EDUSTORYTELLING

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DigiStories Guide

DIGISTORIES GUIDE

Digital Storytelling as an instrument to foster the acquisition of digital literacy in Adult learners

Partner institutions:
MV International, Sassari, Italy (co-ordinator)
Comparative Research Network, Berlin, Germany
FUNDACJA AUTOKREACJA (Poland)
VISOKA POSLOVNA SKOLA PAR (Croatia)
EDUFORMA SRL (Italy)
AJ Intercambia (Spain

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Chapter 1

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What is EduStorytelling?

In the frame of the steps put forward for the *Europe 2020* Agenda by the European Commission, the *European Agenda for Adult Learning* encompasses the foregoing layers of evolution in its focus on "developing digital literacy and providing opportunities for adults to develop the basic skills and forms of literacy needed for participating actively in modern society".

In its *"Upskilling Pathways" Recommendation* of 2016, the Council of the European Union highlighted how in the future "a large majority of jobs will require some level of digital competence." In this context, "low-qualified people with fundamental weaknesses in basic skills may constitute a high proportion of the unemployed (in particular long-term unemployed) and other vulnerable groups," such as older workers, economically inactive people and third-country nationals. Such weaknesses make it more difficult for them to enter or return to the labour market.

"EduStorytelling" (EST) aims at addressing the digital skills and literacy gap affecting European adults coming from disadvantaged backgrounds through the methodology of Digital Storytelling (DST) as a pathway to develop high-quality digital and literacy skills and competencies. It will improve attitudes of peer-interaction and cooperative learning, forming part of a comprehensive digital literacy to foster personal development, active citizenship, and employability perspectives.

EduStorytelling's rationale stems from the trend of fast-paced evolution in ICT technologies and digital instruments, triggering a continuous, open-ended re-thinking of established models of social interaction, participation, education, business, and employability. The ownership of a set of good literacy and digital skills has become a discriminating factor of employability and of effective exercise of citizenship rights.

In this context, EduStorytelling strives to explore the educational potential of DST as an innovative instrument for enhancing digital competences of EU citizens, in continuity with the rationale of the EU Digital Competences Framework for Citizens. Indeed, the project aims to develop a cross-border and cross sector synergy with the purpose of creating innovative models of Storytelling education tailored to the needs of adult learners.

The final goal of the EduStorytelling is, in fact, to establish a wider community of Storytelling practitioners using the MOOC course and the resources developed by the project and interacting with their peers.

In addition to being a learner-centred instrument of education tailored to the needs of groups facing impairments in traditional learning (i.e., migrants, low-skilled adults), DST enhances emotional interest and cognitive attention through the inspirational potential of stories. DST is also a powerful instrument for teaching to stimulate learners to reflect, self-assess and disclose their individual skills and learning achievements through captivating media narratives (digital stories, photo, CVs etc.).

WHO WE ARE ?

Chapter 2

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Who are we?

MV INTERNATIONAL, Italy

MV International (MVI) is a network of 35 European NGOs (one per Country and with members in each of 27 Countries of the EU), 7 associate organizations from Africa (Cameroon, Kenya, Senegal, and Uganda), Latin America (Argentina and Peru) and Asia (India) aimed at promoting participatory planning between NGOs fostering the exchange of knowledge among professionals in the field of European design.

Created in 2012, MVI is today a global actor closely cooperating with its 35 member organizations, international NGOs, and public and private sector stakeholders. Its thousands individual members from 27 European countries represent a diverse group of people active within European projects, youth, Non-Formal education, social entrepreneurship, sport and cultural activities. MVI has a growing experience in establishing new thematic Consortium, promoting new partnerships, developing, and implementing EU projects and organising high-profile European congresses, conferences, and hearings. To fulfil these objectives, MVI concentrates on three key areas: project activities, education, and policymaking/advocacy efforts.

Apart from promoting events and educational programmes, MVI takes a full role in the public debate on civil society engagement in its topics of interest and strives to influence policies in these areas.

ENGO MVI is a non-profit "association of associations" that intends to carry out social involvement and community building activities for its members and stake holding (third) parties encouraging participation, freedom, and dignity of its members. MVI works as a global platform, open to stake holding organisations and individuals with special expertise in the fields of Social Entrepreneurship, Non-Formal Education and Sustainability. The ENGO is coordinated through its operational offices based in Sassari (Italy).

COMPARATIVE RESEARCH NETWORK EV, Germany

The Comparative Research Network was founded in 2007 and worked since then in the field of adult education and research. The CRN Network is specialised in training activities within the fields of intercultural competences, intergenerational learning, mobilities and migration. Additionally, the CRN is specialised in creating and performing evaluation and dissemination processes. CRN lately gained through various projects both as coordinator and participant expertise in game design in education, storytelling, and community reporting, where the network is currently carrying out training for several target groups. Due to CRN being organised as a transnational network, it has an international scope. At the moment, it employs 4 permanent and around 10 freelance staff, and has a network of more than 120 members, located in almost every European country. As an NGO, CRN is non-profit oriented and performs crucial part of its work on a voluntary basis. Major target groups of the CRN are beside trainer marginalized groups, such as persons living in remote rural areas, seniors and unemployed. Generally, CRN is seeking to link social science with civil society actions - that is why CRN joined itself various local, national, and transnational networks. In its European Work as adult training provider, CRN coordinated already 4

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Erasmus Plus Partnerships and participated in two more. During our intercultural training courses, more than 200 facilitators (teacher, trainer) from all programme countries participated in three years. In the research department CRN participated as impact partner and facilitators in a few FP5-7 and Horizon 2020 projects. CRN has an outreach to more than 30 universities across Europe. As the latest achievement CRN started to edit and publish scientific and educational papers and books. All publication receives ISBN but are accessible open source and free of charge.

FUNDACJA AUTOKREACJA, Poland

The Autokreacja Foundation aims at fostering the active participation in civil society through various initiatives in the field of social economy. We contribute to the civilizational, cultural, and economic development of Poland. We want to put the spotlight on problems of diverse social groups that are often marginalized, that is why we focus on cooperation with long-term unemployed, youth from underprivileged regions, unemployed women, elderly people, immigrants, and refugees. Many of our projects were designed to favour multiculturalism and intercultural exchange by bringing together different lifestyles, points of view and philosophies. Our conviction is that sharing, experiencing, and debating are the best ways to progress as it permits us to be open to new initiatives and to welcome with enthusiasm, possibilities of cooperation with organizations dealing with different domains in many countries and cultures all over the world. We set up the Autokreacja Foundation because we like working with people. That is why in our projects we invest time and energy in initiatives which give us the opportunity to directly interact with people - we organise and run workshops, training and cultural events with the aim of helping people from all walks of life and to develop their potential and communicate with one another.

ASOCIACION JUVENIL INTERCAMBIA, Spain

Intercambia is an association that is involved since 2001 in international and European projects and funds (former Youth In Action Program and Lifelong Learning Program, other European and International programs and the new ERASMUS+ Program). Intercambia main activities are based on intercultural learning, by using non-formal education and youth program actions in order to encourage the youth participation in the international context, so abolishing the barriers between countries, reducing the racism and promoting the tolerance between different cultures. The organization wants to encourage youth initiatives by young people, supporting them by providing information, tools, and training to help them get their goals.

VISOKA POSLOVNA SKOLA PAR, Croatia

The Business School PAR was founded in 2011 and is part of the tradition of professional education aimed at adults that began with the Business Academy Rijeka five years prior to that. Since its inception, PAR's goal has been developing top educational programs and business consulting based on experience, realistic appreciations of economic needs, as well as continuous searches for new professional and scientific innovations and trends. Since

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2011, BS PAR has also been conducting the accredited study program Business Management with the aim of educating young, modern, and entrepreneurially oriented students, which came as a response to the need for future students who want a different type of education. To date, Business School PAR - apart from operating as an institution of higher learning - also acts as a leader in the field of adult education in Primorje-Gorski Kotar County in Croatia. The Lifelong Learning Centre operates as a fully integrated adult learning branch within the institution, offering a unique experience for adult learners who have a desire to reskill or ramp up their competences and improve their competitive edge in the labour market.

As an HEI focused on lifelong education, PAR offers a full range of seminars, courses, training, and workshops in the field of human resources management, and personal and professional development. The emphasis of these programs is put on teamwork, communication, presentation skills development, management, sales, marketing, finance, accounting, logistics, and EU projects. BS PAR is dedicated to promoting lifelong learning values, creating a positive attitude towards learning, and opening up to new learning opportunities. The Business School PAR encourages and values education in every aspect of life and in its every form. PAR develops the human capital of its employees and lecturers by continuously investing in their professional development through various educational activities, national and international conferences, and personal and business coaching.

EDUFORMA SRL, Italy

Eduforma is a VET institution founded in 2003. It was born as a company aiming at drafting, marketing, organization and delivery of training interventions, information, and professional guidance. The structure has always favoured the monitoring of human resources in companies, starting with an analysis of employees, instead of the organization, and was one of the first in Veneto to introduce skills assessment logic and rewarding systems. Eduforma offers training and management consulting services; it is specialized in the development of human resources, increasing people's skills to face professional problems concerning their specific competencies in the company where they work. Concentrating on the continuous improvement of business organization, Eduforma helps the management making strategic choices, from the analysis of needs to the intervention planning, from their accomplishment to the analysis of the results. Eduforma pursues its mission supporting organizations in increasing their manager's decision-making skills, responsibility, ability to manage emergencies and the development of teamwork. Eduforma is also involved in the production, import and marketing of software and ICT solutions. Coherently with its values, Eduforma has adopted the quality management system in compliance with the regulation ISO 9001:2008. Eduforma offers to SMEs and Social Enterprise the following services:

- MANAGERIAL CONSULTANCY
- PERSONAL & CORPORATE COACHING
- CORPORATE TRAINING

WHAT IS THIS GUIDE?

Chapter 3

EDUSTORYTELLING

What is this Guide?

The **DigiStories Guide** aims to be a reference educational resource in the field of Adult education, containing guidelines, advice, and methodologies for Adult educators and stakeholders to use Digital Storytelling as an instrument to foster the acquisition of digital literacy in Adult learners and in particular in those with a disadvantaged background.

More specifically, the DigiStories guide can be considered as a complementary tool to the curriculum. It is a reference manual for educators, giving an outline of the lessons learned, expected results, learning outcomes and examples of educational context to which the curriculum can be applied.

The DigiStories Guide features the results of comprehensive research on Digital Storytelling education best practices and the results of the piloting of EduStorytelling Curriculum in real training condition.

For an effective engagement of Adult learners, we advise you to combine the guidelines contained in the Guide with a complementary reading of EduStorytelling Curriculum, as this will help you integrate digital storytelling in your courses with a real value.

Methodology

General: Non-Formal Education

The term Non-formal Education (NFE) refers to any educational action that takes place outside of the formal education system. NFE is an integral part of a lifelong learning concept that ensures that young people and adults acquire and maintain the skills, abilities and dispositions needed to adapt to a continuously changing environment. Generally, the most consistent part of non-formal education is carried out by non-governmental organisations involved in community and youth work.

Also, the educative processes promoted by NFE supports the development of flexible curricula and methodologies, capable of adapting to the needs and interests of participants, for which time is not a pre-established factor but is contingent upon their work pace. This means that NF learning includes various structured learning situations which do not either have the level of curriculum, syllabus, accreditation and certification associated with 'formal learning', but have more structure than that associated with 'informal learning', which typically take place naturally and spontaneously as part of other activities.

Specific: Digital Storytelling

Digital storytelling describes a simple, creative process through which people with little or no experience of computers gain the skills needed to tell a personal story as a two-minute film using predominantly still images. In methodological terms the uses of digital storytelling range from a mean to express creativity, to a research method for local health issues or a means of preserving a community's identity and a form of oral history.

As with traditional Storytelling, most digital stories focus on a specific topic and contain a particular point of view. However, as the name implies, digital stories usually contain media such as text, images, video, audio, social media elements and interactive elements (e.g. digital maps). Also the topics used for Digital Storytelling can be really different, starting

from personal tales, to the recounting of historical events, from exploring life in one's own community.

The uses of digital storytelling as a educational methodology range from a means to express creativity, to a research method for local health issues or a means of preserving a community's identity and a form of oral history. This makes it a very flexible tool and adaptable to different situations and target groups.

The very strength of the Digital storytelling methodology is to allows participants to: tell their own story together with learning digital media skills, build confidence and self-esteem, helping the participants in the process of self-empowerment because the method places the stories under the control of the storyteller helping him to raise awareness in a safe environment.

EMPATHY INTERVIEWS

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Empathy Interviews

By conducting empathy interviews, we tried to focus on the key points of the Storytelling methodology. To do so, we proceeded by interviewing different educators and trainers who have used this tool with disadvantaged groups and tried to some out the findings achieved through the interviews' sessions.

What all the interviewees emphasized, was the ability of Storytelling to adapt to different target groups and the extreme flexibility of the tool in this sense. They argued that this methodology can be used in different contexts and with target groups which comes from different backgrounds. However, the interviewees stressed that, to use Storytelling effectively, it is necessary to have a solid knowledge of both the methodology, in order to be able to apply together with a good understanding of the involved target group to adapt the experience to contextual needs.

As for the educators' experiences, the Storytelling methodology, was declined in different ways depending on the target group with which they found themselves working. For instance, with a group of adults with disabilities, the Storytelling was implemented in two sessions: in the first part the whole group was involved in a fairy tales/fables reading and, secondly, starting from the examples, the participants were asked to build their own personal story. This exercise allowed the participants to implement a moment of self-analysis of their strengths and weaknesses, stimulating them to express themselves and their creativity in a listening and receptive community.

Other educators have had the opportunity to work with adult migrants and used storytelling primarily for the creativity potential that it contains. On these occasions the people involved have found a safe environment in which they have been asked to freely tell their stories and to set their creativity in motion to stimulate interaction and, above all, to help them improve their awareness of their own abilities.

In both these examples, Storytelling can be defined an efficient tool for empowerment because it allows the people involved to express themselves freely, to become aware of themselves and to begin to relate to a group in a relaxed way, without feeling judged.

The skills that the educators consider necessary to carry out this type of activity, in addition to a prior knowledge of the target group and the methodology used, were the ability to listen, good communication skills, along with a good dose of both empathy and patience. Educators, when asked about how to expand the effectiveness of Storytelling methodology, they mentioned the power of media and technology in general. Storytelling, indeed, is considered, a tool that is well matched to its implementation because through the use/creation of videos, images, audio, etc., not only does it amplify the effectiveness of Storytelling, but also the involvement of target groups.

THE BEST PRACTICES

Chapter 5

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The Best Practices

MV International

TITLE of the good practice:	Refugees are ordinary people in extraordinary circumstances (Workshop of IntegrArt project)
Organisation:	L'Officina della Memoria
CONTACT:	0742/356378, officinadellamemoria@tin.it

I. Purpose of storytelling practice

1. What is the aim of the practice?

The IntegrArt project seeks to challenge this media discourse, by strengthening the representation of marginal groups such as asylum-seekers and refugees. IntegrArt invites citizens to think more critically about the integration of refugees. Art projects have the potential of drawing the general public's attention to the need to re-think and re-evaluate current approaches to asylum-seekers and refugees, and to encourage more culturally sensitive, empathic and unprejudiced attitudes

2. Who is the target group?

Refugees and asylum-seekers and general public

3. What are the target group learning needs?

Learn digital storytelling, strengthen the integration of asylum-seekers and refugees

4. Which sector is the practice used in?

Social activism

5. What are the benefits for the target group?

Be more open-minded and be able to think more critically about the integration of refugees

6. How are marginalized learners encouraged to participate?

People will share their feelings and thought relating to their status, about the society they live in and what brought them to their new society.

II. Methods and tools used during storytelling practice

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1.Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

The digital storytelling workshop took place once a week, over the period of one month, as part of the Italian language course for foreign students. The goal was to use the digital storytelling method to encourage participants to practice Italian language through writing their own story, telling it, and listening to the stories of others. From a group of fifteen people being present at the first introductory meeting nine stories of migrants from Afghanistan, Mali, Pakistan, Bangladesh, Turkey and Somalia were produced. As participants had difficulties with Italian language, we decided to spend more time on story circle, writing activity and voice recording. Repeating the stories, shared within the group, has created a supportive environment, where all spoken words had relevance. Linguistic and discursive tools slowly turned the more or less confused memory and imagination to be an object existing outside the subject in a space shared with others (Jedlowsky 2009).

2.What kind of resources and facilities are needed to replicate practice?

Voice recording devise, maybe a camera to record the participants, tablet or pc.

3. How to ensure a safe atmosphere and secure the practice is performed ethically?

The participants should listen to each other stories carefully, not interrupting. That way all participants will be able to overcome the sea barrier from which they were taken and to perceive themselves not inside an eternal present, without home, without horizon, but to objectify to themselves the horizon of their future expectations.

III.   Results and impact of storytelling practice

1.   What are the main results of the practice?

The participants developed skills and by telling their story they completed the workshop's usefulness.

2.   What kind of new skills and competences have been developed throughout the practice?

Participants were able to break down the language barrier, they also developed editing skills by editing their own stories with the use of the tablet. The developed their communication skills

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

Individuals who took part in the workshop the impact was that they were able to communicate their stories and they felt integrated to the team.

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4. How do you ensure that learners from marginalized groups can use the method after the course ended?

The stories produces in the workshop are uploaded to the project's website and later an exhibition with the stories and the pictures of the people took place. The exhibition was called "Migranti per forza".

IV. Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum? It is easily transferable to other curriculum, methods tools, purpose and results

2. How can the practice be transferred to other settings?
According to the topic the participants can use the digital storytelling skills.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

The participants wrote down their stories and then with the use of a tablet they recorded and edited the stories, later on they shared those materials. One of the participants Kia shared her story. "My greatest love is music. My name is Kia, I'm twenty. I'm Afghani. I've lived in Italy for six months. When I was seventeen, my passion for rap started, and still today it's my favorite genre. The first time I sang in front of an audience was in Iran three years ago. As soon as I took the stage, I felt very excited, and I felt very happy. Now I listen to a lot of Italian rap. I find it very useful to learn the language, too. I love foreigner rap, too. I hope my passion will last in the future. I'd like to settle in Italy, to find a job, to go on with the gym, to find rap events where to sing"

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TITLE of the good practice:	**Engaging Participative Communities in CulturalHeritage: Using Digital Storytelling in Sicily**
Organisation:	
CONTACT:	Elisa Bonacini

I.   Purpose of storytelling practice

1. What is the aim of the practice?

The goal of the project was to try to fill the documented gap of the Sicilian digital cultural communication (Bonacini,2012): many Sicilian museums do not even have a website and, until the beginning of the project, almost none of them had published online their collections. Moreover, no cultural communication strategies have existed so far in Sicily

2. Who is the target group?

Students and teachers have been trained to acquire the skills to create audio guides through storytelling with a greater number of local heritage communities have been involved to create a regional-scale network of storytellers: the Regional Department for Tourism with its local Tourist Offices, many municipalities, museums, institutions, museum networks, associations, cultural and tour opera-tors, schools and the Universities of Catania and Palermo with educational projects, such as work-shops or University lectures and theses.

3. What are the target group learning needs?

Develop new forms of cultural participation, inclusiveness and social cohesion, setting up good practices of co-creation of digital cultural content, through a series of actions: by promoting new relations between people and their heritage; by strengthening the synergy between local heritage communities; by transforming them in participative communities.

4. Which sector is the practice used in?

 Education and cultural heritage

5. What are the benefits for the target group?

Those who participated in the project have been engaged with their own stories, with their own voices, thus becoming digital witnesses of their own heritage, helping to make it known and enjoyable. Motivated to better enhance their heritage, they thus contribute to strengthening local identity and sense of belonging to their territories. The project turned into a participatory process: about 3000 people become "digital Ciceroni" of their own heritage, from elementary school children to museum curators themselves. At the end, every single heritage institutions has certified all the content produced and people who co-created the audio guides have been always credited

II. Methods and tools used during storytelling practice

1.Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Participatory methods and storytelling techniques have been used in engaging heritage communities to promote local heritage and collections (archeological and historic–artistic, ethno anthropological, contemporary artworks, naturalistic reserves, traditional religious rites and food, etc.). A narrative mode has been adopted, choosing a descriptive, simple and appealing style, by extracting the universe of stories the cultural heritage encloses behind scientific divulgation.

2.What kind of resources and facilities are needed to replicate practice?

To replicate is as it was might be difficult because it was targeted to a specific region and topic but the methods used can be helpful in every other topic

III. Results and impact of storytelling practice

1. What are the main results of the practice?

The result of the practice was that 180 extra audio guides for the touristic attractions in Sicily were created.

2. What kind of new skills and competences have been developed throughout the practice?

Between the students, 4 took part to the project with trainee or thesis projects (1 MA; 1 BA; 1PHD); the others were involved in Schools' (16 Primary School: 9.8%; 96 Secondary School:58.9%), Universities' (22 from the workshop:13.5%; 13 from a dissemination project) and postgraduate (12 MA students: 7.4%) projects. The students re-elaborated scientific material pro-vided from the institutions (72.4%) and made bibliographic research (57.1%); almost all of them storytelled in first-person (77.3%) while a smaller number produced photos (31.9%) or videos (9.2%).The highest-level students (13: 8%), who took part in Universities laboratories or published their works in support of their thesis, created the entire audio guide.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

Almost unanimously they replied to have helped their heritage's visibility (98.8%); to very well consider (65% excellent; 30.1% good) the experience of creating and uploading on the plat-form cultural contents (57.4% excellent; 38.3%good); to consider izi.TRAVEL as a deeply useful tool in the promotion of cultural heritage. The majority of them (84.7%) did not know izi.TRAVEL before, but almost unanimously they want to suggest their friends the platform and consider themselves satisfied (69.9% very satisfied; 23.3% satisfied). The students positively judged their participation in this co-creation and participatory project, by learning more about their heritage (69.9%) and by storytelling in first-person their heritage (59.5%), happy that it is finally accessible digit-ally (62%).

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4. How do you ensure that learners from marginalized groups can use the method after the course ended?

Everybody will be able to enjoy the results of this process and the method is ready to be used by anybody

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IV. Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

The Methods and the results

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2. How can the practice be transferred to other settings?

By changing the topic, it can be transferred to other curriculum and settings

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3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

One of the most successful students project was in collaboration with the Institute "Lombardo Radice—Pappalardo" in Castelvetrano(Trapani). About 900 students (from 66 classes) have produced three audio guides for the Archeological Park of Selinunte and CusaQuarries, supervised by a total of 50 teachers.

Students from Primary School classes produced Temples and Metopes-Children'sGuide, published in English language too. All the secondary School classes worked on two audio.

COMPARATIVE RESEARCH NETWORK EV

TITLE of the good practice:	Loesje Campaign
Organisation:	Loesje Foundation
CONTACT:	https://www.loesje.org/

Purpose of storytelling practice

1. What is the aim of the practice?

Creating social campaigns, which are based on co-creation of funny, consumable messages around a specific topic. The Loesje slogans can be shared either as poster offline or in online campaigns.

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2. Who is the target group?

Any target group, who want to find their own messages/narratives

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3. What are the target group learning needs?

The event can be done offline or online. Digital skills are not needed. The campaign is beginners level, without any prior knowledge.

4. Which sector is the practice used in?

It is used in activism, social campaigning but as well for education.

5. What are the benefits for the target group?

Critical thinking, message building, social awareness

6. How are marginalized learners encouraged to participate?

They can create slogans and posters, which express their opinions, demands or experiences – it helps them to empower and participate with their needs and stories in the general discourse.

Methods and tools used during storytelling practice

1. Which main methods (see II 2), tools and mediums have been used within the storytelling practice digital and non-digital?

The first phase is a brainstorming acitvitiy, which can be done either digital or offline. The creation process of the psoters needs a computer and has to be done digital, however the sharing phase can be done again offline or online, depending on the learners and the aim of the workshop.

2. What kind of resources and facilities are needed to replicate practice?

Canvas for brainstorming and structuring thoughts (this can be done either with paper and post-its or with a padlet, share whiteboard online. The poaster have to created and printed in the offline version with computers, while online they just can be shared directly – still people need to know how to turn word/pdf documents into jpgs/Pngs.

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

The discussion on the slogans should happen in the group and the group should decide unanimously which they would like to share for the campaign. Overall the guidelines of Loesje International have to be followed, ensuring that no hate speech, racism or sexism is promoted.

Results and impact of storytelling practice

1. What are the main results of the practice?

Short term: the participants work and define topics which have an impact on them and they think, they have to work with. In this way current topics can be discussed, maybe resolved, but for sure addressed.

Long Term: The particpants become more confident in talking about the problems in their life, engage in activism and formulate demands. In this way they get empowered and encouraged to participate in overall societal discussion.

2. What kind of new skills and competences have been developed throughout the practice?

Campaigning, Communication skills, critical thinking, understanding narratives, media skills, empowerment, self awareness

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

Loesje wants to interact with people, so that anyone can see and be inspired by her posters without having to pay an entrance fee or buying a specific magazine. The Loesje groups make practical use of their freedom of speech by writing and spreading their texts on posters.Freedom of opinion and expression are basic human rights, included in the Universal Declaration of Human Rights. In the last years, Loesje has conducted many successful international projects about Human Rights, see the Projects section for more information. In some countries where Loesje is present, freedom of speech is part of the constitution and commonly practiced. In others, censorship is wide spread and the possibilities for a normal citizen to spread opinions without persecution few.Even countries where freedom of speech is taken for granted, have local laws on how and where you can express yourself: for instance where you are allowed to spread posters. Anyone who spreads a Loesje poster is responsible for their own actions; Loesje gives no assignments to stick posters.Being legally allowed to say what you think is not the same as having the opportunity to make yourself heard. Wherever Loesje is present, she tries to inspire others by practical examples of freedom of opinion and expression. Loesje posters are easily accessible here on the Internet, and black and white so they are easy for anyone to print. In many places she also tries to take a stand for public space as a place for the citizens, and not a space where only commercial forces may spread their messages.

Source://loesje.de

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

As the method is directly taught and all points of the Loesje method can be easily repeated, the facilitator has just to ensure that the particpants have access to the templates and maybe check on them when they create further campaigns. With the right particpants the methods is self-sustaining.

5. How have the results impact been measured?

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The results are posters which either are shared online or across a city. The success of the online posters can be measured by the number of interactions, while the offline posters can be measured by either the number of posters distributed or people enagaging in conversations about the campaigns.

A general indicator is as well the number of poster/slogans created in a workshop.

Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

The Losje Method is a great tool for raising awareness of a story or topic, at the end of the process. Thus the method can be used in many settings as tool for mobilizing the stories and narratives of a group and share it with the general public. The method is used for engage in a bigger discourse.

2. How can the practice be transferred to other settings?

The method itself does not have to be adapted, just the topics can vary and will be adaptable to any other setting.

As a low amount of digital skills are needed, the method can be transferred as well across the experience levels. Still, since it takes language as the center, in multi-lingual settings agreements have to be set, how to deal with language issues. Here it is either possible to use an intermediate language or let everyone work in the language they feel the most comfortable in, which however might result in slogans, which are not easy understandable in the broader society.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

We used the method with activists in Ukrainian, coming from all regions of the country. We challenged them to create slogans for a campaign on creating dialogue on the war in the country. The participants created poster and hung them across the city of Dnipro, engaging many locals to discuss with them, but as well about the posters, which started a broader conversation on war and peace, taking away the bitterness of the actual conflict.

The activits get more involvement and a broader local discussion was started about the collective experience, which is usually quite politicized (e.g. people are called non-patriotic or supporting the enemy if they talked in other contexts about peace)-

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TITLE of the good practice:	Empathy Interviews
Organisation:	Comparative Research Network e.V.
CONTACT:	www.crnonline.de

Purpose of storytelling practice

1. What is the aim of the practice?

The empathy interviews are used to motivate people to tell their stories in a semi-structured way. It is aimed to be focused on the topic of the interviewer on the one hand and the urges and free speaking of the teller on the other.

2. Who is the target group?

Empathy Interviews are part of the design thinking process. The interviews can be used by anyone who is interested in an open exploration of a topic/issue.

3. What are the target group learning needs?

The empathy interview needs a certain amount of analytical thinking, for those performing them. The teller can be from any learner group. As the interviews are usually recorded, a certain amount of digital skills and editing skills are needed – but rather on the beginner level.

4. Which sector is the practice used in?

The method is part of the critical design thinking process. It is used by entrepreneurs and scientists, but as well in any other form of activism, which is interested on open discussion of a topic.

It can be used as a part of the needs assessment process in project management.

5. What are the benefits for the target group?

Learners receive a technique which allows them to explore a topic or urge and collect opinions and perspectives from their community. E.g. the question what makes you happy? Can result in a huge variety of answers, which represent the reality better, than a structured interview.

6. How are marginalized learners encouraged to participate?

They are encouraged by providing them a platform for their perspectives and at the same time being part of the wider community discourse.

Methods and tools used during storytelling practice

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1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

The empathy interviews are usually recorded as audio or video. Additional they should be performed in a group of three – one asking the question, one answering them and a third who is observing the situation.

Post-its or a digital whiteboard will help to structure the answers.

2. What kind of resources and facilities are needed to replicate practice?

Camera or mobile phone for recording, post-its, pen for the analysis

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

The interviewer receives a briefing on ethical interviews and how to deal with the data recorded.

Results and impact of storytelling practice

1. What are the main results of the practice?

Short Term: learners get to know their peers and opinion from their community, which might contrast their pre-assumptions.

Long Term: Empathy interviews help to develop analytical, communication and critical thinking skills. Additionally, the participants increase their digital skills. The community benefits from a wider discussion and a better understanding of what is needed to create change.

2. What kind of new skills and competences have been developed throughout the practice?

The participants learn how to make interviews and let other guide this process. They learn to listen and analyse the spoken words. They learn how to edit the recordings and to understand main narratives and to understand how to critical classify the findings.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

Empathy interviews allow you to understand emotions, motivation and choices the user makes. These in turn allow you to become familiar with their needs and design to satisfy them. In this way the empathy interviews help to reshape a project, a public service or even a narrative in general.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

The skills are taught hands-on and are easy repeatable – thus they can be replicated easily by the learners.

5. How have the results impact been measured?

The results can be measured by comparing the narrative/design/perspectives of the learners before and after the empathy interviews. In this way changes, adaptations or re-imagining of a process can be detected.

Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

The empathy interviews can be placed at the beginning any process to gather and understand needs, insights and ideas of a community. As a repetition making them a couple of times along a process will help to trace down changes.

2. How can the practice be transferred to other settings?

Since the method is designed for gathering ideas and perspectives, the method is applicable for any kind of group setting, which is open for interviews and open telling stories.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

We used a variation of the method in the Voicities project, which was focused on marginalized, diverse neighborhoods. The participants of Berlin-Wedding told us not just the insights of how they perceive their life, but helped to create and validate policy recommendations. In this way the participated in the co-creation of recommendations on how to organize life in diverse neighborhoods – which was shared with decision makers on local, national and European level.

In this way the needs of the citizens had been acknowledged in political decision making.

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EDUFORMA SRL

TITLE of the good practice:	Sketchnote methodology
Organisation:	Eduforma srl
CONTACT:	Silvia & Dario

I. Purpose of storytelling practice

1. What is the aim of the practice?

Sketchnotes serve to memorize, synthesize but also to facilitate understanding.

2. Who is the target group?

Target groups can be various, for example they can be unemployed people who wants to develop their skills or employed people.

3. What are the target group learning needs?

Digital and visual skills to memorize in a better way some concepts

4. Which sector is the practice used in?

Mostly used for communication activities but they can be adaptabled in many sectors.

5. What are the benefits for the target group?

Representing models and concepts with pictures helps people to improve their skills.

6. How are marginalized learners encouraged to participate?

They learn how to take notes and rework content using sketchnote. They can learn how to combine text and images to enhance clarity, understanding and memorization.

II. Methods and tools used during storytelling practice

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1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?
Tools used are visual notes through a mix of text, designs, fonts, shapes and visual elements such as arrows, boxes and lines.

2. What kind of resources and facilities are needed to replicate practice?

Laptops are needed and most of them...a lot of creativity!

3. How do you ensure a safe atmosphere and secure the practice is performed ethically?

Lessons are taken by professionists so there is always a safe and ethical atmosphere.

III.   Results and impact of storytelling practice

1. What are the main results of the practice?
[result = short term eg. student developed transferable skills & competences; skillset / impact = long term eg. more activism, more bike lanes are built]

The results for the target group are:
-        improve your notes, make them more effective, pleasant to read and quick to memorize
-        learn a technique that allows you to reorganize ideas and clarify -   present projects clearly

2. What kind of new skills and competences have been developed throughout the practice?
[skills = you can take a picture, make a video, communicate with others in teamwork // Competences: digital competences, media literacy, how to create a story]

People can use text and images on flipchart so they improve lots of skills such as communication and digital and speaking

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3. What impact has the storytelling practice had on individuals, organizations, and/or society?
[impact = changed politics bigger community, feeling better about having done sth., other perspective on impact]

The impact sketchnote takes is that it's a tool to be used to explain to people, and especially to new generations, the impact that technologies are bringing to the world of work, what effects there will be on employment and what are the possible scenarios.

Sketchnote is used also to improve the effectiveness of the presentations.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?
Creating sketchnotes forces you to focus on content and choice of words so also marginalized groups can use it to develop many skills (for example to create a visual CV and appear more attractable in the labor market)

5. How have the results impact been measured?

Observations of feedbacks from the workshops taken and from the lessons.

IV. Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

Improved skills of the participants can be transferred in many scenarios (private, labor market, studies, …)

2. How can the practice be transferred to other settings?

It depends of the target group of the course: if they are unemployed or employed people. They can anyway use the skills learned in the course to use the sketchnote methodology as they better need or want.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

As we are working with unemployed people (too) we dedicated a workshop to people

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TITLE of the good practice:	LEGO SERIOUS PLAY METHODOLOGY
Organisation:	Eduforma srl
CONTACT:	Silvia & Dario

I.   Purpose of storytelling practice

1. What is the aim of the practice?

The aim of this practice is sharing ideas, assumptions, knowledge and stimulating constructive dialogue and discussions to find solutions to real problems.

2. Who is the target group?

LEGO SERIOUS PLAY is an innovative facilitated methodology, using brick building and metaphoric storytelling that has been successfully utilized in business, training, educational, family, and mentor contexts. We use it in our courses with employed or unemployed people.

3. What are the target group learning needs?

the focus of the needs is on thinking and communication to problem solve and gain greater self-awareness.

4. Which sector is the practice used in?

This practice is used in business, training, educational, family, and mentor contexts.

5. What are the benefits for the target group?

People can reflect and deep understand problems they deal with and all this leads the group to generate solutions.

6. How are marginalized learners encouraged to participate?

Marginalized learners are encourage to participate to develop the dialogue and communication skills. It can be important in every aspect of life.

II. Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Many methods can be used such as team building, creative thinking, problem solving.

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2. What kind of resources and facilities are needed to replicate practice?

Bricks are the essential component through which participants express and reflect, thinking with their hands.

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

It is important that each participant can use a good variety of pieces and bricks equally and that the pieces are varied enough to allow each participant to express their ideas.

III.   Results and impact of storytelling practice

1. What are the main results of the practice?

When participants build their own models they give it meaning, metaphors and stories so they develop problem solving and storytelling skills.

2. What kind of new skills and competences have been developed throughout the practice?

[skills = you can take a picture, make a video, communicate with others in teamwork // Competences: digital competences, media literacy, how to create a story]

 Bricks are designed to facilitate the participants' metaphors and expressive skills.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

[impact = changed politics bigger community, feeling better about having done sth., other perspective on impact]

LSP facilitates dialogue and constructive communication in groups of people who know each other or who are in any case linked by a relationship.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

Marginalized learners can use the method even after the course ends with the members of their groups to improve their communication and knowledge of each other.

5. How have the results impact been measured?

 Results can be measured from feedback and observation.

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IV.   Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

Methods, tools and results can be transferred to other curriculum.

2. How can the practice be transferred to other settings?

This practice can be transversal.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

This method reflects on the game, the professional vision of the player (also if he is a marginalized one) so he can focus on his targets and do a deep research to achieve his goal. Many players improve their career with this practice.

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FUNDACJA AUTOKREACJA

TITLE of the good practice:	Digital Storytelling – Berkeley Method
Organisation:	Autokreacja
CONTACT:	Kasia

III.   Purpose of storytelling practice

1. What is the aim of the practice?
Berkeley method aims at empowering learners at risk of exclusion by providing them with tools for expressing their individual life stories in a digital way in a form of a short video. The practice helps creating new narratives that present the perspectives of marginalized groups or individuals as opposed to the "single story" narrative that are presented in the mainstream media.

2. Who is the target group?
The method can be successfully used either directly with learners at risk of exclusion and with professionals working with them, such as teachers, educators, social workers, psychologists and therapists etc.

3. What are the target group learning needs?
When the method is used with adult learners at risk, their main learning needs are:
- Self-expression and gaining recognition of their personal stories
- Improving digital skills, especially as for video editing and voice recording
- Reinforcing linguistic skills (especially visible when the method is used with migrants or minorities)
- Effective communication and cooperation with others

4. Which sector is the practice used in?
The method is mostly used in education (more specifically antidiscrimination workshops/media awareness sessions) as well as in social campaigns aiming at raising awareness of excluded groups.

5. What are the benefits for the target group?
Main benefits for the learners include:
- (Self) reflection and empathy: the whole process is very reflective and lets participants gain a new perspectives on themselves and the others, which helps them deconstruct stereotypes
- Creativity: learners activate their creative potential and learn how to seek innovative (digital) ways for conveying messages that are important to them
- Bonding: by listening to each other's stories participants learn how to communicate better and focus on similarities rather than differences between them, which makes them less prone to conflicts and violence.
- Empowerment: learners acknowledge that they are unique individuals, that their personal stories matter and they should not be scared to express them.

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6. How are marginalized learners encouraged to participate?

Before joining the workshop, learners are provided with some easy to implement tasks on storytelling that increases their confidence, minimize anxiety and ensure they are properly informed about the methodological approach. Learners with fewer opportunities can also participate in workshops that are adjusted to their special needs (this includes linguistic support, individual facilitator-learner cooperation for participants with lower digital skills, simplified instructions for learners with intellectual disabilities etc.)

VI.   Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Creative exercises for finding the topic for the story, photo and video creation, writing scripts for the voice over, voice recording

2. What kind of resources and facilities are needed to replicate practice?
- space that has separate rooms for small group work and voice recordings
- one laptop/tablet and one set of headphones per participant
- smartphones for voice recording and taking pictures/videos
- projector for screening the stories

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?
The method has very clear guidelines as for how to provide safe space for participants and ensure the process is ethical. This includes instructions on how to make sure the topics of the stories are not imposed on participants, that while sharing they follow some "safe space" rules, that the stories are not published without participants' consent etc.

VII.   Results and impact of storytelling practice

1. What are the main results of the practice?
Short term: increased digital skills and ability to express a personal story to the outside world
Long term: Participants are more prone to be actively engaged in advocating for their own rights, especially by using digital/online tools

2. What kind of new skills and competences have been developed throughout the practice?
Self-reflection, self-expression, connecting to one's emotion, video editing, effectively organizing one's learning process, media awareness, teamwork, linguistic skills (especially gained through script writing)

3. What impact has the storytelling practice had on individuals, organizations, and/or society?
Individuals taking part in digital storytelling workshops gain more self-confidence, in a sense that they acknowledge that each of them has a story to tell and that these stories matter, also to the outside world. Gaining awareness of what is important for them also helps them to be more active in their local communities and get involved in advocating for their rights.

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On a social level, Berkeley method contributes to a greater recognition of the needs and rights of marginalized groups as well as provides a wider public to access to different, more individual narrations and perspectives that are normally not presented in the media.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?
Digital skills and other competences can be easily transferable to other area's of learners life. Besides that, the stories they create can be used by them in many ways, most commonly for advocacy or self-presentation.

5. How have the results impact been measured?

All the workshops end with the evaluation forms filled out by participants on the spot. In the mid-term perspective, online evaluation measuring impact is sent to learners around 3 months after the workshop to see how they use their skills and to what extent the decided to share their stories outside of the project framework.

For measuring the impact on society/local communities, the number of views and comments under the stories published online is analysed.

V. Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?
Creative exercises for finding the story, tools for self-reflection, ethical guidelines to ensure participants safety

2. How can the practice be transferred to other settings?
The method can be used with all kind of learners, both in formal and non-formal setting. The traditional, 3 days long workshop can be adjusted depending on the needs of the target groups (for example, learners with lower linguistic skills can meet once a week and be given more time to work individually or with a facilitator; professionals who want to learn how to use the method can participate in a longer workshop that includes a methodological analysis of the practice etc)

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.
We used the method for supporting people who have experienced on their own or had to deal with their family members going abroad for an extended period of time. Participating in the digital storytelling workshop gave them a chance to process the experience and connect with their emotions that were hidden for a long time. Through this, they were able to understand themselves better and reflect on their identity, values and the concept of home.

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TITLE of the good practice:	Participatory Photography
Organisation:	Autokreacja
CONTACT:	Kasia

IV.   Purpose of storytelling practice

1. What is the aim of the practice?

The main is to empower communities and individuals by supporting them in visually expressing what is important for them and talking about the changes in their environment they would like to see. Participatory photography methods aim to train people in photography and bring a lasting change to participants, empowering them to be actively involved in their communities. Projects based on this method seek to enable participants to document their own lives from the inside and to represent themselves to the outside world.

2. Who is the target group?

The main target group are learners living in small communities (towns, villages, neighborhoods) who would like to seek new ways to understand and change their local environment.

3. What are the target group learning needs?

Most common needs identified among the learners are:
- Identifying strengths and potential for growth, both on individual and community levels
- Creating a stronger bond within the community
- Exploring new ways of expressing themselves and share individual perspectives/stories

4. Which sector is the practice used in?

Education, community building, social activism and advocacy for communities at risk

4. What are the benefits for the target group?

Learners participating in the projects based on this method increase their skills related to photography and other forms of visual expression; they gain more confidence in visually sharing the stories of themselves and their communities; they explore new ways of being actively involved in social, cultural, and political life on the local level; they feel more connected to the other members of their communities.

6. How are marginalized learners encouraged to participate?

Workshops based on participatory photography are deeply rooted in the community work, therefore experts who perform them as a rule cooperate closely with the local actors, such as schools, community centers, social clubs, churches, libraries etc. In this way, learners from marginalized groups feel more comfortable to join the projects as they can still be in a familiar setting and surrounded by a support system of people with whom they normally interact.

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VIII. Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Photo journal, self-portrait, moonscape, collage, photo tools for community need assessment

2. What kind of resources and facilities are needed to replicate practice?

- simple camera or a smartphone for each participant

- projector

- old newspapers/magazines for collages

- space for presenting exhibition in the local community

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

During the workshops emphasis is put on participants safety, especially as for how their pictures are published/presented. Before each exhibition participants attend a session during which the consequences of sharing their photos are presented to them and based on this they take a decision whether to publish or not that is done in a form of a written consent.

IX. Results and impact of storytelling practice

1. What are the main results of the practice?
Short term: raised digital skills related to photography and storytelling, increased self-confidence, increased awareness of the stories participants want to tell
Long term: Better relations within the local community, raised awareness as for the need of groups at individuals at risk of exclusion.

2. What kind of new skills and competences have been developed throughout the practice?
Self-reflection, self-expression, connecting to one's emotion, photo taking and editing, organizing local pop-up exhibition, cooperation with other people within the local community, communication skills.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?
On an individual level participants are more aware of their emotion and better equipped with different, visual tools to express them.
On a community level, the method helps create or restore the bonds between different people and groups.

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On a social level, participatory photography often leads to a greater recognition of stories, perspectives, and needs of groups at risk of exclusion (this is mostly achieved when the photos and the exhibitions are used in advocacy campaigns).

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

Part of participatory photography workshop is a session on how to use the tools gained by learners in different areas of life, with a focus on how to use photography as a way for improving relations in the community and how to create online advocacy campaigns. In this way, learners develop a clear plan as for how to use the method after the course ends.

5. How have the results impact been measured?

During the workshops feedback circles are organized on a daily basis to see whether the method is fitting participants needs and to adjust it to achieve a greater impact. At the same time learners are asked to create visual learning journals on a daily basis so that they can keep track of their own progress.

In the end of each workshop, participants are asked to fill out an evaluation form that helps the organizers assess the quality of the activity, participants' learning outcomes, and the probability of them using the presented photo tools after the end of the course. The latter is also assessed using an online evaluation form sent out to participants around three months after the workshop – this form focuses on how learners use the method in their communities.

VI.   Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?
Self-portrait, collage and photo collage, photo quests, visual learning journals, pop-up community exhibitions and other events.

2. How can the practice be transferred to other settings?
The method can be used both in formal and non-formal educational setting and targeting different groups of learners varying in age, social/educational background etc.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.
In 2019 as Autokreacja we organized a participatory photography workshop gathering both youngsters from abroad and members of the small village of Poronin in Poland. The project resulted in a great community exhibition that was organized in collaboration with cultural center and attended by many locals. The exhibition showcased young people's self portraits, portraits of other community members and photocollages done using the pictures taken in the surrounding area. The exhibition was a starting point of a broader debate as for how young people feel in their village and what kind of changes they would like to see in it.

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VISOKA POSLOVNA SKOLA PAR

TITLE of the good practice:	Data visualization for Storytellers
Organisation:	Berkley, Advanced Media Institute
CONTACT:	advancedmedia@journalism.berkeley.edu

I.   Purpose of storytelling practice

1. What is the aim of the practice?
The aim of this interactive online certificate course is to develop the skills to communicate information through visualizations – to tell story with data but also to learn the language of data visualization and turn data into design.

2. Who is the target group?
Target group can be various, for example unemployed/employed people who would like to improve their skills. This method is ideal for people interested in a rapid-paced, immersive experience in data visualization tools & techniques and those interested in becoming proficient in learning to communicate data with clarity and creativity.

3. What are the target group learning needs?
- Ability and willingness to learn new skills and work with new equipment and software.
- Basic computer literacy.
- A basic understanding of spreadsheets is suggested.

4. Which sector is the practice used in?
This practice is ideal for scientists, communication professionals, journalists, bloggers, educators, faculty, and those interested in becoming proficient in learning to communicate data with clarity and creativity.

5. What are the benefits for the target group?
People can learn how to develop the skills to communicate information through visualization.

6. How are marginalized learners encouraged to participate?
Learnes will learn how to clean and process data for improving visualizations, gain best practices for telling stories with data using interactive databases to create visualizations and maps. Certificate (PDF) upon completion of the course requirements.

II.   Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Tools used are interactive data illustrations for the web, interactive maps, interactive databases to create output in form of visualizations and maps.

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2. What kind of resources and facilities are needed to replicate practice?

All participants must have a computer or laptop for use.

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

The instructors are industry leaders, with years of experience in their field. Every member of the team has the academic savvy and real-world practice to support learners on learning journey.

III.	Results and impact of storytelling practice

1. What are the main results of the practice?
The results for target group are:
- Learn the foundations of good design and apply it toward data visualizations.
- Create interactive data illustrations for the web.
- Create interactive maps.
- Learn how to clean and process data for improving visualizations.
- Gain best practices for telling stories with data, using interactive databases to create visualizations and maps.
- Get hands-on experience using Tableau Public, and other data visualization tools.
- Leave with a professional portfolio of charts, graphs and maps created by you.
- Certificate (PDF) upon completion of the course requirements.
- LinkedIn badge to add to profile to signify accomplishment of the course.

2. What kind of new skills and competences have been developed throughout the practice?
Through this method learners will improve digital literacy, but also other soft skills such as communication and digital speaking.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

The purpose of this method is to gain mastery of each new skill through creative activities designed to hone learning, culminating in the final project. At the end of course, learners will have gained in-depth knowledge, a new skill set, and a portfolio to immediately apply to job or new career.
However, the positive impact is measurable in a sense of satisfaction for investing in improving personal and digital skills.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

This method is directly taught, and all points can be easily repeated. The moderator has to ensure needed templated and program of the course. After the course is ended, marginalized groups can use this method in their own group of learners.

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5. How have the results impact been measured?
Results can be measured from feedback and observations.

VII.   Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

Methoods, tools and results can be transferred to other curriculum.

2. How can the practice be transferred to other settings?
As the basic computer literacy and basic understanding of spreadsheets is suggested, this method can be transferred. However, since the instruction is delivered in English, proficiency in English is requested.   Language barriers can be removed by translating the whole method into the required language or by defining one common language at all levels.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

Business school PAR conducts a certified "Communication Skills" program each year. The aim of this education is to get to know in more detail all the pitfalls of communication that is an inevitable part of everyday life. With a few guidelines, the necessary skills are acquired to take advantage of its benefits, successfully avoid all misunderstandings and ultimately lead a quality conversation. The target group is various but includes marginalized groups of people. Participants apply the received advice and examples in everyday communication.

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TITLE of the good practice:	Argument Assignment
Organisation:	Business school PAR
CONTACT:	info@par.hr

I. Purpose of storytelling practice

1. What is the aim of the practice?
The aim of this practice is to develop the skills to communicate information through arguments and to develop digital stories using available digital kit tools.

2. Who is the target group?
This method is ideal for teachers and educators.

3. What are the target group learning needs?
- Basic computer literacy

4. Which sector is the practice used in?
This practice is ideal for teachers, professors, educators, scientists, and communication professionals.

5. What are the benefits for the target group?
People can learn how to develop the skills to communicate information through digital storytelling approach.

For example, in the classroom, digital storytelling assignments offer advantages that include heightened student engagement in the subject, creativity, problem-solving, and likely interaction and group dynamics skills, not to mention increased literacy with software and exploration of new software.

6. How are marginalized learners encouraged to participate?
Learnes will learn how to illustrate a particular perspective and make a compelling argument using digital story techniques (tools).

II. Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Due to the challenges of reducing an abstract argument to images and video, the argument and critical genres especially may be more effective with groups rather than as individual assignments, at least for the first assignment.

- Narrative (the cleanest, most obvious connection for digital storytelling)
- Descriptive
- Definition

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- Process
- Compare/contrast
- Cause and effect
- Argument
- Critical

Any writing style can be adapted to the digital storytelling genre, with a little creativity. A great way to develop digital stories is to use MicrosoftPowerPoint presentation together with, for example, iSpring Suite. This PowerPoint add-in that allows story creators to turn their PowerPoint presentations into an engaging video, mobile-ready interactive presentations, or more. It also makes it possible to create a story with a voice over.

2. What kind of resources and facilities are needed to replicate practice?

All participants must have a computer or laptop for use.

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

The instructors are experienced professors and tutors, with years of experience in their field. Every member of the team has the academic savvy.

III.	Results and impact of storytelling practice

1. What are the main results of the practice?
The results for target group are:
- Learn how to crystallize an argument
- Learn how to explore creativity in order to determine ways to present those arguments via digital storytelling techniques (create video-based story and also edit video in a user-friendly studio).

2. What kind of new skills and competences have been developed throughout the practice?
Through this method learners will improve digital literacy – creating video-based stories, shoot screencasts, edit video).

3. What impact has the storytelling practice had on individuals, organizations, and/or society?
Learners will have gained a new skill set – create and edit video using simple fast tool kit. Lecturers will educate and engage through video - easily record video lectures, watch-and-repeat tutorials, software simulations, and other visual content that will motivate learners to complete courses/tasks well before the deadlines.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?
This method is directly taught, and all points can be easily repeated. It is also possible to develop communication skills with interactive role-plays.

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5. How have the results impact been measured?
Results can be measured from feedback and observations.

IV. Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?
Methoods, tools and results can be transferred to other curriculum.

2. How can the practice be transferred to other settings?
As the basic computer literacy is suggested, this method can be easily transferred. Software is user friendly.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.
The target group can be various but, in this case, includes students – Business school PAR. PAR students describe the study atmosphere as "family-friendly" because of work in small groups and direct communication with the professors. During the classes, students are taught to use digital tools such as above mentioned iSpring in order to be creative but also to learn new skills. In addition to the knowledge they acquire during their studies, PAR students have the opportunity to participate in conferences and workshops, develop their creativity through projects and incubators, as well as new business models in collaboration with foreign students.

ASOCIACION JUVENIL INTERCAMBIA

TITLE of the good practice:	WHERE I'M FROM
Organisation:	AJ INTERCAMBIA
CONTACT:	info@intercambia.org

I.	Purpose of storytelling practice

1. What is the aim of the practice?
 The aim of this practice is to reflect on one self and to make a stronger bonds with others who take part in this activities. To learn to express where they from in a different way to just geographical location. To cultivate creativity.
In order to create all of this each participant is asked to create a poem in a free way about where he is from. To accompany this poem after they write it they would have to create art. It could be a painting, drawing, collage, digital art, photo, video, voice over, song, etc. Anything creative that they feel can express what is written. When all of them finish the art gallery will be shared on by one, each participant can just share what they have written and made or try to explain what it means to them. The trainer/facilitator/educator is also taking active part in this activity by sharing their poem and art.

2. Who is the target group?
 Target group is all people of marginalized group. Could be young adults, adults, people who lost their job.

3. What are the target group learning needs?
Need a bit of help on how they can present themself in a job interview. People who suffer from not knowing who they are or where they form. Making stronger bonds and breaking language barriers.

4. Which sector is the practice used in?
 It is used in Non formal education and formal education, trainings, coaching and tutoring.

5. What are the benefits for the target group?
 They will become more self-aware, stronger soft skills knowledge, more understanding and empathetic with others. Also it will allow them to freely express themselves in a new creative way.

6. How are marginalized learners encouraged to participate?
 Best way of encouragement is to the trainers themself to take part in this activity. It creates a level of intimacy in the process that if they see the trainer him/herself can handle and open up will motivate them to do the same.

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II.   Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Non-digital: brain storming in group and individually, poetry lesson, also creation of art to represent the poem.

Digital: use of digital writing, video making, voice over, filming, digital creation of art.

2. What kind of resources and facilities are needed to replicate practice?

Laptops, white board, stationary supplies, art supplies, cameras, editing programs for video and for image.

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

Starting from watching and example video. Than the trainer it self should take part in this activity as one of the participants, so they will feel safe opening up and making bonds.

III.   Results and impact of storytelling practice

1. What are the main results of the practice?

The main results straight are: more team spirit, better communication skills and team building. The participants showed them self in a more creative way, also they had a possibility to reflect on their experiences and see ways how they can share them with other in order to create bonds.

2. What kind of new skills and competences have been developed throughout the practice?

Skills: digital art creation, poetry writing, storytelling, team work, active listening, Interpersonal skill, time management.

Competences: Multilingual competence, Personal, social and learning to learn competence, Cultural awareness and expression competence, Digital competence, Literacy competence.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

It has a bigger impact of what we can imagine as most of or communication and daily life information is storytelling. It helps us to see other perspectives on different impacts, to create empathy links with others, to understand why some of the things happen or they are the way they are. It develops a more creative way of communication and it facilitates to condense complicated information in more simple and appealing one. It helps us to stay connected with in our communities and create links with others.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

We can propose to do it with their families and friends, to discover even more about their closest and loved people. Also we can encourage to do this exercise every time they feel insecure or down, to remember who they are and what they lived.

It is also a great tool to be used at work in order to create team building and team spirit, as everyone is free to share what they wish and the form of sharing it is free.

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5. How have the results impact been measured?

The non-digital and digital artwork and poems of participants have been collected. Also, we have used a pizza evaluation tool in small groups to see the impact creating, freely they could use their names or stay anonymous.

IV.   Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

 The tool of self-reflection is one of the important once in these activities, also being able to share and to trust others. This practice helps us to create link inside a diverse group and the trainers/educators/facilitators. Trust is the strongest link that can be created as most of our human relations are based on it. They can use this experience in their future interaction and trust creating situations.

The digital and nondigital tools also gave them more freedom in order to continue with their self-development not only on educational or professional level, but also personal.

2. How can the practice be transferred to other settings?

 This technique is used in all settings and levels as it is very flexible and inclusive. The level of poetry and art can be higher or lower depending on the group, their original knowledge, age, level of trust, etc.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

 This practice have been used by Emilia Billain, social educator and teacher. She used this tecnic with her group os students who where from complicated backrounds in order to creat art work installation and gain strust and more team spritir. It was a big succes. Link to her video: https://www.youtube.com/watch?v=jA2cTZK9hzw

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TITLE of the good practice:	VISUAL STRANSFORMATION STORYTELLING
Organisation:	AJ INTERCAMBIA
CONTACT:	info@intercambia.org

I. Purpose of storytelling practice

1. What is the aim of the practice?

The aim of the practice is to transform data and information from big, heavy and dull looking into more fun, visual and comprehensive. The way we share the information is very important in all aspects of our life.

The studies show that the average amount of concentration span time is 3 minutes and 56 seconds being the best results. It is the goal of this practice to learn the way of visualizing and simplifying information and data.

2. Who is the target group?

Target group is all people of marginalized group. Could be young adults, adults, people who lost their job or struggling to find one.

3. What are the target group learning needs?

Need of communication skills, need of analysing the data and transforming it, to develop their full capacities, to live and work in dignity, to participate fully in development, to improve the quality of their lives, to make informed decisions, and to continue learning.

4. Which sector is the practice used in?

It is used in all sectors as it is a basic skill, e.g. it can be used to tell the story behind a photograph they took on their vacation, on the job presentation of bit data collection in order to make visually appealing and more understanding the information, to tell express themself in new group of friends where a complicated question may be asked, so they know how to react and condense the information, etc. This are some of the example, but we use this visual transformation practice of Storytelling every single day of our life in intuitive level.

5. What are the benefits for the target group?

They will become more self-aware, stronger soft skills knowledge, more understanding and empathetic with others. Also, it will allow them to freely express themselves in a new creative way.

6. How are marginalized learners encouraged to participate?

Use the jigsaw strategy. When working on a large amount of content, allow groups of participants to become "experts" on a small section of knowledge, and then have them teach the content to the rest. This allows participants to work together and helps them process difficult content in smaller and more manageable chunks.

Give participants a choice in how they learn. Participants tune out when they   feel   like their ideas do not matter. Allowing participants to make choices about how they learn and the type of work they do will make them feel invested in the lessons.

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II.   Methods and tools used during storytelling practice

1. Which main methods, tools and mediums have been used within the storytelling practice digital and non-digital?

Storytelling game: participants are divided in small groups of 4 and all of them will have a full A4 paper story. The goal of activity is to transmit the story in less word possible, the twist is that they can only say a word at a time. So, they have to plan which word they will be saying one after other. The group that uses less words to tell the story will win.

Mind map: in order to condense the different data and information each participant will have 60 seconds to present their information, the goal is to express the information or data clearly and visually they were given.

There are different apps that they can use on their phones for like collage or graphics.

2. What kind of resources and facilities are needed to replicate practice?

White board, flipcharts, stationary surplice, laptops, smartphones, projector in case it is digital. Big room with chairs and a lot of free space.

3. How to you ensure a safe atmosphere and secure the practice is performed ethically?

Starting from watching and example video. Than the trainer itself should take part in this activity as one of the participants, so they will feel safe opening up and making bonds.

III.   Results and impact of storytelling practice

1. What are the main results of the practice?

Identify a range of information and data, analyse the role of information, data and communication in our daily lives, analyse the information and data according to this methods, link different materials and types of information and data and connect their attitudes and values, evaluate and defend their response to other data and information.

2. What kind of new skills and competences have been developed throughout the practice?

Skills: teamwork, active listening, Interpersonal skill, time management, information analysis.

Competences: Multilingual competence, Personal, social and learning to learn competence, Cultural awareness and expression competence, Digital competence, Literacy competence, Mathematical and engineering competence.

3. What impact has the storytelling practice had on individuals, organizations, and/or society?

It has a bigger impact of what we can imagine as most of or communication and daily life information is storytelling. It helps us to see other perspectives on different impacts, to create empathy links with others, to understand why some of the things happen or they are the way they are. It develops a more creative way of communication, and it facilitates to condense complicated information in more simple and appealing one. It helps us to stay connected with in our communities and create links with others.

4. How do you ensure that learners from marginalized groups can use the method after the course ended?

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We can propose to do it with their families and friends, to discover even more about their closest and loved people. Also, we can encourage to do this exercise every time they feel insecure or down, to remember who they are and what they lived.

It is also a great tool to be used at work in order to create team building and team spirit, as everyone is free to share what they wish and the form of sharing it is free.

5. How have the results impact been measured?

The non- digital and digital works of participants have been collected. Also, we have used a pizza evaluation tool in small groups to see the impact creating, freely they could use their names or stay anonymous.

IV. Key learning points of storytelling practice

1. What elements of the storytelling practice can be transferred to other curriculum?

The tool of self-expression is one of the important once in these activities, also being able to share and to trust others. This practice helps us to create link inside a diverse group and the trainers/educators/facilitators. The ability of transmitting clear information is strongest skill that can be developed as most of our human relations are based on it. They can use this experience in their future interaction and trust creating situations.

3. As we are focused on storytelling for marginalized groups, please write down a success story of the practice.

The story of how Jim Jorstad became one of the most known magazine documental photographers, because he wanted to tell the stories. https://www.youtube.com/watch?v=QhJDUIQ9EzY

Story of Ashley Fell as an business woman and how being a good storyteller and understanding of this practice made her one of the best in her field. https://www.youtube.com/watch?v=mSi0kmqOBu4

HOW DID WE USE THE BEST PRACTICES?

Chapter 6

EDUSTORYTELLING

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How did we use the Best Practices?

The best practices were used to elaborate the educational contents for EduStorytelling Curriculum (IO1 – TO LINK). The Curriculum and its activities were then tested in the frame of the Joint Staff Training Event in Stintino (Italy), held from July 26 to August 1, 2021.
The activities were scheduled as follows:

Day 1	Day 2	Day 3
Getting to know each other Team Building activity	Ice-breaking & Team building **- the story of behind my name** **- Game of Possibilities** Official opening	-Narrate a shared story -Hero's Journey
	Introduction to Storytelling	**- Collage**
	Ice-Breaking **Telling (and listening to) a story**	Digital literacy vs traditional literacy (Comparative discussion from written to digital, digital equivalent to traditional ways, digital divide, impact and barriers)
	Introduction to the digital and media revolution **- What Is That?** **- Self-portrait**	- Introduction to image and video editing softwares - - Writing a script - Make and edit your impact story

Day 4	Day 5	Day 6	Day 7
- **Brian the Onion - Video storytelling** **- voice recording**	Empathy Interviews	- **Evaluation of impact storytelling** **- Digital stories that have impacted your life (practical)**	
Share the work done with the rest of the participants, get feedback and make adjustments if needed	At the end of the session the participants share with the group the information they managed to get and express the experience from this activity.	Creation of tools for NFE for fostering digital storytelling competences and new media literacy skills	Evaluation day
Personal branding and promotion in the labour market through digital storytelling: how to create photo CVs and video CVs.	-energizers - Narratives with Sketchnotes	Presentation of the tools created	
Practical session following the Personal Branding	Summarize with Sketchnotes	Feedback about the outline of the DigiStories Guide	

EDU STORY TELLING TRAINING

Chapter 7

EDUSTORYTELLING

EduStorytelling Training

The Joint Staff Training Event was held in Stintino (Italy) by the hosting partner MV International from the 26.07.2021 to 03.08.2021. 11 persons were present to take part in the activities. The general aim of the project was to address the digital skills and literacy gap affecting European adults coming from disadvantaged backgrounds through the methodology of Digital Storytelling (DST) as a pathway to develop high-quality digital and literacy skills and competencies with the goal of improving attitudes of peer-interaction and cooperative learning, forming part of a comprehensive digital literacy in order to foster personal development, active citizenship, and employability perspectives.

The Specific objective of the mobility were the following:

- *To explore the educational potential of DST as an innovative instrument for enhancing digital competences of EU citizens, in continuity with the rationale of the EU Digital Competences Framework for Citizens.*
- *To develop a cross-border and cross sector synergy with the purpose of creating innovative models of Storytelling education tailored to the needs of Adult learners.*
- *To establish a wider community of Storytelling practitioners using MOOC course and interacting with their peers.*

The Training course involved 11 participants and each day all of them took part in all the activities foreseen. The methodologies of Non-Formal Education and Digital Story Telling were both used during all phases of the activities. At the beginning of the training course, the participants were given a warm welcome and provided with a text with the main objectives of the training. Participants were also provided with logistical information about the place where breakfast, lunch, and dinner would be served. After that, the trainer started with the team building activity so that the participants started to open up to the group and feel welcomed.

Each day of activity started with ice-breaking games and team-building activities - the purpose of these activities was to get to know each other and slowly start to get into the work atmosphere and create a team atmosphere.

Different kind of activities were carried out during the training days like "The Story Behind My Name" where participants had to give their name and a story about themselves and then pass it on to the other participants, and "Game of Possibilities", where participants were divided into small groups and given assign an object to one person in each group, and then they had to demonstrate it to the rest of the group without speaking. These initial activities have allowed participants to actively participate by expressing their expectations, contributions, and fears about the project. They shared their thoughts and proposals with the group and the organizing team.

The participants have been provided with all the information about the agenda and activities to be held during the JSTE. Participants were also given a summary of the main objectives of the training.

The other activities carried out were the following:

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-"Tell us the story behind your last picture", where the participants were divided into pairs and had to show the last photo taken by them before entering the workshop. The exercise finished with a short sum up discussion on finding stories in everyday moments and a brainstorming about how interesting narratives can be built around small life events.

-"Telling (and listening) a story" where the participant had to tell a story, and after a while, they were asked to give more details by the other participants. The purpose of this activity was to build connections between participants through active sharing and develop the ability to identify patterns in story structures.

Participants showed particular interest to these activities to the point that a discussion among them took place and they ended up by talking on how digital storytelling can be a much-needed tool to support informal learning.

Afterwards, activities focusing on digital and social media took place, participants have followed a brief session about the difference between digital literacy and traditional literacy (comparative discussion from written to digital, digital equivalent to traditional ways, digital divide, impact, and barriers).

One session was completely developed around an introduction to image and video editing software. Participants were given introductory information on how to write a script, and then they started writing the script individually. After they completed it, they were instructed to write a draft script for creating a video. The necessary instructions and enough time were given to them to accomplish this task. The purpose of this activity was to improve writing skills, learn more about storytelling and how to tell a story in an efficient way, and organize ideas and thoughts.

The use of social media, digital instruments, and marketing techniques in new media literacy particularly attracted the attention of the participants. So that next session started with the activity "Brian the Onion- video storytelling", where the participants were divided into small groups, and they were given the necessary information on how the activity should take place.

Through this activity, participants gained knowledge about putting a story all together, improved one's synthetization skills, were able to edit a short video, and produced a short movie about a topic. After this activity was completed, the participants had to show their presentation via voice recording. They were given one hour to develop their stories on their smartphones. At the end of the session the participant showed their work in front of the group. Moreover, an activity on personal branding and promotion in the labour market was held, through digital storytelling: how to create photo CVs and video CVs. (Presentation on the development of digital CVs to foster the acquisition of employability competencies in the digital labour market). The trainer used practical examples to deliver the presentation.

Other activities took place the last few days of the training: an activity called "Empathy Interviews" - after the instructions were given by the trainers, the participants separated and started working. At first, one group of participants became the interviewer and the other group served as the interviewees. Some of them used digital tools for intervening, while others choose the classic form by taking notes. The purpose of this activity was to gather as much information as possible from the experiences of the people about the issues they were preoccupied with and to understand the choices that people make and the reasons why they make them. By entering and understanding another person's thoughts, feelings, and motivations, the interviewer understood the choices that person makes, their behavioural traits, and identify their needs. This helped in a second step to innovate and create products or services that best

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suited that person. At the end of the session the participants shared with the group the information they managed to get and express the experience from this activity.

Another activity called "Narratives with Sketchnotes" where each participant was given a sheet with some elements (shapes, elements, people, objects) that represented a dictionary in sketch notes as a basis for the development of a story. The trainer instructed to divide the elements they created into several groups with the same features. Each participant received a card from each group and put them together to create a story related to previous activities.

In the last part of the training, the participants worked on the activity called "Summarize with Sketchnote." - this activity had 5 steps, in which the participants underwent. The first step was planning, where participants planned how to take notes and thought about what components affected the Sketchnote. The second step was listening, where the participants paid attention to what the speaker was saying and listened to what the main and important points were. Then the trainer gave them the instructions for the next step, which was processing, where after they had heard the speaker, they started to process and decide on the content that should be marked. Participants were given time to think and then move on to the next step, at which they were to write down the information gathered. At the end, each participant told a summary of a story they heard and the elements they used to create Sketchnote. Through these activities participants improved their ability with the use of social media, digital instruments, and marketing techniques in new media literacy. They learned how to edit a short video and produced a short movie about a topic as well as to create photo CVs and video CVs. Each activities had different purposes: to build connections between participants, to trigger discussions and interaction between participants, to share personal stories and experiences as well as to improve participants writing skills and more generally strengthen their capacities through innovative learning paths. The methodology of NFE and Digital Story Telling have been applied in all the activities foreseen. Finally at the end of each day a final evaluation has been always done, basing on participants feedback on the activities and on their results.

CON CLU SIONS

Chapter 8

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Conclusions

Overall, the questionnaires show how respondents particularly appreciated the multiculturality and heterogeneity of the group's participants, together with the stimulating and welcoming working environment. On the other hand, some of the participants complained about the trainers' performances, showing a general disappointment about their lack of clarity and organisation during the program.

Regarding the self-analysis required by the questionnaire with respect to skills, which aimed to compare the pre- and post-training level, what emerges from the Social and Soft skills, the self-assessment questionnaires showed that most of the participants judged themselves as medium to high level (4 to 5, in max 5), before taking the training. These competences were: communication, conflict resolution, active listening, empathy, relation management, respect leadership, teamwork, problem solving, interpersonal skills and flexibility/adaptability. Especially for the reason that there was a high degree of development, most of the participants generally declared of having developed them of a +1.

Also, in terms of Interpersonal skills and Negotiation, most of the respondents felt an improvement of +1, as for the competences above, showing that they had the opportunity to develop capabilities such as emotional intelligence, personal empowering and logic/reasoning. Some felt an improvement from level 3 to 4. The same shift was shared by most of the respondents about the people and change management skills, with a +1 for both.

The purpose of the questionnaire was to understand not only how useful it had been for the participants, but also to understand what they perceived to be weak points, so that we could understand and improve where we could. In fact, even though some of the participants reported a lack of preparation and organization of the trainers in a specialized context, accompanied by some gaps in facilities (technological equipment, internet access, etc.), the general impression is that the training has stimulated the use of creativity as a tool for inclusion and peer exchange of best practices.

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EDUSTORYTELLING DigiStories Guide

**Digital Storytelling as an instrument to foster
the acquisition of digital literacy in Adult learners**

Open Educational Resources