming.

Agree with the person on the type of framing within the limits of the technical specifications necessary to ensure a good shot.
For example, agree on whether the look is preferred in the camera or directed at the interviewer, but not the position of the subject in the frame or the choice of location.

Remind the interviewee and the whole team and people present during the filming to switch off or mute mobile phones.

DURING THE INTERVIEW

During the interview the interviewer will be the point of reference for the person being interviewed.

He will give the response times, will take care of making the questions clear and understandable, and will lead the dialogue in the directions useful for the purposes of the interview.

It can often happen, especially if the person is being interviewed for the first time, that answering the question goes off topic.

THINGS THE INTERVIEWER HAS TO REMEMBER

- Do not comment, interrupt the interviewee with sounds or vocal noises while he/she is answering, unless you are conducting an interview with the interviewer also in the field of vision.
- Kindly interrupt or ask to repeat if the answer is possibly not given correctly or not good.

B) FIRST FIXED CAMERA + AUDIO

The first camera will be in a fixed position, lateral to the interviewer, at the height of the interviewed person following the line of sight, whether sitting or standing, guaranteeing a half-length or full-length shot

The person in the role of the first camera will be fixed on the person being interviewed, will take care of the shooting by keeping the audio and video parameters of the recording under control, after having set them at the beginning before recording.

Together with the second camera, this person will take care of the framing and exposure, guaranteeing good quality and lighting of the shot, but also the necessary silence for a good audio shot free of echoes and disturbing noises.

C) SECOND CAMERA

The person in this role will take care of filming close-ups of the interviewee usually positioning in a different angle position than the first fixed camera.

In addition to the close-ups, the second camera will work on shooting further details.

- Duration: 2 hours
- Objectives: Practise the tools of story collection through video interviewing; Give basic technical knowledge of video shooting; Lead the dialogue in the directions useful for the purposes of the interview; Avoid compromising the recording quality; Enrich the story with other elements.

THE OTHER PARTS OF THE STORY

At the end of the interview, together with the team and the person interviewed, you will take care of shooting further images, the b-rolls.

The interviewee will be asked for further availability to participate in these final shots.

It will be important to take advantage of the person's presence for the filming of all the scenes in which their participation is important.

At a later time, he will still make further shots necessary in editing: shots of context for example, or shots of objects, actions, further movements.

- Duration: 1.30 hour
- Observation: Enrich the story with other elements, narrative parts important to complete, make the message understandable. Make connections in the narrative of the interviewed subject and other visual and meaning inputs.

Break 15min

FEEDBACK AND CONCLUSIONS

The facilitator gives some indications on things to do for the next meeting.
The meeting ends with short feedback from the participants.

- Duration: 30 min
- Observation: Share the experience of the participants.
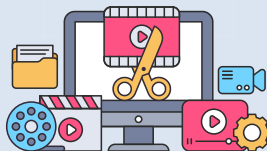 Give instructions for the next steps.

Phase 3 - III Meeting

LET'S EDIT AND SHARE OUR STORIES

Together with the facilitator, the group will see how the chosen video editing software works, showing the basic tools used.

Specifically, you will see how:
- create projects;
- import videos;
- manage the timeline;
- additional functions;
- export videos and formats.

The group will work on editing the collected stories using video editing software, with the aim of contributing at least one story - narrative of each participant.

The same teams that worked on the video shooting will work on the editing, thus dividing the work:

- the interview will be viewed, the content to be kept and that to be cut will be selected;
- suitable images among the brolls will be selected;
- will eventually be corrected: stabilisation, audio, other;
- a music track will eventually be inserted;
- subtitles can be inserted;
- additional text content will be inserted;
- any project logos, disclaimers, intros, and outros will be inserted.
  - Duration: 2 hours
  - Objectives: Give basic instructions on how to do the video editing.

THE IMPORTANCE OF SHARING STORIES: SHARING THE STORIES ON STORYAP.
The facilitator will show the group how the StoryAP portal works, and the appropriate accounts will be created, useful for the participants to upload the stories to the archive.

Before uploading, the birth of the StoryAP portal and its purpose will be explained, and a collective discussion on the importance of sharing stories will be encouraged.

This phase sees the realisation of several actions:
- Uploading the stories on youtube or Vimeo.
- Uploading the stories on StoryAP (www.StoryAP.eu); the facilitator show the portal, and how to upload the stories; each participant will upload the Video on StoryAP creating a person account (or they can be uploaded by the StoryAP staff through the account of the organisation).
https://www.StoryAP.eu/

INVOLVEMENT OF PARTICIPANTS WITHIN THE STORYAP STORY VOLUNTEER NETWORK.
Sharing the Video created in the group; if possible, the best should be to organise a small event to share the stories also with others; or it can be done just for the group. The stories are shared one by one, without any comment. At the end the facilitators can ask participants to share what the stories have evocated.
- Duration: 1 hour
- Objectives: Upload the stories on StoryAP; Share the stories created; Activate storytelling and story collection groups that can work on the themes of the StoryAP portal.

CONCLUSIONS
The trainers facilitate a final moment of reflection.
For this purpose, participants are asked to make a list of the things they have learned, starting from the input "I take away with me...".
A sharing phase in the group follows.
A further reflection concerns the value of collected history as a contribution to knowledge and change.
- Duration: 30 min

WORKSHOP TITLES

DIXIT	
STORYTELLING METHOD	
Autobiographical methodologies	X
Photo Narration	X

ONE WORD STORY	
STORYTELLING METHOD	
Story Narration	x

DIXIT
WORKSHOP

SUMMARY

sing images, photos is an easy way to convey or aid one in telling a story. Using the images on dixit allows a person to interpret the image and convey their relationship with Nature. This method also provokes creativity and imagination which are two factors that are useful and inspirational in telling a story.This method can be used individually or as a group.

THEME

The theme of the project is nature. So we inspire using images to evoke feelings and reactions so that one can tell their story of the relationship they have with nature and thus evoke creativity, emotions, memories and reactions.

TARGET GROUP

This can be used at any age as this methodology is the basic and fundamental way as kids we learn to tell a story using pictures.

TIME

You should have a minimum of an 1hr

OBJECTIVE

The objective is to drive your story and inspire your story through abstract images. Having abstract images can help to drive any part of your story or the entire story. So for example a picture can evoke a memory that can be used to narrate the entire story or the beginning, middle or end of a story. So by choosing an image that has a connection or that can inspire can help the storyteller to feel comfortable and can also help the reader to focus on relevant rather than irrelevant information. For example seeing a picture of a butterfly can remind you of an experience or a person that has a connection to butterflies. This method is a tool to inspire team building, creativity,storytelling skills as well as to get to know people better. Also having abstract images.Other objectives are to prompt an answer or a solution or a memory.

MATERIALS

The materials needed for this activity is Dixit cards or random pictures paper and pen or a video camera to capture your story.

PREPARATION

In advance you will need to make sure you have enough images for each person or a minimum of 3 cards for a group. You should make sure the images are relevant to your theme. You should then have examples and use images that are abstract and can work for everyone. Should have enough time for each group or each person to tell their story. Each pack of Dixt Cards hold either 80 to 45 cards.

GROUP SIZE

This can vary depending on how many persons but should not have more than 25 persons.

COMPLEXITY

Depending on the age group this activity can be very simple or be more complicated. The complexity depends on the target, the facilitator. You can make it easier by using questions and using the pictures to answer. The more times they do this activity then the easier it becomes. The bigger the group, the more complicated the activity.

TIPS/ SAFTEY

Have a facilitator that can guide the participants to focus.
Give clear instructions
Have a specific Theme
Make sure participants are comfortable and willing to share.
Pictures can often evoke traumatic experiences so be careful not to push a participant.

METHODOLOGY

Give the participants a selection of abstract representations of nature. Encourage them to choose one or three photographs that have a personal resonance or that remind them of feelings, memories or connections with nature.

Ask them to analyze each of the abstract images chosen individually. Ask them to focus on the patterns, textures, colors and shapes contained in each image. Encourage them to think about the emotions and memories the images evoke.

Encourage them to delve deeper into the memories or experiences that the surreal images evoke. Encourage them to return to particular details, feelings and characters related to nature. This step can help her develop a personal connection with the selected photographs.

Ask the participant to think about how a story about nature can be motivated and inspired by a series of abstract images and related memories. Ask her to make connections between memories, images and story elements. Encourage her to imagine the likely plot twists.

Help the participant integrate some abstract memories and images into the story.

Encourage him to use one image as an opening, another as a conflict or turning point, and the third as a solution. Help the participant incorporate the memories and associated images into the story.

Encourage the speaker to develop in detail the story associated with nature. Encourage the use of sensory imagery and descriptive language to produce a captivating and immersive story.

Emphasize the importance of keeping the story relevant and focused. Encourage the participant to stay in touch with the selected images and memories, ensuring that they have something important to add to the story.
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Ask the person to comment on their experience and the success of using abstract images to guide and inspire their story when they've finished telling it. Talk about the positive aspects of their storytelling strategy and where they need to develop, while offering constructive criticism.

Encourage the participant to revise and improve his or her story, making changes in response to criticism and introspection. To increase the story's impact, encourage experimentation with different approaches, points of view and narrative strategies.

Give the person the opportunity to tell his or her story to others, if this suits him or her. Discuss the relationships between the story's abstract images, memories and natural elements. Encourage others to comment and offer their interpretations.

EVALUATION

Debriefing and evaluation is the part where we actually put down the necessary questions, ideas and conceptional thoughts you might need to deliver the activities successfully.

In order to achieve the highest learning effect you might have to surprise yourself as well. There are many questions which open discussions you might not have anticipated. To meet the needs of the group it is essential to be open, to go with the flow or sometimes to stay focused where it is needed. All the questions/ideas we mention in this box are suggestions and you are welcome to find others that are more suitable to your target group and training situation. Questions such as

''How am I feeling at this very moment?"

"What do I fear the most?"

"How was this event for me?"

"Which card do I relate to the most?"

"What did i take from this"

"What have i Learnt"

AUTHORS & SOURCES

Why?

We Use DIXIT and Photostory methods

WATCH NOW

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1 Dixit has many very creative pictures that can be used to tell a story of any theme. So if you do not have Dixit you can use photo graphs other pictures.
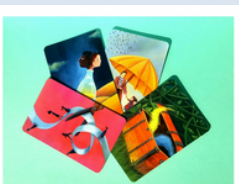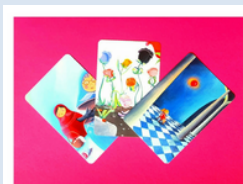
2

Have participants choose a card that tells a story about them or an experience in Nature.

To make it more challenging or encourage more creativity, the same can be done with 3 random cards.

If you prefer to make it a team effort, have each participant in a group of 3 or 4 pull out a random card. Their group goal is to collectively build a story using their cards.

3

Engage by asking questions by writing down their feelings discussing, their thoughts, reflecting and evaluating.
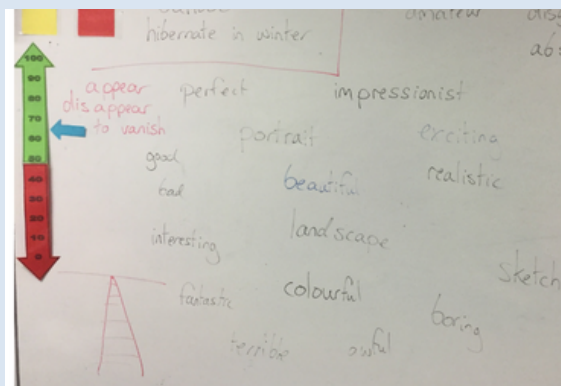
ONE WORD STORY
WORKSHOP

SUMMARY

One-Word Story is a popular improvisation theater game that fosters teamwork, spontaneity, and effective communication among participants. This engaging activity requires participants to collaboratively construct a story using only one word each, resulting in a unique and often amusing narrative.

THEME

The Theme is of the project is Nature. So we inspire using one word our feelings about Nature, environment etc.

TARGET GROUP

This activity is suitable for participants aged 18 to 35, seeking an interactive and enjoyable way to enhance their teamwork, communication, and creative thinking abilities.

TIME

The time reference gives you the most ideal time frame you might need for the activity. Every trainer and facilitator has its own rhythm and flow to deliver activities, plus it depends on the target group as well. Only experience can give you the exact time you might need to deliver the exercise. The first attempt should include more planning time than mentioned approx 30-60 min

OBJECTIVE

Fostering teamwork, enhancing communication skills, promoting creativity, and encouraging quick thinking.
1. Open space for participants to form a physical chain.
2. A moderator to guide the activity.
3. Stimulation topics or themes for the stories.
4. Optional: Timer or stopwatch to keep the pace of the game

MATERIALS

The materials box shows what exactly is needed for this exercise and what you should have at hand, even if you might not need it in the end. This includes both sport and facilitation material.

PREPARATION

1. Arrange participants in a physical chain, standing in a sequence.
2. Designate a moderator who will introduce the activity and facilitate its progress.
3. Prepare a list of stimulation topics or themes to inspire the stories.

GROUP SIZE

The group size gives you a precise number of people needed (ideally), and sometimes a minimum or maximum capacity for this exercise. It is always possible to split the group up and do the exercise in two subgroups if you have two facilitators who can lead the activity separately.

COMPLEXITY

Depending on the age group this activity can be very simple or be more complicated. The complexity depends on the target, the facilitator. It takes teamwork and coordination and forethinking to be successful The more times they do this activity then the easier it becomes. The bigger the group, the more complicated the activity.

BENEFITS

 Improved teamwork and collaboration skills.
- Enhanced communication and listening abilities.
- Quick thinking and adaptability.
- Strengthened creativity and imagination.

TIPS/ SAFTEY

Tips and considerations for facilitators is the box where you find ideas which might apply to some of you or are important for further development of the exercise. The process of developing an exercise in a heterogeneous group offers a rich and diverse amount of questions and suggestions to implement the activity. Some safety instructions will also be given here.

METHODOLOGY

1. Introduction:

   The moderator explains the activity's purpose, emphasizing collaboration and quick thinking.

2. Forming the Chain:

   Participants arrange themselves in a physical chain, with each person clearly knowing their order.

3. Choosing a Theme:

   The moderator selects a stimulating topic or theme, such as "A day in nature"

4. Starting the Story:

   The first participant begins the story with a single word, often the first word of the story.

5. Continuing the Story:

   Each participant adds one word to the story, sequentially. The story evolves as each word is added.

6. Quick Thinking and Adaptation:

   Participants must adapt quickly to the evolving narrative and contribute words that keep the story flowing.

7. Moderator's Role:

   The moderator monitors the pace, ensures participants follow the one-word rule, and offers encouragement.

8. Absurd Word Challenges (Optional):

   For added fun and challenge, the moderator can occasionally introduce absurd words that participants must incorporate into the story.

9. Prohibition of Letters (Advanced Variation - Optional):

   In advanced setups, the moderator can prohibit words containing a specific letter, further testing participants' creativity.

10. Story Conclusion:

   The story continues until a logical or entertaining conclusion is reached, or until a predefined time limit is reached.

EVALUATION

Debriefing and evaluation is the part where we actually put down the necessary questions, i

The success of the One-Word Story activity can be evaluated through the following criteria:

- Creativity: How well participants adapt and contribute imaginative words.
- Collaboration: The extent to which participants build upon each other's ideas.
- Flow: How smoothly the story progresses and if it maintains coherence.
- Engagement: Participant enthusiasm and enjoyment during the activity.

AUTHORS & SOURCES

Authors: Karen Self, Elif Tengirimoglu

https://www.trainers-toolbox.com/dixit-creativity-meets-storytelling/
https://teachinggamesefl.com/2017/08/24/how-to-use-dixit-in-the-classroom/

Why?

We Use one word story methods

WATCH NOW

HOW TO...

1

The idea is that you are making up a story together, but each person can only say one word at a time. Decide who starts first and then every one says a word regarding nature and everyone builds on the story by adding one word each time. If the story does not make sense then you should stop and start again insisting that each person listens to the other and everyone has the same rules. For instance facilitator can add joining words or conjunctions that will add to the bigger Story. The story can be creative silly and does not have to be grammatically correct but should make sense and be thematically

2

The story ends when it reaches a natural conclusion or when the facilitator states. You should try this many times aiming for the story to be clearer each time. Try different variations or by adding music. Also the facilitator can make it challenging by randomly picking someone or changing the order or adding a different word that changes the rhythm or tone of the story.

3

It is important to reflect and evaluate the stories.

Thank you!