



THEATRE AND DIGITAL STORYTELLING for teaching and training development

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INTRODUCTION

INTRODUCTION

This handbook presents the reader with specific Theatre and Digital storytelling techniques as means of communication that transcends “the spoken word.” It is aimed at education and social work practitioners – professionals or volunteers – who would like to implement training activities to teach such techniques to groups of adults at risk of social exclusion.

In the following chapters you will find:

- some reasons why drama or storytelling techniques can improve communicational and in general “soft skills” of adults at risk of social exclusion for the most diverse reasons;
- a short description of some specific groups who have been chosen for piloting the T&D Stories methodology for the use of Theatre or Digital storytelling;



- an introduction to both techniques and to the resources available to design or enrich your activities;
- a survey on good practices; some activity plans to support your training delivery;
- advice based on the project partners’ everyday experience and feedback from the project pilots.

Theatre and Digital Storytelling (T&D Stories) as the title suggests is an innovative, composite approach to storytelling involving high-tech digital software and hardware devices such as smartphones and tablet computers and low-tech materials such as brown paper and twine for puppet making. The Internet, social media, smartphones and tablet computers have been playing a larger role in our daily lives. One of the project aims is to exploit the ubiquitous nature of digital devices for example to

teach the basics of creating digital stories. Regardless of the technology used, a common objective of T&D Stories is to provide adult educators of disadvantaged people with a tool kit to help them to counter discrimination in their communities, through the power of Theatre and Digital Storytelling.

This Handbook provides valuable information and insights about how to create digital stories and puppetry in the context of the project aims and is the main intellectual output of the project. Chapter 1 involved desk research across all partner countries from Poland, Iceland, Italy and Ireland to ascertain the needs of the target group of both adult learners and educators; Chapter 2 provides a methodology for digital storytelling that was developed during a five day practical training workshop in Dún Laoghaire. Some participants used smartphones to capture audio, video and text during this training week to create content for the digital stories. Chapter 3 shows how to create puppets for theatre storytelling using very inexpensive low-tech materials such as brown paper and twine for moulding puppet shapes to suit a chosen theme and story line.

Participants were shown how to use other casual, inexpensive items that were to hand in the training room to build „sets“ for performances to aid individual group puppetry story lines. Chapter 4 speaks to the diverse nature of individual project partners as practitioners in adult learning; in Poland the target audience are returning-migrants or the deaf community; in Iceland they are migrants from Syria and other countries and in Italy they are young adults with an array of specific learning

difficulties. Chapter 5 seeks to analyse, determine and define best practice in theatre and digital storytelling by piloting T&D Stories in individual partner countries. Chapter 6 concludes with identifying universal elements or common themes in both Theatre and Digital Storytelling that were deemed successful by the partnership that could be used across different end user groups.

The challenges in developing didactic material for such a diverse group of adult learners is both difficult and interesting. T&D Stories has demonstrated how adult trainers and teachers working with enthusiasm, tenacity, and dedication can develop new methods of teaching and learning in these difficult environments. In this new age of global interconnectivity and migration, it is necessary to provide trainers with new and innovative solution to overcome barriers to education for all. This Handbook is a good step in that direction.



THEATRE AND DIGITAL STORYTELLING FOR TEACHING AND TRAINING DEVELOPMENT

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SOCIAL EXCLUSION IN TODAY'S EU COUNTRIES: GROUPS AT RISK

Children, the elderly, single women, lone parents, the low skilled, the unemployed, inactive people of working age - among whom people with disabilities, people living in rural areas, and migrants face the highest risks, and are overrepresented among the people at risk of poverty or exclusion. The approach presented in this project has therefore a wide scope of use. The project is tested on some **specific groups of adults** who are included in the wide area of population at risk. They have been focused on as they are part of the field-work experience of the T&D project partner organizations. Namely they are:

- returning-migrants;
- deaf people and people with hearing impairments;
- young adults with disabilities;
- immigrants, especially newcomers.

These specific groups are apparently very different. Yet they have in common the fact that their communication with the rest of the society would improve by learning some basic techniques of narrative visual communication, such as theatre (especially silent theatre with puppets or animated objects), and digital storytelling.

Communication is still mainly a matter of words, be they spoken or written; yet the **visual** can have as strong an impact, and satisfy the communicational needs of a social group, as the **verbal communication**. The latter can be **hard to use** for some,



because of either disabilities or lack of specific knowledge. In some contexts **visual communication** can be even more **effective** than the verbal one. Through theory, technique and experience this handbook aims to provide teachers, educators, social workers, volunteers dealing with group at risks with tools to design activities based on theatre or digital storytelling as mainly visual communication forms.

WHY THEATRE AND DIGITAL STORYTELLING?

Puppet theatre or digital storytelling are not just communication languages. They are not just a vehicle for information, though they may work that way too. They share with the arts the feature and capability to convey contents which are not always better said “in words,” as they attain to very subjective experiences and rely – on the side both of the creator/performer and of the viewer – on empathy, intuition, emotional connection more than logical arguments.

If we consider theatre and digital storytelling under such light, we can see that a training based on these techniques can provide not just some degree of mastering of the techniques themselves. It can develop further skills which enhance the trainees’ possibility to advance in their process of social inclusion in many respects. The arts are a natural bridge for people with differing abilities, including special needs, gifted and talented, and all kinds of different cultural and social backgrounds.

According to Leonard Davidman and Patricia T. Davidman (1994):

- 1. the arts expand expressive outlets and provide a range of learning styles available to everyone;**
- 2. the arts enable quality of expression for L2 learners;**
- 3. the arts open venues for inclusive education and reaching out to all learners:** this appears particularly important for the scope of this project. In fact, the arts enable everyone with differing abilities to participate in learning. They can provide important outlets for students in communicating and expressing their understandings of content matter i.e. of disciplinary spaces, and their own reflections concerning experience of learning. The arts provide an alternative outlet for those people with poor or no ability to communicate through speaking or writing;
- 4. the arts encourage cooperative learning and teaching:** the production of a drama piece or a digital story can and often needs team work. Working together offers people, with different abilities or background, an opportunity to work not only with conforming ideas but cooperate with others in the production of new ideas, in exploring new languages and new paradigm of comprehension;
- 5. the arts add teachers/trainers to improve their awareness of their trainees’ abilities, and provide alternative methods to develop activities:** when observing students engaged in work with arts, teachers gain a whole dimension of the student/trainee;
- 6. the arts provide authentic cultural learning environment and help to manage complexity:** arts broaden the tools available to trainers as they seek to communicate with cultures

different from their own. Artwork helps trainers to become aware of and handle different voices, images, feelings, and ideas in autonomy.

These are only some of the advantages of training our final target groups – or other groups with similar needs and goals - to the use of artistic languages for communication such as theatre or digital storytelling. Besides, wider audiences can be reached in a very short time by the messages spread via these two creative languages. Last but not least, as you will read in chapter 2 and 3, the tools required to put in practice the specific kind of theatre or storytelling that we suggest are inexpensive and usually at hand in our everyday lives. Consequently, the rationale for choosing theatre and digital storytelling practices as suggested in this handbook is not restricted by cost or accessibility issues but may reside in the trainers understanding (or lack thereof) of the inherent benefits to target groups and their members.

AN INTRODUCTION TO OUR TARGET GROUPS

The T&D Stories project target groups have been identified according to the everyday work experiences of some of the partnership member organizations. Here are the outlines of the target groups the project focuses on, as sketched by each partner:

Teatr Grodzki (TG) is training and staging silent theatre

with puppets in the framework of their work with deaf people. Among the theatre workshops for socialization or community building TG organizes, there has been one where deaf and non-deaf adults found themselves together and in need to find out a common technique to stage a drama in a way which would offer all the possibility of equal roles. A solution was found in using a silent form of puppet theatre. The puppets were made by the workshop participants with a very simple technique which is going to be explained in chapter 3 and further. The performance also included the use of sign language as both communication and artistic effect, thanks to a sign language interpreter.



This experiment – whose overall description you may find in Chapter 5 – has proved a success in the perception of both the performers and their audiences. It generated a continuing activity of that kind, to which the performing team later added educational activities (puppet making, sign language learning) for children.

This is encouraging, not just for the theatrical aspects but also for the approach: before the structure of the theatre performance, the team focused on enhancing communication,

by giving the deaf performers the possibility to state their terms of communication and to call the non-deaf ones “on their side”, by simply emphasizing abilities the whole team actually shares.

Statistics show that – though the deaf condition is not connected to cognitive or relational disabilities in itself – deaf people are at higher risk to attain only a low level of education, poor job opportunities, and as a consequence a precarious economic status. They may also experience exclusion from both knowledge and understanding as to societal issues, culture or heritage, as such items are not conveyed to them in a suitable way. They also attain a low level of social protagonism and consequently their voice in the public space is not always heard.

A channel of communication which can be shared by both deaf and non-deaf people through collective artistic creation starts an effective social interaction that provides increasing inclusion to deaf people. In this context specific social competences can be taught: self-concept, coping ability, being able to turn ideas into action, problem solving and decision making, interacting and cooperating. All these skills and attitudes are transferable to other sectors of life.

Some issues connected with the relationships between disabled and non-disabled people in a social context are explored by the **Fondazione Nazionale Carlo Collodi (FNCC)** in cooperation with



an Italian vocational high school. In that school some students (about 10% of the whole) are disabled: their disabilities are mainly – though not exclusively – cognitive ones, which also affects their socio-relational skills. Besides their individual condition, the members of this specific target group are often socially disadvantaged too. Their families often have poor cultural awareness, and struggle to cope with the education of their disabled child.

The mission of the school is to provide their disabled students with a successful job placement that may grant them, at least partial, economic autonomy, while respecting and accepting their specific condition.

In Italy for about 40 years now disabled children and youngsters attend school together with their non-disabled peers in a spirit of equal opportunities. Adaptations or supports they may require are integrated into everyday school life, and specifically trained support teachers or assistants are there to assist the disabled student during some lessons. Besides the common classes with non-disabled students, training that is specific to the individual needs can be provided where necessary, according to a personalized didactic plan each disabled student must have. In this way many disabled students progress beyond compulsory education to attend senior high school, if they choose to.



The end of school life – when students are not children anymore but young adults aged 19 or more – is a crucial moment for the disabled young adults and their families. School is generally structured to meet their needs, non-disabled peers are used to interacting with them. The world outside the school is different. Adult life does not often provide such a supportive and “tailored” environment. The consequence is a risk of marginalization from a full social life. Improvement of communicational skills of this specific group appears of primary importance, and digital technology offers powerful tools for that.

That is why the school teachers – both curricular and support ones – decided to test the communicational and learning opportunities provided by digital storytelling. Relational strategies, linguistic and communicational skills, planning and technical abilities can be meaningfully improved. Digital Storytelling workshops appear suitable to provide disabled young adults with new languages to express themselves and communicate, as well as with a further opportunity to share everyday uses of digital tools for communication with the peer group and with the social context. Synergies with their counterparts on such courses as Graphics and Advertisement, or Social Work, can be fostered.

Migration is another risk factor for social exclusion that the project takes into account. It is a central issue in the perception of contemporary European societies, in time when political and economic events – together with media attention – are bringing migration phenomena to the fore.

EST Foundation focused on Polish returning-migrants whose return to their land of origin may happen due to a variety of reasons and factors, educational, career, personal, family, socio-economic. Returning to their native land appears to be loaded with expectations which may ultimately remain unfulfilled. Consequently, issues arise for them that may lead to marginalization. This occurs for several reasons why.

For example, time and distance may have weakened connections with relatives or friends. Years of immersion and integration in a society with different approaches to aspects of social life such as work, politics, bureaucracy, multiculturalism, religion makes it sometimes hard to attain mutual understanding. A peculiar situation concerns work or school life, where those skills and competences acquired in life abroad are not highly valued and are sometimes even considered as hindering, out of place in the new context. A feeling of isolation arises. For such a social group, effective and very direct forms of communication with their fellow citizens, whom returning-migrants mostly appear as aliens to, are of great use.

When talking of migration, the main focus is usually on the immigration of newcomers from other countries. In some societies this is not new, though the numbers and visibility of the phenomenon make it an issue in the eyes of the host society. In other cases it is a novelty, and for that reason it is not clear how to cope with it. Providing basic assistance and tuition cannot be sufficient to enhance the integration of newcomers – who often have very different backgrounds between them and in comparison to the host society – and mutual understanding to avoid diffidence and the arising or reinforcing of prejudices from both sides.

Iceland's immigration story is not a new one. It started in the 9th century when Harald Fairhair, the first King of Norway, and his people were the first settlers in Iceland. The story continues today.

Iceland is a European country who, like many others, have a recent experience of significant growth in immigration.

In the 1970's only 1.5% of the population were



immigrants whereas today Iceland's immigrants represent 10% of the whole population. They come from more than 65 countries and speak 100 different languages.

The reasons for leaving home and settling in new country are many; seeking a better life, willingness to try new things or fleeing one's homeland in despair and fear of persecution or threat. Regardless of the reason for settling in Iceland immigrants often face a common challenge; to adapt in a certain way so as to "fit" into the new environment or to remain marginalised.

To adapt means to interact and include. It requires skills of communication within different cultures, ability to handle distress, uncertainty and ambiguity as well as openness, curiosity and willingness to change. To communicate is essential in order to make meaning out of uncertainty, to get recognition, to feel connected and be 'oneself' in new environment.

Integration is always a two way process requiring adaption from both sides – newcomers and locals. "Who are you?" might be the best point to start the dialogue because it brings out the most important dimension of diversity around us – a human quality. Each migrant has a story to tell. Motions, colours, images or sounds sometimes are powerful tools than words alone that help to tell one's experience of crossing cultures and adapting to new environments and communities.

During the last few years, the Icelandic organisation **Astofan** has been involved in using the arts for adaption and

integration. For example, dance and movement as tool to learn language of host society; expressing values, traditions and habits through forms and history of visual arts, and using a citizen's stage as a powerful tool to communicate and convey messages about the diversity of cultures around us.



Theatre and digital storytelling methodologies present immigrants with a means to tell important stories. Using digital tools and self-made puppets presents migrants with a new opportunity to communicate across the cultures beyond verbal language barriers and limitations. As such they can readily express feelings and views on their situation and on the country they are trying to settle in.

Theatre and digital storytelling provide great potential for adult educators and learners alike. This is largely due to the ease with which both methods enable individuals to develop and share rich content, to make facts and concepts evident in a direct way, to convey emotional content otherwise difficult

to communicate – even in presence of sufficient verbal skills, to involve as communicational elements many different items which are at hand in the life of the people involved: their feelings, thoughts and memories as a salient starting point to communicate their stories.

We have established above that the project target groups are very different. Testing the same techniques in such a variety of different contexts will help to emphasise how silent puppet theatre and digital storytelling, as visual languages, can be learned and adapted for use by groups at risks outside the target groups of this project alluded to earlier. In addition, the resources provided in the following chapters are flexible and as such will enable trainers to identify mechanisms which can be adapted to their own teaching/learning styles.



DIGITAL STORYTELLING METHODOLOGY

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INTRODUCTION

The process involved in planning, creating and sharing digital stories is embedded in a constructivist approach, within flexible learning environments, where the learner's autonomy is a key factor. The main role of the teacher or trainer is to provide the necessary 'scaffolding' (Vygotsky, L.S., 2008) that enables learners to express and use their own ideas and allows them to take ownership of their digital storytelling project. In this sense, the teacher/trainer is a facilitator of the learning.

This Chapter (2) is aimed at outlining a methodology for digital storytelling in context for the target audience of this handbook; Adult Educators (teachers/trainers/social workers) working with, or intending to work, with some of the strategically important groups identified by the European platform against poverty; **young adults with intellectual disabilities, young**



The premise is ...
Everyone has a story to tell. Stories can be easily and powerfully conveyed via digitally networked technologies.

adults from minority groups at risk of social exclusion and migrants (immigrating and returning from migration to homeland).

ABOUT STORYTELLING – THEN AND NOW

Storytelling is an art form that exists from ancient times' right up to the present day. It has been key to connecting people down through the ages. Humans have been gathering together to connect and to share stories in an era before the written word even existed. Our ancestors maintained this tradition throughout evolution, sharing stories orally, or using materials such as stone, and later, paper and ink. Digital storytelling is a modern expression of a traditional art.

Nowadays the stories we share are often multimodal: **text, still images, moving images and sound.** From a storytelling

perspective we have evolved from sharing fairy tales, myths and historical accounts to sharing a wide variety of stories through printed books, e-books, movies, images, videos, blogs, micro-blogs and podcasts. The advent of Web 2.0 has been a significant enabler to sharing practices in general and sharing digital stories is no exception. The practice of sharing online has been bolstered by the capabilities that the speed, scale and reach provided by networked technologies and further enabled by the mainstreaming of good quality non-professional movie making and editing software and apps.

However, it must be stressed that whilst the technology is the great enabler the “story” to be told must be the central focus where the authors’ authentic voice is amplified.

Central focus is on the NARRATIVE
Technology is a tool to CONSTRUCT & SHARE
Writers voice is AMPLIFIED

WHAT IS A DIGITAL STORY?

The term Digital Story generally refers to a video of moving or still images (up to 12), or a combination of moving or still images, personal voiceover of approximately 250 words in length that is short in duration (2 to 4 minutes) including title and credit slides.

In a sense the final production is mini-movie usually based on a personal story or narrative where the authors’ authentic voice is amplified. Still images can be photographs, newspaper cuttings, drawings, animations, paintings or even blocks of colour.

TYPICAL TYPES OF DIGITAL STORIES

Stories can be told or written about any subject. However, digital storytelling typically revolves around 3 types of stories:

- Personal Stories;
- Informational / Instructional Stories;
- Re-telling of Historical Events.

For the purposes of the T&D Stories project we are interested in the telling of personal stories. Personal stories encompass a broad range of subject areas, for example:

- A Character (centering on someone important in the storytellers life);
- An Event/Journey (centering on something transformative in the storytellers);
- An Accomplishment (centering on the storytellers realisation of a goal [often in challenging circumstances]);
- A Place (A significant place in the storytellers life – focused on his/her sense of place);

- An Interest or Work (centering on the experience that the interest, hobby, work brings and the value of it to the storyteller);
- Loss & Recovery (centering on sharing the story to offer social support to others);
- Love (exploring relationships that matter to the storyteller).

DEFINITION OF A DIGITAL STORYTELLER

As alluded to earlier the 'story' must be the central focus if digital storytellers (authors) are to have their authentic voice amplified. A digital storyteller can therefore be defined as anyone with a desire to capture life experiences, ideas or emotion through the use of two mechanisms; the story being told and digital media technology.

T&D STORIES DIVERSE LEARNERS AND OTHER CONSIDERATIONS

Before we begin to look at the methodology in detail it is important to state that it is assumed that each participant has access to a computer or mobile device and has, at least, basic computing ability. Given that T&D Stories target learners may not all have the same level of skills, competencies, access to equipment and time it is important that adult educators think

about the viability of the chosen method for creating a digital story and careful consideration needs to be given to a process that best suits the specific individual or group of learners.

There is no single way to implement a digital story making strategy and much depends on the competences of the learners, the technology available to them at that time and the type of story they wish to tell.

It is important to note that the methodology presented here is, at times, deliberately opaque. We are keen to find a balance between providing the necessary support structure but at the same time not be too prescriptive.

This allows the Adult Educator to develop learning paths to suit their particular groups of learners so as to accommodate diverse needs.

The learning process is the important outcome – it's **not** about the best technical production of the story.



THREE IMPORTANT POINTS: PLANNING, PLANNING & PLANNING!

Empirically we know that once the idea of making a digital story is presented to learners the tendency is to jump in to the process without much regard for planning! However enthusiastic your learners may be, it is crucial to stress the importance of **planning** – not just on the part of the digital storytellers but also the Adult Educators.



A simple google search using the “images” category will allow the user to select “Usage Rights” which gives access to a drop down of filters so that appropriate free to use material is thrown up in the following search for images.

For creative commons music try websites such as:

<https://creativecommons.org/legalmusicforvideos>

<https://www.youtube.com/show/royaltyfreemusic>

COPYRIGHT

Apart from facilitating the learning process it is important to think about where the final edit of the digital story will be shared, i.e. what platform and that due consideration is given to ensuring no copyright infringement.

Images (moving and still) and music that is not original content of the author cannot be used without permission from the owner. Therefore, images and music can only be used if available under creative commons, or with permission from owners, or where a licence for use has been purchased or when it has been created (original) by the storyteller.

GETTING STARTED

Briefing digital storytelling workshop participants is very important to successful outcome. Firstly, because it lays the groundwork ensuring that participants are suitably prepared and this helps to alleviate any concerns or fears (associated with the unknown) before they begin the process. Ideally, this should happen in an informal, collaborative and relaxed atmosphere.

A good starting point is to talk about digital storytelling in a general way; the origins of ‘storytelling’ leading on to “digital storytelling” (as outlined in the introduction above). The emphasis being on “story” and the authentic authors’ voice. Adult educators would be well placed to work collaboratively

with the learners to work out which options for creating digital stories are best suited to their competencies, equipment and time available.

Where time, equipment or competency constraints exist it is worth considering group work as opposed to individuals. This way the educator can, with careful selection, balance the competences within each group. Playing to the strengths of each learner (drawing, photography, writing, planning, technical, etc.) will help each individual learner to find a natural role within the group. Working together can help them to develop skills, such as, self-awareness, self-esteem, communication and team working skills; skills which are extremely important in everyday life.

It is a good idea to wrap up the introductory session with a Questions & Answers so as to allay any fears or concerns that prospective participants may have. If the group are new to each other they may be a little bit reticent to ask questions, in this scenario a **“one minute paper”** may be a useful way to check for understanding and to allow them to express any concerns that they may have.

A **“one minute paper”** is quite simply a scrap of paper (size of a small post-it). The Adult Educator asks the learners to write anonymously about “What made sense?” and on the other side to write about “What did not make sense?” Using this effective and efficient method the Adult Educator can review the papers very quickly and identify and address issues and concerns within

the group. Other issues may require reflection, thought and planning by the educator until a solution can be found. NB: Once that information has surfaced it is an imperative, in the interest of trust and confidence, that the Adult Educator follows up and follows through dealing with any issues raised. This is good teaching practice!

BRAINSTORMING & REFINING IDEAS

Planning can now begin in earnest. Now it is time to waken the imagination and start the digital storytelling journey. Learners need to make a decision as to the topic of their story. Brainstorming ideas is very useful. Once the initial shyness is overcome ideas begin to flow and narrowing to one topic becomes the challenge! The main focus at this stage is to get ideas (lots of them on paper) – refinement can come later. All ideas can be captured anonymously on scraps of paper (post-its) and displayed openly. Learners can then review them all and choose a topic to expand on. Mind mapping is great way to achieve this. Ideas can be spun out or twisted into new ideas until a decision is reached.

OVERCOMING WRITING SKILLS ISSUES

As alluded to above, the recommended maximum length of a digital story (in order to hold the viewers' attention) is 2 to 4 minutes. This represents a written text of **no more than** approx. 250 words – but this is just a guide! It's important not to be too prescriptive – it is after-all a flexible learning environment as embedded in a constructive learning approach. If challenges exist in terms of literacy skills or confidence issues (e.g. reading aloud) - alternative choices can be made.

For example, once images (video, drawings, photographs,) have been created/selected, text can be layered on top of images in a simple and easy to use format such as powerpoint or keynote. Whilst voice over narrative can provide a lot of richness to the story, stories can also be enhanced using limited voiceover where necessary. Carefully chosen "key" words and "silence" can be very powerful, as can soundtrack or sound effects.

In some instances, learners may not have the physical or cognitive abilities to write their own story. In this case we suggest a writing intervention. In this scenario the learner is enabled by the adult educator, care giver or other facilitator. The important point is that the author's authentic voice is amplified through this channel.

SPRINGBOARD WRITING STYLES IDEAS

Educators can support those who may need a springboard of ideas about how to structure their story. For example, it may be useful to consider writing about their chosen topic in any of these suggested styles:

- **A Letter**
Of Loneliness;
Of Fear;
Of Being Misunderstood;
- **A Recounting or Re-Telling**
Of a Journey;
Of an Event;
Of the Closing of a Particular Stage in Life;
Of a Particular Scene;
- **A Report**
Of How Things Are Now;
Of How Things Were;
- **A Persuasive Point of View**
To promote the author's point of view;
To make an argument against another point of view.

7 ELEMENTS OF DIGITAL STORYTELLING

Once a topic has been decided it is time to start the writing process. The 7 Elements of Digital Storytelling is a useful learning for this process.

Joe Lambert and Dana Atchley, University of Berkeley, California, (www.storycentre.org) have influenced a worldwide community of practice in digital storytelling. The 7 Elements of Effective Digital Storytelling can be broken into two separate stages of the process; the writing stage and the constructing stage. This four minute video will elaborate on Lambert and Atchley's framework: [7 Elements in 4 Minutes](#)

STORYBOARD



Once the story has been written by the author or via a writing intervention the next step is to create a storyboard. Storyboard templates are widely available via the internet. Before starting the storyboard process, it is necessary to think about the medium to be used.

If video is the chosen method then the storyboard will be prepared in terms of the shooting of the video. A rough sketch of what is to be videoed in each box of the storyboard will help the learner to decide what type of shots are required to support telling his/her story; Establishing Shot, Long Shot, Mid Shot, Close Up, Extreme Close Up.

Crucially, the storyboarding process ensure that all aspects of the story have been covered and that at production stage there is a clear direction – removing the risk of going “off topic” or “off direction”.

As a final note on the storyboarding process it may be useful to use a very wide piece of paper, cut out each frame of the story board so that they can be moved around until the appropriate sequence is found. Text in the form of “key” words, annotations and sections of the written story can be cut out too and placed on the page until the author is happy with the layout and sequencing.

SHOOTING/SELECTING STILL IMAGES

Where the preference is to use still images (newly taken photographs, creative commons photographs, old and existing personal photographs, authors' original drawings or paintings, etc.) the storyboarding process is somewhat different. The storyboard framework can be used to lay out the images in a sequence that will support the story as it unfolds. Text, in the form

of “key” words carefully chosen can be added to the storyboard (which will later be added to the digital version) or an annotation to suggest the introduction of a sound effect, silence or sound track showing clearing where and when these additions are to be made.

Where video is the chosen method it is wise not to record sound as ambient sound can be a difficult issue to rectify later – unless, of course, the ambient sound will provide a particular effect that the author is trying to convey as part of the story.

Any device that the learner has to hand can be used to record video such as camcorders, tablets and smart phones.

A range of short and simple online tutorials are available [here](#) to help with the video/filming aspects of digital storytelling, including importing and exporting from iMovie and Windows Movie Maker, camera angles, storyboarding, soundtrack, shot types, recording with a smart device, recording audio, post audio, interior and exterior lighting and continuity tips.

PLAN FOR ACTION

Once the storyboarding is complete the learners in conjunction with the Adult Educators need to list the equipment, place and time for the production process – including sound recording. Essentially it’s a Who, What, Where, When and How!

Sound recording (voiceover) is best done in a very quiet

space where ambient noise is not an issue. A small lapel mic is suitable for recording voiceover and they are reasonably inexpensive to purchase (€20 approx).

To meet the needs of T&D Stories diverse learners it is suggested that the visual elements are created first, whether that is creating a video or a slideshow (with motion). This way the learner/author has the opportunity to review their digital story in progress. Independently recording audio will allow for practice takes and re-takes with the visual elements in mind. When learners/authors are happy with the final audio take they can then lay the audio onto their visual story.

SOME GENERAL POINTS

Once the introductory session has taken place the Adult Educator will have an idea of which process of creating a digital story will lend itself best to the competencies of learners in their class/group. By this we mean the following choices:

Working in Groups or as Individuals.

Then deciding if the groups or individuals will create a digital story...

Using Newly Created and/or Existing Still Images with Key Word Text and some audio or sound
Or

Creating a Video from Scratch and Adding a Voiceover Narration
Or
A Combination of the Two Above.

These options give flexibility to the Adult Educator working with diverse groups to tailor the digital story-making to suit the competences, equipment, time and literacy skills of the learners. In addition, developing a checklist based on the 'Steps to Successful Digital Storytelling' can be useful. We suggest the steps listed below but this can, of course, be tailored by Adult Educators to be specific to creating digital stories in line with the specific capabilities of their learners. A checklist will help to monitor progress throughout the duration of the process.

CHECKLIST

- Introduce the concept of Digital Storytelling
- Brainstorm Ideas & Refining Ideas
- Decide on a Topic
- Choose a Style in which to Tell the Story
- Write a Story or Use a Writing Intervention (if necessary)
- Storyboard
- Plan for Action: Equipment, Place, Gather Content where necessary
- Shoot & Edit Video or Create Slide Show with still images

- Add Text where required
- Record Voiceover Sound or Find Suitable (copyright free) Sound to Use
- Add Sound
- Review and Finalise

CONCLUSION

Learners who engage in digital storytelling benefit in numerous ways. They develop and enhance their soft skills and their technical skills. This is best demonstrated when we consider what the process involves.

The digital storytelling process involves thinking about stories with impact, building and structuring a story, and then learning the skills to research, create, filter and select digital images and sound to most effectively tell the story.

Additionally, the process promotes higher order thinking skills of creativity, problem solving, critical thinking, reflecting, listening and where group work occurs, team work. Creative writing and presentation skills also develop through writing and recording a first person narrative. Natural learning of digital literacy skills falls out of the process.

THEATRE STORYTELLING METHODOLOGY

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INTRODUCTION

In Chapter 2 of this handbook a detailed presentation of digital storytelling methodology can be found. What follows here is an introduction to the use of visual and non-verbal theatre as an alternative storytelling tool. The methodical guidelines based on puppetry art and object animation refer to the long-standing experience of The Bielsko Artistic Association Grodzki Theatre. The Association has been running theatrical workshops for socially excluded groups since 1999. The workshop program, besides its obvious artistic goals and challenges, proved to be an efficient tool in training social skills, and communication competencies. Theatrical activities facilitate the transition from daily life into new tasks, into a new reality. They allow one to learn rules of working in a group/society. They “activate” participants – motivate them to become physically more engaged and more open in general. They help participants to express themselves, stimulate their imagination and shape their sensitivity. At the same time they provide relaxation, give joy and a feeling of de-



tachment to everyday worries. When we take part in theatre exercises, we always play a certain role in them, we go beyond standard behaviour and habits. This is all very helpful in overcoming barriers between people and in combating social isolation.

All the above aspects of a theatrical experience are reflected in the choice of specific methods and techniques described in detail below. They represent different ideas and approaches to be further developed and creatively adapted for working with various groups according to their specific needs and constraints.

STORYTELLING IN A THEATRICAL CONTEXT. WHAT DOES THEATRE OFFER TO THE ART OF STORYTELLING IN GENERAL?

As it has been already stated in Chapter 2, storytelling belongs to the ancient human tradition. It is a special way of expressing our individual perception of life and a unique communication channel with the others. Both, digital and theatre arts have something important to offer to storytelling. Both use visual narration, complementing verbal expression with action, movement, mime and body language, images and sounds.

However, theatre and digital storytelling are significantly different. First of all, in theatre a storyteller meets with the audience face-to-face. Everything happening on stage, happens “here and now”, while in case of digital storytelling the spectator deals with a completed work of art and usually has no chance to meet with its author. This special factor impacts on the character of each individual theatre story we want to tell. Entering the stage, we have to be prepared for an immediate response to our story from the audience. Every performance is an interactive event. It can be both risky and rewarding. When we perform, we always have to deal with stage fright, unexpected and coincidental courses of events. Unlike the creation of a digital story, theatre story allows us to carefully prepare each detail and present the final result to the audience only when we feel it’s completed and satisfactory.

Another important difference between theatre and digital storytelling lies in the use of specific materials and tools. If we want to create a digital story, it is **essential** to have at least basic equipment (computer with suitable software, smartphone, digital camera) at our disposal. Moreover, the workshop participants must have basic skills at using digital media. In theatre, one can also utilise machinery (lighting, sound equipment, fancy costumes and props) to achieve impressive artistic effects. However, they are **not essential** to create a theatre piece. What we propose in this chapter is a minimal approach to theatrical production with an emphasis placed on using simple and easily accessible materials and objects. In terms of specific participants’ skills, no previous experience of theatre is needed.

PUPPETRY ART AND NON-VERBAL NARRATION AS A SPECIAL TYPE OF THEATRE STORYTELLING

There are many different ways of telling the stories in theatre. As many as one can imagine and put into practice. Theatre is, in itself, a story-oriented discipline of art. Digital storytelling has developed its own guidelines and principles shared by practitioners all over the world, whereas theatre storytelling has no such “school” or method to refer to (at least to our best knowledge). This is why the present methodical guidelines on theatre storytelling are simply drawn on the successful artistic project implemented with a group of adult disadvantaged learners in Bielsko-Biała, Poland (described more in detail in Chapter 1). Their positive experience testifies to the usefulness

and efficiency of using puppets and non-verbal messages as vehicles for visual storytelling in theatre.

PUPPETS



For those who are not familiar with puppetry art it is usually something of a revelation that puppets can be as good in acting, as people (or even better!). They are unexpectedly easy to make (simple ones) and they let us discover our own creativity, imagination and sensitivity. Simple objects and materials brought to life on stage, can represent any real or imaginary personage/creature and any feeling, emotion or phenomenon. Becoming alive and specific, they are in the same time metaphorical. This is why puppets are so useful in raising and discussing important issues (personal and social) on stage. They are also very good for involving in theatre work those who are shy or self-contained.

One can always hide behind a puppet, yet being able to express true feelings and emotions. Last but not least, puppetry art is a perfect tool in improving team work and mutual communication.

NON-VERBAL NARRATION

A theatrical scenario is not only and not always a text. First of all, it is a structure of a fictional reality we want to create on stage. Of course, it can (and usually it does) contain words but it could be also composed solely of ideas for actions and images. In particular, non-verbal narration shall be useful when we do theatre with people lacking verbal communication skills – the deaf, migrants who don't speak the same language as the rest of society or people with some mental disorders. Also, the actors in amateur theatre usually have problems with memorizing texts and often they are too nervous to speak on stage. Then, a practical solution is to focus on visual narration.

STEP-BY-STEP WORKING PROCESS – HOW TO CREATE A SIMPLE THEATRE STORY, A SILENT PUPPET ACT?

Here we propose an alternative process of creating the story to be told and shown, than has been described in the preceding chapter. Instead of starting our work with planning, like it is recommended in the case of digital storytelling methodology, we focus on a free exploration of different materials and objects first. The planning phase comes out of improvised actions and

concludes the process. We hope that it will be interesting and inspiring for the readers to compare, try out and perhaps combine these two different ways of reaching a desirable outcome – a unique shape of our own true story.

EXPLORING GIVEN MATERIAL AND CREATING PUPPETS

Participants are given access to selection of materials – brown wrapping paper, old newspapers and magazines, different kinds of fabric (bigger and smaller pieces, different colors and texture), thin drop cloth / plastic sheeting, as well as scissors and string. Their first task is to get to know each specific material through group games and also in individual exploration. This part of the workshop/working process can be commenced with the following exercise, which enables participants to do two things; *get comfortable with materials* (the way they move, make sounds, react to our touch) and *to express diverse emotions*. The game includes a large sheet of lining fabric. The participants work together while performing various tasks. During the first exercise they all squat down around the stretched sheet, holding it with both hands. At the signal from the leader, the sheet is resolutely raised. It remains suspended for a little while, and then drops, very slowly, onto the floor (the participants are holding it all the time). This exercise can be repeated several times, adjusting the rhythm of breath to it – a deep inhalation, and a long and slow exhalation. Another group task is to build a figure of a bird out of the given fabric and animate it – to take flight, to soar, to touch the ground. The participants can be also asked to express

various feelings while animating fabric: joy, sadness, anger, fear, etc. Another idea of a collective animation game is to divide the group into two opposite teams holding the sheet from different sides. The task of both groups is to send each other in turns the “waves” of air. The same exercise can be done with the use of a thin plastic sheet.

After team work, the participants work individually. They are invited to create their own puppets, using just one or many different materials available. It is important to mention at the beginning of this part of the process that puppets are meant for acting and carrying out different tasks. Special emphasis should be placed on the mobility of limbs and the head of each personage. The group should have some time to freely experiment with different forms and shapes to be able to find the right ones. It can be human-like or other type creatures, depending on imagination and creativity of each participant. Perhaps, some of them decide to make their own doppelgangers?

Some practical hints on how to make a simple paper puppet can be found in the eLearning material supporting the training App “Making Puppets” directed at the trainers and elaborated as part of “Count Me in Too” Erasmus+ project:

[Making Paper Puppets.](#)

LEARNING HOW TO ANIMATE THE PUPPETS

Once the puppets are ready, the participants are divided into sub-groups of four or five people in order to experiment with the animation techniques. Usually two or three persons are needed to bring a puppet to life. The number of animators depends on the puppet construction and on the effect we want to achieve. Through involving three animators, it is possible to make our figure really skillful in movement and action. One person leads the head and one hand of the puppet, the second animator operates second hand and the torso and the third one takes care of legs/feet. However, the best way to find a suitable mechanism of animation is to let participants play with the puppets and discover different ways of movement. It can be done in such a way that the creators of each puppet, one by one, take the role of directors and ask the other members of their group to perform specific actions. For instance, one can say that his/her puppet is a cleaning lady and she is now doing her job – sweeping the floor (something substituting for a broom is needed), cleaning the windows, dusting furniture. The use of words is forbidden! While observing the activity of the puppet, the “director” tells the animators what should be done to improve the movement of the figure and clarity of the whole scene.

Thus, all the participants can both practice animation and experience puppetry art from the perspective of a spectator.

DRAWING THE STORY FROM THE IMPROVISED ACTION AND STRUCTURING PUPPET ACT

After working on puppet animation in sub-groups, all the participants gather to share their experience and observations. All the puppet acts are presented, one by one, and discussed with special attention paid to the meanings and messages conveyed through visual narration. While analyzing what the audience saw, we can recognize and name not only specific actions and functions performed by each character, but also different emotions, tensions, problems and a number of personal issues to be further developed.



At this point, the participants work individually for a while. The task is to structure their own puppet stories. Thanks to the previous activity they already know what puppetry art offers and how it can be used in storytelling. Also, during practicing animation skills, they usually get an idea in what way the puppet could become their own alter ego. So, now it's time to write down all the ideas and compose a scenario for the action on stage. The main focus should be on describing the

plot in detail, scene by scene. Such a scenario should answer the question: *What exactly does the puppet do and what happens on stage?* For instance: *Silence. There is only a table on the stage. Suddenly, a strange noise can be heard. The puppet crawls out from under the table...;* etc.

WORKING ON STAGE DESIGN AND SOUND EFFECTS

When the structure of the story is completed, everyone can work on additional elements of the stage production. Sometimes a single, yet meaningful, object (for instance: a clock, a candle, a box) or a characteristic element of the puppet appearance (big nose, wild hair, a walking stick) can direct the audience towards a better understanding of the story. All these additional props can be either made by participants themselves (out of the materials available), or simply found in the workshop room and outdoors. The same applies to the musical setting. Both recorded and live music can support actions on stage.

It is also important to find a suitable place for each scene and to freely use the space available. One can simply use a table (the most convenient arrangement, comfortable for the animators), but it is worth experimenting with different settings.



REHEARSING

The final stage of creating the story is devoted to consolidation of the theatrical piece elaborated by each participant and presented in cooperation with other members of the workshop team. Once more, the participants go back to their sub-groups to polish up each puppet act and to get it ready for the final confrontation with the audience.

It is important to repeat every scene a few times and to make an effort to achieve precise animation and clear action on stage. The meaning of our story, the message we want to convey depends first of all on the clarity of every gesture and movement of the puppet. This is why it is better to be economical with effects and means of expression, than to overload the story with too many actions.

The whole working process should be concluded with presentation of all theatre stories.

USEFUL LINKS

The following are the instructional materials elaborated by Teatr Grodzki in other projects focused on art, education and social inclusion which can be useful in developing theatre storytelling methodologies.

Learning path titled „Paper Puppets in Action” presented on ARTES platform at:

<http://artescommunity.eu/paper-puppets-in-action/>

Learning path titled „Theatre of objects and stories” presented on ARTES platform at:

<http://artescommunity.eu/theatre-of-objects-and-stories/>

Presentation of working out a theatrical piece based on a true story at:

<http://artescommunity.eu/theatrical-scenario-life-stories-and-fiction/>

<http://artescommunity.eu/performance-magic-mountain-or-a-few-facts-from-ms-life/>

Presentation of the puppet show “Birds of Passage” - an example of purely visual narration in theatre (short speech in Polish at the beginning, followed by the recording of a play) at:

<http://www.kryjucz.pl/film--w-drowne-ptaki---teatr-grodzki-junior.html>

THE POTENTIAL OF DIGITAL AND THEATRE STORYTELLING

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ASTOFAN

INTRODUCTION

This chapter is intended as a testimony of the transformation process that has occurred among the participants of the training course in theatre and digital storytelling. Six days training offered both knowledge and skills-based learning as well as scope for attitude-based learning to allow participants reflect on their feelings, values and motivation. This was done by use of simple materials to convey the story via puppets and by accessing digital multimedia technologies to facilitate storytelling. Both individual and group work was used to help participants gain sufficient confidence levels in how to use these tools in educational activities with their learners.

The ideas and the personal reflections presented in this chapter have been developed in cooperation with the partners of the project and with all the participants of the training course organized in Dublin by IADT in 2016. This chapter has been possible thanks to invaluable contributions of trainers, artists, teachers and social operators coming from Iceland, Poland, Italy and Ireland. All of them have years of experience and some with

twenty years or more in the fields of group development, active citizenship, intercultural training and drama.

We have followed different steps before, during, and post



training with the intention to develop an understanding of simple and basic factors like:

- What are the main challenges we face as trainers in our daily work in our own countries?
- How can the two methodologies (digital and theatre

storytelling) be used by trainers to meet the needs of people we work with?

- How can we better engage with these practices, in particular when working with educational activities for adults?
- What are the possible synergies between theatre and digital storytelling for improving communication skills?
- Ireland is proposing a unique approach to T&D by adding Theatre of the Oppressed (T/O) to the mix. Can this approach be considered added value?

CHALLENGES IN OUR DAY-TO-DAY WORK

The biggest challenge identified by most of participants, regardless of their specific field of professional activities, was communication and a general lack of possibilities to interact. Quotes from participants illustrate well the areas needing to be addressed:

“There is the need to find new ways to interact, to reflect on immigrant’s own experience and cross-cultural adaption, and to find alternative ways (non-verbal, artistic) for dialog with others.”

“The main problematic areas concerning my main target group (the disadvantaged) are connected with health and age problems and also communication inside the deaf community. Also my personal problem is that I often feel stale in my training job.”

“It can be hard to get Icelanders to be together with migrants.”

New skills and knowledge for trainers/educators were required to enable them to meet their learners’ needs. Such as, providing them with efficient tools to facilitate the learners to express feelings, emotions, concerns, worries and puzzles in creative and joyful ways.

“Adult education programs for immigrants are limited and mostly focused on learning language of the hosting country. I try to find new ways for adult educators to enrich educational programs for adult migrants by offering possibilities to learn new methods and tools such as digital storytelling or drama. To give a chance to immigrants to improve their cross-cultural skills and reflect on experiences of being newcomers.”

“People are blocked, don’t want/can’t undertake some activities-sometimes their issues slow down the training process, and sometimes make it impossible.”

“My main challenge is dealing with my own and others’ emotions.”

Further challenges were acknowledged when working with people going through an asylum application process. Management problems, lobbying from big organizations and lack of funding have been specifically identified as problematic.

The target groups mentioned were:

- Migrants, immigrants, returning-migrants, asylum seekers and refugees;

- Young adults with disabilities;
- Deaf-mute people and mentally disabled;
- People attending socio-therapy.

TRAINING IN IRELAND – REFLECTIONS AND NEXT STEPS

Training workshops brought together diverse group of participants: social operators, artists, professional theatre activists, teachers and trainers with different skill levels and various professional experience. Some of them were novices in digital technology use and/or theatrical performance, some - with more advanced skills and long-standing experience.

Common to all participants was an eagerness to learn, experiment and discover potential of both methods introduced by T&D stories.

As a result of this training, participants' needs to learn innovative methods to address learner's needs, to communicate and to interact were addressed by offering theoretical knowledge as well as practical experience on how to tell stories using digital multimedia and puppetry art. During the learning process participants were



introduced to concepts and patterns of digital storytelling by going through multiple stages of creating their own digital story. Content creating, storyboard developing, use of still images or video captures, voice recording and editing were the most important aspects of the knowledge and skill based learning process. Concepts of visual narrative and puppetry art were introduced through very practical learning process on how to create a puppet by use of simple materials like brown wrapping paper and old newspapers, and animate it in a context of a set narrative.

After learning about storytelling in a theatrical context, discovering the special nature of puppetry art and non-verbal narration, and learning how stories can be easily developed and powerfully conveyed via digitally networked technologies we have asked participants to reflect on potential and practical value of these two methods to be used in educational activities. Also, to express their professional and personal feelings and the level of confidence reached in using these two methodologies and some reflections of next steps to go with their target groups. Let the stories of participants in Dublin training tell for themselves

about the transformative power and joyful character of these two methods.

Participants from **Iceland** brought experience to work with **immigrants** within two different fields of professional activities. Educational experience to work with adult immigrants was presented by Icelandic language teacher **Guðný Sigríður Ólafsdóttir**. She had used digital tools in learning activities before, predominantly with primary school children, however, after the training her intention was to run an inaugural digital storytelling workshop for adult immigrants.

“Although I have used Digital Storytelling in teaching over the years I learned even more at the course in Dublin and saw better how good and handy this method could be for people who cannot express themselves, either because of disabilities or language difficulties. By using this method, people can express themselves either with or without words, to use technology to say what they want to say.

I experienced Theater Storytelling for the first time in Dublin and I thought it was awesome! I think it is good to use that method with all kinds of people, especially those who cannot express themselves. We learned to make paper dolls to use in Theater Storytelling and how to animate them. It is a strong way to express ideas or emotions or tell a story etc. and you learn to work together in harmony without using words. I think it is a super method for people who are disabled or cannot express themselves for some reason.

My next step will be to conduct a workshop in Digital Story telling for group of immigrants in Akureyri. They are women from five different countries living for short or long periods in Iceland, possessing different level of Icelandic language skills. Digital technologies such as the ones learned in Dublin will be used in the learning process.”

Use of theatre as a form for communication with various groups of learners was presented by **Jóhanna Vala Höskuldsdóttir**, community focused theatre artist. Her experience of working with immigrants was just beginning. New tools such as puppetry introduced during the training activities were an exciting discovery for her and she looked forward to using these new found skills for the first time with adult immigrants in the near future.

“My biggest interest lies in the impact that theatre can have on its participants. In the way it can give voice to the unheard and give space to those who have none. In the present moment I am working with a group of foreign women in Akureyri, my home town. I will admit though that the work becomes more challenging due to language communication difficulties. And this is where I believe puppet based theatre work will do the magic helping overcome these language communication problems in a fun, informal interactive way.

I will admit I was a bit skeptical towards the puppet method in the beginning of the course. Images of annoying and even scary puppet shows on TV from my childhood flew through my head.

And it wasn't obvious to me what one could do with a puppet that couldn't be done with 'ordinary' theatre. My skepticism was quickly replaced with sheer curiosity and playfulness as we were given simple materials and simple tasks that allowed us to be fully present but at the same time in exploration mode, which is to me a very rare state of mind in today's world. The journey of making the puppet, getting to know it, exploring what it could do, learning to animate it and in the end showing its short presentation was for me a purifying and a joyful one.

For me, maybe the biggest gift in the puppet method is how it is a bodily experience and not in the head. There is never the risk of it being too contextually complicated and therefore one can just relax and enjoy the play. The way to the story is not through head battling by a table, but through exploring the puppet on the stage. 'Oh, she can do this! Look! And what happens if she goes here? It looks like she is dancing, maybe she is, why is she dancing? Oh, this looks cool...'

This is obviously a huge advantage when working with a group without a common language. There is no need for language when exploring and animating a puppet on the stage. Additionally, the puppet doesn't speak a language, but is still up there, on the stage performing, telling us a story. The puppet becomes a role model for the others, showing us that words are not necessary to tell a story. My next step will be running a workshop on the use of the puppetry method with a group of migrant women in Akureyri."

Poland: the workshop was presented by two participant organizations. **Grodzki Theatre Association** has long-standing experience in work with deaf-mute people using visual narrative as a form of expression and communication. **Maria Schejbal**, the theatre director and critic contributed to the workshop by leading three days training on puppetry art.

"I started to work with deaf people in 2011 when we, at Grodzki Theatre Association, decided to create an integration theatre group of adults, including just people from the deaf community and also persons with a learning disability. Since the beginning of our work, communication has been the main problem we faced that we needed to solve. Moreover, due to specific difficulties of deaf people (problems with abstract thinking and their own way of perceiving the world) I needed to find efficient methods and tools to improve the group development, as well as to support each individual in his/ /her self-expression.



I am a hundred per cent certain of the efficiency of using puppetry art and visual narrative in the context of education and social inclusion. It is the best solution for verbal communication problems inside the group, as well as for conveying messages of a personal and sensitive nature. This is why in our group we have been focused on creating simple and understandable visual stories without words, easy to follow by the spectators from different language groups and cultural circles.

The other side of T&D Stories, digital storytelling is a new field for me. However, as a theatre workshop leader working with deaf persons, I myself am always looking for new and creative ideas to be offered to workshop participants. Moreover, I can see many similarities between theatre and digital storytelling, despite the main difference which lies in media being used. So, even though I lack more advanced computer/technical skills, I am planning to introduce some elements of digital storytelling methodology to my group. In particular, I would like to take the deaf actors, step by step through the first phase of creating a digital story, focused on inventing the plot and finding appropriate images for it. I expect that the first task – writing a personal story might be very difficult for them.

Their way of expressing things is simplified and schematic, so it will be necessary to support them in executing this task. Perhaps, I will try to combine both methodologies, first using acting with puppets and only later on encouraging participants to 'extract' ideas and phrases from improvised action.

The next step – storyboarding should be easier for people in the deaf community. Having the structure of the story ready, they will probably find different ways of illustrating individual parts of the narration with images – drawings, torn paper collage, objects arranged in a specific way.

Another challenge and a special adventure will be to work with sounds and music for the stories, because deaf persons do have ability to pick up audio signals. Here, the use of sign language can be also applied.

Despite all the above mentioned problematic issues, I do think that it is worth trying to test digital storytelling methodology with people from the deaf community. However, to complete the technical part of this task, we will need help from someone experienced in using appropriate computer software.”

A new dimension in training activities with disadvantaged groups was brought by another Polish partner participant, **EST Foundation. Lukasz Putyra**, a philosophy teacher with previous experience in the use new technologies in an educational context. Below he discusses how digital story telling could be used to help address a current issue in Poland; reintegration of **returning-migrants**.

“I do not consider myself a highly experienced trainer in theatre and digital storytelling, however, I do feel more confident and competent in the area of digital storytelling.

In 2004 I started my first adventure with informal teaching as trainer and facilitator for kids, who tried to run an online debate with their peers from other European countries within a project 'Quest for Young Europe.' My first step in using digital methods in education was in the role of facilitator in a workshop on photography and exhibitions, which was also a test for a collaborative learning/teaching approach in adult education.

In my opinion both methods - digital storytelling and theatre storytelling - have the potential to be used in my professional work, as they both help to enable people to communicate all manner of issues through nonverbal channels. Even if narration in digital storytelling is a crucial part of the movie, its power comes from the visual part and their combination. 'A picture paints a thousand words' – this sentence describes the essence of both digital and theatre stories.

Another advantage of both methods is the possibility of the storyteller 'hiding' behind the puppet or among the photos allowing them to reveal a part of his or herself that may be more difficult to do using normal 'verbal' communication. This way they create not only a very helpful but also a safe comfortable environment for sharing difficult issues in this and other matters.

After the training on digital and theatre storytelling I may say that I learned enough to get a starting point and with further development test them in my work. It concerns the first method in higher level and I have quite clear picture, how I'm going to use it with my 'students'. Within 'T&D Stories' project I'm going to work

with Polish returning -migrants, helping them to tell stories about different issues connected with their situation after coming back to their homeland. It is a group which I've never worked with before as a trainer, and for this reason I see my task here as a great challenge. Even though, having read a lot about this subject and having talked with some of the re-migrants, I feel now I am better prepared for this task, the personal encounters can be always surprising.

For the beginning I'm going to facilitate recording of digital stories of at least 5 people, who came back to Poland from emigration. Depending on who exactly will be ready to work with me, I will decide, if I begin the theoretical part with the whole group, or if I explain them the techniques individually.

For sure during the whole practical process I will work with and support each person individually. I wasn't so sure about it before the training event in Dublin, but now I am confident I can deliver a coherent T&D training programme. Even if we are going to talk about universal, common things, concerning most of returning -migrants, the way of expressing it in digital stories will be individual; however, through the power of digital storytelling, my intention is to show universal truths or common problems through collective individual experiences, in such a way that anybody can relate to.

After explaining the whole process, each participant will be asked to write the script of their story. Each script will be analysed and discussed with me as tutor and also with the rest of group to obtain feedback in a constructivist way. Next we will prepare the storyboard together, deciding what kind of pictures (movies,

photos, graphics or text) will be used. The next step will be working on the computer program – ordering the sequence of pictures, movie editing, etc. I will share this work with participants in an appropriated way dependent on their IT skills abilities. The last thing will be publishing and showcasing the movie with an audience.



This process will allow the participants to tell their stories about the most important issues and most important experiences concerning their re-adaptation in Poland. The stories will allow them levels of privacy but at the same time the story tellers can reveal their feelings and experiences through the power of digital storytelling so that other intending migrants or other returning migrants can learn from the collective or group experience of past travellers."

Participants from **FNCC, Italy** reported their main interests lay in finding new ways to engage in training activities with young adults with disabilities who attend public schools where specially trained and educated teachers work alongside mainstream teachers. Their aim is to increase the self-awareness and inclusion of these students in the labour market after they graduate. The target group is aged 18 and over. These young adults are affected mainly by cognitive disabilities of different origins. Personalized training is necessary to ensure – equal opportunities exist as these students are often not taken into consideration by the labour market, especially during economically challenging times.

"Through my experience with diverse groups of students (standard and disabled) in out-of-curriculum as well as curriculum activities I learnt to appreciate the relevance in my students of self-reflection about their present human condition and their future destiny once their course in the school will be over.

In this point of view usage of theatre and audio-visual media experiences self-produced and acted has been and is very important to acquire self-consciousness of their abilities, capabilities and competences as well as of their personal condition.

The aim of such activity has been and is to realize that diversities are not necessarily problems, rather, in the right conditions and with an adequate support, may be or can become opportunities. Such aim may be achieved both for disabled as well as for standard pupils, especially in the course dedicated to social services.

Planning, producing and editing digital stories of pupils, under the direction of our teachers, would be a new, yet affordable experience in empowering self-reflection and self-consciousness."

The theatre and digital storytelling workshops were held in Dublin, **Ireland**. **IADT** was the host partner for the Train-the-Trainer activities. IADT have proposed an additional innovative approach to theatre and digital storytelling, i.e., to find synergy between Theatre of the Oppressed (TO) and puppetry art as a result of their collaboration with participatory theatre group, ALâ Galway. This has opened up new and exciting ways to experiment and innovate both forms.

"IADT has forged links with ALâ Galway. ALâ, is a fully inclusive personal, social and community development organization, catering for adults of all abilities, nationalities and ethnic groups, which mainly uses TO, forum theatre, methodologies as developmental tools.

When IADT first approached ALâ in Galway in February they invited IADT to attend a TO workshop in Galway to demonstrate their medium in communication. After this demonstration the idea of merging TO, digital storytelling and theatre storytelling emerged. To this end and to provide added value to the project it was suggested that we run an additional evening session of TO at the Dublin workshop to test the concept. This provided us with an ideal opportunity to test the concept that worked really well and will be further explored in the future.

The three participants from ALâ Galway, Jim, Anne and Janna who attended the training course at T&D workshop in Dublin all provided very positive feedback on the TS and DS training. The concept of DS was totally new to all of them and they all commented on some initial difficulties from a technical standpoint producing their digital stories mostly related to audio. Since the training in Dublin Jim is working on a digital story about ALâ for the ALâ website with on-going technical and design advice from IADT. Jim, Anne and Janna are also exploring the concept of merging TS, DS and TO as a medium and we believe this approach could be especially beneficial in overcoming language barriers for migrants new to a community or who may be shy and awkward about role play or acting and communication themselves – it is envisaged that the puppets can be the actors."

CONCLUSION

Recent data provided by the European Commission shows that 40% of Europeans have no digital skills (New Skills Agenda for Europe). Digital story telling using digital media as the main tool to create and communicate improves quality of literacy. The so called "Twenty-First Century Literacy," include skills in information literacy, visual literacy, technological literacy and media literacy to improve and enrich ways of communication in the digital world.

One of the main aims of T&D Stories is to create more inclusive communities while working with groups of people

at risk of social exclusion in disadvantaged settings. Both methods of storytelling although different in their use of media have multiple benefits. Both methods empower learners to overcome communication difficulties by improving learners' communicational and interpersonal skills. Helping them to develop logical and conceptual thinking and emotional intelligence as well as enriching literacy skills. The two methods also help inclusiveness in a general way, enabling people to integrate and participate more easily in their new environments. It is hoped that the T&D approach will be especially useful for learners from disadvantaged groups. As they progress it is envisaged they will gain greater self-esteem and improve their self-confidence. They will be better equipped to engage with official bodies, such as practitioners from local NGO's and government training initiatives.

A quote recorded at the end of our training in Dublin sums up in a few words our main expectations: *"I saw a part of myself and my work in other participants' work."* Quite simply, it reveals the power that visual communication of a narrative can to bring to any situation where people need to be closer to each other. To be able to participate in society to their full potential, people need to interact and develop basic social skills. Cultural, linguistic or physical differences can be obstacles to the natural flow of verbal interaction. Without the necessary social skills to communicate people can find themselves isolated or marginalized. Digital storytelling and puppetry are art forms that can help overcome social barriers enabling better integration of diverse communities.

The above reveals the potential of digital storytelling and puppetry art to convey personal narratives in a powerful way and enhance better mutual understanding, acceptance and inclusion which is the overall aims of T&D stories.

We have written this chapter in the hope that our colleagues, teachers, trainees, artists will share with us on **T&D Stories** their experiences and will support each to overcome the challenges we meet every day in our work with our specific target groups. Our wish is that both methods become an accepted practice in educational programs for adult learners.

References:

"The educational uses of digital storytelling," Bernard R. Robins, University of Houston

"Effective adult learning," developed by Northwest Centre for Public Health Practice



METHODS IN ACTION

Author: Zane Brikovska
ASTOFAN

This chapter is a collection of Learning Paths presented as a ready-to-use teaching/training scenario to equip adult educators with practical tools useful in training, to enhance communication skills for diverse groups of learners. In this chapter educators will be introduced to a sequence of learning activities successfully tested during the implementation of T&D Stories where the knowledge and skills elaborated in previous chapters are put into practices that can be easily used by educators in their daily work.

The presented Learning Paths seek to find new ways to engage with adult learners from the most vulnerable groups in society in order to help them overcome physical, cultural, linguistic and interpersonal barriers and facilitate communication enabling them to take full advantage of their potential. Our belief is that tools of communication using non-linguistic skills such as expression through images and puppets, gesture, sounds are effective ways to meet the basic needs of learners and contribute to their individual and social development.

Teatr Grodzki has developed learning/teaching materials for a group of deaf persons and learners (Living Pictures,

What Matters) with various disabilities based on a combined methodology of both theatre and digital storytelling. Cooperative learning as the main instructional method resulted in a more positive and supportive attitude for encouraging participants to raise their self-awareness through reflecting on their traumatic past, and find common ground for developing their communication skills.

Fondazione Nazionale Carlo Collodi has worked with young adults with cognitive disabilities. This specific context has required the trainers to use more personalized inputs and specific ways to help each learner to carry out his/her tasks. Use of digital technologies (This is my story, these are my tools; The Choir in White Gloves) to create and deliver personal narratives proved to be an efficient and attractive tool for young adult learners to increase their self-awareness and self-esteem.

ASTOFAN has developed teaching materials (Who are you; Expression with technology) based on learning experiences with groups of immigrants and refugees. Both methods appeared to be very helpful for learners with various cultural backgrounds and appeared beneficial to the learners especially to reflect and

highlight different aspects of cross-cultural communication. Theatre storytelling in particular proved to be an innovative and efficient tool to learn the language and lifestyle of the hosting society.

EST has addressed problems of re-adaptation faced by the first wave of returning migrants to Poland. Digital storytelling as the main learning method of the presented Learning Paths (How to film memories?; Filling gaps) enabled learners to reflect on their migrant experience, to highlight important events of their personal history as migrant and increase their self-awareness for better understanding of their new environment and challenges ahead. In the case of EST, all tasks were carried out individually. The target groups introduced in the Learning Paths developed in different ways in terms of participants' age, origin, abilities, skill levels and knowledge and can be viewed as a valuable factor and tool for educators across a broad area of professional activities. Trainers have used different instructional methods and learning styles to achieve active participation of learners enabling them to build their knowledge step by step working individually or in groups.

Furthermore, presented Learning Paths describe challenges faced by educators during the learning process and offer different ways to address them in order to increase learners' motivation, engagement and achievement from a personal perspective. Following the step-by-step description of learning activities, each Learning Path in a sequence depicts expected learning outcomes in different learning domains such

as knowledge, skills and attitudes acquired by learners.

The foreseen impact presented in each Learning Path illustrates how to use theatrical and digital storytelling methods for direct/indirect beneficiaries. Finally, in order to facilitate further implementation of these two methods, web resources are made available to illustrate the most significant parts of the whole learning process.

LEARNING PATHS

[Living Pictures](#)

[What Matters?](#)

[This Is My Story, These Are My Tools](#)

[The Choir in White Gloves](#)

[Who Are You?](#)

[Expression with Technology](#)

[How to Film Memories?](#)

[Filling Gaps](#)



LIVING PICTURES

Learning Path with group of adult learners with various disabilities facing various social problems. Educators use aspects of digital storytelling (storyboard) combined with theatrical storytelling to help learners to reflect and give insight to their life experience.

	Learning Path LIVING PICTURES
<i>Authors' Name contact</i>	Maria Schejbal and Jolanta Kajmowicz-Sopicka maria@teatrgrodzki.pl and jolanta@teatrgrodzki.pl
<i>Target group</i>	This learning path was successfully tested among a group of adults with various disabilities and facing various social problems. Among these were members of the deaf community, people with cognitive impairment and their families. However, it can be used with any kind of workshop group.
<i>Description of the challenges</i>	There were specific difficult moments during the workshop process. In particular, some participants found it hard to go back to dramatic situations causing their disability in childhood or to other traumatic events from the past. They tried to express these memories and facts through writing and drawing, but finally they did not want to explore them further. However, during the theatrical realization of chosen stories by other participants, some of the workshop participants were deeply moved by discovering that their own life experience had been shared by the other group members. Also, the task of structuring the stories proved to be very complicated for most of the participants. However, the use of the Julie Story technique turned out to be a good solution for this deadlock situation and the workshop was concluded with a statement that the group could create a new performance on the basis of personal stories in the future.
<i>Training Point Or How does this challenge effect motivation and achievement in your group?</i>	This learning path is meant to encourage workshop participants to express themselves and to give insight to their life experience. The use of different creative methods stimulates participants` curiosity, openness and willingness to reveal own identity. It gives voice to those ones who are usually marginalized and not used to being heard. In addition, it helps to develop team work skills (communication and cooperation, decision making and problem solving inside the group).

<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>This learning path shows the process and procedures of using different means of artistic expression in order to enable participants to share their personal stories with others. It combines the elements of both digital and theatrical storytelling methodologies.</p> <p>It is planned for a series of workshops of 2-4 hours each. The group should have at least 12 hours in total at their disposal to complete the task. In the case of our group, 6 two-hour workshop sessions were organized (June-October 2016).</p> <p>The number of participants in the group can be from 6 up to 15 persons.</p> <p>A regular classroom with chairs and tables is sufficient to conduct workshop activities.</p> <p>A projector and screen or other equipment (computer) for screening the digital stories will be needed, and also, a flipchart or a blackboard. Moreover, the trainer should gather a collection of different materials and props (paper, old newspapers, string, fabric, kitchen utensils, toys, plastic sheeting, etc) for the construction of puppets.</p> <p>The implementation of this learning path requires basic understanding of digital storytelling and theatrical creation principles from the trainer, since he/she needs to support participants in their individual work.</p> <p>Workshop process step by step:</p> <p>I. INTRODUCTION TO STORYTELLING</p> <p>The participants are invited to watch one or more examples of digital stories. The resources presented at http://artescommunity.eu/storytelling/ can be helpful. In the case of our workshop, the Icelandic digital story "Finding the voice" was shared with the group. It is a good example of a very personal and moving statement expressed with simplified but original and creative (cartoon style) pictures http://artescommunity.eu/storytelling/findig-the-voice/</p> <p>After watching the digital story with the group, the leader should explain briefly what this kind of storytelling is and how different digital stories can be made.</p>
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II. DRAFTING THE STORIES

The first task for all the participants is to create a simple storyboard of their personal experience. Different techniques can be used: drawings, collage, written description.

To facilitate their work a supporting structure of storyboard – time-frame is proposed. Each participant receives a piece of paper with written instructions: I am at the age of for example 5, then 15, 25, etc., and finally it is me today. What was my life like at different stages in my development? Has something important happened to me? What do I remember from the past? What influenced my life and present situation the most?

This method proved to be useful and inspirational. The participants were independently choosing specific moments of their life which were particularly important for them. A collection of different storyboards were created and we all learned a lot about each other. Many new things came out, some of them truly moving and crucial for understanding each other better.

III. "JULIE STORY" TECHNIQUE

The next phase is about structuring chosen stories more in detail with the use of a group exercise called "Julie Story." Teatr Grodzki was introduced to this method by the trainers from ACTA Community Theatre from Bristol, UK, during the international training in Lanzarote, Spain (1-7 July 2016) organized as part of the MEDART project, co-financed by EC ERASMUS+ program.

"Julie Story" technique engages all the workshop participants in the creation of a story, a meaningful narration in a collaborative way. It can be initiated with a simple question: Who can be our hero? Is it she or he? What`s his/her age? Where does he/she live? etc.

For the benefit of our workshop process the specific personal stories previously drafted were used as a starting point for the group work.

First, the leader reads/analyzes the chosen storyboard and asks the group what they would like to pick from it.

	<p>All the chosen elements/facts are written down on the flipchart as a base for further creation. Then, the group builds the story together and the leader’s role is to facilitate their creative process through asking subsidiary questions such as: What was his feeling like? Was he there alone or with somebody? What was the time/season/weather of this action? etc. Participants are free to tell a true story or use their imagination. At the end of such a joint creation, the fiction and/or non-fiction story should be elaborated with many threads and tracks for action.</p> <p>IV. STORIES ON STAGE</p> <p>Now, the time for working in sub-groups is organised. The participants form the teams with 2-5 members and start working on their own theatrical representation of the story previously elaborated with the help of “Julie Story” technique. It’s up to them to choose the way and artistic means for each presentation. They can make and use puppets or any objects available, or simply act out the given plot, using or not using spoken narration.</p> <p>At the end, all the groups present their “performances” to other participants, one by one.</p> <p>V. CLOSING THE PROCESS</p> <p>The last phase of the whole working process is devoted to sharing and discussing feelings, reflections and findings of the common work. Special attention should be given to the persons whose stories have been chosen for exploration. In particular, the leader should make sure if they feel comfortable and not hurt by touching their own personal experience by the group.</p>
<p><i>Learning Outcomes</i></p>	<p>As a result of the implementation of this workshop process, the participants should learn:</p> <ul style="list-style-type: none"> • about the basic rules of storytelling – both digital and theatrical; • how to structure the story to express its essence and to convey an important message; • how to work in a group and reach a compromise; • how to deal with difficult feelings and emotions.

<i>Foreseen impact on the direct beneficiaries</i>	The implementation of this learning path proved to be interesting and inspiring for the members of an integration group of adults, described above. Those who participated in the working process became more independent in their thinking, more flexible and open. They managed to overcome shyness and fear of speaking about themselves. Thus their self-esteem and self-appraisal were highly strengthened.
<i>Foreseen impact on the indirect beneficiaries</i>	
<i>Documentation and web resources useful to implement the scenario</i>	INTRODUCTION TO STORYTELLING AND DRAFTING THE STORIES STRUCTURING THE STORIES AND ACTING THEM OUT

WHAT MATTERS?

Learning Path with a group of deaf persons (adults and seniors) illustrating usefulness of visual and nonverbal narration for learners with language/communication problems. Warm-up exercises, group game and closing discussion circle are used as forms of “learning by doing” activities.

	Learning Path WHAT MATTERS?
<i>Author's Name</i>	Maria Schejbal
<i>contact</i>	maria@teatrgrodzki.pl
<i>Target group</i>	This learning path was successfully tested with the group of deaf persons (adults and seniors) but in fact it can be used with different kinds of workshop participants. During our workshop we were supported by a sign language interpreter to discuss the whole working process but one can imagine that even without verbal communication the following exercises should be useful for the group facing language/communication problems.

<i>Description of the challenges</i>	No major problems have been encountered during implementation of the exercises presented here. However, certain difficulties might occur depending on personal or group factors. For instance, sharing impressions and reflection in a circle can be difficult for some people, also due to language problems mentioned above. However, the reflection circle – the last part of the process – generally meant for talking includes also a non-verbal component. Sometimes it also happens that workshop participant's express resistance towards manual work ("I am not good at making things with my hands" attitude). Moreover, any kind of physical contact (drawing on people`s back) is problematic for some persons.
<i>Training Point Or How does this challenge effect motivation and achievement in your group?</i>	This learning path is meant for introducing workshop participants to the principles of visual/non-verbal narration. Thanks to its playful character it should grasp participants` attention and encourage them to further explore this specific way of conveying messages and expressing their needs, opinions, difficulties. This is why it can be a good starting point for the training in communication skills.



<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>This learning path includes two warm-up exercises, a group game and a closing discussion in a circle. It should take 1,5-2 hours. The number of participants in the group can be from 8 up to 20 persons. No specific equipment/space is needed – a regular classroom with chairs and perhaps tables will be sufficient. However, the trainer should gather a collection of different materials and props (paper, old newspapers, fabric, kitchen utensils, toys, etc.) to stimulate participants` creativity and let them play with objects. The implementation of this learning path requires basic understanding of visual narration principles and general knowledge of theatre art from the trainer, since he/she needs to lead the discussions and to support participants in their exploration.</p> <p>Workshop process step by step:</p> <p>I. WARM-UP: What do we see? What do we feel?</p> <ol style="list-style-type: none"> 1. All participants sit in a circle surrounding collection of different materials previously arranged by the trainer. They are asked to share their impressions on the central image with each other and to answer the leading question: WHAT MATTERS IN THIS PICTURE? Is it possible to “translate” it into a story? What does it tell us? What messages we get from it? How the colours and shapes and mutual relation between individual objects influence the meaning of the whole image? In case of working with deaf people with no sign language interpretation available, the participants can simply write their answers down and exchange them with each other.
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2. The group is divided into 2 sub-groups. The participants form two rows, standing one after another. The trainer has two simple drawings prepared in advance. He/she draws with a finger one image on the back of the last person in one row and the second picture on the back of the last participant in the second row. Then, participants, one by one, try to reproduce the image on the back of the person preceding them in the row. When everybody completes this task, the first person in each row draws the image on a piece of paper. At the end, the trainer shows the original pictures to participants and they discuss their experience and the lesson learned from it.

II. GROUP GAME: What matters?

The group is divided into 2 or 3 sub-groups (4-6 persons in each). Each group receives a task to create a visual representation of a specific place – a church, a bus or train station, a school, a stadium. The task is written on a piece of paper and given to each group secretly. Both groups work separately, trying to find the most characteristic details defining their image. The trainer helps them by drawing their attention to the meaning of every element of their composition.

For instance he/she can ask what makes the train station different from a bus station. After a while (10-15 minutes), both groups visit the place created by another team and guess what it represents. The importance of specific elements of each creation should be discussed.

III. REFLECTION CIRCLE

The last phase of the whole working process is devoted to analysing together the non-verbal way of conveying messages as an introduction to the “grammar” of visual narration. It is also worth encouraging participants to share their feelings and emotions connected with the workshop experience. In order to keep the continuity of non-verbal expression, the participants are asked to use also the objects and materials available to illustrate their reflections (newspapers work very well). It is a good idea that the leader writes down the topics to be reflected on and places such notices in the centre of a circle. These can be for instance “Personal,” “Professional,” “Group Process,” “Me and the group,” “Positive,” “Negative.” Thus, the participant, by placing their objects next to individual catchwords will create an image together.

<i>Learning Outcomes</i>	<p>As a result of the implementation of this workshop process, the participants should learn:</p> <ul style="list-style-type: none"> • how to convey messages through visual expression; • how to work in a group and reach a compromise; • about the importance of precision and clarity of each element of the images created on stage and crucial for any communication channel.
<i>Foreseen impact on the direct beneficiaries</i> <i>Foreseen impact on the indirect beneficiaries</i>	<p>The implementation of the above exercises proved to be interesting and inspiring for the members of different workshop groups. In particular, they emphasized the importance of discovering that each message can be interpreted in many different ways by other people which is important for communication in general. What we think that is obvious will not necessarily mean the same for someone else. It has been also stressed that thanks to the task-oriented actions, people forget about their shyness, fears and other personal barriers and find their way to cooperate with the others. In consequence, this seemingly not serious game proves to be useful in everyday life and in facing communication challenges.</p>
<i>Documentation and web resources useful to implement the scenario</i>	<p>Video materials illustrating three activities described above:</p> <ul style="list-style-type: none"> • Warm-up exercise: "What do we feel?"; • Group game: "What matters?"; • Reflection circle.

THIS IS MY STORY, THESE ARE MY TOOLS: DIGITAL STORYTELLING FOR SELF-EXPRESSION AND COMMUNICATION

Digital storytelling for a group of young adults – students and former students of upper secondary school, (aged 18-20) with cognitive disabilities and in some cases with a socially disadvantaged background. Educators use the digital storytelling method in face-to-face workshop activities to enhance students' self-narration and increase their confidence, communication, social and organizational abilities, as well as the use of portable digital devices (tablet, smartphone) for self-expression. The specific learning path highlights the features of an activity developed with a learner with severe cognitive and physical disabilities.

	Learning Path DIGITAL STORYTELLING FOR SELF-EXPRESSION AND COMMUNICATION 1) THIS IS MY STORY, THESE ARE MY TOOLS
<i>Author's Name</i> <i>contact</i>	Isabella Belcari belcari@pinocchio.it, fondazione@pinocchio.it
<i>Target group</i>	The target group in this training activity is a group of young adults with various kinds of cognitive disabilities. As each trainee may (and probably will) have specific learning difficulties, during the workshop each trainee will receive as much as possible 1/1 assistance, personalized inputs and – besides the plenary sessions – will develop the learning process and tasks in their own specific way. The personalized part of this learning path is especially tailored for a person with severe cognitive disabilities, with some physical impairments, and consequent limits in communicational skills.
<i>Description of the challenges</i>	General challenges: trainers with different "entry levels" in cognitive abilities and technical competences; poor communicational skills; short span of attention in comparison with the required task; on the trainers' hand, need to simplify – sometimes to an extreme extent - the explanation of tasks and processes to the trainees.



(3)
STOP BOARD

(4)

DELTA AUDIOVIDEO

(5)
MONTAGE 610



<p><i>Training Point</i> Or <i>How does this challenge affect motivation and achievement in your group?</i></p>	<p>Such a workshop brings to the fore - for both teachers/trainers and trainees – the potential of an item of experience, which is very fashionable among the young: capturing and sharing a glimpse from own life via personal digital devices. Such a common act is often performed with little awareness both of its implications and of its potential. On the other hand, teachers/trainers, who belong to a different generation, may not fully consider the potential of involvement, motivation and ability stimulation of an activity of digital narrative about oneself or for the young.</p> <p>The general purpose of this learning path is to give the young disabled the chance to structure and introduce an insight from their life to their peers, their families, and potentially to any person; and to give both the young people and the practitioners working with them as teachers/trainers an increased awareness of what can be purposefully done with the narrative potentialities of digital tools both for self-expression and to overcome the obstacles to effective communication which arise from disability.</p>
<p><i>Description of the activities</i></p>	<p>This learning path is to be divided in 2 parts: the plenary sessions, where introductory activities are performed both in frontal and participatory way by the trainers with the trainees' group; and the individual sessions, where each trainee receives 1/1 training and support, according to their specific features and needs.</p> <p>Such a learning path has been tested in a group of 7 young adults with 8 trainers. The same trainers should be involved through the workshop, each of them assisting the same trainee according to the trainee's needs. Yet, if trainers' rotation is unavoidable, it can also be done with 2 trainers acting as coordinators/ /supervisors while the rest of the trainers' group may alternate, given that all trainers maintain good communication with the coordinators and that they are experienced in working with the disabled, as a consequence they can adapt quickly to the different requirements and needs of the specific trainee they assist in each session.</p> <p>It requires basic equipment: a room wide enough to allow the group to move around easily, with chairs and desks for everyone; a basic choice of digital tools to take pictures or film short videos (smartphone, tablet, digital cameras); a laptop or desktop computer and a printer for easier production, though videos can also be edited on smartphones using apps; flip board chart, blank paper storyboards, removable sticky notepapers, multi-colour felt tip pens, A4 sheets of paper.</p>

All activities are implemented in-presence. A workshop constitutes 8 sessions which lasts on average 1.5 hours each. This should be sufficient to allow the trainees to plan their digital story, to complete a detailed storyboard, to choose what visual and audio material they need, to collect or produce and select it. Technical editing, which can be difficult due both to cognitive and movement disabilities, either deserves a workshop of its own or can be performed by the trainers under the direction of the trainees and according to their storyboards. Digital editing is not part of this learning path.

1. Plenary sessions: group activity for introduction to storytelling

The plenary (group) sessions are mainly based on verbal and physical interaction. A presence of support teachers or assistants in a proportion of about 1/1 is required, to make sure that anytime each participant will receive specific attention and supplementary explanations if required.

Group activities are aimed to create a positive and trusting climate while introducing the idea of telling a story. That can be done by circle games, self-introductions, some very simple storytelling about self. Notes from the trainees' tales about self can be taken in very simple writing or drawings and schemes on the flip board chart, to go back to them whenever needed and pick useful elements for storytelling. When the trainers believe that the right climate has been created and that the capability to tell a simple story about self has been experienced, it is possible to pass to the final activity of this phase: a visual explanation (e.g.; a poster with a sequence of comic-like scenes commented by a trainer) of what the goal of the workshop is. The visual focuses on the 5 sequential basic steps to create a short autobiographic digital story - Idea, Script, Storyboard, Research and Edit – as well as on the tools and materials which can be used. As stated above, the last step is only hinted at, if it is not required that the trainees learn how to make it technically. The plenary sessions last approximately 3 hours in total.

2. Face-to-face, 1/1 starting-point assessment conversation

Each trainee should be interviewed in a 1/1 mode by an assistant, to ascertain their interest in the activity and their competence level, both as "narrators" and as digital tools users. There is no rigid scheme of questions, as the different ability levels require adaptation and suitable rephrasing from the trainer's side.

Topics basically are: what common digital tools the trainee can use (e.g. smartphone, tablet, digital camera, PC); if the trainee knows and can use social networks or messaging tools where written, visual, audio and video messages can be posted; what are the actual technical skills of the trainee with such tools and his/her liking of them. Such a conversation, to be recorded by the interviewer, can also serve as basis for the evaluation of the activity together with a similar final interview. Each interview will take not more than 15 minutes.

From this point on work is 1/1 with assistance for each trainee. Each assistant should focus, and help the trainee focus, on what the trainee can technically already do, and on what tools are at reach, and encourage the trainee to develop the creative part of the storytelling starting from such granted elements. This specific learning path has been adapted to the features of a trainee with severe cognitive disability, some physical impairment, such as sight or movement ones, and trainees with severe specific learning difficulties.

3. "This is my story, these are my tools"

A young person with severe cognitive disabilities and physical impairments has interests, likes and dislikes the same as everyone else. A simple conversation will bring to light an interesting, emotionally strong topic connected to everyday life materials can be easily collected or produced about, and which the trainee would like to share with others. For such a trainee a narration made of a sequence of still images with a simple music to be selected by the trainee from a repertoire suggested by the trainer can be the most suitable way to tell a story. Such a choice can overcome difficulties with spoken or written language, or with producing and performing logical connection with materials where the message is conveyed by a mix of several different and ever-changing elements, such as short videos with movement and sounds. After choosing a topic, the graphic storyboard will help define what elements are needed and in what sequence they will be first arranged.

The following step is the collection of pictures. Among the digital equipment's available, one that can stimulate the interest of the trainee and can be easily used is a tablet. Such a tool is very common and "fashionable," therefore attractive; it can help focus on the frame and take pictures with very simple gestures.

	<p>The size of the frame, larger than the one available with phones or digital cameras, helps trainees with visual impairment; the possibility to see clearly, immediately the result of each shot helps the trainee to evaluate them and make a first choice.</p> <p>A further selection requires previous print of the photos. The visual immediacy of the prints, the use of number sequences allow the trainee to evaluate if changes to the storyboard sequence are to be made, until the trainee reaches a sequence which is satisfactory to him/her. A simple spoken comment by the trainee can be written down by the assistant, who can also provide a small choice of possible soundtracks from public-domain digital scores libraries, and let the trainee select a preferred one. The verbal comments and/or the soundtrack will be added to the frame sequence by a trainer/assistant according to trainee indications. The trainee validates the final product in any case.</p>
<i>Learning Outcomes</i>	<p>In such workshop framework, the trainee will:</p> <ul style="list-style-type: none"> • acquire new skills: understand the idea of a simple story made purposeful by personal feelings to be told as a task to be accomplished; how to implement, with some assistance, the simple step-by-step process to follow to create a digital story; use of portable digital device to portray selected items of reality; • use their own existing communicational or technical skills to: express preferences about the visual story to be told, plan where and how to collect the materials, exploit own previous experience with digital tools, share her project with teachers and school mates involved; • focus and train on specific skills of general use: understand time or logical sequences (thanks to content analysis of images, numbers, arrangement of still pictures in space); use of paths and schemes for organization and reorganization of information and for self-expression; conversation; selection and decision-making.

<p><i>Foreseen impact on the direct beneficiaries</i></p>	<p>The direct beneficiary gets trained to use articulately an approach to reality (picture-making) which acquires meaning according to the purposefulness in the selection and organization work he/she performs. Abilities of self-analysis, logical thinking, goal-setting and action-planning to reach it, dialogue with other people to express own purposes and requests are fostered. Personal interests and feelings are brought to the fore and acknowledged importance to in a learning/training context. This can increase motivation as a lasting learning result, and encourage a more active participatory role for the trainee. Satisfaction with the result accomplished should increase self-esteem levels.</p>
<p><i>Foreseen impact on the indirect beneficiaries</i></p>	<p>We can consider indirect beneficiaries: the teachers/trainers, the peer group, the family. Teachers/trainers can generally enhance both learning and creative abilities of their disabled student by using such a digital storytelling both as an exercise and as a mean to communicate; the peer group may find a common ground for communication, experience-sharing by digital-story sharing; the family can have a deeper insight of the feelings, the thoughts and the ability of their relative. All the indirect beneficiaries, and broader categories of people, can increase their awareness of the disabled youngster's personality and their empathy/understanding of the specific person and his/her condition.</p>
<p><i>Documentation and web resources useful to implement the scenario</i></p>	<ul style="list-style-type: none"> • Video product of the workshop in Pescia, by Daniela: La mia scuola (My school) • The trainers' video: Vite stra-ordinarie: rileggere il quotidiano (Extra-ordinary lives: re-reading everyday life).

THE CHOIR IN WHITE GLOVES: DIGITAL STORYTELLING FOR SELF-EXPRESSION AND COMMUNICATION

Digital storytelling for young adults with cognitive disabilities. This is a Learning Path developed with one former upper secondary school student who uses her personal experience in the school choir to create a digital story. This exercise enables the development of competences for the production of a digital story, and the acquisition of competences to replicate the same activity with peers.

	Learning Path DIGITAL STORYTELLING FOR SELF-EXPRESSION AND COMMUNICATION 2) THE CHOIR IN WHITE GLOVES
<i>Author's Name contact</i>	Isabella Belcari belcari@pinocchio.it, fondazione@pinocchio.it
<i>Target group</i>	This training activity is targeted to a group of young adults with various kinds of cognitive disabilities, and connected relational difficulties of various kinds and degree. The workshop is divided between a plenary session and face-to-face, individual ones. In all phases of the workshop it is important to provide 1/1 trainer/trainee assistance, to offer personalized inputs and develop the learning process and tasks in each trainee's own specific way. In other words: a part of the path is common to all participants; another part is specifically featured for each person. In the case of this LP, the trainee is someone with slight cognitive disabilities and medium relational problems, due to anxiety issues, low self esteem, capacity of self-analysis and expression, which are lower than usual for a young adult.
<i>Description of the challenges</i>	General challenges: trainees with different "entry levels" in cognitive abilities and technical competences; poor communicational skills; short span of attention for the required task; on the trainers' hand: need to simplify - sometimes extremely - the explanation of tasks and processes to the trainees; need to understand both the limits and the achievable goals for each trainer and adapt the approach accordingly.

Training Point

Or

How does this challenge affect motivation and achievement in your group?

Planning and creating a story with common digital tools points out the potential of an item of experience which is very fashionable among the young: capturing and sharing glimpse from own life by personal digital devices. Such a common act is often performed with little awareness both of its implications and of its potential. For the trainees it means to increase their own awareness and many different skills through a motivating process. For teachers or trainers, who belong to a different generation, such training may open up the potential of involvement, motivation and ability stimulating an activity of digital narrative about self for the young.

Besides enhancing various cognitive and relational abilities, the general purpose of this learning path is to give the young disabled the chance to structure and introduce an insight from their life to their peers, their families, potentially to any person; and to give both the young people and the practitioners who teach/train them an increased awareness of what can be purposefully done with the narrative potentialities of digital tools both for self-expression and to overcome the obstacles to effective communication which arise from disability.



<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>This learning path is split in 2 parts:</p> <ul style="list-style-type: none"> • plenary sessions, where introductory activities are performed both in frontal and participatory way by the trainers with the trainees' group; • individual sessions, where each trainee receives 1/1 teaching and support, according to his or her own specific features and needs. <p>Such a learning path has been tested in a group made by 7 young adults with 8 trainers. It is important that the same trainers are involved all along the workshop duration, each of them assisting the same trainee. It has been experienced that, if trainers' rotation is unavoidable, it can also be done with 2 trainers acting as coordinators/supervisors, while the other trainers may rotate while keeping a good and continuous communication with the coordinators. Such a scenario also requires that all trainers are experienced in working with the disabled, as a consequence they can adapt quickly to the different requirements and needs of the specific trainee they assist in each session.</p> <p>The equipment which is required is rather basic:</p> <ul style="list-style-type: none"> • a room wide enough to allow the group to move around easily, with chairs and desks for everyone; • a basic choice of digital tools to take pictures or to film short videos (smartphone, tablet, digital camera or handycam); • a laptop or desktop computer and a printer for easier production, though videos can also be edited on smartphones using apps; • stationery such as flip board chart, blank paper storyboards (A3 or larger), removable sticky notepapers, multi-colour felt tip pens, A4 sheets of paper. <p>All activities are implemented in-presence. A workshop in 8 sessions which averagely last 1 hour and a half each should be sufficient to have each trainee plan their own digital story, complete a detailed storyboard (be it only visual or also written), choose what visual and audio material they need, collect or produce and select it.</p> <p>Technical editing (that is, producing a finished video from the collected materials and the storyboard) can be difficult for such trainees, because of both cognitive and physical mobility limitations or sensorial disabilities. That is why if you choose to try and train your participants also on this aspect, you should consider that a workshop of its own.</p>
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As an alternative, the final editing can be performed by the trainers under the direction of the trainees and according to their storyboards. In this case we choose the latter scenario that is why digital editing is not part of this learning path.

1. Plenary sessions: group activity for introduction to storytelling

The plenary (group) sessions are mainly based on verbal and physical interaction. In the beginning it is better not to put yours and the trainees' hands on the tools, both not to be downtrodden by lack of equipment or technology "fear", and not to be distracted by the tools themselves. A ratio of trainers to trainee of about 1/1 is required, to make sure that each participant will receive specific attention and supplementary explanations when required. Besides, observation of each trainee will help identify which narrative material and digital tools might be more suitable and usable for the specific person.

A start is made by group activities aimed to create a positive and trusting climate while introducing the idea of telling a story. That can be done by circle games, self-introductions, some very simple storytelling about self. Notes from the trainers and trainees' tales about self can be taken in very simple writing or drawings and schemes on the flip board chart, to go back to them whenever needed and pick useful elements for storytelling. When the trainers believe that the right climate has been created and that the capability to tell a simple story about self has been experienced, the next and final activity of the plenary phase is a mainly visual explanation (e.g. a poster with a sequence of comic-like scenes commented by a trainer) of what the goal of the workshop is.

The visual focuses on the 5 sequential basic steps to create a short autobiographic digital story - Idea, Script, Storyboard, Research and Edit - as well as on the tools and materials which can be used. For the reasons explained above, the last step is only hinted at. The plenary sessions will take approximately 3 hours, split on 2 or 3 sessions according to the context and to feedback from the trainees.

2. Face-to-face, 1/1 starting-point assessment conversation

Each trainer interviews a trainee on a 1/1 basis to understand their interest in the activity and their competence level both as "storytellers" and as digital tools users.

The interview is quite free and informal: no scheme can be given, as the different trainees' abilities require to find a suitable and effective communication from the trainer's hand. After the interview, each interviewer should note down: what common digital tools a trainee can use (e.g. smartphone, tablet, digital camera, PC); if the trainee knows and can use social networks or messaging tools where written, visual, audio and video messages can be posted; what are the actual technical skills of the trainee with such tools and his/her liking of them. That will also serve to evaluate the activity together with a similar final interview. Each interview should last max 10 minutes.

From this stage on work is individual with a 1/1 assistance for each trainee. Each assistant should focus, and help the trainee focus, on what the trainee can technically already do, and on what tools are at reach, and encourage the trainee to develop the creative part of the storytelling starting from such granted elements. This specific learning path has been featured on a young adult with slight cognitive and some relational disabilities, with a good level of spoken and written communication, with no specific physical impairment.

3. "The Choir in White Gloves" that is, we can express the same in different ways

We are all storytellers, whenever we tell others about ourselves, our experiences and deeds. And nowadays, we tell about ourselves in many different ways, including everyday digital tools and media. This is a possible starting point to make clear to our trainee that we are suggesting to perform an activity which is usual yet can be refined, made more effective, tested in different media to express and share facts, emotions, memories and expectations in an original, personal, richer way. A reflection can come from many examples: for instance, a choir can sing a song with their hands, if they are using the Sign Language of the Deaf community.

For a young adult, becoming a digital storyteller can appear relevant for several reasons, which all increase motivation to test oneself in a new activity and to learn more:

- to become "smarter" in using personal digital tools is an attractive perspective, especially in front of the peer group;
 - telling about self is a favourite activity for teenagers and young adults, who feel a strong need to define themselves in front of the others as well as to understand introspectively who they are and who they are becoming.
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In the 1/1, F2F sessions, both visual and verbal explanations of the 5-step process and of the use of the storyboard – including a brief demonstration also by simulation or role play to reinforce the other kinds of teaching and verify that the process has been understood - can be effectively provided; after the process has been made clear, the single steps are planned together by trainer and trainee and collaboratively written down, so that the trainee has a simple guideline to check their own steps and “sub-steps” in a sequence to perform as much as possible autonomously. After a first collection of the materials from the chosen sources, special attention should be dedicated to help the trainee focus on what is essential in his or her own story (also going back to the first story board, which can be rearranged if needed) and to select the collected material accordingly, or to produce additional ones if something appears to be missing. Prints on paper and notes on sticky movable notepapers can help this focusing and rearrangement of work. The final part is generally dedicated to the verbal and musical additional material. For most people, a visual sequence is very direct and expressive on its own, while verbal and musical materials come as a comment to such a sequence to convey richer meaning or express what the visual can’t express.

4. Developing a broader competence

It can happen that the production of a video for such a trainee takes less time than for the rest of the group. In such a case, there are at least 2 possible options:

- if a trainer and the needed equipment are available, to go on with approaching the use of some simple edit tool for the trainee to try and edit his/her material in a partially autonomous way (see the LTT materials of this project, or the tutorial references in EST LPs: “How to film memories”, “Filling gaps” below in this chapter; more software or apps can be used according to the specific editing tools which are available in your context);
 - if learning to edit their own video is impossible for objective or subjective reasons, you can suggest that the trainee could act as an assistant trainer, by replicating with the other trainers the activities he/she could perform successfully. The trainer should give clear instruction and feedback as to the scope of this assistive activity, and should also observe and give feedback as to the appropriateness of the trainee’s action as assistant.
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	<p>Such additional activity has several didactical reasons: allows the trainee to go back to the process he/she went through, to analyze it and communicate it to others, either by words or by example, so reinforcing own learning and enhancing critical insights (e.g. discover passages which have not been completely clear or fully understood, or performed poorly); to stimulate empathy, communicational and cooperation skills, which is also the general idea of such a workshop.</p>
<p><i>Learning Outcomes</i></p>	<p>After such a workshop, our trainer with slight cognitive and some relational disabilities should have better skills and competences in order to:</p> <ul style="list-style-type: none"> • express thoughts and feelings about a meaningful personal experience in an organized and coherent way; • implement a procedure to select and arrange the content of own story, as well as to understand and develop a logical evolution and economy in the narrative, withdrawing confusing or non purposeful digressions/loops, in view of sharing their own story with other people; • rationalize the reasons why the experience and topic of the digital narration is so meaningful on a personal plan; • last but not least, by acting as an “assistant trainer” the trainee can develop a competence and a meta-competence: the abstraction of a procedure that can be shared or taught to others.

<p><i>Foreseen impact on the direct beneficiaries</i></p> <p><i>Foreseen impact on the indirect beneficiaries</i></p>	<p>For the direct beneficiary, such a DS workshop is an opportunity to strengthen and improve one own logical and communication skills;</p> <ul style="list-style-type: none"> • to increase self-esteem and awareness of ones own “toolbox” in expressing oneself; • to improve skills one already has, concerning: narrative techniques; digital tools, to achieve ones own objectives and produce a clear and consistent narrative, with a certain level of complexity. Actually it should be at reach of such a trainer to manage a mixed material of still images, short video clips, additional soundtrack, as well as to use or quickly learn how to use correctly the most common portable digital equipment such as smartphone or tablet, video camera, recording mic. <p>We can consider indirect beneficiaries: the teachers/trainers, the peer group, the family. Teachers/trainers can generally enhance both learning and creative abilities of their disabled student by using such a digital storytelling both as an exercise and as a mean to communicate; the peer group may find a common ground for communication and experience-sharing by digital-story sharing; the family can have a deeper insight of the feelings, the thoughts and the ability of their relative. All the indirect beneficiaries, and broader categories of people, can increase their awareness of the disabled youngster’s personality and their empathy/understanding of the specific person and his/her condition.</p>
<p><i>Documentation and web resources useful to implement the scenario</i></p>	<ul style="list-style-type: none"> • Video product of the workshop in Pescia: Il coro dalle mani bianche (The Choir in White Gloves); • The trainers’ video: Vite stra-ordinarie: rileggere il quotidiano (Extra-ordinary lives: re-reading everyday life).

WHO ARE YOU?

Theatre storytelling (puppetry) for groups of immigrants offering creative and engaging methods to practice language of host society, to improve communication skills and learning to learn competences as well as facilitate processes of self-empowerment.

	Learning Path WHO ARE YOU?
<i>Authors' Name contact</i>	Eva Rún Snorradóttir, Vala Höskuldsdóttir rjuparun@gmail.com johannavala@gmail.com
<i>Target group</i>	The aim of this learning path to help immigrant women, or as we advertised the workshop: Women in Iceland who were born in another country. It is essentially designed to help all immigrant women who find themselves currently living in Iceland. It can also be very useful for other groups of immigrants too; men and teenagers for example. We found that puppetry and drama has a lot of possibilities and potential to enhance cross-cultural dialog, empowerment, and inclusion, language teaching and learning as well as developing everyday skills such as self-awareness, self-esteem, self-efficacy and communication and team building skills.
<i>Description of the challenges</i>	The main challenges were language and communication. The Workshop was open for every immigrant woman, she would not need to speak Icelandic or English. Among the participants were Syrian women who just recently arrived as refugees and couldn't speak the two languages mentioned above. The Workshop was meant to be a social event, a platform to immigrant women to connect and learn. Puppetry as an art form of artistic expression invited some possibilities for that. In the beginning, we had to find a way to describe the tasks for the participants without (much) language. Practical examples and assistance provided by the trainer to participants on how to make a puppet and how to animate it were very helpful for participants to complete their tasks. It turned out fine, we soon found ways which in the end made the atmosphere more relaxed and creative. We were lucky that there was a woman in the Syrian group, who could also translate for us and for the other Syrian women in the more complicated talk, for example in the reflection circle exercise at the end.

<p><i>Training Point</i> <i>Or</i> <i>How does this challenge effect motivation and achievement in your group?</i></p>	<p>The challenge – not to have a common spoken language had so much effect on the atmosphere that it made an extra layer to the workshop, which was quite enjoyable. We began to understand that most human to human interaction is non-verbal – as much as 70% research shows. The workshop turned out to evolve not just about the puppet making and animation as a new way to communicate but also about learning Icelandic. The atmosphere was relaxed and creative and we experienced how that made some women open up and practice their newly acquired Icelandic language skills. It was interesting to observe how some of the women were able to talk for their puppet even if they were not ready to talk for themselves. Women who in the beginning had said that they didn't speak any Icelandic were talking quite a lot during the next days. The puppets seemed to have the effect of minimizing self consciousness among the women when speaking Icelandic. This finding requires further investigation.</p>
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<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>This learning path includes assignments on making a puppet and exploring the possibilities of the puppets acting individually as well as together in a group. The assignments go from being easy to more challenging. The workshop is laid out in a way so that everyone should be able to take part, not too challenging and not too difficult. A great part of the workshop is the coffee break, which is seen as a platform for the participants and trainers to connect, reflect and talk together. The number of participants in the group can be from 6 to 12, approximately. But it's not good to have the group too large, you need to keep some intimacy and a personal feeling. It can take place in a regular classroom. Some working space for the participants is needed as they will be working in groups, so the space should preferably be flexible where table and chairs can be moved around to make room for the materials and the puppet making process. The trainer should provide the material, essentials are: brown paper, newspapers, scissors, and strings. We kept the material very simple so that everyone would get the feeling that this could be done at home, and you would not need to buy a lot of stuff to be able to do this. The trainer or producer should also provide refreshments, we had coffee, tea and some bread and cakes.</p> <p>Each workshop activity may last up to four hours. The coffee break lasts for approximately 30 minutes. After the showing of each exercise we talked and reflected on what we had seen and done. The assignments timeframe varied between 20- 50 minutes. Making a puppet lasted longer, that's the biggest assignment. Reflection circle exercise lasted between 30-40 minutes.</p> <p>Workshop process step by step:</p> <p>Activity 1</p> <ol style="list-style-type: none"> 1. The trainer introduces him/herself, why we are here, what we will do over the next three days, define and describe in a broad brushed way what will be expected of participants. Something along these lines; remember we are trying to create a friendly, relaxed space, nothing can be done right way or wrong way. Creativity and spending time together are what matters most. 2. Introduction of all participants. Who are you? A circle where everyone introduces themselves.
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3. The task is introduced: make your own puppet. The trainers introduce the material as well as step by step go through the method with the participants sitting in a circle. Everyone helps each other out – it is a collaborative effort. This session is finished when everyone has their puppet ready. (The process of making a puppet is further demonstrated in a video).

4. Session ends with a coffee break. It's not good to interrupt the puppet making time so in the end everybody gathered and had some refreshments and a friendly chat about the workshop and life in general.

Activity 2

1. Everyone took some moments with their own puppet, getting to know it, exploring it and it's possibilities. This was done personally.

2. Personal task, done with the help of two other people, trainers or participants: who is your puppet? Everyone makes vivid/animated scene of 2/3 minutes duration, with their puppet introducing it to the rest of the group. Two others help out in moving the puppet, one on the legs, one on the hands and body and one on the head. The person who owns the puppet directs this short scene and decides who is stationed where. Language is not obligatory, participants are encouraged rather to use movements to tell their puppets story, or to portray their identity. Questions to keep in mind are: What is her/his name? Where does she come from? What does she like to do?

3. Task for two and two together. Staging a still image from a sentence they draw from a hat. An example of sentences: a couple fighting, strangers having a conversation at the post office, an older woman helping a homeless person standing up, teenage girls at a Justin Bieber concert, the phone rings and you get good news.

Activity 3

1. Group task for three or four together, depending on the group size. Staging a still image. An example: a translation, a day at the mall, waiting in line in the supermarket.

2. The group works together on developing the scene, they get this instruction; something happens. They have to collaborate and brainstorm about what happens and then execute it. One example from our workshop was; an earthquake happened.

3. Reflection talk. All participants and trainers sit together and go over the workshop, reflecting on what came out of it, how they experienced it and so on. Every participant agreed on the good effect the puppets had on their language skills. They also talked about the possibilities of working with the puppets in their daily lives, for example with children. There was general satisfaction with the workshop on the whole.

We wanted the tasks to be accessible for everyone, so the only expertise required was to be socially open, to be able to talk to and work with new people, to be able to work creatively in a group with new people. And to be open for a collaboration that does not rely on language, but **uses other ways of communication.**

About risks and uncertainties found in the project, there were a few things we found out that we had to work with. One woman from Syria did not want to be seen on photographs, and we found it quite uncomfortable in general to have to put so much effort in documenting what we really felt should be a safe space. We would like to skip all photography and filming next time, it did not spread a good vibe in the workshop. Also, for some women it was not possible to attend for the whole three days, because of lack of childcare facilities for example. So we wanted to be flexible and allowed one or two women to have a bit flexible time attending or allowed them to take their kids with them.

This workshop has a lot of possibilities, various groups can benefit from taking this workshop and it does not require much financial resources. It does require some human and physical resources, for example it would be challenging to have participants with non-functioning hands, even though it might be possible to find a way to work with that. The most important ability of participants is **openness and willingness to learn, to play and to collaborate.** Everything else is possible to work with. The cost is mostly in providing some salary to the trainers, renting a space (in most cases it should be possible to get the space for free), the material is very low budgeted, and the coffee time does not have to cost much.

<i>Learning Outcomes</i>	<p>What we wanted the participants to gain from this workshop:</p> <ul style="list-style-type: none"> • the ability to make their own puppet and know and understand the methodology so they can teach other people in their lives how to make one; • to know the basic ways to make to puppet move; • to realize the puppets possibilities in communicating without language (although we also found the possibilities of puppets in language training); • to get to know other immigrants, local environment and maybe even build a ground for a lasting friendships and connections.
<p><i>Foreseen impact on the direct beneficiaries</i> <i>Foreseen impact on the indirect beneficiaries</i></p>	<p>The implementation of the above exercises had from the beginning a good effect on the group. There was openness and good vibes all the time, and a willingness to play like a child and take in our advice that there was no right way and no wrong way to make a puppet. It was very interesting to see the effects on playing with the puppet has on the language skills of the participants, they opened up and at the end of their workshop they were able to talk much more freely without the puppet acting as a crutch. This is something we see that can be developed further, to use puppet theatre in language training, especially in a migrant context scenario.</p>
<p><i>Documentation and web resources useful to implement the scenario</i></p>	<p>Video materials illustrating three activities described above:</p> <ul style="list-style-type: none"> • How to make a puppet; • Puppet theatre workshop in Akureyri; • Puppet theatre and language teaching.

EXPRESSION WITH TECHNOLOGY

Digital storytelling for group of adult immigrants using face-to-face, online and blended learning to convey personal experience of cross-cultural adaption and ways of self-fulfilment.

	Learning Path EXPRESSION WITH TECHNOLOGY
<i>Author's Name contact</i>	Guðný Sigríður Ólafsdóttir gudnysigga@gmail.com, gudny@dalvikurbyggd.is
<i>Target group</i>	In general, this Learning Path would be suitable for any group of 6-10 adult immigrants learning the language of a host society, improving skills of cross – cultural adaption and digital literacy as well as developing skills of self-awareness and self-esteem. It was successfully tested with a group of immigrant women from different cultural backgrounds, different age groups and residing in Iceland. Basic digital literacy was a pre-condition for participants. Icelandic and English was the language of instruction.
<i>Description of the challenges</i>	Not many challenges were found in this workshop. Some effort was made to recruit participants and encourage them to share their life experience. Personal contacts and previous acquaintance with the educator helped in the smooth running of the workshop and create trust among participants. Besides physical distance among participants the lack of free time for most of them were obstacles to overcome while planning workshop sessions and methods of instruction. It was a challenge too to find adequately equipped premises suitable for digital storytelling workshop.

Training Point

Or

How does this challenge effect motivation and achievement in your group?

The aim of this learning path is to introduce participants with basic principles of Digital storytelling (choice of topic, writing a story, creating a storyboard, selecting images, sound and music) and to help them to create their own digital story empowering a way to communicate and share knowledge and life experiences. Creating Facebook group (cyber classroom) as a form of distance learning is an effective alternative to classroom instructions and helps first of all to overcome shortage of time and physical distance. Furthermore, Facebook format helps to create flexible, supportive and trustful learning environment providing training relevant to learner's needs in a blended learning way. Work via Facebook group helps educators assess a participant's ability level in the use of information technologies at the very beginning of workshop enabling them to adjust his/her level of outcome expectation of participants and make the necessary courseware adjustments suitable for participants level.



<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>The Learning Path was presented step by step following a logical sequence of creating a digital story. Most of work is done individually based on educator’s instructions and assistance via Facebook group, nevertheless participants are encouraged to collaborate and seek feedback in groups in order to produce their own digital stories. Final work is done during a 2 days face-to-face session mainly dedicated to completing the digital stories, to enjoy social interaction with other participants during the coffee breaks and to share gained experience via peer review evaluation at the end of the sessions.</p> <ol style="list-style-type: none"> 1. Firstly, instructions begin with a show of some examples of digital stories created previously by educator: After sharing examples of digital stories with the groups, further elaboration on different types and main components of digital stories follows with the main aim to facilitate both participants’ choice of topic and initial work of writing their own story. Example of instruction materials in Icelandic and English: <p>Important components at this stage are a choice of personal issues and adequate visual/audio images to convey a strong message. Some happening-memory-person-travel-place... everything is possible.</p> <p>Secondly, some tutorials on Windows Movie Maker are introduced to participants in order to increase their ability to create and edit their digital story as well as to publish them afterwards on social media.</p> <p>Thirdly, work on creating a storyboard, selecting images, sound and music continues moving gradually towards the final stage of workshop – 2 days face-to-face sessions in classroom dedicated to completing own digital story and receiving practical help by the educator using computer-based tools. Final evaluation is carried out in form of round kitchen table using both informal discussions as well as self-esteem evaluation sheets and questionnaires.</p> 2. Educator is required to have a good command of digital literacy related skills and knowledge, cross – cultural competencies as well as understanding of basic principles and previous experience in adult learning.
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	<p>3. In this Learning Path much of the knowledge and skills gained at T&D Stories training in Dublin provided by IADT were used to introduce participants with digital narratives. In short, creation of digital story consists of 8 basic components: to come up with an idea and write a proposal; to research and explore; to write a script; to make a storyboard or a plan; to gather or create images, audio and video; to put everything together; to share the product; to get feedback and reflect. Successfully completed first five steps of digital storytelling via Facebook instructions is important pre-condition in order to complete efficiently the final three steps in face-to-face workshop. Once the digital story is completed, it can be easily uploaded to the internet and can be made available to an international audience, depending on the topic and purpose of the project.</p> <p>4. Important factor is to have a properly equipped classroom, technical assistance at hand and time planned for informal interaction and coffee breaks.</p> <p>5. This kind of a workshop has a lot of possibilities, and it does not require much financial resources. It does require some technical knowledge and courage to learn new skills. The most important ability of participants is the willingness to learn and not to be afraid to use the technology for their benefits.</p> <p>Employment costs: educator, technical assistance, rental of classroom with access to computers and the Internet.</p>
<p><i>Learning Outcomes</i></p>	<p>Participants on this workshop learn:</p> <ul style="list-style-type: none"> • the basic concepts of digital storytelling; • the basic skills and practical ability to organize and systematically create a digital story; • to use one new communication tool – a digital narrative; • to understand better the dynamic process of cross-cultural adaption by developing skills of self-awareness; • to use digital narrative to increase social interaction and sense of belonging.

<p><i>Foreseen impact on the direct beneficiaries</i></p> <p><i>Foreseen impact on the indirect beneficiaries</i></p>	<p>This Learning Path proved to be very helpful for immigrants to increase their self-awareness by sharing their experience of adaption in a new society and culture. New knowledge and skills in digital storytelling gives tools for adult learners to develop digital literacy, communication skills and thus their inclusion and participation in local society. Also, it appeared to be an efficient and innovative tool of teaching/learning language of the host society. Possibility to create a very personal message and share it with a world- wide network gives voice to marginal groups (immigrants) in society.</p>
<p><i>Documentation and web resources useful to implement the scenario</i></p>	<p>Sample product of the workshop in Akureyri:</p> <ul style="list-style-type: none"> • In my place; • Poland; • In Iceland, where my love grows; • And the teacher's story: Experience; trainer's work.

HOW TO FILM MEMORIES?

This Learning Path describes the digital storytelling process using images provided by three different Polish re-migrants. This Learning Path is an example for expanding the storytelling process when the authors cannot show exactly in the videos the places they talk about.

	<p>Learning Path</p> <p>HOW TO FILM MEMORIES?</p>
<p><i>Authors' Name</i></p> <p><i>contact</i></p>	<p>Łukasz Putyra, Olga Głuc</p> <p>fundacja@est.edu.pl</p>
<p><i>Target group</i></p>	<p>Although we used here examples from specific cases of learning paths' creating, from the technical point of view, this learning path can be implemented to workshops for any groups or individuals willing to compose their first digital stories.</p>

<i>Description of the challenges</i>	The main challenge here, accept the digital storytelling process as such (different for each person, sometimes insufficient multimedia and computer skills, approach to script writing, etc.) was recording movies without possibility of being in places which we wanted to present. All the participants presented in this learning path wanted to tell their stories using moving images telling about their migration and being abroad, but they could not take footage from remote places. Therefore, we had to think more creatively.
<i>Training Point Or How does this challenge effect motivation and achievement in your group?</i>	Our aim is to show a path to all the educators who want to lead digital storytelling workshops or any person who wants to create her/his own digital story. Thus, we described the whole process of digital storytelling including filmmaking and indirect, metaphorical expression of memories and moods.



<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>This particular workshop was run individually with all the participants, but you can also run it for groups. It always depends on the trainer and participants.</p> <p>The time needed for creating the digital story always depends on the participant (or group), her or his skills, personal dynamism, self-confidence and other issues. In the average case, three-four days (3/4 x 8 hours of training), including writing script and making videos should be enough. Some tasks like script writing, voice recording, part of filming can be done without trainers' assistance, if the participants feel skilled and self-confident enough.</p> <p>The participants should have at least basic skills of self-expressing, for example using pictures to draw a short story on a specific subject, basic computer skills (e.g. using programmes for movie editing, for example Windows Movie Maker) and skills using simple camera or smartphone for filming (we used smartphones here). Any deficiencies in this matter require stronger assistance from the trainer.</p> <p>Equipment for digital storytelling doesn't have to be very advanced. Simple computer/ laptop/ tablet and simple digital camera or smartphones can be used. Some sheets of paper and something to write and draw will be useful as well.</p>
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Workshop process step by step:

I. It is useful to start with explaining or reminding the general concept of digital storytelling and main steps of its process: choice of subject and style, script, storyboard, planning and executing shooting and editing video materials, adding text, voice and music.

1. We knew the subject from the beginning, but the participants outlined a set of main points of their stories and then they were asked to write a script in any style suitable for them.
2. Two of them: Aleksandra and Gorcki chose a form of recounting their stories, while Maria decided to write her memories in a form of letter to friend. She even wrote it by hand, which later helped us when composing the film.

II. It is advisable that the script should have around 250 words (ca. 4 minutes of narration).

1. In our case, only Aleksandra was able to “fit” in this frame. Both, Maria and Gorcki have written very long texts, and we had to decide how they could be shortened.
2. In Maria’s case we cut some parts of the letter, but it was not so easy with Gorcki, and she proposed to us that she can record herself not reading the text but telling her story in a spontaneous way (like chatting with a friend by the coffee). The effect was so interesting that we decided to leave it like it was even though it was much longer than the recommended timeframe.

III. The next step of the process is storyboarding. It differs depending on the situation, whether you prefer to make your story as moving or still images. Here we deal with moving images, where it is important to imagine and sketch short scenes and types of shots for each part of the text. In cases like ours the main challenge is that we want to show something from the past, which wasn’t filmed before by us. Talking about the migration process, sometimes it is impossible to show exactly what we are talking about, i.e. shoots from abroad, shoots from the process of moving, shoots from most of the places mentioned (offices, etc.), and finally shoots of moods, emotions and feelings from the past.

In cases like this you need to develop a strategy about how to show it in a different way. Three propositions linked to the final results, are described below:

Strategy I – to focus on a moment of telling the story and try to express both – the atmosphere of the past and the atmosphere of the present. For instance, you can record the meeting and drinking coffee with a friend in a garden and drinking coffee and at the same time to show directly or in a symbolic way the most important elements of the story, which is telling at the moment.

In our case we have:

- shoots of the environment creating the atmosphere of the morning chat by the coffee in the garden;
- contrast of sunny day vs water when the story is about rain and tears;
- a lot of close ups on details (reflection of the trees in the coffee, a leaf, light between the tree branches, child's hands, etc.), as the author sees the situation "through" the details and she is telling us about details which decided for her good and bad emotions and built the whole atmosphere of return to Poland.

Finally, we tried to show the main actors of the story, but also to keep their privacy – thus we have only shadow of the mother's hands, back of the child, and for the moment their conversation as the background.

Strategy II – to focus on a present place of living and show it in comparison with the previous one. To show its importance as a new home but at the same time it's not completely new but at the most recent home.

In this case, the author recorded short movies during her walk along the village, where she lives now. Some family pictures with children creating the atmosphere of safety and happiness were added as well. Nest and flying birds are the symbols of homecoming from emigration.

Strategy III – to focus on the symbols of emotions, moods and feelings.

The movie starts and ends with the shots of the letter – symbol of connection, but also a distance and need for communication.

Here, the author chose mountain landscapes as main subject, as they convey many meanings and messages:

- even if they were recorded in Poland, they are similar to the landscapes of Austria, where the author lived;
- the nature, the mountains are important for the author;
- the long and slow shots of the mountains exemplify the slowness, monotony, nostalgia of the author's present rhythm of life, as well as her loneliness on the emigration.

A very important element is the strong light, which is the symbol of the optimism despite the situation.

IV. The easiest way to shoot moving images for beginners is to record short movies, which can be later edited and merged. You don't need to use zoom, when it is not necessary. You may add slow motion if it helps to build the atmosphere of the movie. The movie shouldn't be too "aggressive," too fast, with strong contrast in order to not overshadow the narration, but rather to help it be more visible. For this reason, it is worth trying to use symbols and metaphors. You can play with colours and light (brighter and more colourful pictures when positive things are telling and shadows or darker colours when negative).

V. When the material is ready, it is time to edit it in a computer programme, add narration, music and synchronize everything together. We recommend to use [Windows Movie Maker](#) – this programme is free, easy to learn, with many different online tutorials on YouTube for example.

VI. Generally, it is better to add the narration to the movie than to record it together with the picture. It should be recorded in a quiet space, with good acoustic (no echo), if possible with usage of special microphone or recorder, or at least a smartphone with good microphone and software. Sometimes you will need several attempts to achieve the desired effect.

	<p>We strongly recommend the above way of recording the narration, and this is how we proceeded with two of the movies; however, we took a risk of recording ambient voice in one case here.</p> <p>VII. The last part of the creating for digital story is adding background sound (music). Sometimes also silence can be considered as a kind of music. This is the point of our three authors. All of them decided to leave their stories without additional voice – silence can be a very powerful element in media production. Within the Strategy I, the ambient sound also builds the atmosphere of a meeting; sound of a paper in Maria’s story makes letter writing and reading more convincing; and the silence in the third movie stresses the difference between noisy Dublin and peaceful Kamienica.</p>
<i>Learning Outcomes</i>	<p>Creating one’s own digital stories, besides the final effect which is the movie, will result also with other positives, like:</p> <ul style="list-style-type: none"> • learning about basics of digital storytelling phenomenon; • getting new, effective communication tool; • achieving a skill of sharing messages through visual expression, both, in direct and indirect (symbolic, metaphoric) way; • developing ICT skills (computers and programmes, smartphones, cameras, audio recorders, etc.).
<p><i>Foreseen impact on the direct beneficiaries</i> <i>Foreseen impact on the indirect beneficiaries</i></p>	<p>Impact on the participants:</p> <ul style="list-style-type: none"> • possibility to re-think their situation, to reflect on the process of migration or any other important period in their life; • to separate, what is more and what is less important, what is the cause, and what is the result in their situations; • sometimes also to understand the reasons of their emotions; • having an opportunity to share all of those above with others. <p>All of these should give them a chance to improve their self-understanding and communication with other people in their environment.</p>

	It will also have an impact on the people around them – most of all they will have a chance to know and learn more about other countries and cultural differences about the digital stories’ authors and in general – about the phenomenon of migration and return migration.
<i>Documentation and web resources useful to implement the scenario</i>	<ol style="list-style-type: none"> Digital stories created in a way described above: <ul style="list-style-type: none"> On my way; Homecoming; Between Poland and Austria. Windows Movie Maker video tutorial.

FILLING GAPS

Learning Path describes the digital storytelling process using images of three different Polish re-migrants. It recreates the whole digital process and shows possible actions, when there are gaps in the contents (photos or script), which the authors want to fill to achieve a desired shape of the digital story.

	Learning Path FILLING GAPS
<i>Author’s Name contact</i>	Łukasz Putyra fundacja@est.edu.pl
<i>Target group</i>	The learning path was elaborated on the basis of workshops organised for Polish returning migrants willing to share their experiences from being abroad and after their return to Poland. However it can be implemented to any other group or individuals who want to learn digital storytelling, especially those facing similar technical problems as described below.



MADRID 1893

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THE BRITISH

NO PARKING

<p><i>Description of the challenges</i></p>	<p>This material is prepared on the basis of three examples of individual digital storytelling trainings. The participants (Agta, Bartek and Mariusz) had different levels of multimedia and computer skills and some different approaches to the tasks, but they all have one thing in common – they all desired to create digital stories from still images, which they didn't have before and couldn't take appropriate photos while they were participating in the workshops.</p> <p>Therefore, we knew from the very beginning that in order to show pictures presenting scenes from abroad, we would need to use someone else's material or we must think up something different.</p> <p>There were also smaller challenges connected to the script length and ability for self presentation.</p>
<p><i>Training Point</i> <i>Or</i> <i>How does this challenge effect motivation and achievement in your group?</i></p>	<p>The aim of this learning path is to guide a trainer or facilitator who wants to train others in digital storytelling or any person who wants to create her/his own digital story.</p> <p>It describes the whole process of digital storytelling including photo shooting and indirect, metaphorical expression of memories and moods.</p>

<p><i>Description of the activities</i></p> <p><i>Suggestions:</i></p> <ol style="list-style-type: none"> 1. <i>Break the main activities down into manageable tasks and simple steps</i> 2. <i>Define the expertise required to undertake the activities and tasks</i> 3. <i>Estimate the duration and the time frame of this activity</i> 4. <i>Describe risks and uncertainties that could affect the implementation of activities</i> 5. <i>Describe shortly essential basic human, physical and financial resources to implement this activity</i> 	<p>This learning path will guide you briefly through the whole process of digital storytelling, highlighting those moments, which we perceive as most difficult, somehow unexpected or even a little bit deviating from the most recommended pattern.</p> <p>Digital storytelling workshops may be run individually with participants, how it was in the cases described below or proposed as a group activity – participants can work together, brainstorming, consult important issues with the trainer or among themselves, and learn in a collaborative way, how to practically create all the parts of their stories. Even if the stories are individual, group work is always an additional value.</p> <p>It is not easy to estimate the amount of time needed for the process. It really depends on the participant, her or his skills, personal dynamism, self-confidence and many other issues. In the average case, three/ four days (3/4 x 8 hours of training), including writing script and making videos should be enough. Some tasks like script writing, voice recording, photo shooting can be done without trainers’ assistance, if the participants feel skilled and self-confident enough.</p> <p>The definition of “digital storytelling” hides also the most important skills required from the storytellers. The first is the ability of expressing oneself with words and picture, drawing a short story on a specific subject. The second are the digital skills – at least basic computer skills (e.g. using programmes for movie editing, for example Windows Movie Maker, editing photos in this or other programmes, internet browsing) and skill of using at least simple camera. Any deficiencies in this matter requires stronger assistance from the trainer.</p> <p>The type of equipment to pick from both high-tech and low-tech is listed below:</p> <ul style="list-style-type: none"> • computer/ laptop/ tablet for writing, photo editing, making the story, voice recording; • eventually some other recorder for voiceover recording; • photo camera – any type from the simplest in smartphones to professional – depend on you; • some paper and something to write and draw for storyboarding.
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Workshop process step by step:

I. If necessary, you should start with explaining or reminding the general concept of digital storytelling and main steps of its process: choice of subject and style, script, storyboard, planning and executing shooting and editing photos and video materials, adding text, voice and music.

1. In this particular case the subject was known from the beginning, but together with participants we outlined a set of main points of the desired stories and then asked them to write a script. We were very flexible with the group and left them to choose their own particular style.

2. Each of them started with an ordinary recounting style, however in one case it had to be changed at the end as narration seemed to be too short.

II. The general rule is that the script should have length around 250 words, which gives not more than 4 minutes of narration, however at this stage as in the whole digital storytelling process we shouldn't be too prescriptive – if you are this can stifle the creative process, you should encourage experimentation and trust your students to be creative.

1. In our case only Mariusz managed to “fit” with optimal length of the text. Bartek wrote a script much more too long for digital story, while Agata was very frugal with words, so we had to decide, how to adjust it to our needs.

2. In Bartek's case we simply shortened the text making it less detailed or just performed edit cuts of parts which we decide were less important.

3. On the other hand, Agata was not able to make more elaborative script, so we decided to add some questions in between the paragraphs to make it more interesting and dynamic.

III. The next step of the process is storyboarding. It differs depending on the situation, whether you prefer to make your story as moving or still images. Here we deal with still images, where it is advisable to draw on a paper sheet all the planned photos/scenes, which will be later parts of the movie and match it with the text of the narrative already prepared.

IV. After that you can start taking photos.

Usually, it should be possible to take photos after planning the storyboard, but in this case we met particular problems. The main challenge was that we wanted to show something from the past, not very well documented with photos or without photos fitting for the digital stories. Another problem appeared when it came to expressing moods, emotions and feelings from the past. There are several ways to approach this task.

Downloading random photos shared online by other people appears to be the simplest way and in fact we found this to be the case, but you must be very careful about copy right and image usage rules. If you don't want to or cannot pay for pictures, the safest way is to use photos shared under creative commons licences or to get author's permission. This was our solution in two cases: of Agata (all of the photos were "borrowed") and Mariusz (part of the photos from the UK were not his).

Another solution for gaps in photo material are the drawings. If you cannot take photos of something, you can draw it or you can draw something that expresses your thoughts in an indirect, metaphoric way. This is how Bartek overcame his problems with the content.

The next step for improving levels of expression in your digital story can be achieved by appropriate music selection. More information on this can be found below.

V. When the material is ready, it is time to edit it in a computer programme, add narration, music and synchronize everything together. Good option is to use [Windows Movie Maker](#) – the programme on the free licence, easy to learn, having different online tutorials.

VI. The narration (voiceover) should be recorded in a quiet space, with good acoustic (no echo), if possible with usage of special microphone or recorder, or at least a smartphone with good microphone and software. Sometimes several attempts will be needed for achieving this desired effect.

VII. The last part of creating the digital story is adding background sound (music). Background music can add greatly to or enhance the atmosphere of the story and can be helpful for expression of the author's moods, feelings, emotions or personal dynamism.

How the music influences the digital story, you can see, comparing [Mariusz's](#) and [Bartek's](#) movies. In the first case there's dynamic music together with rather fast and vast narration. It harmonizes with positive statements and vision of the future. The second narration is more nostalgic, when it comes to the content and way of reading, and so is the music. Of course these are only examples and very individual ways of expression. There can be many other solutions. Sometimes also "silence" can be music...

VIII. Adapting the music you also have to remember about property rights. It is good to find free sources of music with open licences. We used YouTube free [music audio library](#) but there are many others, also those mentioned in our handbook.

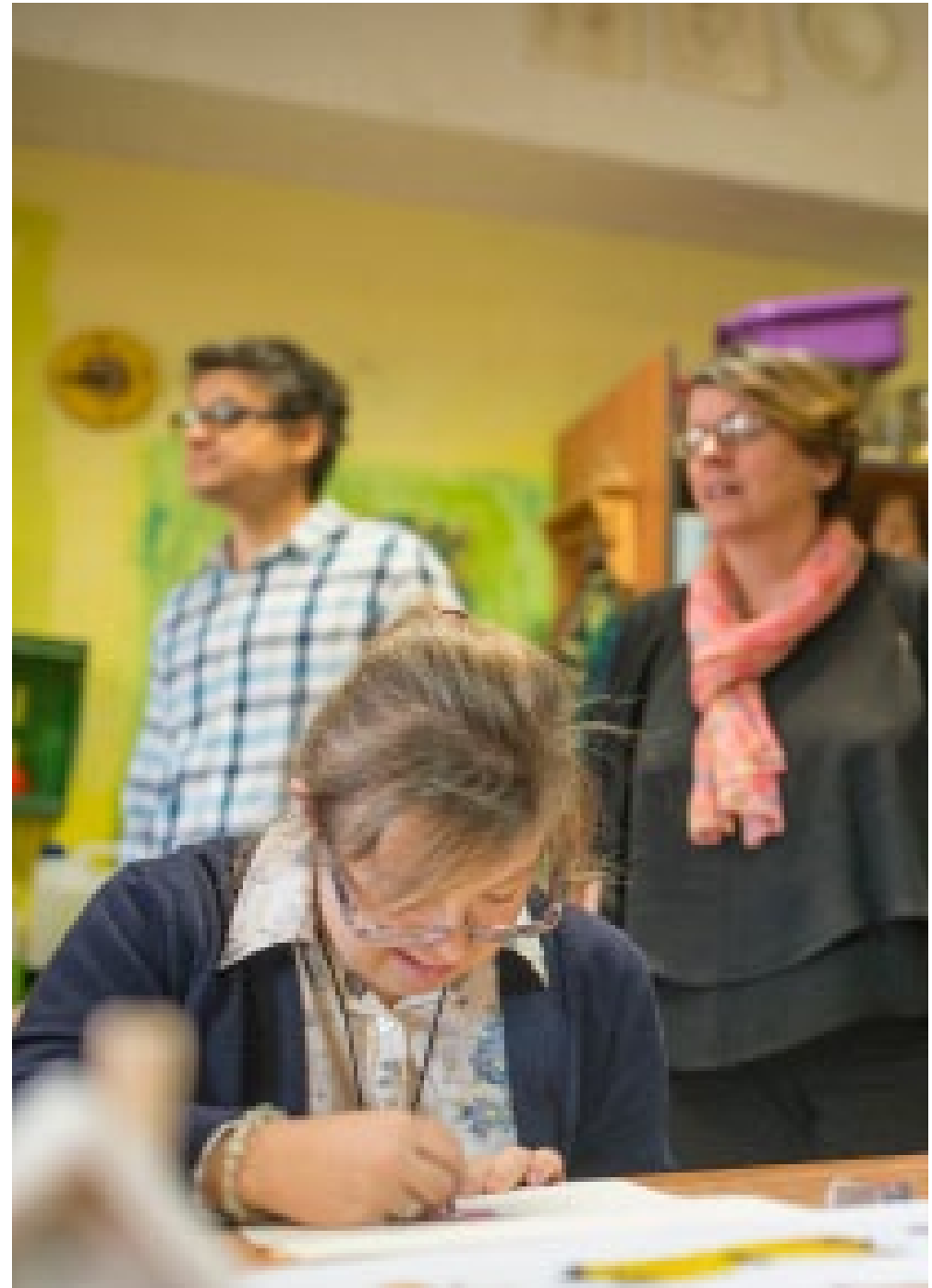
<p><i>Learning Outcomes</i></p>	<p>As a result of the implementation of this workshop process, the participants should learn:</p> <ul style="list-style-type: none"> • basics of digital storytelling; • the whole of the digital storytelling process and how to use it as a powerful communication tool; • how to convey messages through visual expression, in both direct and indirect (symbolic, metaphoric) way; • how to use digital and computer devices, such as smartphones, computers, cameras, audio recorders, etc. in order to create a digital story.
<p><i>Foreseen impact on the direct beneficiaries</i> <i>Foreseen impact on the indirect beneficiaries</i></p>	<p>The participants will have other skills, tools that will enable other way to contemplate and present their situation, to reflect on the process of migration or any other important period in their life, to separate, what is more and what is less important, what is the cause, and what is the result in their situations, sometimes also to understand the reasons of their emotions and finally – an opportunity to share all of those with others. This should give them a chance to improve their self-understanding and communication with other people in their environment.</p> <p>It will also have an impact on the people around them – most of all they will have a chance to know more about other countries, about the digital stories from other authors and in general – about the phenomenon of migration and returning migrants.</p>
<p><i>Documentation and web resources useful to implement the scenario</i></p>	<p>Digital stories created in a way described above:</p> <ul style="list-style-type: none"> • Back to myself (Bartek); • Short talk about return (Agata); • Between the continents (Mariusz). <ol style="list-style-type: none"> 1. Windows Movie Maker video tutorial. 2. Youtube free music library.

SUMMARY

A range of learning activities presented in this chapter as Learning Paths were tailored to specific groups of learners and based on well-founded theories seeking to produce practical learning tools and contribute to the quality of adult learning in general.

While designing each Learning Path individually the T&D Story trainers had in mind the general characteristics of adult learning approaches such as problem-centered, self-directed and selective learning, importance of previous knowledge, experience, established system of values and beliefs. All these learner-centered approaches were essential to help learners to build knowledge and advance their skills in visual and non-verbal communication ways in welcoming and engaging teaching and learning environments.

Both theatre and digital storytelling proved to be useful techniques supporting learners to increase self-awareness, to understand his/her own as well as others' frame of reference and master better communication skills. Accomplished results transferred in these Learning Paths present theatre and digital storytelling as empowering methodologies worthy to be further developed in adult learning.



CONCLUSIONS

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THE IDEA

In the last chapter of this handbook we would like to come back to the general idea of the whole initiative which was the project “T&D Stories”. We wanted to find proper tools for adult educators, trainers and learning providers who want to enhance their students’ ability to express what is important to them and enhances mutual understanding, acceptance and inclusion.

We dealt with the particular situation, where words alone are not enough, or sometimes not possible, to describe and explain all the factors somehow crucial for common coexistence of people in their societies. We worked with people representing groups that experience “communication gaps” at basic levels because of a lack of common language, common cultural background or common basic experiences. These gaps prohibit them from interacting with other people in the way they wish.

We noticed, that these gaps, especially in the area of quality of verbal communication, can be filled by pictures – photos, films, gestures, movements. As a matter of fact this is a really natural, intuitive process in our everyday communication, when, having something difficult to explain, we use metaphors, comparisons, mimics, “talking with our hands,” and these days often using mobile devices to show and share images. These natural communication strategies move a small step forward through theatre and digital storytelling where more complex techniques and tools are employed. Just like everyday life, we continue to talk when we showing something, but when spoken words are not possible, theatre and digital storytelling allows us to add elements without which our message is rather poor.

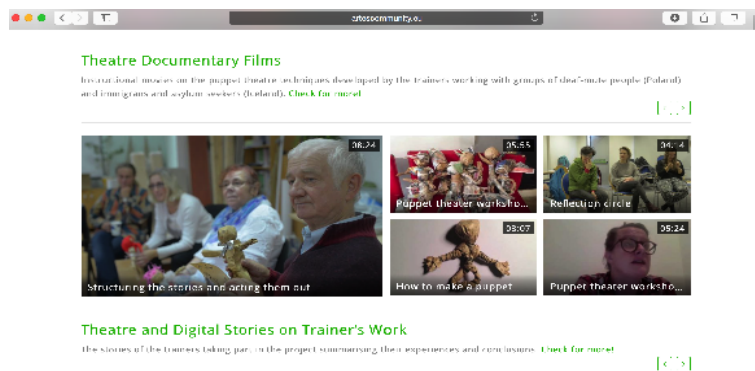
This idea behind T&D Stories is coherent but may raise some questions that require further clarification below.

VARIETY OF GROUPS AND METHODS – QUESTIONS AND CONCLUSIONS

We presented above (Chapter 5) 8 learning paths prepared by 8 educators working with people from at least 4 different representative groups in the field of education; **adults with special needs, immigrants – especially newcomers, people with hearing impairments and deafness, young adults with disabilities and returning migrants.**

Through [our website](#) and [YouTube channel](#), there is open access to the materials developed due to our cooperation, covering all the intended subjects:

- 14 digital stories created by project beneficiaries;
- 8 theatre documentary films;
- 5 digital stories created by the participants of the train-the-trainer course;
- 6 theatre and digital stories on trainers' work.



And the question is: **Can we really use the same educational tools for such different groups? Do those materials have anything in common?** The answer is, **Yes.** Even though the members of our target groups represent very different situations, they are at risk of exclusion from society because their lives present them with a 'communication challenge'. The real risk here is that they are, knowingly or inadvertently, marginalised by society and as such tend to create closed and isolated groups.

Of course, in each case the problem with communication is different – lack of skills in national language of a new country, different cultural background, deafness and connected problems with speaking, differences in experience of the world or problems with relational skills caused by physical or other conditions or cultural / integrational challenges. For this reason, the trainer is always required to adjust the method to the specific situation, but the core message is always the same, as indicated in previous chapters of this handbook. This is always about a way of using visuals, theatrically or digitally, to convey the essence of their experience to others.

Really? No matter if theatre or digital? Additionally we may question **if it is appropriate to add 'storytelling' as an extension of both means of communication and to put them together in this pedagogical handbook?** Also, here the answer would be **Yes**, especially for two reasons: they are different methods and the pedagogical nature of material. Theatre storytelling and digital storytelling differ very much in their actions – they require different, sometimes diametrically

opposed, skills from both the trainer and the student, but they, as we give testimony to above, provide the means to the same end. They help us to portray images creating a common space for convening of presenters and spectators alike, **a place, where they can communicate “here” and “now”, together.**

You can find in our handbook examples of these two very different methods of storytelling providing a choice for you (as a trainer) and your learners’ preferences, skills and particular purpose. The two methods are undoubtedly different but also complementary and both achieve our goal – **fostering communication among people.** It is crucial to choose whichever method your learners will be comfortable with and appropriate to their circumstances. Otherwise, the outcome may have the opposite effect to the intended one. We hope that this handbook can help to avoid such an occurrence as that would defeat our purpose!. We wholeheartedly encourage you to enrich our repository with the materials developed by you and your students.

HERE AND NOW

We should say in this place a few words about this common point of digital and theatre storytelling, which is creating the common space of the encounter – **here** and **now.**

Seemingly, when we talk with others face to face, we are in the same place. In physical sense usually this is true. However,

we perceive this place differently, we feel it in different ways, we give different meaning to the objects around, we have different connotations with the elements of the environment. All these elements make the same physical place become different spaces for both sides of the encounter. Such occurrences happen very often when we meet people from different cultural circles (migrants, minorities) or people who experience environment in a different way because of physical or other conditions (people with disabilities). In such cases the objects around us may mean something different for us – what is obvious for me may not be the obvious for others. Usually, when we notice that, we can and we should explain misunderstandings. It is great, when words, verbal communication are efficient enough for this purpose, but we cannot all always count on such a privilege. In such cases, theatre and digital storytelling appear as great tools for creating a space of common, shared experience and for raising learners’ sensitivity to otherness.

This work of creating the common space includes also other processes. Storytelling helps to bring outside what we have inside. In this way we can express and share more or less directly all our feelings, our hopes and fears, joys and sorrows, etc. This way we can also show others the places and people we left, share our memories and our new interactions when recall our stories in a certain moment. By telling the story, we can finally invite other people to our place, to our hearts where they come to know and understand us better. All these strategies are present in the movies created during the workshops for teachers, trainers and learning providers and later for other participants

and are great examples of good practice by educators.

Among them you'll find also great examples of creating the second part of the space for encounter – **now**. Using storytelling to bring the “past” the “present” is a great example of it's power. Both theatre and digital storytelling are great time machines. Of course, they save words and sentence building by using images to re-create important moments from the past. Thanks to these vehicles, participants can revisit a time when they lost their hearing, recall memories about beautiful moments, or relive and share unforgettable experiences of a trip or good day at the office!

Creating common space – common place and common time – is the common attribute of theatre and digital storytelling. For this space we can bring materials from other places, we can give them a common shape, we can put between us also these things which were previously only in our “private space,” we can finally communicate, now, in this moment, something what was experienced some time ago.

UNIVERSALITY OF METHODS

The above issues direct us to another aspect of the digital and theatre storytelling – their universality. For the project, we picked the groups of people whose problems in communication are more obvious than others, and whose needs were identified, defined and described. We tested both storytelling methods

as tools in adult education as an answer for these needs and problems. Nevertheless, our workshops, especially the pilot workshop for educators, helped us to confirm that our groups are not the only ones that can benefit from the use of storytelling. For the pilot workshop, we, educators, were the learners, and we developed our theatre and digital stories and their subjects were not necessarily the same as in the case of our students later on. This way we not only learned new teaching and trying methods, but also proved that storytelling is useful in other educational contexts.

We can say then, that the activities described in this handbook are a useful tool to address the communication challenges that effect our target groups but not only them. Similar challenges may be arise in other interpersonal situations. Therefore, they can arise during other courses and workshops, like for instance language courses, intercultural classes, interreligious meetings, courses for social or youth workers, vocational studies, personal trainings, etc. These issues may be more or less explicit, but as they appear, digital and theatre storytelling methods are effective methods that meet learners' expectations.

Another universal aspect of theatre and digital storytelling, which may escape our notice, when we focus mostly or only on communication barriers is developing the creativity skills in adult learners through the implemented artistic methods. It concerns all the adult learners taking part also in many other courses and workshops. We are dealing here with the specific actions carried out for pure purpose to help adults to manage a satisfactory

life, experience joy, remaining curious and developing “another sensitivity”, which is always present in people when they are very young and is usually lost on their journey to adulthood. So, if we expect adults to be innovative in different aspects of their lives including interpersonal relations, we should consider usage of digital and theatre storytelling.

VARIETY OF SKILLS – EDUCATIONAL ADDED VALUE

If we look closely at both methods, we will find also many other important skills, indirectly developed by them. These skills are listed in our learning paths in the previous chapter. Here we would like to summarise the most important ones. Depending on specific group and method implemented, we can expect development additional skills and abilities:

- group working, ability for dialogue with other people to express own purposes and requests;
- dealing with emotions and difficult feelings;
- self-esteem, self-appraisal, independence in thinking, openness, decision making, self-analysis;
- self-reflection for raising self- awareness;
- precision and clarity of communication, logical thinking;
- self-organising – planning the work process, goal-setting and action-planning to reach it;
- narrative techniques;
- manual skills – creation and movement of the puppets;

- language skills;
- sharing messages through visual expression, both in direct and indirect (symbolic, metaphoric) way;
- digital literacy – how to use digital and computer devices such as smartphones, computers, cameras, audio recorders, etc. with a particular goal;
- creativity and innovation.

MODULAR EDUCATIONAL MATERIALS

Digital storytelling and theatre storytelling methods follow specific steps to achieve the final goal. However, depending on individual educational needs and capabilities, it is possible to use only some parts of these two methods. For instance, storyboarding or puppet making could be used as independent learning exercise. Admittedly, this kind of limited activity will not allow for the creation of a complete theatre scene(s) or short movies, but will nevertheless, offer learners the possibility to gain important communication skills. This makes digital storytelling and theatre storytelling useful in other learning/teaching environments.

EDUCATORS’ SELF DEVELOPMENT

Both methods have the potential to offer good-to-excellent results. The added bonus for educators is that neither methods

are overly demanding, and can be used and adapted by the educators to their particular wants following a short course. We tested this with a pilot group of trainers from different backgrounds and experiences, and the results were very positive. Their experiences confirmed not only that both methods are adaptable and useful for their work but also helped them to develop their own training skills. Some of their statements are available in as digital stories on our website and YouTube channel. Here we would like to add some other comments, to entice you to explore our written and video resources:

“Taking part in the T&D Stories’ training course in Dublin became a turning point in my professional career. I have learned training techniques and have participated in many workshops for the last two years. Then, during that course I spoke aloud that I wanted to be a trainer and seized occasion to run storytelling workshops with adult participants in TEATR GRODZKI. Many worries that I had disappeared when starting to run it. The workshops went well and now I can really say that ‘I am a trainer.’ Great satisfaction, indeed. Thank you!”

Jolanta Kajmowicz-Sopicka, Bielskie Stowarzyszenie Artystyczne
TEATR GRODZKI

“To tell about oneself is of basic importance, as it puts together a fundamental component of one’s inner life – especially of the disabled: emotions, with another component, which is THE problem, not just A problem, for the disabled: communication.

To merge emotion and communication – in my opinion, that has been the great achievement of our T&D Stories workshops, far beyond the factual quality of the final video products. That is why such an experience should be repeated and developed. Multimedia communication made by simple, everyday digital tools should become part of the personalized didactic plans each disabled student has.”

Alberto M. Onori, senior high school teacher and co-trainer at
FNCC DS workshops

“The whole process of the T&D Stories program has been very interesting for us. It was a step out of the comfort zone and that’s where you learn the most. For us it has created a new platform to work and opened up new possibilities to meet and spend time with people we would otherwise not meet. That is a thing we truly appreciate. We look forward to develop this platform further. The best thing about this new medium, the puppets, is that everyone can work with it and for us that goes very well in hand with how we work as theatre artists.”

Eva Rún Snorradóttir and Vala Höskuldsdóttir, ASTOFAN

“I will remember the T&D Stories project as a great adventure and important time, during which I could learn a lot of new things about both – digital storytelling and theatre storytelling, as well as about the Polish returning-migrants. From the beginning I was

much closer to the digital storytelling and desire of getting new skills in this matter pushed me to this project. I'm not disappointed – I found here the teachers and mates with whom I became better in this field, however I see a long road ahead to become really good. Theatre storytelling was a great surprise to me for two reasons at least. First as something completely new, which I had never done before, and second that I managed to follow the tasks (at least they told me so). And on the other hand Polish returning-migrants taking part in the project showed me, that they are very diverse, and not homogenous group, as I believed at the beginning. So the whole process was very instructive. As for details, I recommend this book."

Łukasz Putyra, Centrum Edukacyjne EST

"Much to our delight, but not to our surprise, the digital stories produced during the workshops in Dublin, provided us with evidence of significant learning. The participants found the process to be a challenging yet positive and productive learning experience. The digital stories showcased at the DLR Lexicon indicated that a lot had been learnt over the previous days. Evidence of scripting, storyboarding, clever use of mixed media such as photography, video, original drawings and the addition voiceovers, as well as copyright free or personally composed music, combined to convey the emotional heartbeat of the stories. This was indeed a good day at the office."

Bernadette Meagher, Dún Laoghaire Institute of Art, Design and Technology

GLOSSARY

Author: Cinzia Laurelli

Fondazione Nazionale Carlo Collodi

A

Activity schedule: A method of presenting the activities of a project which identifies their logical sequence and any dependencies that exist between activities.

Activity plan: A detailed plan outlining activities needed to reach one or more goals.

Adult: Any person aged 16 years or older who has left the initial education and training system (Note: This is a pragmatic definition for EU purposes, based on the fact that 16 is the age of majority in some EU countries, e.g. Scotland, and that international surveys of adult literacy and numeracy tend to cover the age-range 16 to 60, 64 or 65).

Adult education: The art and science of helping adults learn.

Adult learning: The term adult learning covers the entire range of formal, non-formal and informal learning activities – general and vocational – undertaken by adults after leaving initial education and training and which results in the acquisition of new knowledge and skills.

Asylum system: The government institution in the country of asylum that grants refugee status.

Asylum seekers: People who have requested international protection and refugee status, but whose legal status has not yet been determined by the government in the country of asylum.

B

Brainstorming: Process for generating creative ideas and solutions through intensive and freewheeling group discussion. Every participant is encouraged to think aloud and suggest as many ideas as possible, no matter seemingly how outlandish or bizarre. Analysis, discussion, or criticism of the aired ideas is allowed only when the brainstorming session is over and evaluation session begins.

To bring to the fore: To move something forward, to make something more prominent or noticeable.

C

Case study: Example which gives an insight into the context of a problem as well as illustrating the main point. It describes student-centered activities based on topics that demonstrate theoretical concepts in an applied setting.

Community of practice: A group of people who share a concern or a passion for something they do, and learn how to do it better as they interact regularly.

Communication competences: The degree to which a communicator's goals are achieved through effective and appropriate interaction.

Competence: The ability to apply learning outcomes adequately in a defined context (education, work, personal or professional development).

Cognitive disability: This term encompasses various intellectual or cognitive deficits, including intellectual disability (mental retardation), developmental delay, developmental disability, learning disabilities, and conditions causing cognitive impairment such as acquired brain injuries or neurodegenerative diseases like dementia.

Constructivism: Constructivism is a learning theory that argues that humans generate knowledge and meaning from an interaction between their experiences and their ideas. It has influenced a number of disciplines, including psychology, sociology, education and the history of science.

Cross-cultural adaption: The act of establishing and maintaining a relatively stable and reciprocal relationship with the host environment through adaptation.

Cross-cultural skills: The ability to work with others from different cultures and it is the individual capability that contributes to intercultural effectiveness regardless of the particular intersection of cultures. It refers to the knowledge, skills, and affect/motivation that enable individuals to adapt effectively in cross-cultural environments.

D

Digital stories: The modern expression of the ancient art of storytelling. Throughout history, storytelling has been used to share knowledge, wisdom. It is a short form of digital media production that allows people to share aspects of their life story and tell a story or present an idea.

Digital storytelling: An online personal narrative in digital media format. It is also a movement designed to amplify the voice of a community (Burgess, 2006). Everyone can participate because everyone has a story to tell.

E

Emigration: The act of leaving one's own country to settle permanently in another one.

F

Fairy Tale: It is a distinct genre within the larger category of folktale. The fairy tale "is a story that was once an oral folktale, but that has at some point in its history been written down and printed as a published text" (Nodelman, 1996). Usually it is a traditional story written for children that involves imaginary creatures and magic.

First country of asylum: The first country in which refugees settle, and in which they are registered as refugees.

G

Good practice: A practice that has been proven to work well and produce good results, and is therefore recommended as a model.

H

Handbook: A comprehensive and detailed work on a particular topic for practitioners, structured for quick reference and often used as a supplement to a text book. The term is commonly used interchangeably with manual.

I

Illegal immigrants: People who live or work in a country when they do not have the legal right to do this.

Immigrants: People who migrate to another country, usually for permanent residence.

Inclusion: Enabling every citizen, notably the most disadvantaged, to fully participate in society, including having a job.

Information literacy: Forms the basis for lifelong learning. It is common to all disciplines, to all learning environments, and to all levels of education. It enables learners to master content and extend their investigations, become more self-directed,

and assume greater control over their own learning. In details information literacy is as a set of skills, which require an individual to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information.

K

Key competences: The basic set of knowledge, skills and attitudes which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment, as described in Recommendation 2006/962/EC of the European Parliament and of the Council.

L

Learning outcomes: Statements of what a learner knows, understands and is able to do on completion of a learning process, which are defined in terms of knowledge, skills and competence.

Learning path: A chosen route, taken by a learner through a range of (commonly) e-learning activities, which allows them to build knowledge progressively. With learning pathways, the control of choice moves away from the tutor to the learner. "For any particular topic, a learning path provides both a theory of instruction and a guideline for teachers and curriculum developers" (Clement 2000).

M

Marginalization: The process whereby something or someone is pushed to the edge of a group and accorded lesser importance. This is predominantly a social phenomenon by which a minority or sub-group is excluded, and their needs or desires ignored.

Media literacy: The ability to access, analyse, evaluate and create media in a variety of forms, however, evolve over time and a more robust definition is now needed to situate media literacy in the context of its importance for the education of students in a 21st century media culture.

Migrants: People who make a conscious choice to leave their country to reunite with family, to find improved work or education opportunities, or for other reasons not related to a lack of government protection in their country. Migrants can return home safely if they so choose; refugees cannot.

Myth: A traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events.

N

Newcomers: A person who has recently arrived in a place.

Non-formal learning: Learning which takes place through planned activities (in terms of learning objectives and learning time) where some form of learning support is present, but which is not part of a formal education and training system.

P

Peer group: A social group that consists of individuals of the same social status who share similar interests and are close in age.

Plot: The plot of a story consists of the events that occur during the course of that story and the way in which they are presented to the reader. The plot is also sometimes referred to as the storyline. Aristotle posited that plots must have a beginning, middle, and end, and that each event in the plot causes the next event to happen.

Puppetry art: One of the oldest forms of art dealing with the making and manipulation of puppets for use in some kind of theatrical shows.

R

Returning-migrant: Person returning to his/her country of citizenship after having been international migrant (whether short-term or long-term) in another country and who is intending to stay in his/her own country for at least a year.

Refugees: Asylum applicants who have been granted the recognition of “refugee status”, following acceptance of their applications from a country different from a country of origin government.

Resettlement: The process by which the most acutely vulnerable refugees are assisted by UNHCR to gain permanent residency or citizenship in a resettlement country.

Role model: It is a person whose behaviour, example, or success is or can be emulated by others, especially by younger people. The term “role model” is credited to sociologist Robert K Merton who hypothesized that individuals compare themselves with reference groups of people or human beings who occupy the social role to which the individual aspires.

S

Scaffolding: In the field of education, the term scaffolding refers to a process in which teachers model or demonstrate how to solve a problem, and then step back, offering support as needed. Like physical scaffolding, the supportive strategies are incrementally removed when they are no longer needed, and the teacher gradually shifts more responsibility over the learning process to the student. One of the main goals of scaffolding is to reduce the negative emotions and self-perceptions that students may experience when they get frustrated, intimidated, or discouraged when attempting a difficult task without the assistance, direction, or understanding they need to complete it.

Soft Skills: A combination of interpersonal people skills, social skills, communication skills, character traits, attitudes, career attributes and emotional intelligence quotient (EQ) among others that enable people to effectively navigate their environment, work well with others, perform well, and achieve their goals.

Script: In motion pictures it is the written text of a movie. The nature of scripts varies from those that give only a brief outline of the action to detailed shooting scripts, in which every action, gesture, and implication is explicitly stated. Frequently, scripts are not in chronological order but in the order most convenient for filming.

Writing skills: Those skills that allow people to put their feelings and ideas in written form, to organize their knowledge and beliefs into convincing arguments, and to convey meaning through well-constructed text.

Storyboard: A sketch of how to organize a story and a list of its contents. It's the first step in designing a visual narrative. It helps to: define the parameters of a story within available resources and time, organize and focus a story, figure out what medium to use for each part of the story.

Storytelling: The social and cultural activity of sharing stories, often with improvisation, theatrics, or embellishment. Stories or narratives have been shared in every culture as a means of

entertainment, education, cultural preservation and instilling moral values.

T

Target group: The particular group of people that a project/ /activity intends to reach and influence.

Technological literacy: The ability to use technology tools (computers and electronic equipment) to access, manage, integrate, evaluate, create and communicate information.

Template: A document that provides a standard and pre-formatted structure with white space to be filled in.

Theatre of the Oppressed: Theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1970s, initially in Brazil and later in Europe. Boal's techniques use theatre as means of promoting social and political change.

Theatre stories: The creative dramatic presentation of one or more stories told by a group of actors who play multiple roles and provide narration.

Theatre storytelling: The adaptation of storytelling in theatre.

Topic: The subject of conversation or theme of a discourse or written text.

V

Visual narrative: A visual narrative (also visual storytelling) is a story told primarily through the use of visual media. The story may be told using photography, illustration, or video, and can be enhanced with graphics, music, voice and other audio.

Visual literacy: The ability to recognize and understand ideas conveyed through visible actions or images (such as pictures).

W

Work plan: The schedule which sets out the activities and resources necessary to achieve a project's results and purpose.

Workshop: An interactive session, often taking a full day or more, in which a group of people work intensively on a particular subject or project.

PARTNER INFO



www.teatrgrodzki.pl

TEATR GRODZKI (LEAD PARTNER)

Teatr Grodzki established by artists, pedagogues, culture promoters and entrepreneurs has engaged in supporting children, teenagers, adults and the elderly from the socially excluded groups. Teatr Grodzki is the only non-profit organization in the region of southern Poland with such a complex and wide artistic and educational program to combat social exclusion. The artistic and educational projects offered by Teatr Grodzki include arts workshops (involving theatre, puppetry, computer animation and fine arts), training programs (mostly in drama education and social economy) for instructors, teachers, therapists, artists, volunteers and workers of non-governmental organizations, and vocational training programs for socially excluded groups.



www.pinocchio.it

THE FONDAZIONE NAZIONALE CARLO COLLODI (FNCC)

is an Italian non-profit organisation (established by Decree of the President of the Republic no 1313/1962); it is included since 1990 in the official Table of Cultural Institutes of National Interest by the Italian Ministry for the Cultural Heritage and Activities. Its statutory aims are connected with the spreading of Carlo Collodi's works with special focus on the *Adventure of Pinocchio*, one of the most translated children's books in the world. In 1956 this led to the creation of Pinocchio Park in Collodi (IT), an open air museum dedicated to Pinocchio and visited by more than 100.000 visitors every year, mostly children both on school or family trips. FNCC activities include diverse non-formal or formal educational activities both for children and adults, research, conferences, exhibitions – all of them connected to educational, social, historic, artistic or literary themes in keeping with Carlo Collodi's diverse work.



www.iadt.ie

THE INSTITUTE OF ART, DESIGN & TECHNOLOGY (IADT)

is a Higher Education Institute based in south county Dublin, Ireland. . IADT has undergraduate & postgraduate programmes in creative media, multimedia technology, enterprise and psychology linked to its strengths in film and television broadcast production.

IADT is specialised in teaching, research & innovation at the convergence of the arts, technology & enterprise. Their schools, departments and courses reflect this focus with the Faculty School of Film, Art & Creative Technologies including departments of Technology & Psychology; Design & Visual Arts and Film & Media. Their Faculty of Enterprise & Humanities includes the Department of Humanities & Arts Management and the Department of Entrepreneurship. IADT hosts National Film School, providing education and training in film, animation, broadcasting and digital media and is the only Irish full member of the international association of Film & Television Schools and the Groupement Europeen des Ecoles de Cinema et de Television.



www.akureyri.is/is/english

INTERCULTURAL CENTER – ALÞJÓÐASTOFA

is a small, non-profit organization run by the municipality of Akureyri – the second biggest town in Iceland. The Centre was established in 2003 due to the high influx of immigrants in Iceland. Akureyri with 18000 inhabitants in total has 2% immigrants and 7% with foreign background, 56 nations. The scope of work is very diverse due to the fact that the center is the only one of this kind up north. The main functions are: assisting both immigrants as well as local institutions dealing with immigrants (pre- and primary schools, family and school department, youth center, public library, comprehensive collages, unemployment office, lifelong education center), providing interpret services both for individuals and institutions, carrying out art-educational programs/projects for municipality workers and primary schools, and initiating and running projects for/with local immigrant community.

EDUCATION CENTRE EST

was established in 1994 as a private foreign language school. For the first ten years of its operations the centre exclusively focused on ESL teaching, mainly to young people and adults upgrading their qualifications needed in the labour market. In 2003 the school developed their first EU project in the field of media enhanced communication (Minerva Action under Socrates Programme) which opened a new field of transnational cooperation. Since then the centre has participated in many European initiatives spanning the fields of adult education (Grundtvig partnerships and multilateral projects) and vocational training (Leonardo da Vinci partnerships, multilateral and TOI projects). As a result, the courses currently offered by EST cover a wide range of skills and competencies, including not only communication skills in foreign languages but also intercultural competence, artistic/cultural expression and ICT. The courses are designed in response to current needs of the community, attracting adult learners from across the region.

THEATRE AND DIGITAL STORYTELLING for teaching and training development

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