STEAMigPOWER

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STEAMigPOWER
STEAM approaches at higher education for mIGrants, refugees and asylum seekers' emPOWERment

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A2: Guidelines for the Digital Storytelling course

WP2: STEAMigPOWER Introductory Blended Intensive Program

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ABSTRACT

WP2 **STEAMigPOWER Introductory Intensive Program** aims to contribute to social inclusion and engagement of refugees and migrants in their host community (understanding this host community not only at the local level but also at the national and European levels), and to develop their digital skills, while fostering their critical and interpretive thinking and enhancing their learning experience.

The programme aims to develop critical knowledge (in the line of civil integration), individual competencies and skills (communication, intercultural and language skills). On the other hand, at the end of the **STEAMigPOWER Introductory Intensive Program,** participants should be ready to create and record their digital stories, sharing their own learning experiences. The digital stories will allow the participants to tell their experiences meaningfully for their communities, thus bringing other migrants, refugees and asylum seekers closer to the engineering, sciences, arts and mathematics study fields. Knowing the importance and reach of social networks and media technology, digital stories can be a valuable tool to reach our target group (women, students, and other refugees/asylum seekers) worldwide.

Digital storytelling persuades the brain and the heart: Digital stories can teach learners the value of emotional rhetoric, allowing them to explore new ways of acting or thinking differently. These stories can stimulate emotional responses in students and encourage them to pursue STEAM courses they are passionate about and were reluctant to do so.

Activity 2 is the creation of the Guidelines to create Digital Stories, i.e., a **How-to Guide for Digital Storytelling**, which will be available in English and all partner languages. The Guide is designed to help the participants construct their own digital stories and share their personal experiences during the STEAM Intensive Programs using a digital format, allowing the learners to choose the story idea, frame the message and write the outline. It includes step-by-step planning tools and tips for video recording with mobile devices.

1. INTRODUCTION

The STEAMigPOWER project addresses four main objectives during the project's lifetime:

1. Development of the 2-day STEAMigPOWER introductory Blended Intensive Program (to be delivered at the partners HEIs to at least 250 migrants, refugees and asylum seekers, focusing on women and pupils in upper secondary school (15 – 18 years old) on EU Civic Integration and Digital Storytelling;

2. Development and delivery of the 5-day on-site STEAMigPOWER Intensive Program (5 STEAM courses on Environment and Fight against Climate Change)

3. Development of an open-access VLE platform to deliver the online courses created within the project, also aiming at the participation and content maintenance by other European and worldwide institutions who are interested in contributing to this cause after the project's lifetime;

4. Development and delivery of the STEAMigPOWER Intensive Program Modules in an online format to be available on the VLE platform (aiming at reaching at least 500,000 migrants, refugees and asylum seekers).

Digital storytelling uses technology to tell stories: There are many ways to tell digital stories, such as through text on a social media platform or website, images and narration in a video or narration in a podcast.

Digital stories are narratives designed to take the viewer on a journey, not just facts with accompanying images: Digital Stories have a plot, characters, and themes, just like a book or a movie.

The act of telling and listening are the cornerstones of any narration. The ability to say to one's own story and develop the ability to listen to another person's story is based on freedom of expression that respects each person's point of view.

The capacity to recall memories is essential to preserve shared identities and customs. For migrants, refugees, and asylum seekers, storytelling has developed into a vital tool that helps them maintain their spirits and share their trauma of relocation and, most of the time, conflict with the world. There is a gap between how those outside and those experiencing conflict perceive it.

In general, migrants, refugees, and asylum seekers must relate their stories in their own words. It can aid them in processing their experiences and recovering from them. Additionally, it gives others a more nuanced understanding of "other" cultures and the distress of displacement. For others who have not felt the anguish of losing their home, hearing about these experiences is equally crucial.

This document is a **How-to Guide for teaching Digital Storytelling** development. It explores the basic steps of Digital Storytelling in a workshop format, which is helpful for trainers and educators

who want to apply this non-formal learning methodology in their work with migrants, refugees and asylum seekers.

The How-to Guide explores the basic developing steps of Digital Storytelling, providing facilitators with the resources to use with their learning groups.

Watch the video:

The magical science of storytelling | David JP Phillips | TEDxStockholm

1.1. Learning Outcomes

1. Understanding of storytelling and narrative building as teaching and learning styles,
2. Developing communication, collaboration, presentation, problem-solving, negotiation, critical and creative thinking skills,
3. Enhancing understanding of the potential storytelling and narrative building have in education and the opportunities they provide,
4. Enhancing professional skills through mastering tools for virtual communication and collaboration,
5. Providing and exercising creative ideas and practical resources for the successful implementation of digital storytelling in education,
6. Improving English fluency (the official language of the course),
7. Improving the participants' digital competences,
8. Promoting intercultural awareness,
9. Strengthening the European collaboration among people using digital storytelling in different contexts.

1.2. Pedagogical Approach

It can be powerful to use stories to help people picture and understand the experiences of migrants. We may combat damaging prejudices and highlight our shared humanity by listening to individual migrants, refugees, asylum seekers, and community residents who accept them and share their stories.

General Objectives:

1. Provide space for migrants, refugees and asylum seekers to share their own stories and participate in creating their own digital stories,
2. To stress the importance of migrants, refugees and asylum seekers sharing their own stories, which are multi-dimensional and can have great appeal,
3. Built up Facilitators' competences in planning and delivering a Digital Storytelling Course.

Core Values:

- ✓ Student-focused
- ✓ Interculturality
- ✓ Diversity
- ✓ Inclusion
- ✓ Respect

A student-focused pedagogical approach that will incorporate experiential methods through interactions and:

- ✓ Provides a framework (theory) and practice with real-life examples that will allow connecting concepts and concrete practice,
- ✓ Uses different instructional strategies to meet the needs of diverse learners: activities, videos, digital tools, etc
- ✓ Takes into account the multilingual and multicultural diversity within learners, together with the diversity in terms of ages and psychosocial needs,
- ✓ That is focused on motivating and engaging learners,
- ✓ Within an inclusive and safe environment.

Pre-Requisites

Facilitators should have knowledge of the following:

- ✓ intercultural communication,
- ✓ socio-cultural diversity,
- ✓ cultural awareness and sensitivity training, including self-assessment of cultural bias,
- ✓ culturally responsive approaches,
- ✓ intercultural conflict management,
- ✓ technology literacy and use of new technologies; digital media software for creating and editing photos and videos.

Self-assessment for potential learners in terms of evaluating their access to the courses:

Age: minimum age allowed to participate in a non-formal training

Status: Migrant/Refugee/Asylum seeker

Language: minimum language skills (B1)

Literacy: even though the course will try to adapt to different literacy levels, there is a need for a minimum standard

Digital literacy: minimum standard

Accessibility to electronic devices

Expectations: it will serve to match the expectations of the participants and the expected outputs of the course

2. Getting Started: Digital Storytelling, Digital Storyteller and Types of Digital Storytelling - The Role of the Facilitator

2.1. Digital Storytelling

1. Digital Storytelling is a short form of digital media production that allows everyday people to share experiences and stories. Digital storytelling refers to various emergent new forms of digital narratives, e.g. web-based stories, interactive stories, hypertexts, narrative computer games (such as Neverwinter Nights), audio and video podcasts, etc.

2. A digital story is a multimedia presentation combining various digital elements within a narrative structure (a story). Media may include text, images, video, audio, social media elements (e.g. Tweets) and interactive elements (e.g. digital maps).

3. The pioneer in the field, British photographer, author, and educator Daniel Meadows, defined digital stories as *"short, personal multimedia tales told from the heart."*

4. Digital storytelling describes a simple, creative process through which people with little or no experience in computer film-making gain the skills needed to tell a personal story as a few-minute film using images and voiceover.

5. In its simplest form, digital storytelling refers to using computer-based tools to tell stories or present ideas.

6. Digital stories have also been defined as multimedia presentations that combine various digital elements within a narrative structure.

7. On the surface, digital stories are all singular, personal audio-visual accounts of an individual's story, yet the collaborative experience in the workshop shapes their making. Each story shows how someone envisages their place in a personal and a public world.

2.2 Digital Storyteller

1. A digital storyteller can be anyone who wants to document life experiences, ideas, or feelings through the use of stories and digital media.

2. People who share their life stories and creative imaginings with others.

In the case of the STEAMigPOWER project, the storyteller is identified as the migrants, refugees and asylum seekers who will participate in its activities. Therefore, in the following chapters, whenever the term "storyteller " is mentioned, it implies the project's leading target group: migrants, refugees and asylum seekers.

2.3 Types of Digital Storytelling

1. Personal Narratives

One of the reasons for producing a digital story is to create a personal narrative. An individual who wants to share a perspective, an event, a significant incident, or a part of their life makes a story addressing the public.

2. Digital Stories that Examine Historical Events

Digital stories about an important historical figure, event, or discovery that are either real or fictitious.

3. Stories that Inform or Instruct

Digital stories transmit instructional material in different content areas like medicine, science, technology, social sciences, art, language education, etc.

STEAMigPOWER will focus on Personal Narratives.

Watch the videos:

What is Digital Storytelling? | University of Wollongong, Australia

Why storytelling is so powerful in the digital era | Ashley Fell | TEDxUniMelb

2.4 The Role of the Facilitator

A Facilitator is not an expert. A facilitator is a person who assists in leading and overseeing group conversations and activities to accomplish particular objectives or results. They serve as an impartial third party that encourages open dialogue, communication, and teamwork and make sure that each individual's voice is heard and their contributions are valued.

A Facilitator helps the learners free themselves from internal obstacles or difficulties to accomplish their goals more efficiently and effectively. A Facilitator guides the work without directing it, allows the participants to discover ways to address challenges and maintains safety and trust among members.

3. Making your Digital Story: A How-to Guide for Digital Storytelling

Digital Storytelling has become a powerful instructional tool for facilitators and learners (in this case, migrants, refugees and asylum seekers), as it can be used in non-formal education in numerous ways. An engaging, multimedia-rich digital story can be an anticipatory tool to capture the audience's attention and increase their interest in exploring new ideas about migrants', refugees', and asylum seekers' stories.

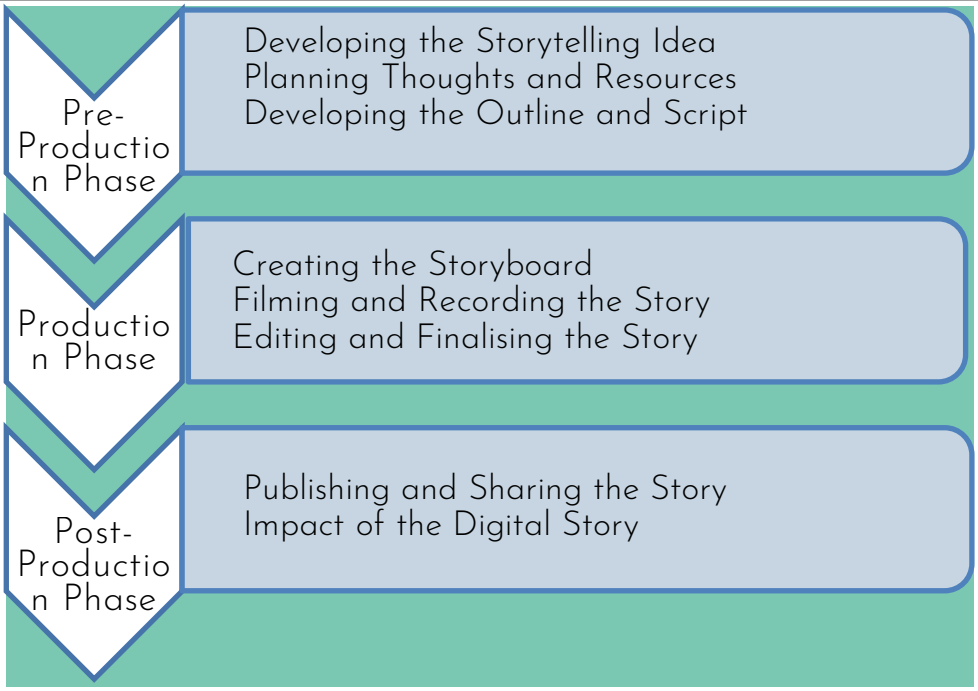
Digital Storytelling can generate interest, attention and motivation in today's learning environments. In addition, migrants, refugees and asylum seekers who participate in creating digital stories may develop enhanced communication skills by learning to organise their ideas, ask questions, express opinions, and construct narratives to share their personal experiences during the STEAM Intensive Programs. It can also help them as they learn to create stories for an audience and present their ideas and knowledge individually and meaningfully.

In addition, when digital stories are published on the Web, migrants, refugees and asylum seekers share their stories with a more significant and diverse audience and gain valuable experience interacting with the public, which can promote advantages in emotional intelligence and social learning.

This document is a **How-to Guide for teaching Digital Storytelling development**. It explores the basic steps of Digital Storytelling in a workshop format, which is helpful for Facilitators who will apply this non-formal learning methodology.

The How-to Guide explores the basic developing steps of Digital Storytelling, giving Facilitators the tools to apply with their learning groups.

1. Developing the Storytelling Idea
2. Planning Thoughts and Resources
3. Developing the Outline and Script
4. Creating the Storyboard
5. Filming and Recording the Story
6. Editing and Finalising the Story
7. Publishing and Sharing the Story
8. Impact of the Digital Story
9. Examples of Digital Storytelling



3.1. Ethics and ethical considerations within a Digital Storytelling Project

An essential responsibility of the Facilitator is to ensure that all activities of this course are done fairly, respectfully and ethically. All potential participants must get thorough information about the Digital Storytelling process from the Facilitator. Participants must be given a chance to decide whether or not to commit to the project after receiving complete and accurate information about its benefits and drawbacks.

Additionally, it is advised to decide a set of rules at the beginning of the course on which all participants will have a say and agree upon them. Establishing clear rules is crucial for maintaining a productive and respectful environment during a workshop. Some rules are the following:

- ✓ Treat everyone with respect, including their ideas and opinions
- ✓ Everyone's opinion is valued and respected
- ✓ Avoid interrupting others while they are speaking
- ✓ Be open to different perspectives and viewpoints
- ✓ Listen attentively when others are speaking
- ✓ Avoid side conversations that may distract you or others
- ✓ Encourage others to share their thoughts and ideas

- ✓ Do not share personal stories or workshop content outside the group without permission
- ✓ Provide feedback in a constructive and respectful manner
- ✓ Focus on ideas rather than personal attacks

The participants, along with the support of the Facilitator, can customise the rules based on the specific nature of the workshop and the group dynamics. Establishing a positive and respectful atmosphere will contribute to a successful and enjoyable workshop experience for everyone.

Key Ethical Considerations

Informed Consent

Obtain informed consent from individuals featured in the story, especially if personal or sensitive information is disclosed. Clearly communicate the purpose and potential impact of the story to participants.

Obtaining consent and respecting the right to privacy and image is crucial. To obtain informed consent from people when photographing and filming them, storytellers must thoroughly understand the concept of personal privacy. Written consent and permission are secured from the subjects of the photos, film, and recordings, which must be appropriately obtained. This procedure makes sure that the storyteller does not violate anyone's privacy.

The available Consent form for Photographing and Filming People can be modified accordingly.

Authenticity and Truthfulness

Information should be represented truthfully and accurately by avoiding misleading or deceptive practices that could manipulate the audience's understanding.

Cultural Sensitivity

Storytellers should be culturally sensitive, respectful of diverse perspectives, and avoid stereotypes and misrepresentations that could perpetuate bias.

Respect for Diversity and Inclusion

It should be ensured that diverse voices and perspectives are represented in digital storytelling by avoiding perpetuating biases and stereotypes and striving for inclusivity.

Impact Considerations

The storytellers should anticipate and consider the potential impact of their story on individuals, communities, and society. They are encouraged to create positive social impact and avoid harm.

Accessibility

It must be ensured that digital stories are accessible to a diverse audience, including those with disabilities, by providing captions, transcripts, and alternative formats as needed.

Transparency

Potential conflicts of interest that may influence the story should be avoided. Never claim any material not created by the storyteller, and always give credit to the creator.

Avoiding Exploitation

Storytellers are refrained from using manipulative techniques or creating content solely for shock value. It must be ensured that the storytelling process is collaborative and respects the well-being of all involved.

3.2. Developing the Storytelling Idea

Digital Storytelling is all around; videos, podcasts, and commercials use words paired with images to share meaningful stories with a wide range of people. Stories captivate audiences by helping them relate to a topic. Video, music, and images are all used in digital storytelling to tell a story distinctively.

The style and sharing options of digital stories foster an emotional connection to the subject, encouraging viewers to interact with the story and act as a result of witnessing it. There are many stimulating and diverse media available for imaginative Digital Storytelling. When choosing the ideal narrative technique, the Storyteller should consider the audience and where they can be reached (social media platforms).

It can be powerful to use stories to help people picture and understand the experiences of migrants, refugees and asylum seekers. Stories bring intangible ideas to a human level, increasing empathy and comprehension in an audience. Storytelling can combat biased preconceptions and stereotypes and highlight a shared humanity.

People utilise stories in narratives to help them understand and manage the world. Digital Stories are not just facts presented with accompanying images; they are narratives that take the viewer on a ride. Digital stories have a plot, characters, and themes like a novel or a documentary. When creating Digital Stories, attention must be given to the following:

Select Stories that:	Avoid Stories that:
Put emphasis on people	Reduce migrants to their "migrant-ness"
Use shared human experiences	Portraying them as either plain victims or heroes
Showcase the various aspects of what makes a person special	Put emphasis on the negatives or strengthen narratives based on fear and problems
Unite shared values	Are based on stereotypes and generalisations
Are genuine	Are manipulative

The first step to creating a Digital Story is **figuring out the story idea** the participant wants to share. The participants will already have the basic core of their story, which is their personal experience during the STEAM Intensive Programs. However, the following activities are beneficial to finalise and determine what they truly want to "say":

- ✓ Brainstorming
- ✓ Listening and researching
- ✓ Looking into photos and videos, listening to podcasts
- ✓ Reflecting on their knowledge, experiences, and life journey
- ✓ Talking with friends and family

When the idea is selected, to articulate better what the participant wants to demonstrate to the audience, the following questions can be used:

- ✓ What is the person's connection to this idea?
- ✓ Is it motivating to an audience?
- ✓ Is it relatable?
- ✓ Can this story be told in just a few minutes?
- ✓ What sort of work must be done to tell this story? (e.g., background research or gathering details from other people)
- ✓ Is there supporting material that can be used to help tell the story?

Joe Lambert, the first to conceptualise the idea of Digital Storytelling and founder of the Center for Digital Storytelling (now StoryCenter) in 1994, identified the Seven Elements of Digital Storytelling.

1. Point of View

Experiencing the power of one's expression is the aim of digital storytelling. Digital stories should be created based on the storyteller's knowledge and expertise. Using the first-person pronoun "I" rather than the further-reaching third-person point of view is crucial. The digital story reveals the storyteller and their experiences rather than providing information about a distant subject.

2. A Dramatic Question

A dramatic question that is answered at the story's conclusion characterises a story that keeps the audience's interest. The central question creates suspense or curiosity in the audience's mind. It serves as a driving force, keeping the audience engaged. The dramatic question creates anticipation and motivates the audience to follow the story to discover the answer.

3. Emotional Content

Good digital stories wake up emotions in the viewer. The audience frequently reacts with joy, tears, or laughter. The emotional core of the story evokes feelings and connects with the audience on a personal level. It involves the storyteller's expression of emotions. Emotional content helps to build empathy and engagement, making the story more relatable and impactful

4. The Gift of Your Voice

Narrating with your voice adds a personal touch to the story's context and helps the audience better understand the story's circumstances. The unique tone, style, and manner in which the story is told. It reflects the storyteller's personality and influences the overall atmosphere. Voice adds authenticity and character to the narrative, shaping the audience's experience and connection with the storyteller.

5. The Power of the Soundtrack

Music enhances and emphasises a good story, giving the narrative more complexity and depth. The use of music, sound effects, or ambient sounds to enhance the emotional and thematic elements of the story. The soundtrack contributes to the overall mood, helping to convey emotions, emphasise key moments, and immerse the audience in the storytelling experience.

6. Economy

The intentional selection of details and the omission of unnecessary information. Economy involves focusing on the essential elements to convey the story effectively. Economy ensures the narrative is concise and impactful, avoiding unnecessary details that may dilute the core message.

7. Pacing

It is about the story's rhythm and how slowly or quickly it progresses. The story's rhythm and flow, including the events' arrangement and delivery timing. Pacing influences the audience's engagement and emotional experience.

Watch the video:

7 Elements in 4 Minutes | Paul Iwancio

Activity #1

Write down your story idea	
What connects you to this topic?	
Is it appealing to an audience?	
Can people relate to the topic?	
Can this story be told in a few minutes?	
What kind of preparation activities are needed for this story to be told?	
Is there available any supporting material that can be used to create this story?	

3.3. Planning Thoughts and Resources

Following the idea selection comes the planning of thoughts and resources. Creating an action plan helps the storyteller to organise their thoughts and resources. The action plan will help the storyteller set a development timeline, identify milestones to monitor the progress of their storytelling process and develop the resources needed to finalise the story.

Purpose of the story

Planning the storyteller's thoughts also includes defining the purpose of the story. What precisely does the story want to do: **provoke, inform, convince or question**? Additionally, reflection on what the story wants to achieve: **raise awareness, give a point of view, or call to action?**

Establishing goals

In the planning process, it is recommended to establish goals. These goals will help the storyteller keep track of their progress and provide a complete picture of the project. The objectives could be as simple as completing an outline or locating a tool or resource. Simple goals will make creating a digital story easier to handle.

Selecting audience

It is crucial to keep people in mind when the story is developed. Determining the target audience can help tailor the approach and speak to them more directly. In the STEAMigPOWER project, storytellers' audience is their peers, family, friends, and individuals related to their involvement with STEAM (such as teachers).

What are the audience's characteristics that the story addresses: are they from a specific age group? Do they belong to a particular community? Do they have a specific characteristic? Knowing the target audience is essential in creating a successful story to which someone can relate.

Resources

Identifying resources means finding the needed material for putting together a story. Resources include people, videos, photos, software, hardware, graphics, etc.

People: those who, with their participation in the story, can contribute to its success.

Videos, Photos & Graphics: material related to the story idea, created by the storyteller or found in digital libraries.

Software: applications to edit the material selected. Free online applications are available or pre-installed on smartphones.

Hardware: recorded devices such as a smartphone, a camera, or a microphone.

Additionally, the storyteller should think about the **accessibility** of their story. Accessibility of a digital story means the person who is watching it can understand both the visual and audio parts of it. Therefore, putting subtitles and having a clear narration is essential.

Finally, while Planning, the storyteller must consider their exposure to the public. When deciding to share their personal story, the storyteller should consider the following:

Identity: considering their identity, mental condition, or any other significant life facts that will be revealed to the audience is how they wish to present their individuality.

Costs and Benefits: to decide whether or how much to share in the story, listing the advantages and disadvantages of doing so is helpful. Costs include potential causes for the storyteller to regret telling their experience because of possible high exposure.

Goals: what anticipations have when deciding to tell their story publicly.

Expectations: what do they anticipate will occur once they have shared their story? What positive or negative responses are they expecting from people? How are they going to manage their responses?

Activity #2

Purpose: Why are you telling this story? What is the expected impact of the story on other people?
Goals: What do you want to achieve by telling this story?
Audience: Who is the audience? What are its characteristics?
Exposure: Think if you are ready to tell your story. Write down the Cons and Benefits

Resources: Make a list of the Resources needed to prepare and finish the digital story
Timeline: Prepare a comprehensive and realistic timeline of the development.

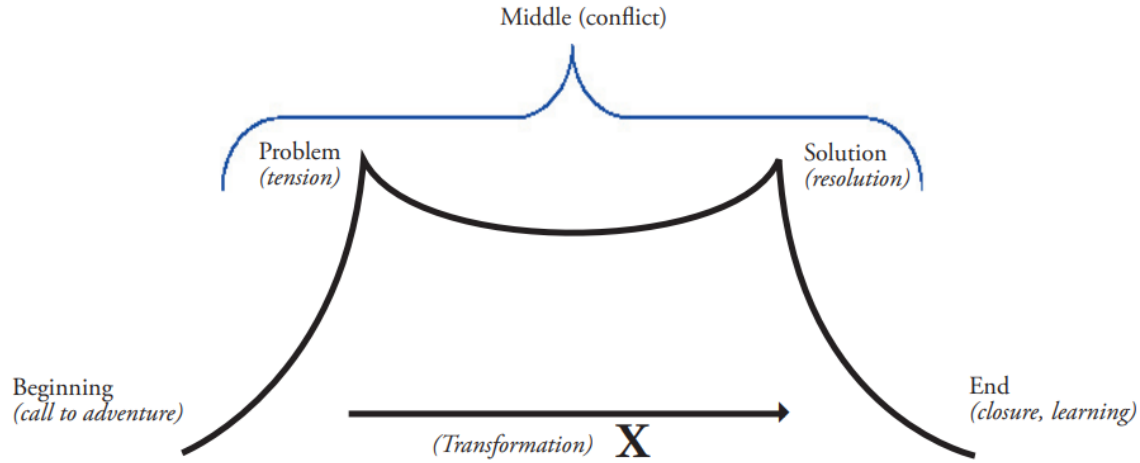
3.4. Developing the Outline and Script

Storytelling involves an interaction between the storyteller and the audience. Delivering a story builds a link between the storyteller and the audience rather than a barrier. Storytelling's interactive component enables a powerful effect, a strong sense of being in the present, and sharing the same shared understanding of the story. This creates a remarkable connection between the storyteller and the audience: intimacy and similarity.

It is essential for the storyteller to "think small" and focus on crucial elements of the story idea to help them not get caught up trying to convey all the aspects of it. They are trying to develop a two - to three-minute work that recounts a personal tale and probably reveals a small truth. The beginning is to create the outline of the digital story: an outline is a pre-writing tool used to organise the narrative. It is a way to visually see the story's arc and the major points needed to develop it and to have a comprehensive plan for writing the final script.

A digital story's script is a written description of every scene and line of speech that will appear in it. A script typically begins with an introduction that gives background information on the plot and main characters and describes each scene in detail. The dialogues by characters in each scene are also included, along with instructions on how to get different shots, including close-ups and panoramas, that are important for producing the story.

Many storytellers may need help formulating a script for several reasons, such as language barriers, expressing their thoughts on paper, etc. The following figure might be helpful to the Facilitator in presenting the script elements visually.



Source: Visual Portrait of a Story (Dillingham, 2001), with transformation (Ohler, 2003), retrieved from http://www.jasonohler.com/pdfs/VPS.pdf

One goal of digital storytelling is to create engaging stories that appeal to the audience. To achieve this, it is helpful to give details of the storyteller's views to help people understand them. To create a story script, the following elements have to be considered:

Setting up the story's frame: since digital stories are only a few minutes long, the storyteller needs to thoroughly consider the most important details to include to communicate their message to the audience. Also, it is essential to be honest when sharing feelings and views with the audience, but at the same time, the storyteller must feel confident and comfortable.

Beginning – Middle – End: a well-organised story will help the audience understand, believe and remember it. All stories, even short ones, have a beginning, middle and end. The "beginning" tells the idea of the story: it sets up the Dramatic Question that should hold throughout the story. The middle outlines conflicts along the way. The end is the destination, revealing a small discovery, revelation, or insight.

Being honest and open: honest and authentic stories have a significant impact. It is wise to plan what and how will be disclosed to the audience, even though the goal is for the story to sound genuine. Individuality and voice should come through in the story. A well-planned and organised story makes for easy delivery and will make the story sound professional and authentic.

Showing strength: Storytellers should share their experiences from a solid improvement foundation so that their stories can affect others positively. When telling a digital story, it is crucial to be truthful about their experience while emphasising their qualities, which have aided their journey to accomplishment.

Length: digital storytelling should be simple to watch and inspire viewers to act. Most of them are short, between **two to five minutes** in length, using no more than 20 images or video clips, and keeping the word count between 250 and 375. That helps create a captivating and engaging digital story, especially when shared on social media.

Plot twists: digital storytelling encourages imagination, and good ones include messages of hope. While there is no set structure that all stories must adhere to, a few factors must be considered. These elements are included to engage audiences. For example, impactful stories start with an "attention-getter" that draws the audience in. Maybe the storyteller's experience is captured by a memory or feeling, like *"I felt hopeless, but when I realised I had people around me willing to help me, I wanted to move forward"*.

Digital Story Outline Example

Jasmine is a young woman in her early twenties who had to leave home due to conflict. She used to be a student at the Math Faculty in her country, but she was forced to abandon her studies and move away with her family. In the host country, she has returned to a university programme run by a local NGO helping young migrants reprise their study interests. Jasmine wants to inspire and reach out to young girls who are willing to return to their studies. Therefore, she focuses her story on the times before leaving her home as a devoted student. After returning to university, she struggled in a foreign country without even speaking a word of the language. She feels that other girls can relate to these parts of her story.

Activity #3

Digital Story Outline: What is important about your story? Why do you want to disclose it further with an audience?
What are the most important facts to tell within the length of the digital story?
Script development preparation:
✓ Tell the story from another person's point of view ✓ Answer who, what, when, where, why, and how ✓ Draw out your ideas and use them to create a story ✓ Take notes and organise photos, words, and other materials ✓ Select a photo and write a story about it.
Scriptwriting
Beginning: ✓ Get your audience's attention and motivate them to listen ✓ Offer some background information about the topic ✓ Highlight your experience ✓ Set the tone for the story ✓ Preview main ideas

- ✓ Move to the body of the story

Middle:

- ✓ Organise your main points (usually 2-5 for a story that is less than 5 minutes long)
- ✓ Make sure the main points support the purpose of the story
- ✓ Include support material

End:

- ✓ Summarise the main points
- ✓ Finish by connecting the beginning and end
- ✓ Use a strong closing statement to show that the video is over

3.5. Creating the Storyboard

A storyboard is a planning document. It is created before the final digital story is developed and used to illustrate a story or show the changes in scenes. Storyboarding refers to planning for everything that will appear in the digital story, such as music, pictures, words, text, photos, and video. In short, storyboards help storytellers to picture the entire story from start to finish.

A storyboard is a visual representation of the shot-by-shot progression of the digital story video. Each shot is represented by a square with a drawing or photograph, along with comments describing what is happening in the scene and what is being stated in the script.

A storyboard is a series of images representing each frame of the video and can help the storyteller identify any gaps or missing information and changes in the script, calculate the length of each scene, and make any necessary adjustments.

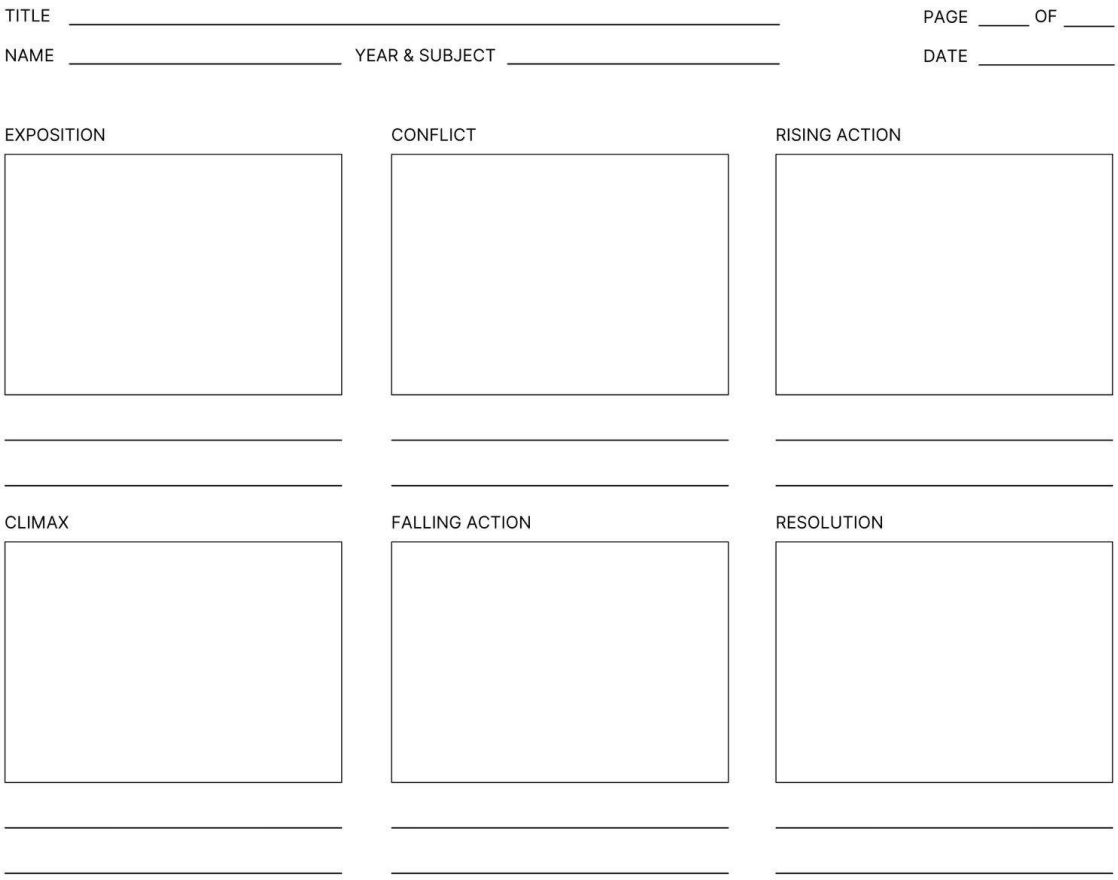
Developing a storyboard can be as easy as a PowerPoint presentation or a Word document, using storyboard templates online like the ones available on Canva.com, or the storyteller can use more advanced software if this possibility exists. A hand-drawn storyboard is as valuable and helpful as a digital one. Even using Post-its to create the scenes is practical.

These are the steps to create a storyboard:

1. Establishing the timeline: beginning – middle - end
2. Identifying key scenes: the ones that are most engaging to the audience and can provoke feelings
3. Add explanatory notes to each scene with details
4. Adding the script to each scene

5. Add where the video zooms in to highlight things and where transitions or flow of your video occur.

This is an example of a basic storyboard:



This is a list of free online storyboard creators and templates:

- ✓ Canva.com https://www.canva.com/create/storyboards/
- ✓ Studiobinder https://www.studiobinder.com/blog/downloads/storyboard-template/
- ✓ StoryboardThat https://www.storyboardthat.com/

Activity #4

Use the following Storyboard Template to create your own:

https://drive.google.com/file/d/1wQHGnVysbo4BJd4e5GPxpQ8Tqow4bo7y/view?usp=sharing

Watch the following videos:

- ✓ How to make a storyboard for a video in 6 steps | Video Marketing How To
- ✓ How to Make a Storyboard (even if you can't draw) | Storyboarding for Film & Video | 4 Simple Steps
- ✓ How to create a Story board using PowerPoint | James Kieft

3.6. Filming and Recording the Story

Filming is the step that takes longer than the previous ones, as the storyteller needs to take shots of themselves or panoramas. Considering that they need to become more familiar with the process, they will be required to take multiple shots before reaching the best result.

Filming and recording include creating original material (video shots, photographs, interviews, etc.) and adding audio and visual parts from other sources.

Original Material

This step requires equipment for filming and recording. The storyteller can use one of the following:

- ✓ A smartphone with a built-in camera
- ✓ A tablet with a built-in camera
- ✓ A video camera
- ✓ A microphone

Storytellers can use their smartphones as they are more accessible, and everybody can access one. However, using a video camera and microphone always results in better material.

Practising using the tools to become familiar with the recording equipment before recording is advised. Filming needs to be in a peaceful area with bright lights to see the person, but not so bright that they appear washed out.

Adjust the distance from the speaker's mouth to achieve the optimum sound when using a microphone. When filming someone else, show them where to look at the camera (lens), discuss how the recording will start, and stop with them.

Try filming some test shots for sound and video or identify any issues that need fixing before the final filming and recording. Minor errors will not matter because they can be fixed later while editing.

Tips for appearing on camera:

- ✓ Practice your lines before filming. Besides taking the stress away, the storyteller can find the best talking pace, where to give emphasis, when to pause, and so on,
- ✓ Wear simple clothes. Extreme clothes are not advised,
- ✓ Avoid loud accessories or clothing since they can interfere with microphones and distract viewers,
- ✓ Have a relaxed posture. Holding a firm body position reveals uneasiness and tension.

Adding audio and visual parts

Digital stories can include various visual and audio elements, including photos, video clips, sound effects, music, text on the screen, voices, and even a video of the storyteller telling the narrative. These elements brighten a story and draw the audience's attention to particular details.

Visual parts are photos, videos, infographics, diagrams, designs, etc.

Audio parts are music, recording voices, sound effects, and any other audio element needed.

The final video should be vertical in form to be quickly posted on social media like Instagram, so any visual material needs to be cropped accordingly. Photo size should be in the 720×540-pixel range; the details will be lost if further reduced. Also, not sweating the dimensions too much should be applied: all video-editing programs shrink images to their proper dimensions.

Another important fact that needs to be considered is the **copyrights**. Many photos, sounds, and videos found online might be covered by copyright. Permission should be requested from the copyright owner before using anything found online. Referencing all sources must be included to give credit to the author and let the audience know where the information came from. Depending on the story's format, there are numerous ways to cite work, adding a caption to a picture or a list at the end of the video.

Copyright (or author's right) is a legal term used to describe creators' rights over their literary and artistic works. Copyright covers books, music, paintings, sculptures, films, songs, databases, advertisements, maps, and technical drawings.

Here is a list of copyright-free music habs:

1. MusOpen
2. Sound Bible
3. Free-loops
4. The Freesound Project
5. Jamendo
6. Magna Tune
7. Purple planet
8. Partners in Rhyme

Activity #5

Filming and Recording Equipment: What tools do you have available?
Visual and Audio parts: What type of visual and audio parts are you planning to add to the video? Where did you find them? How are you going to receive them? Are there copyrights? How are you going to incorporate them into the video?
Prepare and test: take some testing shots. Make adjustments if needed.

3.7. Editing and Finalising the Story

Editing is the process of rearranging the video shots taken and adding audio and video parts to have a complete video work. In this stage, the storyteller will combine all their resources to create a final product, their digital storytelling product.

Photo editing can be done with the use of the available applications on a smartphone or with the help of free online applications such as Aviary Photo Editor (downloadable from Google PlayStore and App Store), which is an application for Android and iOS smartphones, Pixlr and Canva.

Audacity is a free, open-source software for editing audio that is easy to use even by beginners. Also, Editor.Audio and AudioMass

Video Editing can be done with simple software like the ones most smartphones have built-in, and all social media platforms have their own video and photo editing tools. However, free online tools like Windows Movie Maker, Adobe Express, Pixton, Pawton, Smile Box, WeVideo, and Canva exist for a more elaborate result.

Here is a list of editing tools according to the type of editing needed. Of course, many available options work on different platforms, such as Mac, PC, smartphones and tablets, for beginners to intermediate users. With the Facilitator's support, the storyteller will decide which editing tools to use, depending on their knowledge, skills and technology literacy level.

Audio Editing	Audacity AudioMass Editor.Audio
Photo Editing	Aviary Photo Editor Pixlr Canva
Video Editing	Windows Movie Maker on Windows Adobe Express Pixton Pawton Smile Box WeVideo Canva Clips on iOS iMovie on Mac

Websites like Video Copilot, Skillshare, and Red Giant tutorials offer many specific tutorials to help improve digital storytelling video content for participants who want to take their Digital Storytelling skills to an advanced level.

Using the correct tool

Making and sharing digital stories can be done using various tools, which is possible with specific technologies. For STEAMigPOWER Storytellers, a smartphone or a video camera will do the job. Free online applications will typically fit the storyteller's needs better than the premium paid ones. Instagram editing tool best suits the project's goals, the storytellers' abilities, the resources at hand, and the intended audience's needs.

> In the case of the STEAMigPOWER target group, a smartphone and the applications freely available online on social media platforms will work to deliver the Digital Storytelling course.

Specific devices, tools, or applications may already be familiar to some storytellers. Others may need to become more familiar with digital storytelling and anxious about learning new things. However, there are many tools available on social media for digital storytelling that offer fundamental features a beginner can usually grasp in no time.

Most of the social media platforms have recommended video settings:

Video Setting	YouTube	Vimeo	Facebook/Instagram
Maximum Resolution	2160p (4K)	1080p (HD)	720p
Recommended Codec	H.264	H.264	H.264
Audio Codec	AAC-LC (up to 96kHz)	AAC-LC (up to 48kHz)	N/A
Bit Rate	HD 8mbps at 24fps, 4K 45mbps at 23fps	20mbps	N/A
Supported Frame Rates	24, 25, 30, 48, 50, 60	24, 25, 30	< 30fps

Video editing is a skill that needs time and effort to learn. Nevertheless, available applications are easy to use, even with minimum or moderate knowledge of video editing techniques. Also, many online tutorials provide a step-by-step guide to creating a digital story, like this one Video Editing For Beginners: Learn How To Edit by Christian Figueroa on Udemy.

Watch the following Video Editing Tutorials

Video Editing for BEGINNERS on WINDOWS PC Updated Tutorial! Primal Video

Video Editing Tutorial—Learn How To Edit Videos Fast Even if You're a Beginner InVideo

3.8. Publishing and Sharing the Story

Social media is an excellent platform for distributing digital stories to people. Social media postings containing videos get more involvement and engagement, such as likes, comments, and shares, than ones with just text or images. There are plenty of social media platforms a storyteller can share their digital story:

- ✓ Facebook
- ✓ Twitter
- ✓ Instagram
- ✓ LinkedIn
- ✓ Tumblr

Choosing the best social media platform to share the digital story also depends on the story's content and the audience it wants to reach. Storytellers can publish digital stories on several social media channels, depending on their objectives and target audience. During the STEAMigPOWER Coursed, Instagram will be used.

Another helpful tool is the use of hashtags. **Hashtags** (#) on social media mark keywords or topics and categorise posts. Several hashtags can link digital stories to relevant conversations on social media or create a hashtag for their own stories.

Activity #6

What are some reasons to share your digital story on Instagram?
Which hashtag do you plan to use? Write the Description of your Digital Story, which will accompany it on Instagram
Who can help you share your video widely?

3.9. Impact of the Digital Story

Impact means how someone's action makes other people feel. Storytellers may have a remarkable impact by sharing their knowledge, providing honest comments, and sharing their resources.

A person's life can be profoundly altered by an influence that is so powerful that it serves as a catalyst for transformation; this is the greatest goal of a digital story, and this is the main reason a storyteller dedicates time and effort to creating it.

At this stage, the storyteller will want to assess the impact of their digital story. The impact can be evaluated by collecting data and feedback from publishing and sharing the digital story. A single measurement system cannot determine the level of engagement in the digital tale. But there are other ways to check whether the digital story has the desired effect.

Reviewing the digital story's impact means investigating how effectively it has achieved the initial goals and objectives. The first thing that needs to be examined is if the digital story has reached the audience set at the beginning of the creative process. The level of effectively reaching out to the right people can show whether the digital story fulfilled one of its primary goals. This can be done by using some tools like the following:

Social media statistics: most platforms have tools to help users understand how people react and engage with their online content (posts, videos, photos, reels, stories, etc.). Some simple measures include the number of likes, retweets, shares, or comments received when they post something. More complex measurements like Twitter Analytics, Instagram Insights and Facebook Audience Insights are also available for advanced users.

Regarding the **qualitative** results of the digital story, the easiest way is to ask questions to those with whom the storyteller has shared their story. After watching it, investigating what people got from the story and what they remember can be done by creating a small poll or survey or by starting a dialogue via the comments section on Instagram.

- ✓ How well did the message go over to the audience, and how did it get across correctly?
- ✓ How well did the communication alter their thoughts, behaviours, beliefs, etc.?
- ✓ What changed their perspective on migration, inclusiveness, etc., due to the story?

When creating the impact poll, the storyteller needs to have the following questions in mind as they will help them understand the impact they had in terms of changing thoughts, behaviours and attitudes:

1. What did you hope people would learn from your story and do from viewing it?
2. Are they inspired to act, reflect and change attitudes?
3. Do those who viewed the digital story feel they can participate in a STEAM Course?

4. Will they change their perspectives on migrants, refugees and asylum seekers in education in their hosting country?

5. Do people identify with your digital story, and does this give them a sense of support?

Digital Stories help people understand each other. People learn about others through their Digital Stories and can develop empathy for them and their circumstances.

Watch the following videos:

- ✓ Digital storytelling -- changing people, perceptions, and lives: Jim Jorstad at TEDxUWLaCrosse
- ✓ Telling the Story in 1/60th of a Second: David Hume Kennerly at TEDxBend

Activity #7

What were your original objectives for creating your Digital Story?
Is your Digital Story reaching your target group? How are you going to collect this information? What are the results of the quantitative data?
Has your story inspired viewers to act, reflect and change attitudes? How are you going to collect this information? What are the results of the qualitative impact data?

4. Concluding Remarks

By telling the experiences of migrants, refugees and asylum seekers in the STEAMigPOWER Courses, people may dismiss negative preconceptions and biases and highlight people's shared humanity and empathy.

It is critical to avoid reducing migrants to their "migrantness" and to give them room in the narrative to tell their whole story, which goes beyond how and why they got to be a person on the move but focuses on their will to overcome obstacles and are determined to progress and self-empowerment.

However, another issue needs to be considered when Facilitating a Digital Storytelling Course: although many refugees are computer literate, many others face socioeconomic, language, and cultural challenges that might make it difficult to participate. As such, the person who tells the Digital Story, the Storyteller, is as important as the story itself and deserves the utmost respect for their courage to expose themselves.

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6. ANNEX 1 - DIGITAL STORYTELLING WORKSHOP LESSON PLAN

Digital Storytelling Workshop Lesson Plan	
Total Time Requirements	1 Day Workshop

Introduction

Participants become storytellers by documenting and sharing personal perspectives on a story they choose to narrate and disclose to an audience about their experiences during the STEAMigPOWER Courses.

During the process, the participants will learn about storytelling's role in self-expression and preserving community knowledge while seeking to gain personal perspectives and experiences collectively.

Participants create original stories, including text, photos, animation, audio, and video. They use their smartphones to bring their stories to life.

The Facilitator should use the the How-to Guide to navigate the participants through the basic developing steps of Digital Storytelling.

Learning Goals

1. Improving the participants' digital competences,
2. Understanding of storytelling and narrative building as a learning tool,
3. Developing communication, collaboration, presentation, problem-solving, and critical and creative thinking skills,
4. Enhancing understanding of the potential storytelling and narrative building have in education and the opportunities they provide,
5. Providing and exercising creative ideas and practical resources for the successful implementation of digital storytelling,
6. Improving language fluency,
7. Promoting intercultural awareness,
8. Learn how to express personal perspectives through digital storytelling,

9. Learn how to engage with an audience.

Materials – Technology Tools

The Facilitator should choose the needed materials and technology tools in advance, according to the learners' level.

1. Smartphones or Digital Cameras.
2. Editing Tools: they are mainly built-in to Smartphones and social media platforms, but they are also available on GooglePlay and Apple Store
3. Post-it notes or plain paper cards and poster paper (Flipchart or Cardboard paper) to use for creating the storyboards
4. Pens, pencils, coloured markers
5. Projector or TV for presentations
6. Digital jamboard to collect answers and feedback from participants like Jamboard, Miro or Slido
7. Internet access

Preparation

The Facilitator should read and become familiar with the **Guidelines for the Digital Storytelling course** and make an Instructions Guide/Presentation with the main steps and points needed to create a Digital Story.

The Facilitator should identify the technology skills of the learners and select the appropriate technology tools to use.

The Facilitator should be familiar with the technology tools to be used or ask for support from a colleague or a volunteer.

Volunteers can be anyone who is already familiar with Digital Storytelling or willing to act as Assistatns to the group of learners.

Ask participants to introduce themselves and ask the following or similar questions:

- What are your expectations from this workshop?
- What do you expect to gain today?
- How do you feel Digital Storytelling will be a helpful tool for you?

Digital online tools like Jamboard, Miro or Slido are recommended here.

Before starting the Workshop, the Facilitator must have the following in mind:

Prefacing	Two primary principles run through all presentations and discussions: (1) Everyone has worth and can contribute, and (2) Everyone is motivated to join and will get different things from the sessions.
Reminding	Every participant's experiences, whether good or bad, are valid.
Redirecting	Participants occasionally may require some guidance to stay on topic or to improve their ability to express their opinions. It is crucial to validate the participants' expression, keeping the group on target. Some useful questions for redirecting are: ✓ What aspect of yourself do you perceive in this image? ✓ Have you had this experience before?
Documenting	Facilitators should write down important words or concepts as participants speak to capture the meaning behind their stories. Before the session, participants should know the goals to prevent any awkwardness or a sense that their presence is being judged.
Reflections	Participants may experience uncomfortable feelings or recollections when discussing specific topics. Some participants might need more time to reflect immediately. The Facilitator can arrange a follow-up and further assistance and should be ready to check in with participants following the workshop. Participants should be encouraged to comment on the Digital Stories' significance rather than the images themselves. Digital Storytelling aims to have deeper conversations rather than to criticise filming or photographing abilities.

Ethics and ethical considerations within a Digital Storytelling Project

An essential responsibility of the Facilitator is to ensure that all activities of the Workshop are done fairly, respectfully and ethically. All potential participants must get thorough information about the Digital Storytelling process from the Facilitator. Participants must be given the chance to decide whether or not to commit to the project after receiving complete and accurate information about its benefits and drawbacks.

Obtaining consent and respecting the right to privacy and image is crucial. To obtain informed consent from people when photographing and filming them, storytellers must thoroughly

understand the concept of personal privacy. Written consent permission is secured from the subjects of the photos, film and recordings, which must be appropriately obtained. This procedure makes sure that the Storyteller does not violate anyone's privacy.

The Facilitator should thoroughly read pages 12 – 14 of the **Guidelines for the Digital Storytelling course and fully explain the Key Ethical Considerations to the participants.**

Discussion Questions

The Facilitator may use digital online tools like Jamboard, Miro or Slido for the discussion.

1. Introduce Digital Storytelling to the learners by watching a Video that introduces the power and importance of storytelling or connects to a theme or topic relevant to the group's interests.

Suggestion of videos:

The magical science of storytelling | David JP Phillips | TEDxStockholm

What is Digital Storytelling? | University of Wollongong, Australia

2. Ask participants what stories they first remember hearing. Who was the storyteller? What were their favourite stories? Which did they like telling themselves? Lead the discussion to digital storytelling.
3. Ask participants what they think Digital Storytelling is.
4. With participants, brainstorm ideas about the role digital storytelling plays in communities.
5. Watch a video about the importance of Digital Storytelling.

Suggestion of videos:

Why storytelling is so powerful in the digital era | Ashley Fell | TEDxUniMelb

Note: There are plenty of available videos online from which the Facilitator can choose the appropriate ones to show, depending on the group dynamics. The Facilitator must watch the video/s before showing them in the classroom to ensure they do not pose any ethical restrictions.

Facilitator Instructions

Facilitator Instructions: Session 1 Pre – Production Phase

Time requirement: 90 minutes

Developing the Storytelling Idea

- ✓ Start by explaining the Seven Elements of Digital Storytelling to the participants.
- ✓ Show a relevant video, like the 7 Elements in 4 Minutes | Paul Iwancio
- ✓ Proceed with **Activity #1** of the **Guidelines for the Digital Storytelling course.**
- ✓ Give participants enough time to brainstorm and decide on the topic of their story.

Planning Thoughts and Resources

- ✓ Explain to the participants the importance of planning and creating an action plan where resources needed to develop their digital story will be identified. The action plan will help the storyteller set a development timeline, identify milestones to monitor the progress of their storytelling process and develop the necessary resources to finalise the story.
- ✓ Explain to the participants the different types of resources they might need. Ask them to brainstorm for any resources not yet mentioned.
- ✓ Proceed with **Activity#2** of the **Guidelines for the Digital Storytelling course.**

Developing the Outline and Script

- ✓ Explain to the participants what the outline of the digital story is: an outline is a pre-writing tool used to organise the story. Ask them to write down their story outline, using no more than a paragraph.
- ✓ Explain to the participants what a script is and its content.
- ✓ Proceed with **Activity #3** of the **Guidelines for the Digital Storytelling course.**

Facilitator Instructions: Session 2 Production Phase

Time requirement: 240 minutes

Creating the Storyboard

- ✓ Explain to the participants what a Storyboard is and why it is important when developing a story.
- ✓ Explain the steps of creating a storyboard to the participants.
- ✓ Show the participants a video of how to create a Storyboard.

How to make a storyboard for a video in 6 steps | Video Marketing How To

How to Make a Storyboard (even if you can't draw) | Storyboarding for Film & Video | 4 Simple Steps

How to create a Story board using PowerPoint | James Kieft

- ✓ Give them an example of a Storyboard.
- ✓ Proceed to **Activity #4** of the **Guidelines for the Digital Storytelling course.** Use the STEAMigPOWER Storyboard Template
- ✓ Ask the participants to present their Storyboards.
- ✓ Give your feedback.
- ✓ Allow them some time to make the necessary adjustments and individually consult with each of them to finalise their Storyboards before moving on to Filming and Recording.

Filming and Recording the Story

- ✓ Filming is the step that takes longer than the previous ones, as the storyteller needs to take shots of themselves, other people or panoramas. Filming and recording includes creating original material (video shots, photographs, interviews, etc.) and adding audio and visual parts from other sources.
- ✓ Give the participants some Tips on how to appear on camera, how to interview others (if included in their script), how to photograph and shoot, and any other tip that will be helpful.
- ✓ Explain the meaning of copyrights to the participants.

- ✓ Proceed with **Activity #5** of the **Guidelines for the Digital Storytelling course.**

Note: Filming and Recording is crucial to creating a Digital Story. Participants might need to go outdoors or have privacy to film and record some parts or interview others. According to the group dynamics and the length of the total Workshop, adjusting the time needed for this activity might be necessary.

Editing and Finalising the Story

- ✓ Explain to the participants what Editing is and how they can use it to finalise their Digital Story.
- ✓ Present the available software and applications on smartphones to the participants.
- ✓ Give the participants Editing Tips. Show them some videos about Editing, like editing tutorials

Video Editing for BEGINNERS on WINDOWS PC Updated Tutorial! Primal Video

Video Editing Tutorial—Learn How To Edit Videos Fast Even if You're a Beginner InVideo

- ✓ Give your feedback.

Facilitator Instructions: Session 3 Post-Production Phase

Time requirement: 90 minutes

Publishing and Sharing the Story

- ✓ Talk to the participants about the different social media platforms available and present the profiles of their users.
- ✓ Explain the use of hashtags to the participants.
- ✓ Proceed to **Activity #6** of the **Guidelines for the Digital Storytelling course**
- ✓ Ask the participants to present their Publishing and Sharing Plan.
- ✓ Give your feedback.
- ✓ Ask the participants to write a Description of their Digital Story for social media.

- ✓ Ask the participants to Publish and Share their Digital Stories online. Help those who need assistance.

Impact of the Digital Story

- ✓ Explain to the participants the importance of creating an impact.
- ✓ Ask the participants what impact they envisage achieving from their Digital Story.
- ✓ Explain to the participants how they can check on the quantitive impact.
- ✓ Explain to the participants what a qualitative impact is.
- ✓ Show them some relevant videos.

Digital storytelling -- changing people, perceptions, and lives: Jim Jorstad at TEDxUWLaCrosse

Telling the Story in 1/60th of a Second: David Hume Kennerly

- ✓ Proceed to **Activity #7** of the **Guidelines for the Digital Storytelling course**

Note: It is more likely that the Digital Stories will not create a significant impact in such a short time. Explain to the learners that they can plan a regular Impact Assessment (e.g. every 10 days) to have more genuine results.

Reflection

The Facilitator has to explain what Reflection is.

Encourage participants to reflect on what they learned in the Workshop.

Participants can answer some of the following questions regarding reflections:

- ✓ What were your feelings about developing your Digital Story?
- ✓ Do you feel better able to raise concerns and propose solutions to issues related to the community?
- ✓ What did you like most about creating your Digital Story?
- ✓ What did you like least about creating your Digital Story?
- ✓ What types of skills did you develop while developing your Digital Story?

- ✓ Do you feel like your knowledge and experiences were valued?
- ✓ Do you feel you gained confidence and comfort by participating in this Workshop?
- ✓ Where your expectations met?