



Using Digital Storytelling for Impact and Change Measurement Report

IO1 – INTELLECTUAL OUTPUT

NARRATIVESOFIMPACT.COM

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COMPARATIVE RESEARCH NETWORK:



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The Narratives of Impact Project

Digital storytelling has become a popular method for curating communities and has been thriving as a tool for social transformation and social justice. Since its beginnings over 20 years ago, projects have sprung up across the globe, where authentic voice is found in the narration of lived experiences (Copeland, S., & De Moor, A. 2018). Recently digital storytelling is gaining a new wave of attention as a tool for impact and change measurement, but the knowledge about it is disparate and largely unaccounted for. **Therefore, the aim of the Narratives of Impact (NOI) is a shift in perception about storytelling not only being a powerful tool for creating social change, but also a tool for measuring the impact and change.**

To reach the aim, NOI has the following objectives:

- Better understand how digital stories are used to create impact at local, national and pan-European levels;
- Investigate how stories can be used by activist groups to create communities of change;
- Design and oversee the implementation of stakeholder engagement strategy;
- Explore how lived experience can be used to create better connections between social services and its users;
- Research and analyse the ways how storytelling can measure change and impact;

To meet these objectives, a partnership of 5 organisations with digital storytelling expertise who work in VET and civic society settings has been formed. This partnership spans five countries and includes: People's Voice Media (UK), CRN (Germany), INTRAS (Spain), COSV (Italy) and SNDE (Poland).

The following report, is the first of the results produced by the project NOI.

To know more about the project, visit the project website:

<https://narrativesofimpact.com>

An Introduction to The Report

What Is Storytelling?

Storytelling is an ancient form of human expression and it's the art of telling stories. Stories have always been a way to communicate based on using stories to engage an audience, or to make something more clear. Sharing stories is what kept the culture alive since the mythologies. Before people learned how to write, they would tell each other stories, because stories are much easier to remember than simple facts, they are enjoyable and stimulate the imagination. That's why parents tell their children stories. That's why we like to see movies and read books. People love stories, people are addicted to stories. Stories are powerful tools to engage people, to let them discuss and reflect about their own experiences. Everyone has a story to tell and everyone can learn from others' stories. Storytelling can shape the narrative of any situation; it can be used in many different ways, depending on the contexts and the purposes.

Lived experience storytelling

Lived experience storytelling is when a person recounts their own experience in their own "words", whether this is spoken, written, signed, performed, photographed or using others media. This type of storytelling should not be "lead" by an interviewer, but rather given freely or in a dialogue with another person to keep it free from bias and ensure an authentic voice.

When it comes to lived experience storytelling, we can identify recurring characteristics:

1. Interactive

Lived experience storytelling involves a two-way interaction between a storyteller and one or more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience. Different cultures and situations create different expectations for the exact roles of storyteller and listener – who speaks, how often and when, for example – and therefore create different forms of interaction. The interactive nature of storytelling partially accounts for its immediacy and impact. At its best, storytelling can directly and tightly connect the teller and the audience.

2. Storytelling uses Words

Storytelling uses language, whether it be a spoken language or a manual language. The use of language distinguishes storytelling from most forms of dance and mime.

3. Storytelling uses actions such as Vocalization, Physical Movement and/or Gesture

These actions are the parts of spoken or manual language other than words. Their use distinguishes storytelling from writing and text-based computer interactions. Not all nonverbal language behaviors need to be present in storytelling. Some storytellers use body movement extensively, for example, whereas others use little or none.

4. Storytelling presents a Story

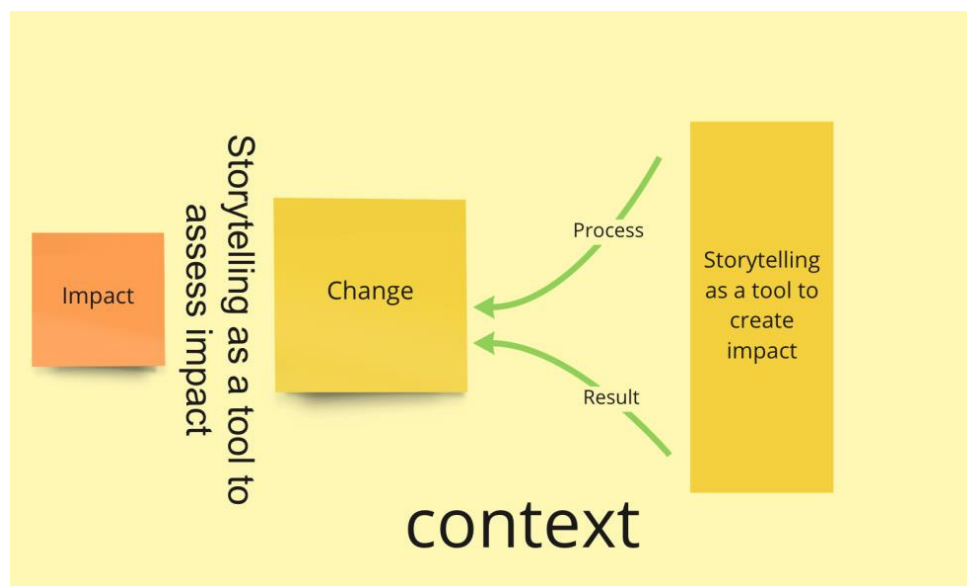
Storytelling always involves the presentation of a story or a narrative. Many other art forms also present story, but storytelling presents it with the other four components. Every culture has its own definition of story. What is recognized as a story in one situation may not be accepted as one in another. Some situations call for spontaneity and playful digression, for example; others call for near-exact repetition of a revered text. Art forms such as poetry recitation and stand-up comedy sometimes present stories and sometimes don't. Since they generally involve the other four components, they can be regarded as forms of storytelling whenever they also present stories.

5. Storytelling encourages the Active Imagination of the Listeners

In storytelling, the listener imagines the story. In most traditional theatre or in a typical dramatic film, on the other hand, the listener enjoys the illusion that the listener is actually witnessing the character or events described in the story. The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events - the reality - of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, a unique and personalized individual. The listener becomes, therefore, a co-creator of the story as experienced. Thanks to lived experience storytelling, stories can create an impact. But what is Impact?

NOI's definition of Impact

Impact is a concept for the NOI project. It's a tangible change that can be created or measured by storytelling. Impact has to always be considered within a context; it can be perceived as a static outcome (result) or a continues process that produce change. Impact evaluation provides information about the impacts produced by an intervention. The intervention might be a small project, a large programme, a collection of activities, or a policy. can be a pretty powerful tool of Monitoring and Evaluation.



The Purpose of The Report

In order to fully understand the current state of play across the participating countries and European landscape of the methodologies for using storytelling as a tool for social change and to measure impact of civic society work, we have researched into this disparate and largely unaccounted-for field. The research is presented in the following document - the Using Digital Storytelling for Impact and Change Measurement Report (IO1). This report is a synthesis analysis demonstrating the state of play of lived experience storytelling in Europe, showing how storytelling is used to create and measure impact. Methodologies have been categorized by whether they create impact, measure it, or do both and we expect to find an emphasis on storytelling as a means to create impact, with less methodologies taking advantage of the power of storytelling as a tool for measurement. The present report focuses on storytelling as an account of lived experience by a person or a community of people in a digital, audiovisual format.

Storytelling Methodologies to Create Impact

Sahiyo Stories: shattering the silence on female genital mutilation and cutting

Year of creation: 2018

Author: Mariya Taher (Sahiyo); Created in collaboration between Sahiyo and StoryCenter

Country: USA

Implementation: Group

Outcome type: Video-recorded stories

Source: <https://www.storycenter.org/case-studies//sahiyo>

Target group: the participants were all women, female genital mutilation/cutting survivors of different ethnicity, age, and citizenship/residency status, yet they all lived in the United States.

Applicable fields: sex education, women's rights, female genital mutilation

Materials needed: computer, camera, video-edition software

Previous training needs: the facilitator shall be familiar with digital storytelling processes and be able to lead the participants through these processes. The facilitator shall be prepared also to facilitate the process of sharing personal and often traumatizing experiences.

About Mariya Taher and Sahiyo

Mariya Taher is a writer and she co-founded Sahiyo, an award-winning, transnational organization with the mission to empower Asian and other communities to end Female Genital Cutting. She has worked in gender-based violence for over a decade in the areas of teaching, research, policy, program development, and direct service. She has participated in several digital storytelling projects, thanks to which she gave us a piece of advice on how we can measure impact.

About the methodology

Sahiyo story is a project organized in collaboration between Sahiyo and the Story Center in Berkley, California. It brought together nine women, survivors of FGM/C, for a digital storytelling workshop. The workshop was meant for the women to come together in a supportive environment, where they could heal and reclaim the piece of themselves that was lost when they underwent FGM/C or learned of others in their family who experienced it. On the other hand, it sought first-hand stories to make the general public see that FGM/C is a problem that doesn't concern only women in remote countries but it concerns young girls and women in the USA, where it remains a subject of taboo. The workshop lasted three days during which the participants came together as a group, shared their stories, and created the digital storytelling video clips.

Day 1: Story sharing and scriptwriting. Participants spent the first day sharing stories, giving feedback to each other, and writing scripts.

Day 2: Voice recording and editing. Participants recorded their stories and began storyboarding images and video clips.

Day 3: Continue editing and stories' screenings.

How the methodology produced Impact

The process of sharing the stories allows the survivors of FGM from different ethnicities, religions, and countries to connect each other. Each of them had been holding on to their experience for years. For some, this experience was the first time they spoke in public about it. The women reported that the Sahiyo Stories project had helped them feel lighter and liberated. It helped them heal. The participants highlight the fact that the Sahiyo project allowed them to tell their own stories, seen from their perspective, with their own words, which was particularly important for them since they do not always identify with the way the information about FGM is represented in the media. The participants feel proud of the fact that their story can contribute to suppressing FGM in the USA and worldwide so that no more young girls have to undergo this practice. The digital stories created within Sahiyo Stories are available on YouTube so that more people can see and share them:

<https://www.youtube.com/playlist?list=PLp9wwcTOXXTSJ0ogqMSl-wb4mSDgQjMot>

They are also promoted by other platforms (Buzzfeed, Sister-hood Magazine, Brown Girl Magazine). The project's creators have participated in multiple campaigns and conferences spreading the word against FGM by presenting the stories of the participants nationally and internationally.

The Approach

The project focuses on sharing experiences, listening, and conversing. The teaching philosophy of the Story Center is grounded in the education technique of starting from where the people are. In the Story Circle, the participants work on their own memories and life circumstances as well as on those shared by others in the group, thus building connections and solidarity. Careful one-on-one work with participants focuses not only on technical concerns but also on embodied and emotional experience, and on teasing out the relationship between personal, historical and political contexts. Each workshop concludes with a story screening, appropriate closure activities, and time for storytellers to celebrate their accomplishments. Regarding the technical aspects of digital storytelling production, the professionals from the Story Center helped the women write their scripts, film the testimony, and curate their photographs and video clips to make the finished videos.

Activities conducted

Group sharing and discussing, scriptwriting, voice recording, video recording, boarding images, video editing/assembling the video clips.



Project CREATEs

Year of creation: 2018- 2019

Author: Sustainable Development Working Group of the Arctic Council (SDWG) with the collaboration of various authors led by Allison Crawford, the Centre for Addiction and Mental Health and the University of Toronto

Country: Finland, Denmark, Canada, Sweden

Implementation: Group

Outcome type: Video-recorded stories

Source: <https://www.projectcreates.com/>;

<https://static1.squarespace.com/static/5ccb4b69840b16fcb32fd2d/t/5d0a9d7cbc8cbc0001f45cf3/1560976772833/Project-CREAtEs-final-report-March-22-2019.pdf>

Target group: the participants were youngsters from Arctic communities affected by high suicide rates

Applicable fields: Mental wellbeing (incl. Suicide prevention); youth wellness; social and political contexts and their impact on the lives of communities; ancestry and community; intergenerational trauma;

Materials needed: computer or tablet, digital cameras, video-edition software

Previous training needs: the facilitators shall have experience in facilitation of a digital storytelling process in a group setting

About Project CREATEs and the SDWG

Project CREATEs is a project of the Sustainable Development Working Group (SDWG) of the Arctic Council. The SDWG co-leads on this project included the Inuit Circumpolar Council, Canada, Finland, Kingdom of Denmark, and Sweden. Youth, invited by Permanent Participants of the Arctic Council, were invited to engage in a dialogue about suicide prevention by telling their own stories, and were supported to make these stories into digital stories, or short films. The SDWG has brought attention to suicide prevention in the Arctic since the Canadian Chairmanship of the Arctic Council (2013 - 2015) and continued this focus into the Chairmanships of the United States (2015 - 2017) and Finland (2017 - 2019). By enhancing international collaboration across Arctic States they have created a community of cooperation that spans Arctic States, Permanent Participants, communities, clinicians, and academics working towards wellness and for the prevention of suicide. Project CREATEs was an opportunity under Finland's Chairmanship to bring more youth voices, from across Arctic States, into the conversation. Hearing their experiences and ideas provides an opportunity for meaningful action to improve youth and community wellness.

About the methodology

Project CREATeS – Circumpolar Resilience, Engagement and Action Through Story aims to engage Arctic communities- among the most affected by suicide in the world- in the suicide prevention and mental wellness efforts. The project brought together Indigenous youth from across the Arctic to create digital stories, about their lived experiences and their ideas for action. During the regional and transnational workshops 36 youth participants, aged from 18 to 30, created 30 digital stories. The project has used digital storytelling as primary method of the project to serve as both, a collaborative practice and qualitative research method. DST was facilitated in transnational group workshops held in Ottawa, Canada, and Inari, Finland. Each workshop lasted 3 days and could accommodate up to 20 participants. The participants shared and further developed their stories in storytelling circles in which the group provided feedback. The facilitators supported the youth throughout the process of stories' creation that encompassed writing, audio recording, photographing, filming, and editing their stories. The participants shared their finalized stories at a screening session organized by the end of the workshop. The storytelling methodology was an effective way to elicit personal experience of the youths related to suicide and resilience. It served not only to convey the meaning but also to build it. The resulting stories revealed areas that young participants consider important for understanding resilience, risk factors for suicide, and for suicide prevention. These include Indigenous identity(ies); political and environmental risk factors; early-life adversity; and the importance of their land, language, and cultural knowledge for wellness and healing. The stories are available on the project website.

How the methodology produced Impact

The youngsters met at Regional workshops and then came together at a circumpolar transnational workshop in Inari, Finland. This possibility to come together as a group and discover that they shared challenges and meaning has had a significant impact on the participants, who built a strong imagined community of shared meaning and shared bonds. They have derived a sense of belonging, hope and decreased isolation from this community. All the participants expressed desire to remain engaged in further actions of the Arctic Council and its' sustainable development working group which led the organizers to conclude that the methodology (storytelling activities) accomplished the goal of engaging youth in a way that they experienced as meaningful. At follow-up focus groups the participants referred to the use of the storytelling space as a safe space to speak directly about suicide, and about their life and emotional experiences. The digital stories created by the young participants were then screened to the youth groups, and also to a large gathering of policy-makers, Arctic officials, community-members, and academics at an implementation workshop in Inari.

The Approach

The project was a combination of individual and group work, but also co-creation and experiential learning.

Activities conducted

Discussion groups, peer feedback; digital stories creation with technical support from facilitators.



Theory and practice of digital storytelling in preschool

Year of creation: 2017

Author: STORIES Project - Fostering Early Childhood Media Literacy Competencies;

Country: Italy, Finland, Germany, Turkey

Implementation: Group

Outcome type: A digital and visual story

Source: <http://www.stories.unimore.it/>

Target group: Preschool Children with vulnerabilities

Applicable fields: Education; gender equality; integration/immigration

Materials needed: A camera, a computer to video-edit the videos; dresses and masks to interpret a role;

Previous training needs: A common theme given by the facilitator;

About STORIES project

As new techno-literacy practices become more deeply embedded in society, they impact on ever younger age groups. Those called 'new technologies', changing everyday literacy practices, have inevitable implications for young children. Thus, one of the most important tasks facing education today is to equip young children for a digitally connected future. This task forced the educators to imagine new ways to support children's early literacy development. Against this background, digital storytelling, a new twist to storytelling, may be the key to a first realization of such a task. It uses new technologies to create a narrative and, therefore, is the modern expression of an ancient art.

STORIES, leveraging digital storytelling, aims to improve the quality of early childhood education and care through using an engaging didactical approach to support the development of twenty-first century literacies. STORIES follows a holistic approach to implement digital storytelling in early childhood education and care. It focuses on activities that support educators with professional training and guidelines enabling them to develop, implement and evaluate learning scenarios based on digital storytelling.

About the methodology

The general objective of the project is to contribute to the strengthening and improvement of strategies for the development of digital skills in early childhood education and to disseminate guidelines/good practices of media education in educational services for children, through pedagogical research and experimentation of digital storytelling. The Operational methodology is composed of two phases: training and educational experimentation.

How the methodology produced Impact

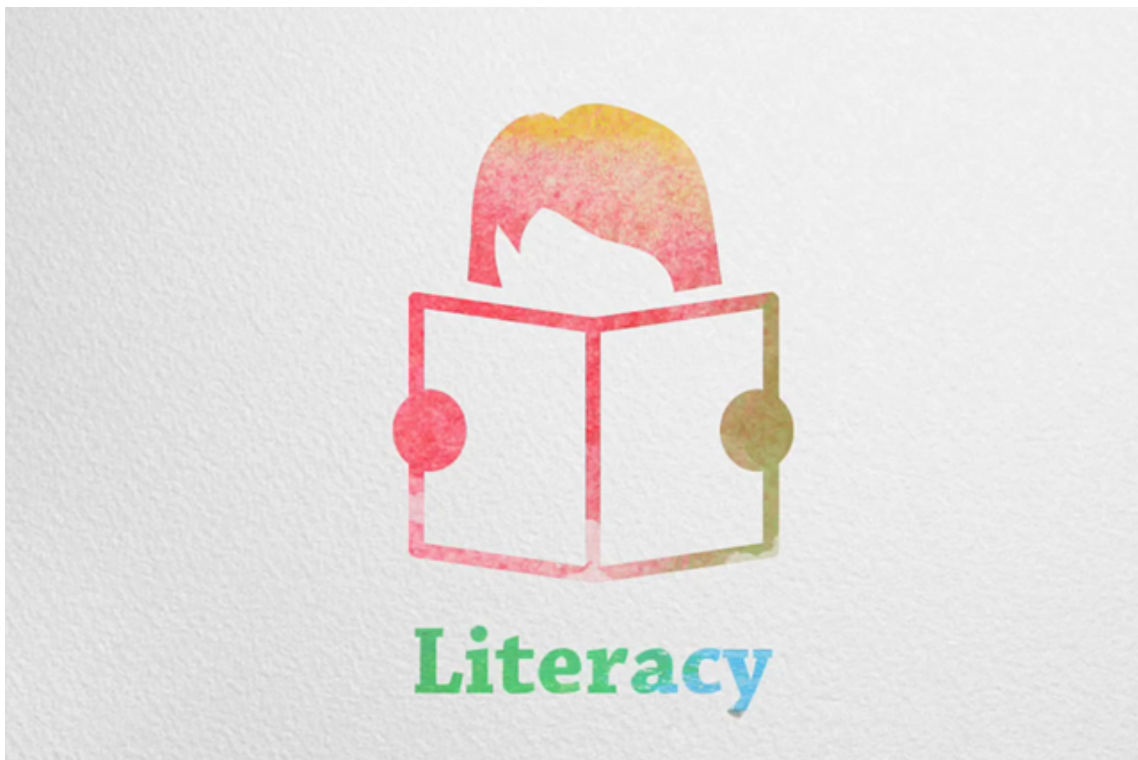
The methodology improved the preschool education, especially with vulnerable groups of children, helping them to integrate at school. The project worked also on the improvement of the Italian education thanks to the use of new technologies.

The Approach

The project makes use of experimental learning, role-playing games and theatrical performances.

Activities conducted

Activities are conducted in two phases: a first phase of preparation, in which the children become acquainted with the theme of the story and are prepared to understand it; a second phase of invention and construction of the story, in which they work in groups, each playing a role and the story born from acting and improvisation. A third phase which consists in the revision of the story.



Online gaming and digital tools to promote asylum seekers

Year of creation: 2018

Author: ODISSEU Project

Country: Ireland, United States, Italy, Germany

Implementation: Individual

Outcome type: A virtual game

Source: <https://odisseu-project.eu/it/about>

Target group: Refugees

Applicable fields: Immigration

Materials needed: A computer or a mobile device to play the game

Previous training needs: none

About ODISSEU project

Growing diversity in EU challenges the education sector to develop strategies for accepting and embracing difference and empower teachers to provide instrument of understanding to students in this complex and changing reality. Within this landscape, the school is a critical institution for transmitting values and attitudes that honor openness and learning from difference. The educational sector can provide a place where young people learn the skills and competences that will help them resolve conflicts in a peaceful manner and learn from diversity. ODISSEU was designed to develop young people digital and media literacy competences, so as to develop resistance to all forms of discrimination. This is a first person experiential game for secondary students that follows a young person's journey from oppression in their home country to exile in a country of asylum. It was developed to be aligned to the below mentioned priorities which served as a steer to the project design. One of the key objectives of the ODISSEU project is to influence the wider education system in Europe. The use of ICT in particular allows a transformation of the role of the teachers and students from passive recipients to active producers of information, thus contributing to their empowerment. Asylum seekers learn how to value their stories as resulting in a strengthened cohesion and inclusion.

Moreover, the ODISSEU project aims at achieving the following goals:

- Develop, adapt and transfer an innovative online simulation game to increase understanding and raise awareness of refugee issues amongst secondary school students while developing life skills.
- Develop online education resources to support secondary school teachers to engage young people in informed discussion about Migration and Asylum in the EU.
- Promote a positive interaction and active participation of asylum seekers and refugees by engaging them to participate in local community's life telling their stories and helping others understand their perspectives.
- Enhancing young people critical thinking and media literacy, particularly in the use of the Internet and social media, in order to develop resistance to of discrimination and indoctrination.

About the methodology

The project consortium applies the existing expertise with the target audience to their context, through a full design - feedback - redesign iterative cycles in Europe.

A key part of the project methodology works closely with the Peer Groups and the local schools, which are interested and motivated to support. The Peer Groups, formed by the target groups and stakeholders, provide inputs in the Research and Needs Analysis, while they also contribute to provision of feedbacks in the development phase, assessing the ODISSEU outputs.

How the methodology produced Impact

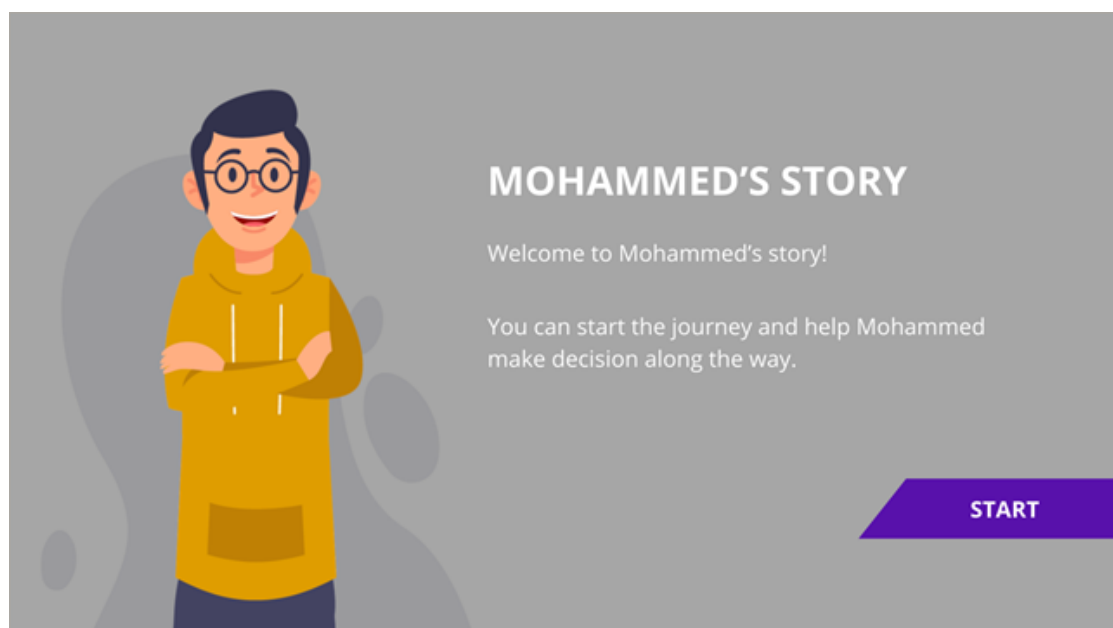
The ODISSEU project methodology aims to build on the existing expertise of partners in school education and asylum seekers welcome, using global citizenship and participatory methods.

The Approach

The project is based on an experiential and interactive game.

Activities conducted

The activities consist in playing the game, analyze the results and discuss them.



#KÄMPFERGEIST | #FIGHTERSPIRIT

Year of creation: 2015

Author: Vensenya

Country: Germany

Implementation: Group

Outcome type: Streaming series – 1st season: 12 episodes (8 minutes per episode)

Source: <https://vensenya.com/>, <https://www.vensenya.org/> and <https://kaempfergeist.de/>

Target group: The people involved are underprivileged adolescents from urban low income communities;

Applicable fields: Civil society, participation and democracy, domestic violence, health and gender equality

Materials needed: Equipment for film production; financial resources (#fighterspirit was funded by social entrepreneurship fund, Joachim Herz foundation and crowdfunding campaign)

Previous training needs: Creative skills, storytelling, writing, creative production

About Vensenya

A social enterprise that helps TV win Gen Z & Gen Y by co-creating series that resonate with their real lives' dilemmas.

About the methodology

In order to create resonance in the young audiences through their stories, Vensenya's team follows the three principles of entertainment education.

1) Audience is driven by the story design

- Working with creators that are directly related to the story context and the intended audience;
- Using target profile and focus group interviews with the target audience and experts in the context (qualitative) and incorporate available data (quantitative) to inspire theme, character, plot and setting as well as format, marketing and distribution;
- Performing co-creative workshops with the target audience, actors and creators to find the right tone and create authentic dialogue;

2) Audience building and crowdsourcing

- Involving the target audience in the development stage for critical feedback on story and characters
- Creating touch points and build up relationships with the audience from early development far beyond the launch
- Aiming for an authentic cast – if possible directly related to the intended contexts

3) Testing and monitoring

- Testing pilot scripts and episodes with the target audience
- Monitoring audience feedback on all channels and react accordingly
- Keeping close contact to the audience and create spaces for dialogue

How the methodology produced Impact

In order to create impact, #fighterspirit used entertainment education and audience driven story design (as mentioned before). The main goal of the TV series is to expose and inspire the target audience to a 'growth mindset'

The Approach

The project makes use of: entertainment education; target profiling and focus group interviews with the target audience and experts; co-creative workshops with the target audience, actors and creators;

Activities conducted

The project implements all the stages of film production.



Das Dialogverfahren Markthalle Neun

Year of creation: 2020-2021

Author: Johannes Tolk; Project author and coordinator

Country: Germany

Implementation: Group

Outcome type: Community forum and written stories collected via dialogue sheets

Source: <https://dialogverfahren-markthalle-neun.de/>

Target group: Local community, diverse age and social groups

Applicable fields: The methodology used in the project provides a very accelerated and personal/intimate insight into community/neighborhood

Materials needed: Various stationary items (project used a special high quality paper for the dialogue sheets, unique pens), laptop and scanner (to create the website and upload the stories), project team built the furniture that was used for the Neighborhood Forum to make it more special and create a secure space where people would open up.

Previous training needs: the required skills depend on the situation/context. This project was dealing with a conflict of interests; therefore, the needed skills were mediation and conflict management, qualitative research skills, content analysis, basic programing skills and content management skills.

About Johannes Tolk

Johannes designed and facilitated the participatory consultation project called “Das Dialogverfahren Markthalle Neun”, which includes storytelling.

About the methodology

The goal of the Markthalle Neun project is to facilitate a dialog between the neighborhood, the market hall, and the district. The need for the project emerged after the local community expressed concerns about the development of the local market hall (Markthalle Neun). It was carried out by an independant team formed by Johannes Tolk on behalf of the district office Friedrichshain-Kreuzberg in September 2019 - March 2020 in the planning area Lausitzer Platz in Berlin. Residents, local actors and initiatives, users of the market hall, traders and producers of the market hall, owners and employees of stores and organizations named problems, concerns and ideas for solutions in the planning area.

How the methodology produced Impact

The biggest impact that was created, was the broadening of the discussion about the problem from one specific conflict point, to uncovering the needs of the community in regard to the development of the neighborhood. In order to understand problems, concerns and ideas for solutions, the dialogue team was first mobile in the neighborhood (36 locations) and then from January 2020 with a Neighborhood Forum in the Market Hall.

The Neighborhood Forum has created a space for conversation between residents, local actors and initiatives, users of the market hall, traders and producers, owners and employees of stores and organizations. Furthermore, the team collected the dialogue sheets, which posed three questions - “This is what I need”, “What I would consider a successful solution” and “How I can contribute” in three identified topics: Food, Surroundings and Community. In this way, the collected stories had a rough structure, but left enough space for open ideas. According to the project coordinator, that framework was crucial to collecting stories that opened up the problem, broadened the discussion, and gave deeper insight in the community needs. The collected stories (anonymous) were scanned and are now available for public on the project website. The transparency also plays an important role in building trust within the stakeholders. The dialog team had language skills in Turkish, Arabic and English.

Activities conducted

1. Field research

The project started by identifying 36 locations to conduct field research in the area. Then the team talked to 71 people in the identified locations (different spots on the street, Bus stop; local square; small shops; Church; Handicraft - various branches; Retail - various branches; Travel agency; Design agency; Restaurant, snack bar, café; Pharmacy; Driving school; kindergardens; Farmers Market; local community center; Bakeries; Educational institutions; Social institutions.

2. Neighborhood forum

After the field stories were collected, the team designed a research space in the market hall for the Neighborhood Forum. The same dialogue sheets were used. 1282 sheets were filled by 541 people. The collected stories were kept there on the spots, available for anyone to read and they were all anonymous.

3. Digital phase

The collected dialogue sheets were scanned and uploaded on the website. The project team identified different subtopics/keywords, which can be used to filter the collected stories.



Kieztraum

Year of creation: 2020-2021

Author: CRN – Comparative Research Network

Country: Germany

Implementation: Individual

Outcome type: Video/audio stories, community map, action plans

Source: <http://www.kieztraum.de/> and <https://www.facebook.com/CRNKiez/>

Target group: The Kieztraum project takes place in Berlin, in the neighbourhood of Wedding. It is a result of a cooperation between Comparative Research Network and Quartiersmanagement Pankstraße. The specific target audience is the community that lives in the neighbourhood, or people who work there, in other words, anyone who visits the area on a regular basis. The project methodology can be easily adapted and implemented in different countries/neighbourhoods.

Applicable fields: Community building, civic engagement, creating a sense of belonging and empowerment. Could also be adapted to different topics, depending on the community needs

Materials needed: Cameras/smartphones/tablets; Big scale printed maps of the neighbourhood; devices to play the participation game on.

Previous training needs: facilitators should be trained in Community Reporting methodology and be familiar with Community Mapping and the Eurbanities game.

About CRN – Comparative Research Network

The Comparative Research Network (CRN), founded in 2007, works in the fields of non-formal adult, youth and VET education and research. CRN has three departments working in diverse fields like European Borders, Civic Participation, Urban Issues, Peacebuilding and intercultural dialogue, diversity, citizens science and circular economy education. The Research department aims to bring social sciences closer to society. The Training department is working on non-formal education in cross-sectoral approaches. CRN specialises in civic education and participation, cultural heritage, digital and media skills, storytelling, intercultural skills, green education, game-based learning and creative social entrepreneurship. The Education department is implementing training activities, train-the-trainer courses. It is developing methodological tool-kits, training plans and concrete tools such as online games, apps and handbooks. The three columns are connected with three horizontal initiatives – the CRN Participatory Lab, the CRN Peacebuilding Programme and the European Circular Economy Education Initiative. The publication service of CRN is dedicated to publishing OER, free-licence training materials, handbooks and support research publication. All books receive an ISBN and are featured in the Archives of the German National Library.

About the methodology

Kieztraum is a project blending three methodologies: Community Reporting, Community Mapping and Co-creation of the action plans for community using the EURBANITIES game. The project wants to help residents to learn new methods that can support them in their commitment and activate passive community members

How the project produce Impact

- The project has four fields of action which Kieztraum addressed with its methodologies: identification of positive and negative places and situations in the neighbourhood by all residents in the neighbourhood.
- Strengthening the residents who are or were already active in the area
- Activation of resident groups that have not yet been included
- Strengthening the positive identification with the area by all users and creating a positive, constructive dialogue with all groups

From the perspective of the project team, the four fields of action should not be controlled by external actors, but should be activated through the stories, views and voices of the residents. The storytelling here plays a major role in creating impact.

The Comparative Research Network sees itself in this project as a moderator and initiator that, as a mentor, supports the residents in finding their own voices, generating their own solutions and implementing them directly within the scope of their possibilities.

The Approach

The project brings together three innovative participatory methods (Community Reporting, Urbanities Approach and Community Mapping) which help the residents of the Pankstrasse neighbourhood to identify positive and negative places in the neighbourhood, to develop strategies and to transform the negative places into positive ones through targeted actions, while at the same time highlighting the positive places and thereby creating a new sense of belonging in the neighbourhood.

Activities conducted

- Delivering Community Reporting training and collecting community stories
- Organising Community Mapping events to identify locations in the neighbourhood that have positive and negative associations within the community members
- Organising Urbanities training: The aim of the methodology is to simulate and stimulate the participation process of activist and residents who want to participate actively at the neighbourhood level.
- Co-Creating action plans



Pression - Akademy of true illness

Year of creation: 2019

Author: Pola Wróbel, Kornelia Biatek, Wiktoria Kraszewska

Country: Poland

Implementation: Group

Outcome type: Movie contest - 7 videos about mental health made by high school students

Source: <https://www.facebook.com/Dpresja-Akademia-Choroby-Prawdziwej-426818458076927/>

Target group: High school community- students, teachers and parents

Applicable fields: Could be applied with success in any topics

Materials needed: None

Previous training needs: facilitators need to know how to provide a workshop about mental health

About the methodology

It's a Campaign run by four high school friends in response to the mental health issues of one of their classmates. The campaign was aimed at the whole community in school: teachers, parents, and students. There were workshops provided with specialists for the community and a video contest was organized. What makes it special: first of all, the "self-help" movement of the community. The videos sent by the students showed their perspective on what is depression and they made the community understand better student's perspectives and broaden theirs.

How the methodology produced Impact

During the contest, all the parties involved had a chance to reflect on the topics taken by the movies and see other perspectives.

The Approach

The approach was based on Kolb's cycle: having experience, time to reflect on it, theory and practice.

Activities conducted

The activities consisted into making videos, organizing a contest and promoting a campaign.

About the Authors

Pola, Kornelia and Wiktorja created the contest as a part of a campaign about depression for their school, because they felt that their community was lacking education about mental health.



MASSKA

Year of creation: 2001

Author: SNDE

Country: Poland

Implementation: Individual/Group

Outcome type: 19 Theater festivals (2020- online festival)

Source: masska.org

Target group: Local community and local theaters and theaters where people with disabilities play

Applicable fields: It can be applicable in the process of bringing the feeling of competence to people and letting them raise topics important to them.

Materials needed: Stage for performance, a camera for recording the performances

Previous training needs: Theater knowledge, acting classes and theater workshops

About SNDE

Stowarzyszenie na Drodze Ekspresji (SNDE) works for social and professional activation of people with intellectual and mental disabilities, preventing their isolation and exclusion in the local environment. The organization acting in Sopot in the name of all social outcasts and the disabled in particular. Was founded in 2004, managed to host projects promoting activity and openness to the world of socially excluded people as well as educating the rest of the society about the needs of those people. SNDE is an organization established to provide alternative services and innovative solutions to respond to the needs of the disabled and disadvantaged social groups. We implement projects promoting the activity and openness of people with disabilities, in particular those affected by mental disorders, persons with learning disabilities, youth.

About the methodology

MASSKA is a theater festival, where people with disabilities have a chance to express themselves through art and act in plays. Festivals are displayed on Polish theaters but also on international ones and are open to the public. The whole festival is about showing the voice of people who are usually in the margin of society. This year we invited people who watched it to share with us their reviews - which created a both ways conversation about the topic actors wanted to spark.

How the methodology produced Impact

The project gave voice and feeling of competence to the people playing in theaters. Also, it showcased talents of people with disabilities - which shows them as a competent part of the society and changes the stigma that people usually have.

The Approach

The project made use of peer reviews, experiential learning and debates.

Activities conducted

Events during which all the performances were presented and discussed.



Pomeranian Literature Contest

Year of creation: 2014

Author: Pomeranian Coalition of Mental Health

Country: Poland

Implementation: Individual

Outcome type: 2 books of poetry with the participants' poems (people who are struggling with their mental health)

Source: <https://otwartebramy.org/wyniki-pomorskiego-konkursu-poetycko-prozatorskiego-odmien-swoja-glowe/>

Target group: People with mental illness in Pomerania Region

Applicable fields: Mental health

Materials needed: Jury of the contest; someone to gather all the art work and be in touch with the artists and jury

Previous training needs: literature workshops are a plus- they help people structure their thoughts and create beautiful art

About Pomeranian Coalition of Mental Health

The Pomeranian Coalition of Mental Health is a coalition formed by more than forty organizations in the Pomeranian region which helps people struggling with their mental health to gain more self-determination and confidence to be a part of their communities.

About the methodology

Pomeranian Literature Contest is a literature contest for people struggling with mental health. It's a chance for people who usually write and never showcase their work to be appreciated and show their stories. Express their feelings and be heard.

How the methodology produced Impact

The contest gave the feeling of competence and social role to people struggling with mental health issues, the ability for the society to build empathy and understand people who are having mental health problems.

The Approach

The methodology makes use of learning by doing and metaphors as a tool to express hard emotions.

Activities conducted

The activities consisted in: graphic design; printing of the books; coordination of the jury and the artists; awards gala.



Change your Mind

Year of creation: 2002

Author: Pomeranian Coalition of Mental Health

Country: Poland

Implementation: Individual/Group

Outcome type: 3 video interviews, conference, Forum, workshops

Source: odmienswojaglowe.org

Target group: People who have stereotypes about mental illness

Applicable fields: Mental Health, abuse, success story

Materials needed: a camera, video editing skills and a place where to meet

Previous training needs: interviews conduction, clear communication of thoughts

About Pomeranian Coalition of Mental Health

The Pomeranian Coalition of Mental Health is a coalition formed by more than forty organizations in the Pomeranian region which helps people struggling with their mental health to gain more self-determination and confidence to be a part of their communities.

About the methodology

The aim of the campaign is to change the stereotypes that people have about mental health and people with mental health illnesses. The part of the campaign we focused on here was creating testimonials from people who became "experts through the experience" and shared their stories to bring hope to other people and show the perspective for people, who maybe didn't understand how it feels to build empathy in them.

How the methodology produced Impact

The methodology has spread the message about mental health, building empathy and understanding towards mental health. It produced impact also by sharing hope and inspiration on the way to get better.

The Approach

It's learning through the experience of other people and conversations, clash of perspectives and building empathy.



Otwartebramy.org - Magazine about Mental Health

Year of creation: 2014

Author: Pomeranian Coalition of Mental Health

Country: Poland

Implementation: Individual/Group

Outcome type: yearly published magazine and online website

Source: otwartebramy.org

Target group: people who struggle with mental illness, specialists, social workers, other organizations that work for mental health, other NGOs

Applicable fields: could be applied with success in any topics

Materials needed: graphic design skills; written articles

Previous training needs: storytelling skills, writing articles, cooperation with a graphic and a printing place

About Pomeranian Coalition of Mental Health

The Pomeranian Coalition of Mental Health is a coalition formed by more than forty organizations in the Pomeranian region which helps people struggling with their mental health to gain more self-determination and confidence to be a part of their communities.

About the methodology

This project is, on one hand, to showcase what is/has been happening in Pomeranian region in terms of mental health and on the other hand, there are personal stories and articles education about mental health. It focuses on the talents of the people (who are in the process of discovering them) and it's full of hope and encouragement for other people to try something new and learn something new.

How the methodology produced Impact

It's the gathering of all impact that happened during a year - it's very important for the people whose stories are a part of the paper - as an encouragement to keep going. And people who are readers- that there is a way to go and be a part of something bigger than just themselves.

The Approach

It's the part of reflection in Kolb's cycle- it's a moment to stop and reflect on everything that has happened and what's yet to come. A moment to appreciate everyone involved and all the progress that has been made.

Activities conducted

Articles writing; redaction of a newspaper; graphic design; printing of the newspapers



Storytelling Methodologies to Measure Impact

Macmillan - Evaluation of money and work pilot service

Year of creation: 2019-2020

Author: People's Voice Media, Manchester Metropolitan University

Country: United Kingdom

Implementation: Individual/Group

Outcome type: 17 stories, 1 report, 5 edited extracts, summary flyer, 1 learning event, 1 presentation of findings

Source: <https://mmuperu.co.uk/blog/projects/evaluating-the-money-and-work-prototype/>

Target group: Storytellers - people living with cancer and their families; people learning from the stories; frontline workers; strategic management from a cancer support service

Applicable fields: Health and social care, charities

Materials needed: Digital recording devices (audio and/or video) such as phones or tablets, flip charts, pens, projector, laptop, Zoom (or other online conferencing software with recording functionality) or a physical space.

Previous training needs: facilitator would need to be trained in Community Reporting methodology

About PVM

People's Voice Media (PVM) is committed to supporting people to improve their lives and bring about positive social change from the ground up. PVM was founded in 1995 and now works across the UK and Europe in the areas of health and social care, housing, education, research, and anywhere else where people need to share their stories. We developed the Community Reporter methodology in 2007 and this has now transformed into the Institute of Community Reporters, which was established in 2012. Reporters are people who tell their own stories and gather the stories of other people around them to use lived experience to create change in their communities, organisations and wider society. All Community Reporters are trained in Responsible Storytelling practices as a core part of the methodology, as well as other areas such as storytelling techniques and digital/media literacies.

About the methodology

Community Reporting serves a number of purposes in the prototype evaluation process. Firstly, it plays a key role in engaging people accessing the service in the evaluation process through enabling them to tell their stories. These stories provide people accessing the service's perspectives on their individual experience of the service, their wider lives and living with cancer and in some instances, a sense of how these two interact.

Secondly, the stories illustrate and provide wider contextual considerations to the findings from other evaluation work, and are likely to inform the development and validation of the Theory of Change developed by Manchester Metropolitan University and the MacMillan team. Finally, the stories can also be used as stimuli to prompt thinking, reflection and ideas for the development of the service within the MacMillan team.

The use of Community Reporting with the MacMillan Evaluation is built from the ground-up and learning from each phase will be used to design the specific details of the next phase. This will ensure that the implementation of the activities is suitable to the needs of the people accessing the service and that we capture as many lived experience stories as possible. Furthermore, and more importantly, it will engage people with cancer in the evaluation process in meaningful and thoughtful ways that are on their own terms – making sure their needs are adhered to in the design and implementation of the activities.

How the methodology measured Impact

Storytelling has been used to measure the impact of the pilot service that offers money and work support/advice for people living with cancer. Individual stories were gathered and then analysed to produce a set of findings. This is done using the ICR analysis methodology, which is informed by discourse analysis and grounded theory approaches. Further details can be found here: <https://peoplesvoicemedia.co.uk/approach/curating/>. Elements of these findings were then workshopped as part of a learning event with the team of people running the service (both frontline workers and those involved in the background/strategic direction). They looked at the findings and discussed what the learning for the service was - what was working and what could be improved. They discussed this alongside other forms of data such as quantitative measures. This and the analysis produced were then mapped back to a theory of change produced at the start of the evaluation process by Manchester Metropolitan University and the different forms of impact it was envisaged that the pilot service would have.

The Approach

The methodology makes use of presentation, peer review, discussion, and group sense-making

Activities Conducted

One-to-one storytelling/dialogue interviews, story dialogue activity, mind-mapping activities

Resources - tablets, projection facilities, recording devices, consent forms, handouts, presentation slides, flipchart and pens



Arts at the Old Fire Station - Storytelling Evaluation Methodology

Year of creation: 2017

Author: Arts at the Old Fire Station (AOFS)

Country: United Kingdom

Implementation: Individual/Group

Outcome type: Evaluation reports, short theatre pieces, exhibitions

Source: <https://oldfirestation.org.uk/project/storytelling-evaluation-methodology/> and <https://oldfirestation.org.uk/wp-content/uploads/2020/06/Storytelling-Evaluation-Methodology-Guide.pdf>

Target group: Storytellers - staff, volunteers, Crisis clients, beneficiaries, partner organisations, anyone involved with the projects being evaluated.

Applicable fields: Public arts

Materials needed: Digital recording devices (audio and/or video) such as phones or tablets, flip charts, pens, projector, laptop, Zoom (or other online conferencing software with recording functionality)/ physical space

Previous training needs: facilitator would need to be trained in the methodology in order to train story collectors. Although initially story collectors need no prior training, they embark on a "refresher" course with each new round of story collecting.

About Arts at the Old Fire Station

It's a company that helps artists make and showcase work, meet each other and share ideas. Theatre practitioners, visual artists and more receive support from us.

About the methodology

The methodology is derived from the Most Significant Change (MSC) technique, often called "monitoring without indicators". "MSC is used in international development circles, and in Asset Based Community Development (strengths-based) work. It involves the collection of stories of significant change from participants, and the participatory interpretation of these stories. Unlike conventional approaches to monitoring, MSC does not employ quantitative indicators developed in advance – the storytellers decide on what is the most significant impact for them. It is focused on the richness of lived experience and it looks at longitudinal experience of impact over months (quoted from the Methodology Guide PDF). In the case of the Storytelling Evaluation Methodology, this begins with recruiting and training storytellers in a 1-day training course before identifying and preparing storytellers. This involves arranging a meeting with potential storytellers to discuss the process and arrange the signing of a permissions form. The next step is collecting stories. Stories are a (recorded) conversation between storyteller and story collector, framed by four key questions: 1. What did they do in relation to the project? 2. What changed for them because of their experience? 3. Why was that change important for them? 4. What were the main things about their experience that made this change happen? Responses should be personal, detailed, focused and positive. Once the story has been recorded, it needs to be transcribed verbatim, capturing the texture of the voice with false starts, "ums" and "ahs". The transcripts are then edited down to 1-2 page stories in a careful, faithful manner. These edited stories are then used as the basis for discussion days to pull out the significance of the stories and the impact of AOFS. Stories are then shared publicly through evaluation reports and more creative outputs such as theatre and exhibitions.

How the methodology measured the Impact

Impact is measured through discussion days where the stories are analysed for insight on impact. These insights are reported in evaluation reports and other outputs. Although it's important to note that the MSC technique specifically does not use indicators, but rather allows the storytellers to ascribe their own indicators.

The Approach

The methodology makes use of presentation, peer review, discussion group

Activities conducted

One-to-one conversations to gather stories, discussion groups, training days, peer review.



Storytelling Methodologies to Create & Measure Impact

LIVING e-MOTIONS PROJECT

Year of creation: 2018-2020

Author: Scottish Recovery Network (author of the methodology), Intras Foundation, Astangu Vocational Rehabilitation Centre, University of Maribor

Country: Spain, Scotland (UK), Slovenia, Estonia

Implementation: Group

Outcome type: A training course for people who experience mental health challenges to help them understand and manage their emotions and take charge of their recovery; digital stories (audio and video or audio accompanied with images)

Source: <https://www.living-emotions.org/>

Target group: The training program is addressed at anyone who find themselves struggling with their mental health. So far, it has been piloted in Spain and Estonia with 21 adults and young adults living with various mental health challenges (2020)

Applicable fields: The applicable fields are: Mental health and wellbeing, psychology, education. The curriculum is designed for application with people experiencing emotional distress due to any reason. The training program can be further adapted for application with participants whose distress is connected with different social issues, e.g. violence, disabilities, addictions, any kind of discrimination (due to gender, sexual identity, ethnicity)

Materials needed: Most of the materials needed to implement the course, are available for downloading on the project's website: the Living Emotions training manual, which contains the conceptual information for the facilitators and the suggested exercises for the training sessions, and the Living emotions portfolio (to measure the impact of the course). During the stage of the video recording, a digital camera (or a smartphone), a computer and a video edition program are needed.

Previous training needs: the facilitator doesn't need to be expert in the topic matter but he shall have experience delivering group work and using participative training approaches. The Living eMotions approach is more about facilitating a group learning process rather than delivering a set course.

About Scottish Recovery Network

Scottish Recovery Network has been promoting and supporting mental health recovery since it was established in 2004. Its vision is to make Scotland a place where people expect mental health recovery and are supported at all stages of their recovery journey.

Its mission is to bring people, services and organisations across sectors together to create a mental health system powered by lived experience which supports everyone's recovery journey.

About the methodology

Living e-motions gives name to a project and a training program developed within the project. The training curriculum is focused on emotional education but uses storytelling as a practical way to explore one's own emotions. The participants learn to identify their emotions, understand their origin and their consequences, manage and control them, as well as to verbalize them. Its curriculum is composed of 8 training units that take learners through a process of understanding, developing and sharing their story, and using it to drive their recovery and inspire others. The methodology is based on an assumption that narrating imposes structure on our thoughts and experiences and, as a slower process than that of inner speech, it allows us to pursue an idea to its logical conclusion. Endowing the traumatic events with a narrative form changes their scale, making them smaller and more manageable and implies moving towards a resolution or psychological closure. Narrating leads to a separation between the person and her story, which liberates the individual from being defined by his/her problem. The authors highlight that exercises and discussions provided can be adapted by the facilitators to ensure that the learning experience meets their participants' needs and expectations. So far, the methodology was implemented with two groups of participants, one in Spain and another in Estonia. In Estonia, the program was delivered to 11 young people - aged from 17 to 24 - with mental health challenges (depression, anxiety, mood-disorders, obsessive-compulsive disorder, autism spectrum disorders). The facilitator is willing and able to share his/her own experiences or story. The facilitators reported that they had adapted the sessions by narrowing the focus of each session and applying only from 2 to 3 exercises per day to permit the group to implement the activities in depth and leave sufficient time for reflection after each activity. In Spain, the program was delivered to 10 people diagnosed with severe and prolonged mental illness (schizophrenia, bipolar disorder, impulse control disorder and schizoaffective disorder), aged from 29 to 54. Both in Spain and in Estonia, they organized 12 weekly sessions of 90 min. The project was funded by the Erasmus+ program of the EU.

How the methodology produced Impact

Each activity of the course has been designed to help the participants identify and understand their emotions, learn to manage them, reflect upon their individual stories and recovery process. Living emotions uses storytelling as a practical way to explore one's own emotions, as a means to share chosen aspects of their own story with the outside world, through the videos recorded upon the termination of the training course. Another notable factor in impact production of the Living emotion program is the group and, particularly, the profound connection and mutual support that develop between the members of the group. Participants have shared the importance of this during the course and it has highlighted the need and potential for more group activities. The trainers in the pilot courses reported a high level of privacy within the groups.

How the methodology measured Impact

The project counts on several methods to measure its impact on the participants. It offers a recognition system that tries to support and enhance the empowerment process of the participants, formed of:

- a self-evaluation questionnaire that can help the participants to think about the experience lived and to identify the new competences acquired or improved during the training course.
- a learning passport that helps identify and certificate the improvement and/or acquisition of soft skills by the participants in the course.
- the storytelling videos allow to measure the impact of the different steps that the participants have taken on their recovery path, including the living emotions training program.

The Approach

The most important strategy in Living emotions course is the "participative approach", which means that, while there is a set of proposed activities, they only serve as a frame which the participants need to fill with "meaning". The participants are the ones who- with help from the facilitator/trainer- contribute to create that meaning with their own experiences and contributions. The teaching strategies depend largely on the facilitators, who have significant freedom to adapt the standard activities and exercises of the course to their needs and the needs of the group. For instance, during the pilot experience, some facilitators reported that they had procured to become part of the group by also sharing their emotions and their story with the rest of the participants. This approach helped the facilitators build trust, made the participants feel less ashamed of their experiences and encouraged them to open up and share. Other than that, the facilitators tried out different ways to encourage participants to reflect at the end of sessions. This included posing questions such as 'If this session was a color/toy/word what would it be and why?' This playful approach helped to get the group to participate in conclusions even though they were often tired by then. The figure of the facilitator is central in the living emotions program as she plays a key role in creating the environment where people feel safe and supported to explore their lived experiences and emotions, and to share with others.

Activities conducted

The living e-motions course is delivered in group sessions, guided by 1 or 2 facilitators, depending on the size of the group and other characteristics. The course includes a variety of activities and exercises such as guided group discussions/reflections and personal reflective exercises/worksheets. The participants' stories are recorded at the end of the training program.



My Word Storytelling & Digital Media Lab

Year of creation: 2012

Author: Ashlee Cunsolo Willox, Sherilee L Harper, Victoria L Edge

Country: Canada

Implementation: Group

Outcome type: Video-recorded stories

Source: <https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.944.7484&rep=rep1&type=pdf>

Target group: Inuit community of Rigolet, Nunatsiavut, Labrador, Canada. Storytelling in a digital age: digital storytelling as an emerging narrative method for preserving and promoting indigenous oral wisdom

Applicable fields: Social integration, climate change

Materials needed: Digital cameras, digital video recorders, computers and editing software, printer, scanner. Participants are asked to come to the first workshop session with a half draft of their story, or at the very least an idea for their story in mind, and to bring along digital photos, print photos to be scanned.

Previous training needs: the facilitators shall be familiar with DST and be able to conduct the participants throughout the process. While the workshops did not require any previous experience with computers, digital cameras, or software, the organizers found out that participants who were already using and/or comfortable with this type of equipment were more adapt to participate. They concluded that it would have been more effective if the community members had been trained in the digital storytelling process and techniques before the first workshops.

About the methodology

It is a community-driven research project dedicated to examining the impacts of climate change on health and well-being. There were two aims:

- examine the impacts of climate change on physical, mental, emotional, and spiritual health
- pilot the use of digital storytelling as a narrative-based data-gathering method, centered on sharing first-person narratives and lived experiences through the digital format.

The stories are created during immersive workshops, where participants develop and share stories through group story circles, reading and/or telling their stories loud to other participants to share experiences and to receive feedback. Additionally, a series of "team stories" have been produced, created through a pairing of a young person and an elder, during a Nunatsiavut-wide youth and Elder storytelling camp. The stories are available for the public at:

<https://www.youtube.com/user/uKautsiga/videos>

How the methodology produced Impact

The stories created within the project have been recorded on DVDs which were distributed to policymakers, health professionals, project stakeholders, and presented at national and international conferences and meetings. The stories have also been screened in many contexts: at a variety of community events and story nights, for government representatives and health officials in Nunatsiavut and other parts of Labrador, at national and international conferences, and in a variety of educational activities in elementary, secondary, and tertiary school settings. Given the fluidity of the digital form, these stories have also been posted to the Rigolet community website (www.rigolet.ca), a YouTube Channel created for the project, and a Facebook page. Recognizing the importance of this method, the Rigolet Inuit Community Government has established the 'My Word': Storytelling and Digital Media Lab, creating the first northern Canadian center for digital media and community-engaged research and capacity development—Inuit research and facilitation by and for Inuit.

How the methodology measured Impact

Digital storytelling sessions are complemented and informed with focus groups, in-depth interviews, and questionnaires, to collect qualitative and quantitative data.

The Approach

The methodology makes use of discussion groups, peer feedback, and experiential learning.

Activities conducted

The participants developed and shared stories through group story circles, reading and/or telling their stories loud to other participants to share experiences and to receive feedback. Group brainstorming sessions are used at the beginning of each workshop where participants are asked to share their reflections, experiences, and thoughts about these changes and subsequent impacts.

Living in Direct Provision. Visualizing Migrant Voices: Co-Creative Documentary and the Politics of Listening

Year of creation: 2008-2009

Author: Darcy Alexandra

Country: Ireland

Implementation: Group

Outcome type: Video recorded individual three- to five-minute digital stories

Source: <https://www.darcyalexandra.com/portfolio/living-in-direct-provision/>

Target group: Asylum seekers from different parts of the world accommodated in direct provision centers in Ireland

Applicable fields: Migration and social, political, legal, psychological issues related to it

Materials needed: Computer, camera, video-edition software

Previous training needs: the facilitator shall have previous experience in workshops facilitation, in digital storytelling (or documentary filmmaking), and notions of creative writing

About Darcy Alexandra

Dr. Darcy Alexandra is a researcher and lecturer at the Institute for Social Anthropology at the University of Bern. She combines her wide-ranging expertise in filmmaking, storytelling, poetry, photography, writing, and activism to an engaged scholarship. Darcy Alexandra focuses her research on the lived experiences of asylum seekers, the politics of storytelling, and co-creative documentary making.

About the methodology

This co-creative process of audiovisual production was funded by the Forum on Migration and Communication, in partnership with Refugee Information Service and Integrating Ireland.

The project was implemented under the direction of a researcher and workshop facilitator, Mrs. Darcy Alexandra. It provided a unique platform to analyze the asylum policy and the everyday circumstances of asylum seekers in Ireland. The research participants were people from originating from Africa, Asia and Eastern Europe, all asylum seekers in Ireland, accommodated in Direct Provision centers. During the participatory seminar, over a period of 6 months, the collaborators met weekly and created the images, wrote the scripts, and co-edited the videos within a community of practice. In conversation with one another, and with mentorship from the project's director and other creative writers, photographers, filmmakers, and editors, research participants developed one lived experience of their choice into a short video for public screening.

The created audiovisuals address a variety of everyday difficulties affecting asylum seekers and families who have lived or are currently living in the Direct Provision system: painful experiences of separated and fragmented families; the lived effects of exile and social segregation; the impact on children growing up in the Direct Provision system (sometimes for four to five years due to bureaucratic backlogs); a collective sense of wanting to contribute through work and thereby obtain recognition in Irish society; in addition to hopes for the future and new beginnings.

The photo films from Living in Direct Provision premiered at the Irish Film Institute (IFI) in Dublin to an audience of policymakers, migration scholars and activists, and family and community members. They have screened at the Guth Gafa International Documentary Film Festival and internationally at conferences in the Americas and Europe.

How the methodology produced Impact

The project has given the participants the opportunity to raise their voice and share aspects of their reality - their past, their present, their future - with their own words.

The production process created dynamic ways for a heterogeneous group of people facing diverse stages of legality in relation to the Irish state to engage with one another across differences of class, language, ethnicity and race, gender, age, and education. As one participant observed, "I've been in research studies before where we were just sit in a circle and talk. This is the first project where we actually made something." The act of making something together grounded the analysis and created the opportunity for the researcher to learn about the asylum system in direct conversation with asylum seekers.

The mediated perspectives generated in this project offer a short but profound insight into the very real experiences, emotions and struggles of asylum seekers and their families, told in first person. This is not a common situation since, generally, the media feature NGO workers, other professionals and politicians alking about the asylum seekers but they rarely get the chance to. It is an important factor in terms of the impact on the public opinion, since stories told in first person are more likely to awaken the audience's interest and sensitivity."

The Approach

The facilitator/researcher takes position of a listener. She engages with the participants through the development of their photographs and drawings, scripts, voiceovers, storyboards, and video editing. The process is of experiential learning.

Activities conducted

The methodology makes use of discussion groups, peer feedback, co-creation of digital stories between participants and researchers.

Argumentation in mathematics: mediation by means of digital interactive storytelling

Year of creation: 2016

Author: Vygotskij

Country: Italy

Implementation: Individual/Group

Outcome type: A platform model that organizes mathematical tasks

Source: <https://oaj.fupress.net/index.php/formare/article/view/3584/3584>

Target group: Students with learning difficulties

Applicable fields: Education; equality in education; technologies; integration

Materials needed: A computer simulator

Previous training needs: A facilitator that would guide the students through the story and that analyzes their behaviours and their results

About the methodology

The entire study concerns the design and implementation of an Interactive Digital Storytelling in Mathematics; with the aim of outlining a platform model that organizes mathematical tasks based on a Vygotskyian approach, where learning is first socialized and then internalized. The choice of using storytelling is linked to both motivational and cognitive efficacy aspects.

How the methodology produced Impact

The methodology worked on the creation of a better education system, creating a platform model that helps students with mathematical tasks.

Impact Measurement

The methodology analyzes the evolution of the stories and the various results obtained by every single student. Every result represents a different situation. Thanks to the analysis of the story's evolution, a series of quantitative and qualitative data can be obtained.

The Approach

Evolution of an interactive story where every student makes a role and has mathematic problems to solve, in order to proceed with the evolution of the story's plot.

Activities conducted

The designed device contains various components that intend to support the mediation process to arrive at the elaboration of mathematical arguments: the chat, the forum, the professor, the captain, the students, the interactive semi-open question, the storytelling.

Digital storytelling for social impact

Year of creation: 2014

Author: The Rockefeller Foundation

Country: United States

Implementation: Individual/Group

Outcome type: Stories with a narrative structures such as: people involved in a cause as protagonists who must conquer an adversary to achieve a meaningful goal.

Source: <https://www.rockefellerfoundation.org/blog/digital-storytelling-social-impact/>

Target group: Organizations that create social impact

Applicable fields: Socio-political fields;

Materials needed: An organization structure

Previous training needs: none

About the Rockefeller Foundation

The Rockefeller Foundation's mission—unchanged since 1913—is to promote the well-being of humanity throughout the world. Today the Foundation advances new frontiers of science, data, policy, and innovation to solve global challenges related to health, food, power, and economic mobility. As a science-driven philanthropy focused on building collaborative relationships with partners and grantees, The Rockefeller Foundation seeks to inspire and foster large-scale human impact that promotes the well-being of humanity by identifying and accelerating breakthrough solutions, ideas and conversations.

About the methodology

It's a report created to spread best practices and create how-to guides for telling stories, and for using existing technological tools.

How the methodology produced Impact

The methodology provides a guide that can be used to strengthen the practice of digital storytelling in the social impact sector.

How the methodology measure Impact

The methodology provides a number of tools that can be used to analyze the impact created by the organizations.

The Approach

A report divided in five sections about strategy, capacity, content, platforms, evaluation.

Activities conducted

Exercises to be developed individually or in group.



Barnsley Museums Mid-Term National Portfolio Progress Report: April 2020

Year of creation: 2020

Author: Dawn Cameron, Derrick Armstrong

Country: England, United Kingdom

Implementation: Group

Outcome type: Progress Report Portfolio

Source: PVM's internal project

Target group: Museum Staff, Volunteers, Collaborators, Families, Young People, Refugees, Migrants, Older People, Students, Carers - Local (Barnsley) Communities - Anyone with lived experience of engaging with museum programmes.

Applicable fields: Community Arts & Heritage Sector

Materials needed: Storytelling techniques - Labonte and Feather's 'Story Dialogue' method.

Previous training needs: none

About the methodology

It consists into the development of an evaluation framework for Barnsley Museums' NPO programme & Continuous professional development and mentoring implemented by Barnsley Museums' team. The most important aspect of this methodology is the authenticity and power behind people's lived experience for the purpose of creating change. The museum would like to improve engagement with a range of different communities and the most effective way of doing this is to listen to what those communities have to say.

How the methodology produced Impact

The production of the evaluation report had a social impact through inviting people to share lived experiences of engaging with museum programmes in order to inform future engagement plans. People's story contributions fed into the production of a set of strategic aims which the Museum plans to achieve as they move forward with their work.

How the methodology measure Impact

The methodology makes use of a critical reflection of NPO programme and a Road map for future plans within the NPO period; Collect, circulate & continuously improve evaluation resources which the team has developed over the course of the last 2 years; Confidently develop & test new approaches to evaluation over the remainder of the NPO period; Identify what has gone well & what has gone less well, pinpointing the critical factors which support success. Reflecting on the Barnsley museums strategic aims set out in its business plan: 'Strong Community Focussed Programming', 'Aspirational & Educational Opportunities for Families & Young People', 'Strong Contribution to the Happiness & Health & Wellbeing of the Borough.'

The Approach

Dialogue interview workshops, discussions, reflective learning & training sessions.

Activities conducted

Day long introduction to evaluation for sector leads within the Barnsley Museums team, developing evaluation principles and practices.

We Are With You - Evaluation of Support Service

Year of creation: 2019

Author: People's Voice Media, Manchester Metropolitan University

Country: United Kingdom

Implementation: Individual/Group

Outcome type: 40 Community Reporter Stories, 4 story curations, 1-3 knowledge exchanges, training of 10-30 Community Reporters

Source: PVM's internal project

Target group: People recovering from addiction accessing Addactions services, Addaction workers, academics, health and social care decision-makers

Applicable fields: Health and social care, addiction, recovery

Materials needed: Digital recording devices (audio and/or video) such as phones or tablets, flip charts, pens, projector, laptop, Zoom (or other online conferencing software with recording functionality)/physical space

Previous training needs: Facilitator would need to be trained to train others in Community Reporter methodology

About the methodology

Community Reporting will be used in the project and Social Impact Bond (SIB) evaluation to gather rich, qualitative understandings of the lives of people who access Addaction's services and their experience of the project/service. These stories will provide insights in people's worlds and how they relate to the project/service, as well as helping to illustrate the findings from other evaluation activities, provide stimuli for on-going learning and development and involve service users in meaningful and transparent ways in the evaluation process. During year 1, some initial Community Reporting activities will be undertaken and then following the delivery of the activities, PVM will work with Addaction to create a plan for years 2 and 3. The plan will be designed to fit needs of the project and SIB evaluation, with a keen focus on sustainability and consistency (i.e. the training of a group of Community Reporters to gather stories on semi-regular basis). The project aims to use Community Reporting as part of the SIB evaluation and to establish a route to how Community Reporting can be used sustainably by Addaction to support on-going learning and development of their service. Results and impact are still emerging as this is an on-going project, although some initial findings emerged showing that a person-centred approach to addiction recovery yielded the best results, however staff in the service were overworked due to disconnects between Addaction and more formal services. At the heart of this project/methodology is the "bottom-up" approach of listening to people who access the service, finding out their needs and using that information to create impact, rather than imposing a service on people and assuming it's what they need/want.

How the methodology produced Impact

The methodology produced social impact by listening to the stories of people who access services and feeding that lived experience back to decision-makers with recommendations on what the service should be shaped like to suit those needs. However, there are other factors that influence these impacts such as budgets/funding and staffing levels.

How the methodology measured Impact

Impact is measured through sense-making sessions, where Community Reporters listen to the stories they have gathered to uncover insights which reflect the impact (or lack of it) and this is reported in story analyses/insight reports and knowledge exchanges.

The Approach

Trainee Community Reporters take part in a series of interactive workshops with an experienced facilitator to learn about Community Reporting, dialogue interviews, responsible storytelling, etc. This includes group discussions, Q&A, demonstrations and actively learning by doing.

Activities conducted

The methodology made use of group discussions, gathering and reviewing snapshot stories, dialogue interview and sense making sessions.

SenseCast

Year of creation: 2021

Author: MakeSense Berlin

Country: Germany

Implementation: Individual/Group

Outcome type: Podcast

Source: <https://www.facebook.com/sensecast/> and <https://anchor.fm/sensecast/>

Target group: People who want to start a social business, early stage social entrepreneurs or people who hasn't started yet, and other interested people, maybe working with entrepreneurs

Applicable fields: Socially oriented business

Materials needed: Laptops, microphones, different software and platforms used in podcast production.

About MakeSense

MakeSense is a dynamic global network of people who share common values of community, collaboration, open-mindedness and a passion to create a better world through social entrepreneurship. MakeSense connects engaged citizens, passionate entrepreneurs and forward-looking organisations through events, workshops and other activities to solve social issues and create positive impact.

About the methodology

SenseCast is a project initiated and run by MakeSense Berlin community members (<https://www.facebook.com/groups/MakeSenseBER/>). It was born to showcase and inspire social entrepreneurship and people behind it. Guest speakers are social entrepreneurs who share insights from their journey of making an impact, empowering others to do the same.

How the methodology produced Impact

Once month since SenseCast team interview one social entrepreneur who will talk about their personal and professional journey. They share insights and learning points from their journey of making an impact. By doing so, podcast team hopes to empower others to do the same. Starting a social business is not an easy path. It's a road full of challenges, both operational and emotional. Which idea to choose? When to launch? How to build up and maintain your business? Dealing with all that can be intimidating.

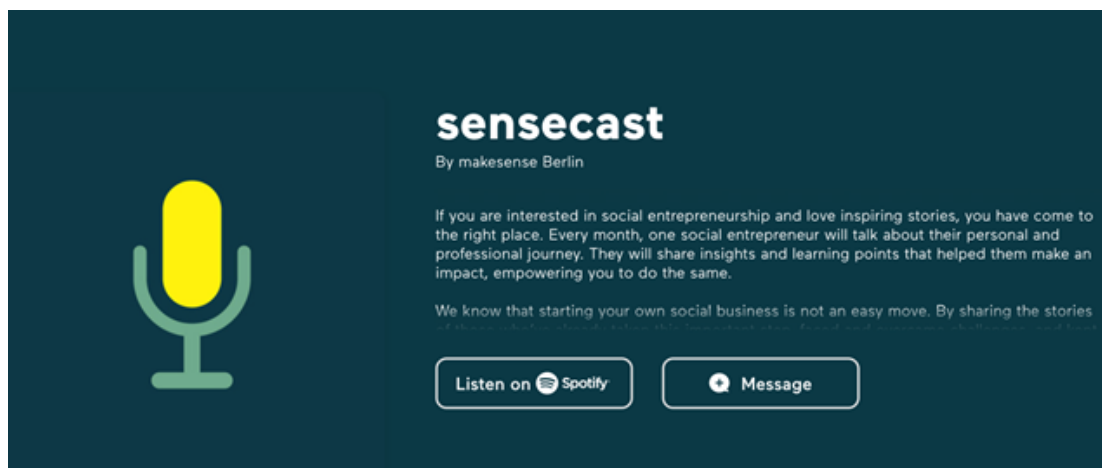
Showing people, through storytelling, that other social entrepreneurs have faced many challenges creates an impact on aspiring ones. By sharing stories from the journey of social entrepreneurs, the team hopes to inspire people to take the leap and build social business with passion and motivation.

How the methodology measured the Impact

MakeSense community supports a lot of new or aspiring social entrepreneurs, and having a podcast where they can tell their stories, is also a way to measure impact of the work that the organisation does.

Activities conducted

Call for speakers, arranging the podcast recording, editing, publishing and promoting the podcast



Humans in the EU

Year of creation: 2021

Author: Alliance4Europe

Country: Germany/Belgium

Implementation: Group

Outcome type: Multimedia storytelling platform: originally the project was mostly visual stories accompanied by a short story/text, but as of now the project is welcoming all forms of art - poetry, music, experimental videos - as long as these tell a story linked to Europe and the human connection to Europe.

Source: <https://www.facebook.com/HumansintheEU> and <https://www.instagram.com/humansintheeu/>

Target group:

- “passive positives” - individuals with a positive view of democracy and diversity who do not feel represented in political institutions and tend not to participate. This is based on research commissioned by Alliance4Europe in 10 countries in 2018-2019.
- a subset of “passive positives” labelled the “invisibles” are individuals who have a positive view but do not receive any political or current affairs communications in their day to day life.
- engaging in dialogue with an audience that has a critical view towards the European Union. Reaching them through specific influencers who have dedicated reach and tailoring, and provide information and opportunities for dialogue that rarely take place.
- specific marginalized or underrepresented communities facing intersectional social exclusion, including migrants and refugees, people with disabilities, as well as women and LGBTI+ people.

Applicable fields: Arts and communication for democracy. Building a creator community to activate citizens for democracy. Uses diverse creative media to tell human stories fostering intercultural understanding, dialogue, and active citizenship

Materials needed: Cameras, editing software

About Alliance4Europe

Alliance4Europe is a non-profit civic start up, working to build a democratic, sustainable Europe for and by citizens. We bring together pro-Europeans and pro-democrats to foster cooperation, have a louder voice and activate citizens

About the methodology

The artistic nature of the project will also allow us to reach designated targeted audiences who have been disengaged from European affairs, as well as mobilising those who already hold a positive view.

How the methodology produced Impact

The project's outreach strategy entails engaging a designated target audience with emotional content brought across by creators and influencers that the audience already follows and can relate to, as well as to inspire an emotional reaction. The objective is to generate interest and a desire to engage with EU institutions, specifically the European Parliament.

At its core, this project has some key methodological tenets. Firstly, active citizens throughout modern history, generate change. The only way to create a European Union that is more sustainable, prosperous and inclusive, as well as more effective, is through citizen engagement, including citizen participation in European Union institutions, especially the European Parliament. Providing citizens with a connection with EU institutions that is both emotional and based on facts and figures, and thus driving a desire to participate, should be a central outcome of the project.

How the methodology measure Impact

Content will also be disseminated by social media influencers that are relevant for the target group of the project, including bloggers, musicians, actors, and journalists. This will enable wider penetration of the “passive positive” audience, as well as drive-up reach and exposure.

By using the Social Media Intelligence Unit, Alliance4Europe will be able to target content using social media platforms' own algorithmic uplift, extending reach with less paid advertising.

Activities conducted

We will have a consistent flow of content will be produced and crowdsourced via the network of creators. This content will focus on human-experience stories of diverse communities and may include marginalised communities, young people, rural and urban communities, Members of the European Parliament and European Union staff. Content will include a range of media such as videos, photo series, short stories, journalistic writing, and visual art.

The indicators here include the number of pieces produced per month, the diversity of media used, the geographic balance of regions covered and demographic diversity represented. We estimate about 6 major pieces produced each month, knowing that each piece represents a package of coverage and multi-format storytelling, and that we will begin to post-project content after 3 months of preparation work.



Conclusions

As we said in the introduction, the report "Using digital storytelling for Impact and change measurement" is a research that focuses on the existing methodologies of storytelling across the Europe. Thanks to the analysis of the storytelling methodologies illustrated, we can now summarize the most important findings of the research:

- The storytelling methodologies illustrated are divided into: 52.2% to create impact; 39.1% both to create and to measure impact; 8.7% only to measure the impact
- A few of the methodologies are dedicated to climate change and sex education, while a higher number of methodologies are focused on health and wellbeing and on civic engagement
- The most frequent targets are students, local communities, and people with mental illnesses. A few methodologies involve children, people with disabilities, people recovering from addictions and people in the arts.
- Among the activities conducted by the methodologies, group sharing and discussion are widely used, as are video recordings. Instead, games and podcasts are used infrequently

From these findings, we can draw some conclusions.

As we have seen throughout the research, all the methodologies have different aspects but also common themes. From the collected results, it is clear that more organizations use storytelling to create impact, at least with a clear structure and intention. This both confirms the initial assumption of the project partners - that measuring impact with storytelling is still largely unaccounted for, as well as uncovers the need expressed both by interviewed stakeholders and project partners, to promote and make storytelling in this context more available.

Measuring impact is often secondary to creating it (because seen as a "soft" output). Probably, people don't know how to analyse stories of lived experience. We believe that more people are using lived experience storytelling to measure impact; perhaps, they just don't realize it because there is not a formal process to do it. In fact, the act of someone telling their story to demonstrate impact that they have seen, felt, or experienced is an act of measuring impact, it just needs to be harnessed by those who need to make those measurements tangible.

Another of the key points that emerges is that the presence of a GROUP of people who listen to the story is fundamental. Telling a story to a group means to share emotions, experiences and lessons learnt that can be helpful for everyone. Also, when you are part of a group, listening to a story means to learn elements from different perspectives and points of view.

Another interesting finding is related to the areas where storytelling is used to work with communities. From our research, only a few/little projects were addressing climate change. Whereas it is seen as an area of key importance on local, European and global level.

These findings give to the Narratives of Impact project a clear direction for further months. The remaining intellectual outputs of NOI are a toolkit for using lived experience storytelling to measure impact, and a library of video resources. Our aim is that these will enable individuals and organisations to measure the impact of work, policies, social change etc. using lived experience storytelling. We will be embedding our learnings from this piece of research into those intellectual outputs so that it meets the needs of stakeholders.

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