

Training module on Digital Story Telling



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Training module on life stories

1. Aim of the module

The aim of this module is to train trainers to invite refugees and asylum seekers to tell their life story, or fragments of their story, so other people can take notice of the content and so refugees themselves can reflect on their life and identity. The second aim is to reflect upon, and experiment with, the ways these stories can be brought to an audience and change the mainstream narrative on refugees by making connections on a personal level.

The module focuses on working with mixed groups of about 12 to 15 asylum seekers and/or refugees. Some elements of the module, like oral history interviews, can also be used in one-to-one settings. The module encompasses 3 sessions of about 3 hours each and possibly a performance for a small audience.

The methodology used has been tested and is been described as effective on the level of both personal- and group empowerment.

In this module we begin by providing some theoretical background and explaining the difference between oral history, storytelling and group stories. We also offer an explanation on the methodology used throughout the three sessions and possibilities to use digital methods. The following section contains some notes on participation and the skills of the trainer. The last section offers a detailed manual for the three sessions.

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2. Program

The module contains three sessions. Each sessions is based on engaging the participants, developing new bonds and bridging to other levels of society. The time of the sessions is rather limited. The trainer can enlarge the effectiveness of the module by giving some homework assignments and/or organise an additional event in which stories are presented to a self-chosen audience.

General objectives:

- to let participants experience their stories are important
- to contribute to the process of renewed identity development
- to accompany people in dealing with traumatic experiences
- to challenge dominant narratives about refugees

- to implement education practice through participatory workshops on story telling
- to promote friendship and develop new bonds between people in fragile conditions
- to promote engagement of civil society in recognising refugee talents and skills

Specific objectives for participants

- to gain self-esteem and self-confidence by telling personal stories and receiving recognition from the audience
- to make the translation from a personal story to a digital one
- to reflect on one's personal history and rethink one's identity
- to learn storytelling techniques that can contribute to healing by sharing personal experiences
- to experience the power of different creative means to present personal and/or group stories

3. Theoretical background

Life stories are used to transfer knowledge and to create feelings of kinship since the dawn of mankind, however there is a difference between storytelling in an oral culture and in a written culture. In an oral culture, stories are a direct source of knowledge of their own history. In a written culture, stories are often more of an illustration of the written material and therefore are mostly told within family circles. In the last decades, the meaning of life stories is being appreciated more again. They are used to tell the stories of groups that are hardly represented in main stream history and offer other perspectives to this history. Recent recording techniques play an important part in this. Nowadays anyone can make a YouTube video or a podcast with a smartphone. Video cameras are made with an ever increasing quality and make it possible for amateurs as well to record life stories or fragments of life stories that can easily be shared through the internet. Besides offering different perspectives of history, telling life stories is also used in all kinds of group meetings and reminiscence projects that aim towards individual and group empowerment.

Telling life stories has meaning on an individual level, a group level and a societal level.

On an **individual level**, telling a personal life story plays a role in the constant process of identity development of people. During the telling, the storyteller relives his/her own history and interprets the life choices made in the current context. Listening to life stories creates an emotional bond between the storyteller and the listener that makes the storyteller feel heard and accepted.

Furthermore, the life story told offers the listener new facts and new meanings that are not soon forgotten because they are told from person to person and have an emotional impact.

Telling life stories **within a group** contributes to strengthening the mutual bonds between group members. People realise that they share their history or circumstances with others, and develop a shared identity and shared emotions with each other. Because of this, they feel less alone and they are able to tell their life story to others more easily. Within a certain community, telling life stories can also contribute to knowledge of one's history and the understanding between different generations and groups. The stories of individuals and groups are also a commentary to the conventional narratives that are used on the **societal level**. An example of this are the stories about slavery told by the descendants of people who were enslaved in North and Latin America and the Caribbean Islands.

Truth and perception

The life story represents the subjective side, the side of the experience of the person. Other kinds of reporting (for example, observation and research) emphasize the objective side. In the life story, it is not really about the truth, but more about the perception of the storyteller. The meaning that they give to facts and events is important, as well as the connections they make, in an unbiased and open manner. A life story does not need to map a person's entire life. It is more of a colourful collection of *petites histoire* (small stories). It is more about events or meetings that stand out, anecdotes and moments that suddenly come up in one's memory, rather than the complete history of a life. A life story is about the identity of the main character. In that context, it is useful to distinguish between the story itself and telling it. The story itself is connected with the increase of what we call personal identity of the concerning person. Because in the life story, integration of the different parts of life takes place.

In oral history projects, telling life stories also aims at forming a new or different perspective of a certain period or events in society. For this, it often concerns, experiences and perceptions of groups that are not often shown in mainstream historiography and journalism, or to deepen the already known histories.

3.1 What is oral history and what is story telling?

Oral history

Although the term oral history has only recently begun being used widely, there are examples of historiography from the 19th century focused on oral sources. During the last decades, **the term oral history was mostly used to indicate a certain method of historiography that focuses on collecting stories of people who have experienced a certain event, or whose life story is typical for a certain group or a certain period, through interviews.** Oral history in this sense is a type of historiography that does not only look for facts, or large events and the story of influential people, but also for the stories of people who stay out of focus in dominant historiography. As such, it is also about the meaning that people give to their lives and the context in which this takes place. Collections of oral history interviews on a certain topic or of life stories of certain groups in society become more and more part of national and municipal archives, so history is not only based on what is written on paper for centuries, but also on the stories of people whose history has often not been written down.

Some background

Oral history, also called oral culture, is a term not only used by historians, but also by anthropologists. This started with the manner in which illiterate peoples remember and transfer their history. Strong interconnectedness between history and mythology is typical of these stories where heroism and morality play important roles. These days, the term oral history is more widely used in anthropology and also to describe current cultural contexts of peoples and organisations from the inside. Since the 1990s, organisations like UNESCO have stressed the importance of paying attention to intangible cultural heritage which offers vital sources of cultural heritage for the culture and identity of groups of people. Oral history of the under-represented groups in a western society are also included in this. An example of oral history in an anthropological sense is the book *Indaba My Children* (1964) by Zulu writer Vusamazoe Credo Mutwa, in which he describes the story of the origin of peoples and their families as it is passed on by the Zulus in South Africa through generations to help understand the clash between white and black in South Africa.

In the past years, oral history found its way within literature more and more. The internet also increased the awareness of a methodical approach to oral history. On Canadian, American and UK websites, elaborate manuals about quality requirements for oral history interviews, and in which manner they can be recorded and saved best. The internet offers an excellent possibility to save created and collected sources and to make them accessible. An accompanying effect of the use of the internet for the development of oral history, is that this medium also invites people who will normally not find their way into archives and libraries to study the subject and the sources.

Story telling

Story telling relates **to the art of telling a story**. Story telling is not limited to life stories but is used in many circumstances. Even in the world of advertisement story telling is popular these days. The difference between telling your life story and telling a story about your life (story telling), is that by telling your life story in an oral history interview you are not supposed to focus on the audience but on your personal memories. In this case it is important you feel comfortable and at ease so you can try to remember periods and events from maybe long ago.

In the case of story telling you focus on the audience. You want to make the people curious and want to catch and hold their attention. There needs to be some tension. If we use storytelling to tell a life story, the story will always be adjusted. We think of a good opening line, a proper middle piece, good at length, and an ending that stays in the minds and hearts of people. Story telling can be used to tell the life stories of asylum seekers and refugees to an audience. This can be done “on stage”, through podcasts or in documentaries. Story telling can also be used when a person is afraid to stand before an audience or speaks another language. Someone else, an actor, a relative or a friend can tell the story of the one who is not able to tell it himself.

Working with group stories

Life stories can also be used in group processes. Telling short personal stories based on a simple question in a group has two purposes:

1. It is a strong and fast way to create ties between group members (also in new or occasional groups)
2. Shared stories can form the basis of a creative presentation (theatre, dance, poetry, etc...) of experiences and thoughts of a group to an audience.

Since asylum seekers and refugees often come from very different backgrounds and have different personal stories, it is sometimes difficult to break the ice and let people work together. By sharing personal stories they can discover both similarities and differences in their stories. Similarities lead to feelings of recognition and shared fate. Differences can stimulate reflexion on one’s life path and choices. And in a more general way, stories become narratives. Narratives become policy, so group stories can also contribute to a change of policy or systems.

Making a creative presentation based on the stories told in the group leads to a search for common elements in the stories and a deeper understanding of these elements. It also leads to the discovery and exposure of (hidden) personal talents.

4. Methodology

In this module there are three sessions:

1. Oral history interviews
2. Storytelling
3. Group stories

The first session starts with an icebreaker activity. At the end of the module there is also an introduction on digital ways to use oral history interviews and storytelling. When relevant, the digital component is also mentioned in the session itself.

Before we describe the set-up of the sessions, it is important to delve deeper into the methodology of the three sessions and the digital possibilities.

4.1 Oral history interviews

Interviewing techniques

Oral history makes use of special interview techniques that are aimed towards collecting stories about important events, and typical periods from recent history.

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An oral history interview has two important features:

1. The emphasis is on the memories and perceptions of the respondent;
2. The interviewer has the important task of making sure that the interviewee talks.

There is a big difference between a journalistic interview and an oral history interview. A journalistic interview is focused on acquiring as much information as possible, and challenging the respondent through direct interventions to tell facts that maybe he/she preferred to keep a secret. An oral history interview on the other hand, focuses on letting the person interviewed talk independently as much as possible while interfering as little as possible. The interview is mostly guided by connecting to the stories told and by asking questions that invite the teller to plunge more deeply into the experience.



In the next passage we give seven short notices about oral history interviews. You can use them when you want to invite someone in your group to tell a life story or when you ask people from the group to interview each other.

1. Empathy is what you need

It is important to approach respondents in a way that increases their motivation to participate in an interview. The interviewer should be truly interested and should be able to empathize with the position of the storyteller no matter how much it sometimes differs from his/her own opinions or position. Genuine empathy is one of the most important qualities of a good oral history interviewer.

2. Good communication with the respondents about the project

The respondents have the right to know what kind of questions will be asked and why. Furthermore, people want to know what happens with the content of the interview. Information about privacy and the manner in which it is safeguarded within the project must be provided beforehand.

3. Where do you feel at ease?

The interview should be conducted somewhere where the respondent feels as comfortable as possible. It can be the room where the session is taking place, but it could also be a location indicated by the respondent, providing that it is quiet and that it is possible to speak without being interrupted.

4. Topics rather than questionnaires

It is important to think carefully about the subjects and questions of the interview. By using a topic list the respondent is free to follow his or her own flow in telling the story. A question list (questionnaire) that is too structured, often breaks the storytelling mode. A topic list can be used in any order, adjusted to the way the conversation develops.

Basically, the oral history interviewer goes with the flow and listens carefully to the story. If a topic comes up naturally without asking a question, it will not be repeated again, unless the interviewer is looking for extra information. The interviewer can make short notes for this.

5. Historical context

Oral history is often used as a supplement to the existing historiography. But oral history research can also be used well for making new source material that can show new facts and connections. Collecting stories of refugees requires some knowledge of the geography of the original country, the rough history of this country and some insight in cultural habits and taboos.

6. Emotions are part of the story

Telling a life story is often connected to emotions. Sometimes respondents need to stop the interview because the subject makes them too emotional. In such situations, the interviewer should offer the respondent time and space, so they can quietly recover without interpreting this action as indifference. As mentioned before, empathy is needed in situations like these, but without too much interference from the interviewer or excessively going along with the emotions shown. Just wait until the respondent starts talking again.

7. Interventions based on curiosity

The most difficult part of an interview is to decide upon moments of intervention. Each intervention will interrupt the respondent's story. The intervention should therefore be very functional and be based on curiosity. What were your intentions? How did you feel? Were there other persons involved? (...) You can also ask more general questions like: Did this event change your life?

If the respondent loses track or sticks with one subject for too long, the interviewer can guide the interview back to the main subject by interfering with a question. An in-depth question could increase the quality of the interview, and does not need to disturb the interviewee if the timing is right. Too

many interventions or talking along can be distracting and lead to irritation of the interviewee or the person watching the interview later.

A pleasant conclusion will make the respondent feel like the interview was important and that they have contributed to the targets of the project. This also shows the interviewer is interested and involved.

Use of oral history methods in the sessions

In your session you can use the oral history method of personal interviews to make the group members feel heard and to share experiences.

There are three ways to use this method:

1. You yourself as a trainer can interview a group member in front of the group and show the participants how you can make someone feel at ease and what kind of stories you can collect in this way. A nice question to ask is for example: Can you tell me something about your childhood? In what kind of family did you grow up? What are pleasant childhood memories for you? What did you, maybe, did not like so much?
2. You can ask the group members to divide in pairs and interview each other for about 20 minutes each. You can use the same questions about childhood memories but you can also use other questions like: What were your first impressions when you arrived in this town? Or who is your best friend and why?
Give the participants some time to prepare the interview and think of the seven important notices of oral history interviews.
3. You can ask the participants to go home and interview someone else, make a recording on their telephone and tell about the experience in the next session. Of course you can combine these different approaches.

Notes for larger oral history collections

If you want to establish a larger collection of oral history interviews, metadata and transcriptions are important.

Keeping metadata

Besides the usual NAP (name, address, place of residence) information, metadata contains the name of the interviewer, a short description of the setting of the interview, time and place of the interview, a summary of the interview and any copies of relevant documents.

Transcriptions

For larger collections you also need to make transcriptions from each interview. No matter how well an interview is carried out, it is only useful from an oral history perspective if it is also available for research and (digitally) searchable. The transcription is the literal written presentation of an interview. Many researchers and historians work with these. A written presentation is easier and faster to search through than surfing back and forth through the visual recording. For the transcriptions, special subtitling software can be used to produce a continuous transcription with an easy conversion.

Transcriptions with software program ‘Subtitle edit’

If you want to make subtitles and or a transcription there are various software programmes you can use. The developments in software change so quickly therefore we recommend you to check the latest available software for transcribing. Selecting the right software and learning to work with it, is a task that takes time. We could advise you to use the software program ‘Subtitle edit’ here.

4.2 Story telling

Everybody somehow knows what makes a good story. We repeat the basics:

- A good opening which makes you curious
- A middle section in which the story develops and makes you familiar with the circumstances
- An ending that stays in the hearts and minds of people (the ending can be conclusive but it can also be open)

Apart from these basics there are seven things that make a good story:

1. Familiarity

It's human nature to more easily and quickly accept something that we already know. Why? Because we understand it. We might even like it. We tend read things we have at least a basic understanding of. So, with familiarity comes knowing your audience. Who are you telling this story to and how can you make it familiar to them?

2. Trust in the Teller

Familiarity also builds up on trust. If we can't trust the source of the story, we are not really going to react to the story or we might not even stick around to experience it.

3. Drama

What also makes us stick around is the drama, the unexpected, the new, the exciting. Stories cannot be boring. They need to develop and they need to make us feel something.

4. Relatability

When we get emotional we relate to the stories better. If the story represents a real-life scenario, then we immerse ourselves in them, we identify ourselves with them.

5. Immersion

The more we feel the drama, the more we relate to a story, the more we immerse ourselves in it. We become part of it. And this is where our opinions start to shape or adjust.

6. Simplicity

But to change opinions is not easy. If you try and persuade someone that there are aliens on a nearby planet, you may not succeed. Deep beliefs are hard to play with. So stick with the simple things that can easily be seen, felt and experienced. This is where you can add true impact.

7. Agency

The last piece of the puzzle is to not put your conclusions straight out there. Let people come to those while experiencing your story. When we find meaning on our own, when we go our own way of discovering the truth or learning something new, this is when it sticks, when it becomes part of who we are and what we believe in. It's always better to show someone than to just tell them.

Use of storytelling method in the sessions

In your session you can easily practice with storytelling, by asking someone from the group to tell a part of his/her life story and ask someone else to listen carefully and afterwards tell the group the story he or she heard. You can even do this several times, so as a group you can discover which story teller tells the story in the most attractive way and find out why this way is attractive.

4.3 Group stories

Group stories are important for the empowerment of participants. They can also tell a new narrative to the outside world. It is important to keep in mind that these stories are always the result of a certain moment and certain circumstances.

How to use group stories in your sessions

If you want a group of people to get to know each other in a fast way and you want joyful group sessions, then the method a creating group stories is very practical.

You can start the meeting by telling the participants you are going to make a performance for an audience in a very short time. The audience can be other people taking courses, living in the same building or family and friends. This exercise is meant for groups of about 8 people. If your group is larger you can divide it into to subgroups.

The group session start with asking all participants to close their eyes for a moment and reflect on the question: Do you remember a meeting/encounter with a special person which meant a lot to you and maybe changed your life? Ask everybody to write down three or four words on a piece of paper. (You may choose any other open question which invites to reflection).

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Then you invite the participants to share their stories with each other. Ask the participants also to listen carefully and to see if they can detect common elements in their stories. For instance: the important role of fathers, the will to make decisions, and so on.

After sharing the stories you ask the group about creative ways they like to present elements from the stories to an audience: theatre, a poem based on words from the stories or any creative way that comes up. Give them an hour to practice what they want to show. (And don't believe them when they say they are not creative).

4.4 Digital possibilities

In this module, oral history interviews are not usually used for making a new oral history collection. This means the interviews will not be recorded completely, or maybe just by using a mobile phone. It is always good to realise beforehand if you want to record a story. This might be relevant for the interviewee himself or you could use fragments for social media if you want to share a question or short story. Be aware that the interviewee must always give permission for sharing stories on social media. In case you want to take an oral history interview on camera, place the camera in a static

position and be aware that the sound is also recorded. In normal oral history interviews we don't use close-up or changes of position. There is also no editing of the recordings.

In case of a recording of a storyteller this is different. A storyteller wants to reach an audience and a good recording with close-ups and changes in position (not too many) can contribute to the story.

Instead of a camera you can also make audio recordings (oral history and storytelling). These recordings can be used for podcasts. Audio fragments can be easily cut. The most important by making a podcast is to know before hand, what story you are going to tell and whether you want to work with voiceover and things like that, or just want to tell a single story.

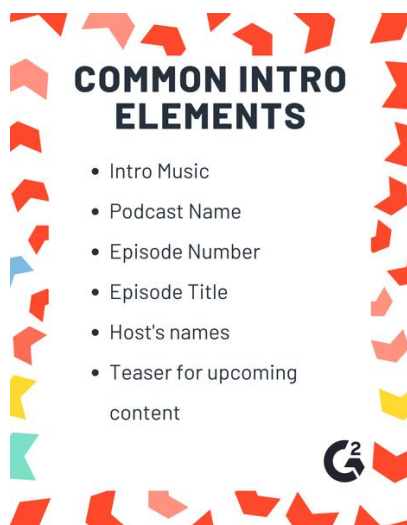
In the specific case of podcasts, a good introduction should support the central idea that drives the content of the show. It serves to reinforce the overarching theme that unifies the separate episodes of a given series.

There is no strict way to create an introduction for your podcast. When deciding how to structure your show, you want to do what you think makes the most sense. There are, however, a few fundamental elements that should be kept in mind when deciding the best way to introduce or close your podcast.

How to make a podcast intro

When a new listener stumbles across your show, you get one chance to impress them. Unlike your more seasoned audience members, new listeners have no reason to trust you or the content you produce. You have to catch their attention from the very start.

The best way to accomplish this is to convey that your podcast will cover something you know your target audience will care about. A good podcast intro makes a promise to your audience; it lets them know who's talking, what they're going to be talking about, and teases what value they'll gain from listening to the content of your show.



A typical intro runs for about 30 seconds and is usually 75-80 words long. However, you should feel free to deviate from those numbers as much as you see fit, as long as you are clear and concise in telling your audience what to expect.

How to make a podcast *outro*

The *outro* (or conclusion/ending) for your podcast has significantly lower stakes than that of your intro, yet is still a crucial element of a successful show.

If someone’s listening to your *outro*, chances are they liked your show enough to stick around until the end. Now that the listener has invested a substantial amount of time into your content, it’s the perfect opportunity to ask something of them. You might want to consider using this closing segment to prompt your listeners to subscribe to your show or leave a review on their platform. Remember to be grateful for every comment and subscriber your show attracts. Make sure that gratitude shines through in your *outro*!

5. Participation and skills of the trainer

The idea is that trainers and participants speak the same language of the group (mostly the mother language of the receiving country). It is not necessary the participants speak this language fluently. For many of them participating is also a chance to practice a new language. Besides the language there are no other requirements for participation. A group of 12 to 15 participants works very well, but a smaller group is also possible. The groups can be mixed in cultural backgrounds, age and gender, but there can also be groups of only women or only young people.

Before the beginning of the module it is important to make the appointment with the participants that stories don't leave the classroom, unless it is clear that they are meant for sharing. Tell participants the stories shared are personal stories. There is no right or wrong and there will be no discussions about political points of view in this group. Listening and reflecting on each other's stories are important skills.

It is important the trainer has worked with groups before and knows how to manage group processes. The trainer is not a teacher, but someone who stimulates the participants to step forward and tell their thoughts, experiences or feelings. There is a lot to learn in this type of sessions, but learning takes place in the interaction between the participants.

It is seen as an advantage if the trainer has some experience with performances and creative processes. In many cases there is enough creativity within the group to come to a nice performance, but some groups are shy and need some encouragement.

6. Program per session

Session 1 Personal life stories and oral history interviews

<p>Introduction 15 minutes</p>	<p>This first session starts with a short explanation of the whole module. After that you can give a short introduction on why it is important to work with life stories.</p> <p>When you have had to leave your country and end up in a new country, you often feel lost. As if your personal memories and experiences are not important anymore. Telling your personal story can help to feel recognised again and to reflect on your (new) identity. Telling life stories can also help to create empathy in people who are not aware of your circumstances and background. Personal stories help the members of your group to get to know each other on another level.</p>
<p>Aim/programme and duration/results 5 minutes</p>	<p>The aim of this session is to experiment with the telling and perhaps recording of life stories of the participants. This will be done by showing an example of an oral history interview and by practising interview techniques. The session will take 3 hours. The life stories of this session form a good starting point for the second session when we dive into story telling.</p>
<p>Short explanation of oral history theory 10 minutes</p>	<p>A short, simple introduction to the theory behind the form of work (see the introduction on oral history in this module). You can also decide to give this theory at the end of the workshop after the practice.</p>
<p>Ice breaker 20 minutes</p>	<p>Since this is the first workshop in the module, we start with a short ice breaker. First you ask all participants to say their first name. Then you ask them to silently choose their favourite colour. Next you make small groups of people who like the same colour (green, or black, or yellow etc.). Let them share why they love this colour (10 minutes). Each small group chooses one speaker who tells the other groups why their colour is their favourite (based on the explanations shared their own group). There is of course no winner, but some groups may seek competition, this is funny. This ice breaker helps to create a relaxed atmosphere and is a first opportunity for the participants to get to know each other from a different perspective.</p>
<p>Practising oral history interviews 90 minutes</p>	<p>After this first exercise. You ask a volunteer who wants to be interviewed by you, to step forward. You have chosen a topic for the interview and two or three possible questions. You have a short interview with this person and show the participants some of the basic principles of an oral history interview. (Not many interventions, empathy, questions about personal</p>



	<p>memories, etc). To prepare yourself you can watch a video on the website www.speciallyunknown.eu. After this interview of about 15 minutes you ask the participants for comments on the way the interview went. What do they notice? Was this your intention, or not? After this you divide the group into pairs and ask the participants to interview each other for half an hour and then change roles (the interviewer will now be interviewed by the interviewee).</p>
<p>Break 10 minutes</p>	
<p>Reflection and evaluation 20 minutes</p>	<p>After the break everybody returns to the classroom. You ask the participants how it was to be an interviewer? Was it difficult? Was the person talkative or maybe very shy? What did you do to solve this? Then you ask about the experience of being interviewed. Did the participants like to tell their story? Did the interviewer interfere too much, or too little? What did we learn from these sessions?</p> <p>At the end of this session you shortly look back together with the participants. Ask questions like: Was this session useful? What do you take home with you from today? What did you notice?</p> <p>You as a trainer can also express some impressions of the group and/or the day.</p>
<p>Termination of the session and (maybe) homework 10 minutes</p>	<p>Shortly tell about the programme of the next session. Is there any homework to be done? If you want to give them homework, you can ask them to interview someone they know about a special person in their life.</p>

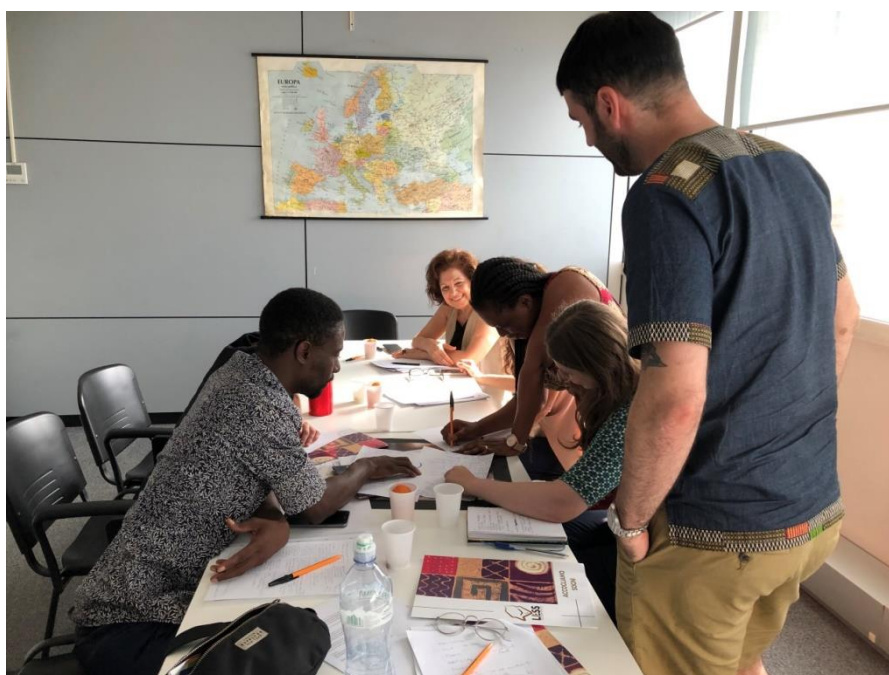


Session 2 Storytelling and digital possibilities

<p>Introduction 15 minutes</p>	<p>The second session focuses on storytelling. In this session the group also reflects on digital possibilities to tell a story.</p> <p>You start with a short explanation of today's programme.</p> <p>As an icebreaker you ask the participants about their personal talents. Who in this group likes to draw? Who likes to write? Who likes to sing/make music? Who likes photography? Who likes to tell stories?</p> <p>Ask some of the participants to explain why they like to do this and in what circumstances they use this talent/skill.</p>
<p>Aim/programme and duration/results 5 minutes</p>	<p>The first aim of this session is to learn about the difference between telling your life story in an oral history interview and storytelling and to experience ourselves what makes a good story. The second aim is to see how we can use the internet (including social media) to tell a story we want to spread to others. The session will take 3 hours.</p>
<p>Short explanation of storytelling theory 10 minutes</p>	<p>A short and simple introduction to the theory of storytelling (see the first part of this module). Apart from the essentials given in this introduction it is also good to be aware that, in case of live storytelling, the person who is telling the story and the way he or she speaks is of great importance. In case we want to use digital means to spread a story, we can either work with recordings of a story (audio or video) or we use other methods (e.g. drawing of photography).</p>
<p>Practising live story telling 90 minutes</p>	<p>The first assignment for the participants it to recall the story they heard in the interview they did in the first session. After having memorised this story they think of an attractive way to tell the story in about 5 minutes. The story must be told in the way a fairy tale is told. "Once upon a time....."</p> <p>If the participants need to know more details from the person they interviewed in the first session, they can ask for these details. After a preparation of 15 minutes, you ask the first participant to step forward and tell the story. After that others follow (if they want to). If you have a big group and you are with two trainers, you can divide the group in two). Half way you can make a short break.</p> <p>When everybody who volunteered to do so, has told a story, you discuss with the group what elements of the stories told they liked and what lessons they can learn from this session. You help them by also sharing your own observations and conclusions.</p>



<p>Use of digital possibilities 45 minutes</p>	<p>For the second assignment you ask the participants what digital ways they know to tell a story. Let them think about the media they know (Facebook, Instagram, podcasts, among others) and let them think about the methods they find interesting (video, audio, photography, drawing...).</p> <p>Divide the group into smaller groups of about 4 people. Each small group gets the assignment to make a concept for a short digital presentation on paper. For this they have to choose one of the stories they heard earlier in the sessions and think how and to whom they would like to present this story in a digital way. Let the groups shortly present their ideas to each other.</p> <p>(This is just an exercise. You can think of ways to your disposal to actually make a digital version of one or two stories, but this is not included in the module itself).</p>
<p>Reflection and evaluation 10 minutes</p>	<p>Since the first assignment has already been discussed and the results of the second presented, the evaluation can be rather short.</p> <p>Was this session useful? What do you take home with you from today? You as a trainer can also express some impressions of the outcomes and results of today.</p>
<p>Termination of the session. 2 minutes</p>	<p>Briefly explain about the programme of the next session and realise you will need a small audience to which the group members can present their one or two collective stories.</p>



Session 3 Creating and presenting a group story

<p>Introduction 5 minutes</p>	<p>In the first two sessions we have been working with individual stories. But it is also possible to tell a group story. The nice thing about creating a group story that it is a completely new story that wasn't there before because this group did not exist. By presenting a group story the participants can use the different talents they have. It also leads to a feeling of shared creativity.</p>
<p>Aim/programme and duration/results 5 minutes</p>	<p>The aim of this last session is to develop a group story and present this in a creative way to an audience. In this process the participants are invited to use their various talents. At the end of the session the results of the group stories will be presented to either the other half of the group or a small audience of external people.</p>
<p>Short explanation of oral history theory 5 minutes</p>	<p>A short introduction, very simple to the theory behind the importance of group narratives. These narratives can be powerful in a different way than single stories as they transform single stories into sometimes more abstract terms that can be used in the development of new visions and policies if they reach the proper audience. (Today's exercise is just a short introduction to the way groups' stories can be developed).</p>

<p>First part of the exercise: collecting ingredients for the story. 50 minutes</p>	<p>Make groups of about 8 participants. Ask the participants to think of a recent special encounter with someone and answer two questions individually and in silence.</p> <ol style="list-style-type: none"> 1. Why was this a special encounter? 2. What did you learn from it? <p>After ten minutes the participants tell the answers to the group. After they have told their story others may ask short questions. Make sure one or two group members make notes on a whiteboard or flipchart about important concepts and notions from the stories.</p> <p>At the end of this session the group looks at the notions on the board and discusses what common elements they discover and /or what story line they recognise.</p>
<p>10 minutes break</p>	
<p>Second part of the exercise: making a creative presentation 60 minutes</p>	<p>After this first exercise the group members get the assignment to make a creative presentation based on their story or stories. They can use whatever creative form they can think of (theatre, poetry, singing or a mixture of different forms). The presentation should last 5 to 10 minutes. Participants have 60 minutes to prepare and rehearse their presentation.</p>
<p>Presentation 20 minutes</p>	<p>The group(s) present the presentation to an audience, either the other half of the group, and/or the external audience.</p>
<p>Reflection and evaluation. 15 minutes</p>	<p>This represents the end of the module in its entirety. Was it useful? What did we learn? Are there any suggestions for a follow-up on this module, either in the same setting or in another way? Do the participants have individual plans?</p>
<p>Termination of the module. 5 minutes</p>	<p>Thank all participants for their cooperation and explain how much you appreciated their input. Shortly elaborate on any other courses or events in the surroundings or from your organisation that are of interest for the participants.</p>

If the small group presentation has some quality, you might think of performing it to a broader audience. It surely contributes to the empowerment of the participants. You can also work with the digital plans the group has made and work on digital ways to spread the stories or fragments of the stories.