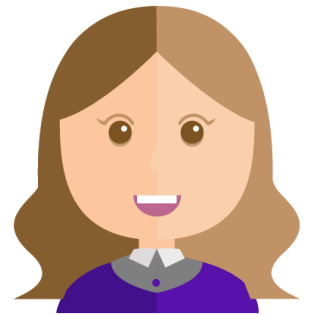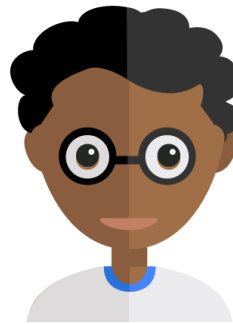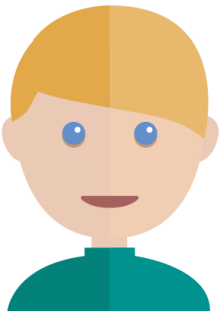ODISSEU

Online Toolkit

for adult educators and practitioners to support asylum seekers
and refugees' empowerment through storytelling

Content

Module	Responsible Partner	
1. Storytelling to empower and impact	UNIVERSITATEA DIN PITEŞTI (UPIT), ROMANIA	
2. Storytelling with refugees	OXFAM ITALIA, ITALY	
3. How to create the perfect story	MEATH PARTNERSHIP, IRELAND	
4. How to perfectly tell your story	CENTRE FOR ADVANCEMENT OF RESEARCH AND DEVELOPMENT IN EDUCATIONAL TECHNOLOGY LTD (CARDET), CYPRUS	
5. How to increase the outreach of the stories	KOPERAZZJONI INTERNAZZJONALI (KOPIN) ASSOCIATION (KOPIN), MALTA	
Author	INNOVATION IN LEARNING INSTITUTE (ILI), GERMANY	

1. Module I: Storytelling to empower and impact

What is a story?

Stories are fundamental to our lives. We dream, plan, complain, endorse, entertain, teach, learn, and reminisce by telling stories. They provide hopes, enhance or mitigate disappointments, challenge or support moral order, and test out theories of the world at both personal and communal levels (Schiffrin, De Fina and Nylund, p.1).

Stories are a basic mode of understanding and sharing of experience, and one of the most constitutive genres of human linguistic communication. Stories are essential in conveying moral values and social norms and teaching them to children. They are central to the construction of individual and collective identities and are used to index ways of being and social identifications.

Story is sometimes described as a powerful "tool," and it certainly can be that. But for a moment, think of stories less as a discrete instrument or product, and more as a fundamental aspect of human consciousness; they are an essential part of how we think, feel, remember, imagine, and relate (VanDeCarr, 2013, p.5). Stories are told to create common ground and to share experiences, to amuse and to instruct, but they can also be used to differentiate, to feed disputes and arguments. They are tools for both sociability and conflict in everyday life (Baynham and De Fina, 2016, p.31). Furthermore, stories carry weight in important institutional encounters such as employment and immigration processes. These many functions help explain narratives' ubiquity in everyday life and their relevance and interest for scholars (De Fina and Tseng, 2017, p.381).

A good story is short, easy to read and not too technical, includes a beginning, middle and end, introduces a specific problem in very basic terms and shows how that problem was solved, highlights the role of the actors in solving that problem, shows an impact on people and places in specific ways (Northern California Grantmakers, 2019).

A good story are some common elements (Jarvis, 2019):

- **Simple.** Good stories are easy to understand. They're also told in a language that matches the way the intended audience communicates, so they don't need to spend time interpreting and then absorbing. Simplicity also aides in easy remembrance, because the overall lesson is easy to grasp in summary.
- **Emotional**. Good storytelling requires an emotional component. Most of the memorable ones have humor, pain or joy (sometimes all three). If every story were simply facts stated, one after another, most of us wouldn't listen or remember any of it.
- **Truthful**. Not truth in the scientific sense, where there's an objective fact stated, but true insofar as the teller believes in what they're saying and are honest with themselves and their audience about it.
- **Real**. Good stories are first-hand experiences the teller actually witnessed. Even if it's a story that's passed on generationally, an effective one still has an element of how that story relates directly to the teller, told in the teller's own words.
- **Valid**. Regardless of the audience size, a good story works for any audience. It isn't concerned with how many people can hear it, just that someone, somewhere is listening to it.

Good stories can (Capacity Waterloo Region, 2013, p.5):

- **Make people feel** (when people feel, they can be moved to act);

- **Cut through the clutter** (there is so much digital and visual noise out there that a good story can cut through; a good chunk of online content is simply filler – people are craving good stories more than ever);
- **Arm your evangelists** (help the people most likely to talk about you to tell consistent stories that have impact);
- **Help you improve** (stories can be powerful assets for internal learning, allowing you to see patterns and connections that you might normally miss);
- **Build a stronger organizational culture** (telling stories about your organization's work shows staff, clients, volunteers, and others that you see them, hear them, and appreciate them);
- **Wake people up** (Have you been using the same funder report style for a decade? Want to bet that you're not making it easy for your funder to understand what you do and how you're making an impact?).

What is a storytelling?

Storytelling is the single most powerful communications tool that we have available to us. The story is the fundamental unit of human communication. In any kind of public presentation, stories are what people are waiting for (Goodman, 2013, p.7).

Storytelling is as old as any culture. It was the primary way of passing along information, long before the written word even existed (Jarvis, 2019). Storytelling has also exploded in activist and nonprofit organizations working for social change. Consider efforts that use oral history to expose human rights abuses, first person documentary films to push for prison reform, to advance immigrants' health, or digital storytelling to prevent LGBT youth suicide (VanDeCarr, 2013, p.5). The organizations have recognized something essential: if we live by stories, we change by stories.

During their lives, most people frequently tell this kind of story, in various settings and to different audiences. They are stories that generally have the storyteller as the main protagonist, and the point of the story has to do with the teller and his or her handling of those events that in some way deviates from what is expected. Generally, they are also stories with an "extended reportability"; that is, they can be "told and retold over the course of a long period of time" (Linde, 1993, p.21). Put differently, people tend to have sets of stories about themselves that function as resources for telling stories at various to times to different audiences (Schiffrin, De Fina, A. and Nylund, A., p.148).

Why we need to tell stories? The communication efficacy of stories

Storytelling is fundamental to our everyday lives in communicating with, and understanding the people around us and the world we live in. Storytelling is about making sense of the wild world around us, connecting with people and inspiring empathy. Telling an authentic story can make your ideas accessible and acceptable to others and invite them to become part of your evolving journey to effect positive social change.

Telling stories involving ourselves is one of the most important ways we have of telling others who we are. Listening to this type of autobiographical story generally makes it possible to infer something about the storyteller, both in the present and in the past (Schiffrin, De Fina and Nylund, p.148). Telling stories is a way of sharing and making sense of experiences in the recent or remote past and of recounting important, emotional or traumatic events and the minutiae of everyday life (De Fina and Tseng, 2017, p.381).

They enable our messages and our points of view to be conveyed to the listener or reader. In stories we are less inclined to be seeking universal truths and more inclined to be talking about intentions or possibilities. They can help us deal with unexpected situations and consider the possibilities for what could have happened as well as what actually transpired. They are an excellent constructivist tool, enabling us to explore the many representations of our worlds.

The purposes and effects of storytelling or of the elaboration of a particular narrative repertoire are likely to be various and manifold. For example, certain stories at certain times carry therapeutic potential: they become a way of imposing order on disruptive and distressing events and experiences (Becker, 1997).

In ancient times, storytelling was a true profession. Today, thanks to media advertising, storytelling has been further perfected and refined (Mecozzi, 2019).

The communication efficacy of stories is influenced by the observance of the immutable laws of storytelling (Capacity Waterloo Region, 2013, p.14):

- Stories are about people.
- Let your characters speak for themselves.
- Audiences bore easily.
- Stories don't tell, they show.
- Stories have clear meaning.

The storytelling methodology

The six fundamental elements of a well-told story are: audience**,** storyteller**,** objective**,** structure**,** content**,** and delivery (Mecozzi, 2019).

- **Audience**: the audience is the most important piece and the first to consider before you begin to speak. Who are they? Why are they here together in this space? What do they need, what do you need and how can these two needs be bridged? How will they relate to this story and relate it to our value, mission and goals? Storytelling is understanding the audience better than it understands itself.
- **Storyteller**: this is you, standing in front of a group. You have to infuse credibility and trust. Ask yourself, why are you telling the story? What do you bring to it that is unique? What about you needs to be featured in the story to bring the message across? By making these distinctions, you establish yourself as reliable and the right person to be standing in front of your audience.
- **Objective**: having a clear objective brings gravitas to your story. You are asking for time and attention from your audience, so be clear to yourself what you hope to achieve from this investment. What is the meaning and objective of the story? For maximum impact, a clear intention should be determined, after which you can select from your rich arsenal of stories. There are several objectives of a story: using storytelling to interpret the past and shape the future, use storytelling to resolve conflicts, address issues and face challenges, use storytelling in the reasoning process and in convincing others, especially when situations are complex.
- **Structure**: stories won't make an impact if they are told haphazardly. A structure will create a narrative sequence that is easy to follow and easy to remember. Many frameworks already exist already in the creative world, and all have a three-part structure of beginning, middle and end. In the first act, the main character and context are introduced; in the second, a challenge is presented, and the hero is tested; in the third, a revelation has come to surface and everything is now different. By working with this skeleton, all stories can be built and embellished for specific objectives.
- **Content**: what makes an unforgettable story? For storytelling for impact, the adage "everything is copy" still holds true. Everything about your story is crucial to making it resonate: involve a cast of characters, who in this case are your customers and audience. Balance big picture and details, and include conversations to add flavor. Engage your listeners through the senses – appeal to their senses and take them on a journey with you. Talk about your failures, and celebrate the message in your mess. But most importantly, tell a truthful story. Be honest and transparent.
- **Delivery**: it's all in how you tell it. Grip the audience until they can't tear themselves away until you've reached the end. Build tension and suspense toward a climax, and don't rush through. You can be creative, and stay close to what suits your personality best. Maybe drop the audience right in the middle and into the action. Or start from the end. Use your voice, and your body, as an

instrument to forge intimacy and trust. Keep the arc of tension high throughout, and make your point clear as you bring it to a strong end. And as any master will tell you, practice is the key. Practice, practice, practice.

A story has a beginning, middle and end. It has tension or conflict, characters and a plot, details and emotion. The parts of a story are (Northern California Grantmakers, 2019):

a) The title (a short title that describes the impact of the story);
b) The Introduction (sets the stage and describes the problem, in simple terms);
c) The foundation (explains why you got involved or who is the person involved in story);
d) Tell the story (include the role of the foundation);
e) Describe the outcome, the end of the story.

For a good storytelling, it is important to respond to seven questions (Capacity Waterloo Region, 2013, p.20):

a) Who's the Protagonist? Just as a car needs a driver, stories also need someone to drive the action. Use real names where possible, or else composite, fictionalized ones.
b) What's the Hook? Begin your story at a place where the audience can identify with the situation, or with the protagonist's goal. The idea is to hook them from the start.
c) What Keeps It Interesting? Predictable stories are boring; throw some barriers and surprises in there to keep your audience's attention.
d) Where's the Conflict? There is no drama without conflict and heroic action is heightened when juxtaposed against villainous misdeeds.
e) Have You Included Telling Details? Brevity is a goal, so try to find the few well-chosen details that concisely and vividly paint a picture of the world you are portraying.
f) What's the Emotional Hook? In return for their time and attention, readers expect more than a recitation of the facts. Give them an emotional experience that makes their time worthwhile.
g) Is the Meaning Crystal Clear? People need a story that explains what it means and makes they feel like they fit in there somewhere.

Storytelling for self-empowerment and impact

Storytelling has been extensively used in children's education as a valuable and creative tool. A good story has power to inspire, to energize and to move people to action. Good stories have the power to build understanding, to entertain, to teach and to humanize the big picture. Most importantly, good stories have the power to be remembered (Capacity Waterloo Region, 2013, p.4).

Storytelling is about making sense of the wild world around us, connecting with people and inspiring empathy. Telling an authentic story can make your ideas accessible and acceptable to others and invite them to become part of your evolving journey to effect positive social change (Ashoka Changemakers Fall, 2013, p.3).

Everyone has a story. A person creates his story for:

a) **Gain visibility** (when you share your story with your network through newsletters, email communications, an organization website, blog, Facebook, or Twitter … it can serve as a powerful marketing and advocacy tool, and move people from awareness to action);
b) **Create connections, gather support** (connect with your audience and motivate them to support your social venture. Invite them to become champions of the change you seek to effect; a powerful story can transform people's core relationship to the issue(s) you work to address and lead to their long-term support; sharing compelling stories allows you to keep your supporters engaged and make new connections with fellow change makers, funders, thought leaders, journalists, and others; you can use your story for grant proposals, pitches, presentations, panel discussions, interviews);

c) **Transform yourself and your venture** (storytelling is transformational for both the storyteller and the audience; the process of creating your story will enable you to reflect on where you came from, where you are now, and where you hope to go in the future; it allows you to refocus on your vision and maintain authenticity; once you have distilled the core of your story, you can tell it in a multitude of ways, depending on the purpose for telling your story and your audience).

The impact of storytelling is materialized in (VanDeCarr, 2013, p.36):

1. Knowledge: People gain new awareness and understanding. Example: Participants in an intercultural activity learn about immigrant communities.
2. Discourse: People communicate in new ways, whether through deliberation, dialogue, or media. Example: public events generate grassroots dialogue about city's issues.
3. Attitudes: Individuals change how they think and feel. Example: Young LGBT feel more hopeful about their futures. Often, attitudinal change is a precursor to action—those LGBT youth will commit suicide at lower rates—but it can also be a social good in its own right.
4. Capacity: People experience a change in what they can have and do, be it social capital, leadership, creative skills, or civic engagement. Example: The Orton Family Foundation's "Heart & Soul" method for community planning helps foster new community partnerships.
5. Action: Individuals behave in a new way, such as by voting, donating, volunteering, taking some other positive action, or stopping a harmful action. Example: The OSF-funded organization KHSIMA has a story-driven campaign that may help teachers integrate students with intellectual disabilities into the classroom, or prompt the students' classmates to act more tolerantly towards them.
6. Policies: Corporations, governments or other entities change their policies, procedures, or practices—all of which affect what and how change is sustained. Example: Nation Inside hosts a story-driven campaign that is pushing for policy changes that will lower what some call the "exorbitant" rates of phone calls between prisoners and their loved ones.

The act of telling one's story can even be a form of empowerment—a way to reclaim one's voice, one's sense of identity (The Freedom Story, 2018). In observing the dynamic of giving out stories and then receiving others' stories in return, people (migrants, survivors) were able to reclaim their sense of identity by giving voice to that which is unspeakable.

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2. Module II: Storytelling with refugees

Introduction

 "Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity."

Chimamanda Ngozi Adichie

Storytelling is something that we share with all of humankind across the globe. In any cultural context, we consciously or unconsciously tell stories to share experiences, to look for advice, to pass knowledge and values.

Storytelling is an egalitarian method: anyone who shares an experience is a storyteller. This implies that the narrator is willing to expose him/herself in sharing personal emotions, values and points of view based on the lessons learned from the experience they are telling. Storytelling helps people to deconstruct, put in order and give new meanings to life situations, empowering the storyteller in developing self-esteem being in control while sharing the story.

It also implies the presence of a listener or an audience, who should be open to actively engage in the conversation to receive with empathy, acceptance and understanding the story of the storyteller. When listening to a story the receiver plays an active role in the communication process, as they develop pictures in their minds of the story itself based on their own personal experiences. In this way, listeners are part of the co-creation of the story finding connections with their own life experiences and thinking about how they would have behaved, reacted to resolve the situation explained in the story.

This approach is particularly useful in intercultural settings because it helps to understand different perspectives building bridges through externalizing common values across time and space.

"Storytelling can help migrants to regain a link with their own heritage and identity, using stories as carriers of cultural and historical knowledge and to practice listening and speaking skills to contribute to intercultural communication and integration by building bridges between people. Storytelling can be a tool for mental health and psychosocial support, as well as a community-building mechanism. By stepping into and explore their own inner narratives people can physically and mentally exercise key concepts of empathy, collaboration, leadership, and creative problem-solving."

 When storytelling practice becomes visible, meaning that is delivered on purpose, on the first approach people may react differently, especially if the storytelling technique is applied on personal life stories and more especially if those stories are about loss, violence, traumas and dangers.

Post-traumatic stress disorders (PTSD) is an anxiety disorder some people develop after seeing or living through an event that has caused or threatened serious harm or death. Many refugees and asylum seekers can suffer of PTSD.

When developing storytelling programmes trainers and educators should pay attention to individual attitudes and body language of participants to assess to which extent they are comfortable in exposing themselves.
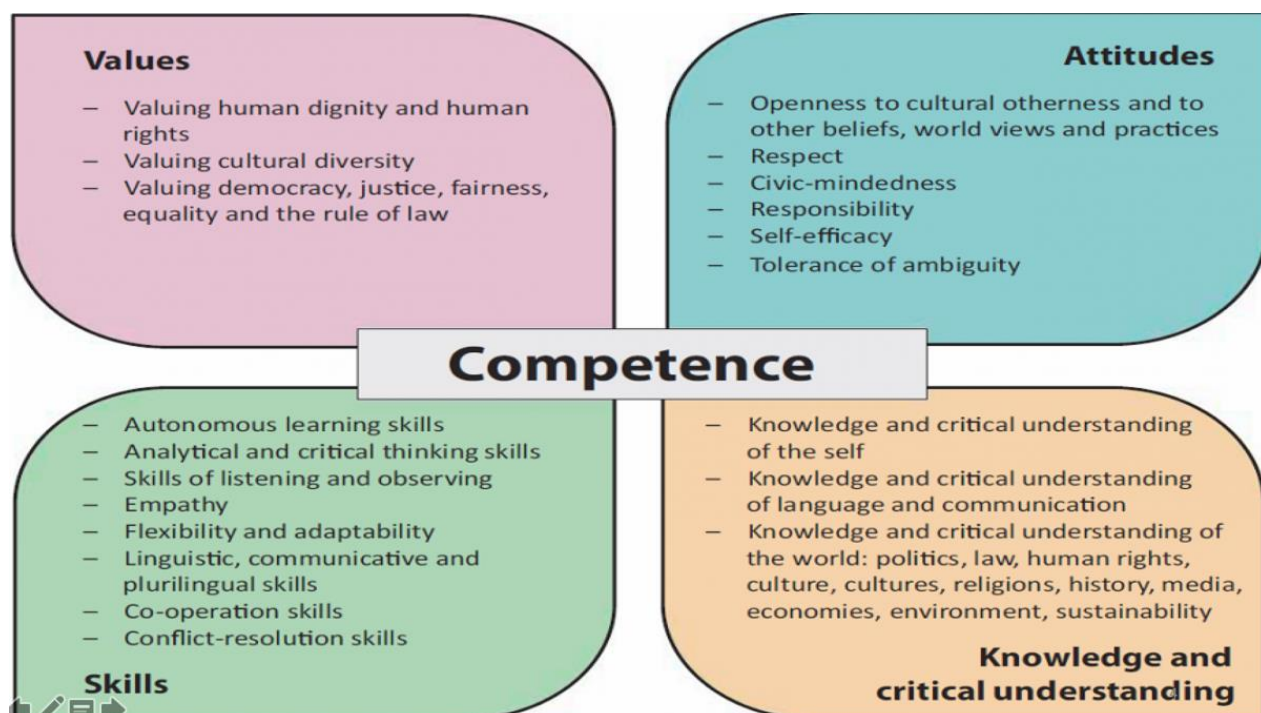
Trainers and educators can choose and adapt the storytelling methods according to their facilitation styles from a wide range of resources available online. When defining the method, it is important to pay attention

to the cultural background of participants. Body language, cultural expression and how participants relate to each other are also relevant aspects to assess during the sessions in order to monitor the group dynamic.

Competences

From an educator perspective, stories help learners to develop a wide range of competences.

The "Competence for the Democratic Culture" framework identifies 20 fundamental competences to live in contemporary societies, as shown below. Most of them can be developed by asylum seekers and refugees through storytelling. Many of these benefits relate to the needs of refugees, when struggling to establish a new life in an alien society after having been uprooted and displaced from their places of origin violently.

Values

- Valuing human dignity and human rights
- Valuing cultural diversity
- Valuing democracy, justice, fairness, equality and the rule of law

Attitudes

- Openness to cultural otherness and to other beliefs, world views and practices
- Respect
- Civic-mindedness
- Responsibility
- Self-efficacy
- Tolerance of ambiguity

Competence

Skills

- Autonomous learning skills
- Analytical and critical thinking skills
- Skills of listening and observing
- Empathy
- Flexibility and adaptability
- Linguistic, communicative and plurilingual skills
- Co-operation skills
- Conflict-resolution skills

Knowledge and critical understanding

- Knowledge and critical understanding of the self
- Knowledge and critical understanding of language and communication
- Knowledge and critical understanding of the world: politics, law, human rights, culture, cultures, religions, history, media, economies, environment, sustainability

Values

Valuing human dignity and human rights; Valuing cultural diversity; Valuing democracy, justice, fairness, equality and the rule of law

- telling and listening to personal stories of asylum seekers and refuges strengthen the believes guiding individual actions towards the positive affirmation of cultural diversity and human rights. Storytelling support refugees and asylum seekers in shaping a framework to give new meanings to their values in the hosting society.

Attitudes

Openness to cultural otherness and to other beliefs, worldviews and practices; Respect; Civic-mindedness; Responsibility; Self-efficacy; Tolerance of ambiguity

- Working in multicultural settings asylum seekers and refugees experience the concept of cultural relativism being expose to realities, which might be distant from their own life experiences.

Skills

Autonomous learning skills; Analytical and critical thinking skills; Skills of listening and observing; Empathy; Flexibility and adaptability; Linguistic, communicative and plurilingual skills; Co-operation skills; Conflict-resolution skills

- By stepping into and explore their own inner narratives people can physically and mentally exercise key concepts of empathy, collaboration, leadership, and creative problem-solving

Knowledge and critical understanding

Knowledge and critical understanding of the self; Knowledge and critical understanding of language and communication; Knowledge and critical understanding of the world (including politics, law, human rights, culture, cultures, religions, history, media, economies, the environment and sustainability)

- Digging into their own life experiences can heal asylum seekers and refugees wounds widening their understanding, therefore their ability to explain the local and global political and social interconnections that changed their lives.

Engagement: why storytelling can improve your life?

If you need to provide asylum seekers good reasons to participate in the training you can tell them that thanks to the course they can improve their language skills and prepare themselves for the interview with the migration commission.

Setting the right learning environment

When setting the right environment for creating trust and openness it is important to consider the following key elements:

- ***Be aware of cultural and national identities:*** When preparing the training session on storytelling with asylum seekers and refugees it is advantageous to collect information beforehand about the profile of participants. Country of origin, language level and possibly the personal stories of participants are fundamental information to adapt the methods according to learners needs. In case nationalities of participants are available, it would be important to refresh your knowledge about the main cultural, historical and economic facts of those countries of origin.
- **Group dynamic:** The social dimension of a group that is to be involved in storytelling activities is crucial. Trust and confidence are essential conditions for people to open up to others, to dare to tell in front of others. For refugees this is even more relevant, as they carry additional burden by being foreign to our cultures in terms of how we speak and interact, and how we learn, but also through the stress they have experienced that might have caused trauma. Keep control of the group dynamics: some people are willing to speak others are not. Some people are good listeners, while are not. Issues related to giving space and valuing others' experiences can lead to misunderstandings and conflicts.
- **Be inclusive**: making sure throughout all sessions that no one is set aside or discriminated by his/her own story, everybody should be able to express him/herself. Beware that methods that imply body

connections might be not suitable for some cultures, especially for women. This can prevent people participation in groups' activities.

- **Playful and stimulating:** having fun and enjoy the sessions sparks intimacy and openness to others. Do not hesitate to introduce methods that make people laugh!
- *Caring and supporting:* as mentioned above, personal life stories can bring back strong emotions and suffering. Debriefings in plenary are particularly relevant to let participants express their feeling and emotions after an activity. Discussion unleash tensions when taking place in a non-judgmental setting.
- *Participatory and democratic:* Non formal education "Refers to any planned and structured learning process that involves personal and social education for specific groups of people design to improve skills and competences outside the formal educational curriculum. By its character is voluntary, accessible for everyone, an organised process with educational objectives, participatory and learner-centred, about learning life skills, based on involving both individual and group learning with a collective approach, holistic and process-oriented, based on experience and action and participants´ learning needs." From COMPASS manual on Human Rights Education of the Council of Europe
- *Location:* it would be preferable to keep the meetings always in the same place. The room should not be too big otherwise people might be dispersive. Seek a quiet and comfortable place for the initial gatherings of your group. If your group is very cohesive, the environment for the meetings becomes less important. Opening up to storytelling is a process that takes time. To support this, it is helpful to have recurring sessions, rather than single encounters. The sense of reliability is shattered in refugees' lives and they seek it. Also the structure of the storytelling sessions should be organised through simple and repetitive rituals to create a sense of calmness and relaxation to asylum seekers and refugees.
- *Group size*: the most suitable composition of the group is between 5 and 12 participants

Facilitation

Be ready to expose your vulnerability and share your emotions while leading the sessions. Storytelling is about "feeling" the others. When you tell your participants you want to do storytelling with them, some might be excited, but others might not feel comfortable. They might not feel able to express in the hosting language; they might lack of imagination or believe they have nothing interesting to tell. To avoid this:

- Do not necessarily explain what storytelling is about; it might confuse people and stop them from naturally expressing themselves.
- Establish a sequence of steps that can be repeated in each session, to help people to open up to speaking freely, by addressing different senses and competences.

Dig deep to find ways for how the program is applicable to their daily lives and battles.

Too often the burden of change is on the young person. But for youth, especially marginalized youth, there is a real danger of building-up hopes and unlocking spaces of change within a person, only to have that fragile growth eroded as soon as the daily routine and status quo systems around them come into play again. More creative thought and needs-assessment can and should be done to assure that after a workshop or training, youth are being equipped to audit their social network and identify and express their needs to their immediate ecosystem.

Physical exercises are suitable to loosen up for story-telling. But physical exercises are not appreciated in every culture, especially for women. Thus learners might have to first become familiar with the idea

of participating in such activities. If you start with exercises with a low threshold that don't require too much self-exposure and it is a positive experience for the participants, you will slowly be able to practice methods that are extrovertly.

Activities presented in this module have a focus on being easily accessible and fun, based on the deep belief that shared laughter is one of the best ways to open up to each other. Having fun together opens people to do more things and have more fun.

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3. Module III: How to create the perfect story

Introduction

Storytelling involves a two-way interaction between the storyteller and one or more listeners.[1] It can take different forms, the story can be told through written expression, oral performance, digitally or through a collage of images.

Stories are powerful tools that have the ability to connect with people on an emotional level. This characteristic feature represents great relevance of this tool in the process of motivating refugees and migrants to share their stories to support their integration.

People telling their life stories are sharing their previous experience, events in their lives, situation or challenges they have addressed and their aim is to make the audience experience the same feelings – make a connection.

To be able to make this two-way interaction effective, it is vital to introduce the storytellers to the basic methods of storytelling, principles of storytelling, as well as the ways or channels to communicate the story, to present it to the audience as relevant and interesting as possible.

Whilst telling a true story can be truly cathartic, it is important that the teller feels at ease in telling a personal story. [2]

How to structure the story?

Stories usually have a beginning, middle and an end, and this makes it easy to break a script into three parts, or '**acts**'.

Typically, in the **beginning**, we are introduced to our character in their normal world. It could be as normal as sitting on the couch watching TV. But then something has to happen. A problem needs to occur, or a goal needs to be set to set the story in motion and spur our character into action.

In the **middle** the character must try and solve a problem and/or achieve their goal in front of them. However, they will encounter challenges and obstacles along the way.

By the **end** the character will have solved the problem or achieved their goal. They usually learn new skills or a 'life lesson' along the way. All is resolved, but the normal world is not quite the same following their journey. It is different because of the change that has occurred within the character or the world.[3]

Stories can take many shapes and forms. Some stories are read, some are watched, and others are listened to. The chosen story medium depends on the type of story as well as resources, like time and money.

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[1] What Is Storytelling?, available: https://storynet.org/what-is-storytelling/ (Accessed: 17th September 2019)

[2] Sheherezade project, available at: http://www.sheherazade.eu/en/ (Accessed: 17th September 2019)

[3] Beginning, middle and end, available at: https://www.acmi.net.au/education/online-learning/film-it/screenwriting/structuring-screenplays/ (Accessed 17th September 2019)

Different ways to tell a story

- A written story is told through articles, blog posts, or books. These are mostly text and may include some images. Written stories are by far the most affordable, attainable method of storytelling as it just requires a free word processor or a pen and paper.
- A spoken story is told in person, like a presentation, pitch, or panel. Because of their "live", unedited nature, spoken stories typically require more practice and skill to convey messages and elicit emotions in others.
- An audio story is spoken aloud but recorded — that's what sets it apart from the spoken story. Audio stories are usually in podcast form, and with today's technology, creating an audio story is more affordable than ever.
- A digital story is told through a variety of media, such as video, animation, interactive stories, and even games. This option is by far the most effective for emotionally resonant stories as well as active, visual stories.[4]

Digital storytelling

Different ways to tell story require application of different tools to create and share the stories. Global digitisation has brought new opportunities also to this field. Using digital tools in storytelling gives storytellers a possibility to create a more authentic and longer lasting experience. Stories accompanied by audio-visual elements in a digital form are not only more attractive to the audience, they are also giving the storyteller a possibility to present and reflect on the stories in a more realistic and visual way. They also create a more intensive and more effective learning experience.

Reasons to apply digital storytelling[5]:
- It develops creativity and critical thinking
- Story tellers who are shy or afraid to talk get a chance to speak out their minds
- It empowers storyteller voice to deliver rich, deep message that is capable of conveying a powerful message
- It helps the storyteller to explore the meaning of their own experience, give value to it, and communicate that experience with others
- It promotes the notions of lifelong learning and independent learning
- It develops the story teller's communicative skills
- It is a reflective process that helps storytellers to reflect upon their learning
- It fosters the storyteller's sense of individuality
- It also gives storyteller an opportunity to experiment with self-representation and establish their identity
- Storytellers creating digital stories develop proficiency with multimedia applications
- It helps to foster empathy

[4] Storytelling, available at: https://blog.hubspot.com/marketing/storytelling (Accessed: 17th September 2019)
[5] A list of the best free digital storytelling tools for teachers, available at: https://www.wabisabilearning.com/blog/a-list-of-the-best-free-digital-storytelling-tools-for-teachers (Accessed 6th November 2019)

Using creative, most recent online tools to share stories of refugees and asylum seekers can also contribute to a real change of the social climate, support mutual understanding and integration of refugees and asylum seekers into the local communities, by narrating their journey to the host country, combining sound, video and picture in a digital format.

8 Steps to great digital storytelling[6]
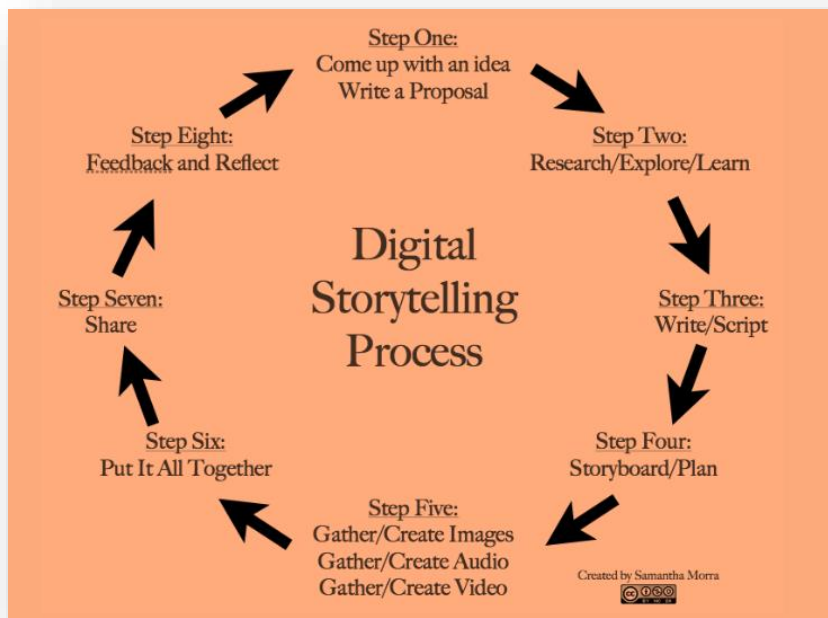
Tools and resources to build a digital story

Tools and resources to build and share a digital story has to be considered accordingly, taking into account the content of the story and also knowing the needs and expectations of the audience. Therefore, it is crucial to be aware of different online tools, that are available to create digital stories. There is already a vast amount of tools and resources available.

Free audio-visual applications suitable for beginners

STELLER

This is a free storytelling application, allowing the user to create photo and video stories with an emphasis on design. Steller focuses on telling a story through pictures and text. The simple, yet structured layout options allow even a beginner to produce a professional standard of work. By creating a story on Steller, the reader gets more engaged into what the message truly is. People have the opportunity to create an experience, that will stick in people's minds. It gives the chance to produce memories.

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[6] 8 Steps to Great Digital Storytelling, available at: https://edtechteacher.org/8-steps-to-great-digital-storytelling-from-samantha-on-edudemic/ (Accessed 6th November 2019)

ADOBE SPARK PAGE

Adobe Spark Page is a free online web page builder. No coding or design skills needed. Users can create beautiful web stories using videos, pictures and text. The templates and layout options available are very modern, and are designed to present the work in an elegant and engaging way, focusing on visual content. The combination of its ease of use, ingenious functionality, and truly professional results give it the potential to aid far more people than Photoshop.

WeVIDEO

WeVideo has been developed to create incredible videos that inspire and above all motivate. "WeVideo has deep roots in education and believes that creativity is driven by what is inside the hearts and minds of people, not by complicated technology".

POPPLET

Popplet, an iPad and web app, is a tool to capture and organise ideas. Users can for example use Popplet also for learning. Used as a mind-map, it helps users to think and learn visually. Users can capture facts, thoughts, and images to structure their stories.

SOCK PUPPETS

This is an application that gives users the opportunity to create their own own lip-synced cartoons, and share them on social networks, mail or just save and replay them. It's a fun way to tell a story.

STORYBIRD

Storybird not only offers users simple tools to create books in minutes, the application lets them to discover an endless library of free books, picture books and poetry as well. Storybird lets anyone make visual stories in seconds. The site mentions that they are a storytelling community, rather than an application. For them, it's more about creating a creative world where anyone can tell their stories.

BOOKCREATOR

Book Creator is an open ended book creation app that unleashes creativity. It allows the users to combine text, images, audio and video to create: Interactive stories, portfolios, research journals, poetry books, reports, instruction manuals, 'About me' book, etc.[7]

MAPTIA

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[7] 7 amazing storytelling tools for teachers and students, available at: https://www.bookwidgets.com/blog/2018/04/learning-by-telling-stories-7-amazing-storytelling-tools-for-teachers-and-students (Accessed 6th November 2019)

Maptia's aim is to provide a platform for those who document and capture the world around us, bringing them together to create a lasting record of life on Earth; so that people everywhere can experience the cultural and natural wonders of our planet, can feel more connected to the biggest issues facing the world today, and can be empowered to create a better future.

Tools and applications to create timelines, storylines and storymaps

STORYMAP JS

StoryMapJS is a free tool to help users to tell stories on the web that highlight the locations of a series of events. It is a new tool, yet stable in the development environment, and it has a friendly authoring tool.
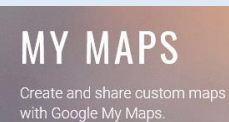
TIMELINE JS

TimelineJS is an open-source tool that enables anyone to build visually rich, interactive timelines. Beginners can create a timeline using nothing more than a Google spreadsheet, like the one we used for the Timeline above. Experts can use their JSON skills to create custom installations, while keeping TimelineJS's core functionality.

STORYLINE JS

Storyline is an open-source tool that enables anyone to build an annotated, interactive line chart. To make Storyline as flexible as possible, the application includes chart, axis labels, and cards. Headlines, context, more specifics on the data sources and credits – the app expects users to include what is required outside of Storyline.

MY MAPS

Allows users to create maps and add places to tell their story. Users can also add texts, photos, lines and change the design. This tools allows to make a quick digital story.

TIKI-TOKI

TIKI-TOKI is an online timeline maker software for creating interactive timelines that can be shared on the web.

TIMESCAPE

Timescape is a map-based storytelling platform. It enables users to engage a global crowd to collaboratively create and publish interactive map based stories in time.

MAPBOX

MapBox allows users to show the link between places by adding a marker, line or

polygon. It is user-friendly and allows to create quick digital stories.[8]

This module explores the process that can be used in a group setting to prepare participants to begin to create their own stories. In the module we introduce a series of exercises and activities that can be used, followed by some technical activities that included elements such as word games and techniques for creating and remembering a story.

REFERENCES AND INSPIRATIONS

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- Tangled Routes: https://issuu.com/tangledroutes/docs/tangled_routes_storytelling_toolkit_5e4554d61be05c
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- Storytelling: https://blog.hubspot.com/marketing/storytelling
- Exercise 1: https://www.khanacademy.org/humanities/hass-storytelling/storytelling-pixar-in-a-box/ah-piab-we-are-all-storytellers/a/activity-1
- StoryRegions: Training Material "Storytelling to foster cooperation and inclusion" - https://ec.europa.eu/programmes/erasmus-plus/project-result-content/92a984e7-4638-4402-a9dc-656811381118/IO4_StoryRegions_Training%20material.pdf
- Resources for storytelling by Dr. Jenny Moran - https://www.heacademy.ac.uk/system/files/storytelling_0.pdf
- RifugiART: Audio Storytelling workshop with migrants - https://echis.org/en/rifugiart-audio-storytelling-workshop-with-migrants/
- A list of the best free digital storytelling tools for teachers - https://www.wabisabilearning.com/blog/a-list-of-the-best-free-digital-storytelling-tools-for-teachers
- 8 Steps to Great Digital Storytelling - https://edtechteacher.org/8-steps-to-great-digital-storytelling-from-samantha-on-edudemic/
- 7 amazing storytelling tools for teachers and students - https://www.bookwidgets.com/blog/2018/04/learning-by-telling-stories-7-amazing-storytelling-tools-for-teachers-and-students
- Hackastory tools - https://tools.hackastory.com/category/mapping/

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[8] Hackastory tools, available at: https://tools.hackastory.com/category/mapping/ (Accessed 6th November 2019)

4. Module IV: How to perfectly tell your story

After developing the perfect story, a storyteller needs to take a step forward and prepare himself/herself for the perfect performance. This module presents the main characteristics of a good story and storyteller, to engage with the audience and create an impact on the overall society. Below you can find 5 tips on how to tell a good story[9]:

1. Talk about an action:
   - Focus on the actual actions, activities and message that you want to communicate.
   - Describe a personal (successful) action and explain how this can be related with your audience's life.
   - Avoid excessive and exaggerated details.
2. Present yourself:
   - Talk about you and your experiences.
   - Present your true story, based on true facts.
   - Discuss about your struggles, failures, wins, joys and worries.
3. Pass on values:
   - Promote empathy and awareness.
   - Pass on values that can impact people's lives.
   - This is especially important when discussing values that some people might not agree with or understand.
4. Create a community:
   - Encourage your audience to discuss and share your story with other people.
   - Tell a story that people can relate with. Present familiar emotions and situations.
5. Raise awareness or educate:
   - Raise awareness on specific topics through your story.
   - Motivate your audience to learn about what you are talking about and search for more information.

When developing or delivering a story, the storyteller should always have in mind his/her audience. In order to be able to engage the audience to the story, six characteristics must be taken into account: *the story idea, characters, scenario, structure, visualization, and sound[10].*

- A "good" story needs to be based on a specific idea and structure

- Characters: protagonists / main heroes with a clear role in the story

- Scenario chosen to highlight the main idea and heroes of the story

- Structure: the sequence of the events

- Visualization: the way the story is presented, body and face expressiveness, interaction with the audience

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[9] Storytelling, available at: https://blog.hubspot.com/marketing/storytelling (Accessed: 24th September 2019)
[10] TEDx Speaker Guide: https://wexcitingadventures.weebly.com/blog/the-ted-talks (Accessed: 24th September 2019)

- Sound: the complexity and expressiveness of the narrator's speech and voice to maximize the effective transmission of messages and emotions to the audience, as well as to create a communication climate

A successful storyteller should also meet the following requirements:

- Clearly present his/her thoughts and opinions.

- Do not list the events; describe!

- Bring the characters to life

- Involve the audience in the story

- Use sensory information

- Use feelings and emotions

- Travel the audience through the scenes

- Use dialogue instead of narration

Finally, when a story is about to be presented digitally or in front of an audience, here are some effective tips for the storyteller[11]:

Voice Mechanics
- Maintain a standard and clear voice level
- Use non-monotonous voice

Face/Body/Gesture
- Use non-verbal communication
- Use your hands and body to express your thoughts and feelings
- Have eye contact with the audience to keep them engaged

Use of Space
- Be comfortable, relaxed and confident
- Do not stand still, move while you present

Speech pace
- Speak at an appropriate pace to keep your audience's interest
- Focus on your enunciation that allows your audience to understand the message you are communicating

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[11] How to Tell a Story: https://www.nytimes.com/guides/smarterliving/how-to-tell-a-good-story (Accessed: 24th September 2019)

5. Module V: How to Increase the Outreach of the Stories

This module is intended to introduce trainers and adult educators working with migrants, as well as refugees and asylum seekers, to the key concepts of dissemination and outreach in relation to storytelling, in order to maximise its impact on target audiences.

Why dissemination?

At this time of highly polarised debate, storytelling and the dissemination of real-life stories of refugees and asylum seekers can inform the public perception on migration in powerful ways, whilst offering an alternative to an ever-growing anti-migrants rhetoric, which tends to de-humanise the subject person in favour of simpler, direct and often hate-inciting slogans. In this sense, being able to present the complexities of the phenomenon through first-person narration of real events to large audiences has two main advantages – empowering refugees to reclaim their role of narrators (vs. "narrated") and connecting empathically with people across countries, offering a different human perspective.

What is dissemination?

When thinking about the dissemination and outreach of real-life stories, one should always take into account the following elements in order to design an effective outreach strategy:

Purpose: this is what we aim for when we decide to disseminate a story or message. There can be a variety of reasons why we choose to reach out to diverse audiences and narrate a story; it is key to understand the aim behind this before starting to think about our dissemination strategy.

Audience: likewise, we may have a specific audience in mind when we decide we want to spread our message for a specific purpose. It is important to define our audience in order to design the best way to present our story – both in terms of medium and channel.

Channel: whether we are looking to share all or part of our life stories, this happens through a chosen communication channel – public speaking, creative writing, drawing, recording and so on[12]. This might be the way of expressing ourselves who makes us feel more comfortable or through which we think we will better reach our audience and get our message across. It is important to be aware of the opportunities and limitations of the different channels in order to be able to increase the outreach and impact of our stories.

Medium: finally, dissemination happens through different media – social media, printed media, etc. We may want to choose a medium that best suit the channel through which we are narrating our story, or perhaps the medium that can potentially better reach our intended audience and produce the impact desired. As we could possibly be limited as to what regard our choice of media due to resources, time constraints or lack of access, it is important to understand how each media works and be able to find or propose alternatives to convey our story; it is also possible to look at what media we have available and adjust our communication channel for storytelling accordingly.

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[12] For a more detailed overview, check out: https://www.skillsyouneed.com/ips/what-is-communication.html

Purpose/Aim[13]

It might be helpful to think about the purpose of dissemination of real-life stories of refugees and asylum seekers in three different ways:

1. Dissemination to Raise Awareness

The dissemination of certain real-life situations refugees and asylum seekers came across with before, during and after their fleeing their country can help raise awareness among different audiences on a number of issues surrounding human rights or conflict in certain areas, access to safe migratory routes, and so on. At the same time, successful integration stories or first-person narrated experiences of discrimination can help the intended audience understand what situations and complex processes an asylum seeker has to face in the country of arrival whilst interacting and integrating with the local communities.

2. Dissemination to foster Understanding/Empathy

The sharing and dissemination of a real-life story might happen as the subject narrating, together with the creator(s) of the campaign, might want their audience to delve into specific aspects of a particular story and understand why certain choices were made, as well as how the repercussions of specific events affected the character or people around him/her. It is, ultimately, a way to connect empathically with the audience, with the aim of making them step in the refugee or asylum seeker's shoes and consider the phenomenon from the point of view of another person dramatically forced to flee their country and having to adapt to many a life situations along the way, including integrating and interacting with the host society.

3. Dissemination for a Call to Action

Reaching out to your audiences in order to present them with a real-life story might come from the willingness to bring about change in certain contexts or practices and the need for support – e.g. for better integration measures, or to end administrative detention of asylum seekers. The real-life story presented, in this case, can offer food for thought and moments of reflection on a particular issue faced by refugees and asylum seekers. In this case, your audience may be decision makers or people that are in a position to influence certain practices – or the general public, which can put pressure for changes to be implemented. A call to action might also be needed to foster integration through the participation in programmes, community events and volunteering.

The dissemination and outreach of a story can happen, of course, for different purposes at the same time, or according to different target audiences, also depending on the context within which the stories are narrated. It is always important to consider all the different elements whilst developing an effective outreach strategy to maximise the intended impact of the storytelling.

Audience

As a second step, when developing a dissemination or outreach strategy, one needs to be well aware of who their target audience is. Any campaign or dissemination strategy needs to put its intended audience(s)

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[13] Adapted from "Create an effective Dissemination Strategy" – see resources.

at the centre, in order to understand how and when to reach them to make the desired impact. If you don't know who you're trying to reach, it's going to be very hard to formulate an effective and impactful strategy.

There are endless research studies and tips which can be found online on how to define your target audience and understand how to best reach them, as this is a key concept in marketing. In the specific context of the ODISSEU project – or similar projects presenting both an educational and awareness raising component –the target audiences for the real-life stories will most likely belong to certain categories – students, educators, teachers, NGOs, decision-makers within education departments – as well as the general public.

Tapping into the experience and expertise of local NGOs, education and communication practitioners, as well as having a good understanding of the local, regional or country-specific context will definitely improve the chances to reach out to the desired audiences and help choose the most effective medium for dissemination. This could happen through existing campaigns and ongoing projects undertaken by NGOs, schools, local authorities and communities to reach specific audiences at European, national or local levels.

Channel

Every communication involves at least a sender, a message and a recipient. There is a wide range of ways in which we can pass on our message, in this case our real-life story, which would belong to one or more of the different categories of communication:

- Spoken or Verbal Communication – which includes, for example, face-to-face narration or public speaking;
- Non-Verbal Communication – e.g. body language;
- Written Communication – which includes written communication on social media, press, books;
- Visual Communication – e.g. drawing, painting, pictures, photos.

As the different ways to narrate one's story have been explored in the preceding modules, this is the moment to stress the interrelation between the final channel through which we decide to narrate the story and the best media to disseminate such way of communication.

Media

For the purpose of the ODISSEU project, we need to consider outreach on a wider scale as well as within educational contexts. For this reason, we need to keep in mind different dissemination strategies alongside the use of online and social media.

Some media can be more powerful than others, but whatever the chosen medium, the keyword for storytelling is emotion. It is absolutely essential to make an impression and strike a chord with the people watching or reading your story.

Social media nowadays represent the widest-reaching means of communication worldwide. Every social media addresses different targets, has a different penetration and a different engagement of the users. Social media can be accessed easily by a wide variety of content creators and audiences and can feature stories narrated through different means – videos, photos – without the need to use a lot of text or words, which can be an advantage for those storytellers who do not feel too comfortable with written communication.

On the other hand, online repositories of written stories can represent a powerful tool to refer to a more complete overview of the story – in fact, a number of communication campaigns featuring real-life stories of refugees do utilise a mixed approach, making use of social media to share website-related contents or videos stored on online broadcasting platforms.

Online and social media, due to their nature, can evoke a strong emotion in a short period of time – this could be both a pro and a con to your dissemination purpose, as the risk of "emotional click-baiting" with no real follow up on the message conveyed by the story can be high.

Hereunder you can find some good examples and practices of different outreach approaches and dissemination strategies, which you can choose to use or show during the training session for Module 5.

Effective and interactive face-to-face outreach/dissemination models with group audiences:

- The Living Library Method: https://www.coe.int/en/web/youth/living-library
  - The World Café Method: http://www.theworldcafe.com/key-concepts-resources/world-cafe-method/

Good practices of online outreach and dissemination campaigns of real-life stories of migrants and refugees:

- The "Living Together" campaign by Terre des Hommes: https://youthtogether.live/wp/
- The "Destination Unknown Campaign" by Terre des Hommes: https://destination-unknown.org/category/stories/
- IOM Press Room of Migrant Stories online: https://www.iom.int/press-room/migrant-stories

Examples of live/filmed inspirational video storytelling by refugees shared through different platforms:

- "The Refugee Story" by Amal Azzudin: https://www.youtube.com/watch?v=UH8F9m3rFoc
  The storyteller, a Somali-born refugee and activist, outlines her journey and successful story, whilst clarifying facts about asylum and recounting her life experience alongside examples of other real life stories of refugees and asylum seekers in the UK.

- "I am not a number: a refugee's Tale" by Nujeen Mustafa:
  https://www.youtube.com/watch?v=R3r4gnSouqQ
  The storyteller, who is a young Kurdish Syrian refugee and activist with cerebral palsy, goes through her journey, the challenges and opportunities she faced during the integration process in Germany and the need to leave a country she loved as it became increasingly dangerous.

- "My Story: A Child of Refugee's Journey" by Sahar Nahib:
  https://www.youtube.com/watch?v=C9mareySEAM
  The storyteller, an Afghan-born teacher, recounts her experience of fleeing her Taliban-controlled home country at nine years old and her arrival in Czech Republic, where she had the opportunity to start a new life with her family.

- "From Refugee to Entrepreneur" by Anna Nooshin:
  https://www.youtube.com/watch?v=iaNwKbR5av0

The storyteller, an Iranian-born refugee turned entrepreneur in The Netherlands, talks about how it felt for her to be a refugee as a child, her route to success and loving what she does and the challenged she faced in life, whilst focusing on one's own self-worth.

- "Never Arrive – The Story of Farah", by Farah Abdullahi Abdi:
  https://www.youtube.com/watch?v=sd-yU0aceR0
  In this video, the young refugee activist and author Farah gives us an overview of her journey through snapshots of everyday life and defining moments, from Somalia to Malta, which has been narrated in the autobiographical book "Never Arrive".

Online backlash

As dissemination and outreach feature the use of social media quite heavily, one may want to consider looking into the possibility that sharing real-life stories of refugees and asylum seekers online might attract negative reaction and, in the worst case scenario, online bullying and hate speech. This is a possibility one might want to explore with the training participants in order to understand what their experience or fears are in this sense and whether they would be able to cope with such occurrence.

On the other hand, it is important that whoever manages the online platform or social media hosting the real-life story is prepared to deal with such episodes and has an internal policy to report online harassment and bullying.

Information on the spread of hate speech worldwide and counter-measures foreseen from different platforms can be found here: https://www.cfr.org/backgrounder/hate-speech-social-media-global-comparisons

The "No Hate Speech" Campaign from the Council of Europe offers detailed information on local initiatives and campaigns countering hate speech, including online: https://www.coe.int/en/web/no-hate-campaign/home