



**DIGIMI**

## Digital Storytelling for migrant integration

# DIGIMI TRAINING MODULES

## Module 1: Storytelling Theory and Creating the space for Storytelling

*Created by*

**STORY  
TELLING  
CENTRE**



**symplexis**



Co-funded by the  
AMIF Programme  
of the European Union

This project has been funded with support from the European Commission, AMIF (Asylum, Migration and Integration Fund) Union Actions Programme. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [AMIF-2019-AG-CALL. Project number: 957777].



**DIGIMI**

## Contents

A.	Introduction	2
B.	Training Modules	3
1.	Module: Storytelling Theory and Creating the space for Storytelling	3
C.	Annexes	18



Co-funded by the  
AMIF Programme  
of the European Union

## A. Introduction

The project DIGIMI (DIGItal storytelling for Migrant Integration) has as a key objective the involvement of the local community to facilitate social integration for migrants through volunteer activities which provide support to third-country nationals in areas such as knowledge of the new local environment, the “ways, customs and habits” of the new society, as well as understanding of the latter through digitally narrated stories. Storytelling regarding present and past recollections, interests, and hopes is associated with coping mechanisms and recently arrived third-country nationals can exchange, compare and combine their stories with those of long established migrants and local populations in the affected partner communities.

The following training modules are a part of the DIGIMI Training Package which consists of a Digital Storytelling tool in the form of a web app that will host project information and pedagogical material for practitioners working with migrants, refugees and the community. The training modules aim to support practitioners or members of the community to host social awareness workshops using the method of digital storytelling.

The DIGIMI training modules consist of 3 modules;

Module 1 – Introductory: Storytelling Theory and Creating the space for Storytelling

Module 2 – Awareness activity for the community: How to use digital storytelling as an awareness tool

Module 3 - Practical steps: Plan development of a digital storytelling based, social awareness workshop in the community

Each module consists of 2 to 4 Units. The overall duration of each module is approximately 3 hours.

The contents of the modules are created by the consortium of DIGIMI project: Storytelling Centre (NL), CESIE (IT), Center for Social Innovation (CY), Eurotraining (GR), COFAC (PT), Symplexis (GR), Compass (AU), CIBERVOLUNTARIOS (ES), Diversity Development Group (LI), BildungsLAB (AU).



## B. Training Modules

### 1. Module: Storytelling Theory and Creating the space for Storytelling

MODULE 1		CONTENTS		
<b>Title:</b>		<b>Storytelling Theory and Creating the space for Storytelling</b>		
<b>Learning Outcomes:</b>		What will the participants be able to do (knowledge, skills, and competencies) after successfully completing this module?		
<ul style="list-style-type: none"> <li>Understand the impact of storytelling</li> <li>Learn about storytelling methods (including digital storytelling)</li> <li>Learn how to create a safe environment for storytelling</li> <li>Prepare how to handle emergency situations during storytelling sessions</li> </ul>		<b>Knowledge</b> <ul style="list-style-type: none"> <li>Learn the basic theory about storytelling and digital storytelling</li> <li>Learn the theory about The Hero's Journey</li> <li>Get basic knowledge regarding implementing storytelling workshops for social inclusion</li> </ul>	<b>Skills</b> <ul style="list-style-type: none"> <li>Analyze stories</li> <li>Create a story using storytelling methods</li> </ul>	<b>Competences</b> <ul style="list-style-type: none"> <li>Deliver a storytelling workshop for social inclusion</li> <li>Create a safe environment for storytelling sessions</li> </ul>
<b>Overall duration:</b>		3 hours		
<b>Ice-breaking Activity 1</b>	<b>Activity Title</b>	The story behind the object	<b>Duration</b> 20 minutes	
	<b>Aim of Activity</b>	Break the ice between participants and start the activity in a good mood and collaborative spirit		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>People get to know each other</li> <li>Create a safe environment for sharing stories</li> </ul>		
	<b>Materials Required</b>	A variety of objects provided by the facilitator or participant for 'favorite object' activity..		
	<b>Instructions</b>	To implement this activity, the facilitator should introduce the following steps: <ol style="list-style-type: none"> <li>Introduce himself/herself.</li> <li>Use one example of a favorite object that helps the participant to understand one of his/her main characteristics.</li> <li>Ask the participants to introduce themselves using an object (it could also be an animal) to explain some of their own characteristics. (participants can bring/present their</li> </ol>		



		<p>own favorite object or the facilitator could bring a variety of objects for the participants to choose from.</p> <p>4. Conduct a conversation, use aspects of participants' introductions to highlight some characteristics that are positive. The idea is to trigger conversation and promote communication. If you welcome participants in with a good mood, people will feel open to share positive aspects of themselves and things they like.</p>		
<b>Unit 1</b>	<b>Title:</b>	<b>Theory of Storytelling</b>		
<b>Content</b>	Find the theory in the PowerPoint presentation Module 1-Unit 1.			
<b>Activity 1.1.1</b>	<b>Activity Title</b>	Who Has the Right Story?	<b>Duration</b>	30 minutes
	<b>Aim of Activity</b>	Demonstrate the dangers of one single story		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Participants learn that any one story is inevitably partial.</li> <li>• Participants learn how to analyze stories for what is left out and/or hidden and identify whose interests are served by various stories.</li> </ul>		
	<b>Materials Required</b>	<p>Short story for exercise:</p> <p><i>On August 23, 2005 a hurricane struck the Gulf Coast, hitting, among other cities, New Orleans. As the storm approached, most of the middle and upper class white communities were able to evacuate, while low-income black communities were left behind. The levees that were supposed to protect the city broke, flooding the city and hitting areas like the Lower Ninth Ward – a predominately African American community- particularly hard. These communities were abandoned during the time of the hurricane and, two years later, continue to be ignored for reconstruction projects. The white communities of New Orleans, however, have been mostly rebuilt and their inhabitants have been allowed to return.</i></p>		





	<b>Instructions</b>	<p>he facilitator should follow the following steps to implement the activity:</p> <ol style="list-style-type: none"><li>1. Tell the participants that today we'll be working on how stories are told and passed down. If any pupils have previously played the game "Telephone," have them raise their hands.</li><li>2. Invite one of the participants to describe the game.</li><li>3. Tell the participants they will play this game using several versions of the trainer's story.</li><li>4. The participants should sit in a circle on the floor or with chairs. Prepare a three- to five-sentence tale that will pique the students' curiosity to tell the class (We recommend using the Hurricane Katrina short story.)</li><li>5. Tell one participant in the circle the tale above and have him/her pass it to the person sitting next to them. Allow the story to flow through all of the students until the last one is reached. Request that this pupil tell you about the story they just heard.</li><li>6. Examine why/if the tale was altered and what could have caused it to do so.</li><li>7. Tell the group the following to make the activity more challenging and realistic:<ol style="list-style-type: none"><li>a. To disregard anything they hear regarding race or socioeconomic class.</li><li>b. Ignore any information they get regarding injustice.</li></ol></li><li>8. Reconvene and talk about how the stories altered as a result of the omissions. Ask the participants to talk about how oral and recorded history is passed down through the generations, and what gets lost or forgotten.</li></ol>
--	---------------------	--





<b>Assessment Activity</b> 1.1.2	<b>Activity Title</b>	<b>Practice Storytelling</b>	<b>Duration</b>	30 minutes
	<b>Aim of Activity</b>	The participants are encouraged to create their own story and share it with each other, to identify the key points of narration, how control comes into storytelling, and how each person is related to a group through narration.		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"><li>• Learning the basics in storytelling methodology.</li><li>• Building story characters and their attributes.</li><li>• Learn how visual designs assist transmitting a message.</li></ul>		
	<b>Materials Required</b>	N/A		
	<b>Instructions</b>	<p>To implement this activity, the facilitator should introduce the following steps:</p> <p>Step 1: Pick one scenario/storyline to work with. You can choose from a few different scenarios to investigate. They could be from distinct genres, or they could be from the same genre but with a different idea. In any case, make sure they're diverse so that the participants can expand on it in their own way.</p> <p>Step 2: Pick a theme. You can now begin dividing the participants into groups. Each group should pick one scenario and a theme to go along with it.</p> <p>Allow them to enjoy themselves throughout this step. Participants should be able to plot various emotions that might be associated with their story.</p> <p>Step 3: Create a cast of characters. Once they've decided on their scenarios and themes, it's time to choose characters. In their plot, each group should contain at least 2-3 characters. Allow them to provide the character's name and age.</p> <p>Step 4: Choose your plot tools. The next step is for the participants to design situations based on their themes and personalities. They can do it to add variety to the plot and provide interesting plot tools.</p> <p>Step 5: Create a timeline Allow the participants to arrange their plot tools to construct a timeline. They shouldn't be concerned if some situations are lacking; they can always create others to round out the plot.</p> <p>Step 6: Create a storyboard</p>		







	<p>Sketching is required for this step. The participants should now be able to produce a storyboard based on the final plot.</p> <p>A storyboard is a visual representation of how the events of the tale will unfold. Participants are required to provide a sketch of the events on printer/bond paper, which will be displayed later.</p> <p>The drawings don't have to be excellent; as long as they effectively depict the scene, even stick figures would suffice.</p> <p>Step 7: Make a presentation of your thoughts. The final stage is to tell everyone about the story. Participants can share their storyboards, as well as written plot tools, themes, and characters.</p> <p>Consider the following:</p> <ul style="list-style-type: none"> <li>- How is each individual in the story connected to a bigger group (e.g. an ethnic group, a nationality)?</li> <li>- Define 'remembering' and discuss how the feeling of control is regained in storytelling</li> </ul>
	<p>References:</p> <p><a href="https://ingenaes.illinois.edu/wp-content/uploads/ING-Activity-Sheet-2016_06-Energizers-and-group-games-Henderson-1.pdf">https://ingenaes.illinois.edu/wp-content/uploads/ING-Activity-Sheet-2016_06-Energizers-and-group-games-Henderson-1.pdf</a></p> <p><a href="https://www.samhsa.gov/sites/default/files/programs_campaigns/brss_tacs/samhsa-storytelling-guide.pdf">https://www.samhsa.gov/sites/default/files/programs_campaigns/brss_tacs/samhsa-storytelling-guide.pdf</a></p> <p><a href="https://speciety.wixsite.com/speciety/post/lesson-plan-understanding-the-danger-of-the-single-story">https://speciety.wixsite.com/speciety/post/lesson-plan-understanding-the-danger-of-the-single-story</a></p>

**Unit 2**

<b>Unit 2</b>	<b>Title:</b>	<b>Storytelling and Digital Storytelling Principles</b>		
<b>1.2.1 Guidance to theoretical approach to use (digital) storytelling</b>	<b>Activity Title</b>	Input	<b>Duration</b>	20-25 minutes
	<b>Aim of Activity</b>	To provide participants with knowledge of the main elements they need to focus on when building their characters and plots. The goal is to enrich their knowledge of some of the most common narrative models, practice how they can distinguish them, and use them in their own stories. In addition, participants are to become familiar with digital storytelling principles and some of the tools they can use to build their digital story.		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>● Gain insight into common narrative structures</li> <li>● Become familiar with the important stages of a narrative and the main elements of a story</li> </ul>		







		<ul style="list-style-type: none"> <li>• Become familiar with the Hero’s Journey storytelling model</li> <li>• Be able to identify the different stages and elements of a story</li> <li>• Be able to create their own story following some of the models mentioned</li> <li>• Become familiar with digital storytelling</li> <li>• Get tips on some of the tools and platforms they can use to create their digital story</li> </ul>	
	<b>Materials Required</b>	<ul style="list-style-type: none"> <li>• PPT Slides</li> </ul> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>• Basic Principles in Writing Fiction</li> <li>• Most common story types</li> <li>• Hero's Journey approach</li> <li>• Main principles of Digital storytelling</li> <li>• Tools for digital storytelling</li> </ul> <p>Throughout the input delivery there are also some quick warm-up and brainstorming activities which the facilitator can incorporate in the process to engage the participants.</p>	
	<b>Instructions</b>	Please use the contents of the PPT and, if need be, adapt it to your audience.	
<b>1.2.2 Activity with real case scenarios</b>	<b>Activity Title</b>	Your Hero’s Journey	<b>Duration</b> 20 minutes
	<b>Aim of Activity</b>	<ul style="list-style-type: none"> <li>• For participants to get used to developing their own characters and stories</li> <li>• Practice identifying and developing a story following the different stages of the Hero’s Journey</li> <li>• Encourage creativity</li> </ul>	
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Be able to build a character and a storyline</li> </ul>	
	<b>Materials Required</b>	<ul style="list-style-type: none"> <li>• Template to fill in (available as a handout)</li> <li>• Papers</li> <li>• Pens</li> </ul>	
	<b>Instructions</b>	<p>Fill in the template.</p> <p><b>OPTION 1</b></p> <p>Divide participants into pairs (if the facilitator prefers, it can also be done individually) and have them write a story filling in the different boxes of the template.</p> <p>The pairs are to work together (for 10-15 min) and create their story together, thus exchanging ideas. It can be a story for a real-life character or an imaginary one, it is up to the</p>	





**DIGIMI**

participants. The story can be fantastic, funny, dramatic, moral, based on real life, or have all elements together. Let the pairs work together for 15-20 min, and then they present their story to the group. The result will be a number of fully-developed stories and each pair will have built all elements of the story structure.

#### **OPTION 2**

A modified version of this exercise, each participant/pair fills in only one or two boxes and the story is to be continued by the next pair. In the end, only one story will be developed, however, it will be the result of teamwork. In this way, pairs would have to listen to other people's ideas and adapt their own elements to someone else's. This will encourage creativity, flexibility, and active listening. It is also a less time-consuming activity if you have many participants.

#### **OPTION 3**

Participants are to be divided into pairs and they choose a fairy tale/movie/book (if participants are coming from different countries, they can choose a narrative representative of their culture) and fill in the boxes of the template with the different episodes of that fairy tale.

This version of the exercise is less creative, as participants do not have to develop their own narratives. However, it can also provide interesting story ideas and exchanges if participants come from different backgrounds. It can be suitable for participants who are more timid in sharing their own stories.

**(Optional)** After the participants share their stories, they can choose how to create a digital form of their story::

1. *What tools would you use – videos, photos, audio, animation, etc.*
2. *Why would you choose these tools? What do you want to emphasize from your story? (Moral, emotions, character development, innovation, creativity, etc.)*
3. *How best can you represent the story?*
4. *What online apps and platforms would you use to make it?*

These questions will be answered in a group discussion and the group will decide on the best possible way to deliver a digital version of their story.

Source of the template: Examples of the Hero's Journey, available at: <https://pwalex.medium.com/examples-of-the-heros-journey-c701b7f6e702>





<b>Assessment Activity 1.2.3</b>	<b>Activity Title</b>	Roll the Dice	<b>Duration</b>	10 minutes
	<b>Aim of Activity</b>	To assess the session		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>Understand better the Hero's Journey method</li> </ul>		
	<b>Materials Required</b>	<ul style="list-style-type: none"> <li>Multiple dice</li> </ul>		
	<b>Instructions</b>	<p>Put a dice on each desk. At the end of the session, each participant is to roll the dice and answer one question depending on the number on the dice:</p> <ol style="list-style-type: none"> <li>I want to remember (from the session) ...</li> <li>Something I learned today is...</li> <li>One word to sum up what I learned...</li> <li>Something I already knew is...</li> <li>I am still confused about...</li> <li>I would like to know more about...</li> </ol> <p>Source: Crockett, L., 15 Assessment Activities That are Fast, Fun and Formative, available at:  <a href="http://blog.futurefocusedlearning.net/15-assessment-activities-fast-formative">http://blog.futurefocusedlearning.net/15-assessment-activities-fast-formative</a></p>		
<p>References:</p> <ul style="list-style-type: none"> <li>Crockett, L., <i>15 Assessment Activities That are Fast, Fun and Formative</i>, available at: <a href="http://blog.futurefocusedlearning.net/15-assessment-activities-fast-formative">http://blog.futurefocusedlearning.net/15-assessment-activities-fast-formative</a></li> <li>P.W, A., <i>Examples of the Hero's Journey</i>, available at: <a href="https://pwalex.medium.com/examples-of-the-heros-journey-c701b7f6e702">https://pwalex.medium.com/examples-of-the-heros-journey-c701b7f6e702</a></li> <li>Hero's Journey Foundation, <i>The Three Essential Phases of the Hero's Journey</i>. Available at: <a href="http://ensemblehero.org/the-three-essential-phases-of-the-heros-journey/">http://ensemblehero.org/the-three-essential-phases-of-the-heros-journey/</a></li> <li>MasterClass, <i>How to Tell a Story Effectively: 7 Storytelling Tips</i>. Available at: <a href="https://www.masterclass.com/articles/how-to-tell-a-story-effectively#how-to-tell-a-story-effectively">https://www.masterclass.com/articles/how-to-tell-a-story-effectively#how-to-tell-a-story-effectively</a></li> <li>Pappas, Ch., <i>18 Free Digital Storytelling Tools for Teachers and Students</i>. Available at: <a href="https://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students">https://elearningindustry.com/18-free-digital-storytelling-tools-for-teachers-and-students</a></li> <li>Robin, B., <i>Digital Storytelling: A Powerful Technology Tool for the 21st Century Classroom</i>,. Available at: <a href="http://digitalstorytellingclass.pbworks.com/f/Digital+Storytelling+A+Powerful.pdf">http://digitalstorytellingclass.pbworks.com/f/Digital+Storytelling+A+Powerful.pdf</a></li> <li>Sage, M.; Singer, J.B.; LaMarre, A.; and Rice, C.. <i>Digital Storytelling: Tools, Techniques, and Traditions. Digital Social Work</i>, , : 90-108, 2018.</li> </ul>				





	<p>Available at:  <a href="https://ecommons.luc.edu/cgi/viewcontent.cgi?article=1120&amp;context=socialwork_facpubs">https://ecommons.luc.edu/cgi/viewcontent.cgi?article=1120&amp;context=socialwork_facpubs</a></p> <ul style="list-style-type: none"> <li>• <i>The Hero's Journey Explained: A Breakdown of it's Different Stages</i>, The Writing Kylie. Available at: <a href="https://thewritingkylie.com/blog/the-heros-journey-explained-a-breakdown-of-its-different-stages">https://thewritingkylie.com/blog/the-heros-journey-explained-a-breakdown-of-its-different-stages</a></li> <li>• Welcker, R., n.d. <i>Four Basic Principles in Writing Fiction</i>. [online] Writing Commons. Available at: <a href="https://writingcommons.org/article/four-basic-principles-in-writing-fiction/">https://writingcommons.org/article/four-basic-principles-in-writing-fiction/</a></li> <li>• Woods, B., <i>Digital Storytelling: Examples and Ideas for Online Narratives</i>. Available at: <a href="https://compose.ly/strategy/digital-storytelling/">https://compose.ly/strategy/digital-storytelling/</a></li> </ul>
--	--

Unit 3

<b>Unit 3</b>	<b>Title:</b>	<b>Creating Safe Places</b>
---------------	---------------	-----------------------------

<b>Content</b>	<p>It is of great importance to create a <b>safe environment - physically and mentally</b> - for everyone to share their stories. The goals and steps of the storytelling process should be transparently elaborated, as well as allow for tellers to have control over their own narrative and how it is portrayed.</p> <p>The <b>physical space</b> must be carefully selected according to the criteria of accessibility, convenience, ventilation, etc. When the participants arrive, they should be warmly welcomed. Ice-breaking activities, catch-up chats, or warm up activities can help bring people together and offer a relaxing environment, improve group communication, and establish a trustful atmosphere.</p> <p>Make sure that the group composition is as <b>inclusive as possible and diverse</b>; gender, age, race, religion, political views, etc (Axtell, 2019).</p> <p>Use <i>inclusive language</i> and attitude to establish trust and safety. Without making the interviewee feel comfortable, the interaction will have a dead-end. (Porges, 2020)</p> <p>Begin by setting <i>boundaries/ground rules and discussing expectations</i> about the mode of mutual interaction, communication, practical aspects, the way in which information is shared outside the group (particularly the understanding of confidentiality), and the rules for decision-making. These all will result in more effective meetings and better learning outcomes (Lal, Donnelly and Shin, 2014). GDPR ethics codes and videography during digital storytelling workshops should be discussed and agreed upon, including negotiation of how stories will be used (Lal, Donnelly and Shin, 2014). The scope is to minimize risk and maximize benefits for participants, by ensuring confidentiality.</p> <p>As a <b>facilitator</b>, be aware of your own posture and approach to facilitation, recognizing and respecting challenges participants may face from being here and telling their stories. Ask your team <i>permission</i> to keep the conversation on track when it diverges or gets repetitive, call on people who have not yet spoken, hold people back if they are dominating the conversation, ask clarifying questions when you need someone to elaborate. Moreover,</p>
----------------	--





empower your team by reminding them that they have permission to: ask questions at any time, invite colleagues into the conversation if they have not spoken, ask to spend extra time on a topic, ask other people to say more about where they stand on an issue, express concerns that haven't been fully addressed, and ask permission before making a comment (Axtell, 2019).

**Empathy** is required in instances like these, but not at the expense of the interviewer interfering unnecessarily with the emotions displayed.

*Good preparation* for the session can lead to better outcomes. Have an idea beforehand or, as an activity, ask how a meeting would take place in their countries/culture of origin: history, religions, cultural details, stereotypes (Cox and Albert, 2003, p. 148). Breaks will also boost the energy of the group. In general, using (technically) inclusive language makes it easier to understand explanations (avoid project-talk, technical terms and rhetorical challenges). Use visualization of important messages, agreed principles etc. with pictograms, images.

*Avoid acting like a therapist* - the process of storytelling is an intimate process but it is not therapy.

Listen without judgment. Respect that narrators sometimes express opinions opposed to your beliefs. By reacting to their opinions, they are going to be less likely to open up. Let the narrator know you are empathizing with them. Use verbal and nonverbal acknowledgments that are culturally appropriate, e.g., nodding, eye contact (always be aware of the context of cultural diversity). Being warm and present makes a big difference (Voice of Witness, 2019). Also, make sure that you provide enough time for participants to express themselves.

Different personalities may require more or less encouragement and prodding to open up and share their story (Voice of Witness, 2019). Closed-ended questions are useful for extracting particular information and can help a shy interviewee get started. In some cases, showing an example and sharing a story yourself will build trust and encourage others to share (Cox and Albert, 2003, p. 146). This can put the interviewee at ease enough to answer a more open-ended question (Cox and Albert, 2003, p. 138). However, an interview is not a dialogue; It's important to remember that your role as an interviewer is to help your narrator maintain the flow of their storytelling and not be tempted to interrupt. Try to practice **active listening**.

It is also helpful if you keep the groups small and have at least two experienced facilitators in the following fields; story-telling, systemic work, trauma-sensitive expertise, inter-cultural work, and conflict management. Finally, make clear to participants that their presence is **voluntary**.

The physical environment affects your mentee or interviewee's physiology; You cannot always change the surrounding environment; you can create an **interior environment** that tells a story of welcoming.

Beneath conscious awareness, our nervous system monitors the environment from moment to moment; searching for cues of danger or safety (Porges; 2002). These everyday experiences are automatically received and read as





<b>Activity 1.3.1</b>	<p>safe, dangerous, or life-threatening. Response to safe cues is social engagement. Response to danger and life threat vary from fight to freeze. Both three are necessary survivor responses.</p> <p>To be able to connect and communicate, signals of safety are constantly needed for all of us.</p> <p>As for the exterior environment, pay attention to the sound and temperature of the space (office or room) - thermal and acoustic comfort are essential for any positive interaction.</p>			
	<b>Activity Title</b>	Creating an Interior Safe Place	<b>Duration</b>	40 minutes
	<b>Aim of Activity</b>	The following activity aims to calm the nervous system of the interviewee and the interviewer. It will help connect and co-regulate, supporting active communication and engagement in the storytelling process.		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>● Understanding the importance of creating a safe place for storytelling – both the mental and physical dimensions.</li> <li>● Acknowledging the role of the facilitator/mentor/interviewer in creating a safe environment.</li> <li>● Acknowledging what is not the (facilitators’) role.</li> <li>● Having basic knowledge about the main states of the nervous system.</li> <li>● Setting boundaries and rules for the conversation.</li> <li>● Being aware of one’s own (facilitator’s) posture and behaviors for making the interviewee feel safe and comfortable.</li> <li>● Practicing active listening.</li> <li>● Being able to create a welcoming interior environment.</li> <li>● Being aware of the relation between the surrounding environment and the effect on both the interviewee and the interviewer.</li> <li>● Being able to separate cues of safety vs danger vs life threat.</li> </ul>		
	<b>Materials Required</b>	N/A		
	<b>Instructions</b>	<p><b>Engaging in the storytelling process</b></p> <ol style="list-style-type: none"> <li>1. Ask your interviewee to notice the <b>surrounding environment</b>: sounds/ noises, light, temperature, objectives, where doors are located, etc. Encourage them to talk about how all these elements in the room/office make them feel. Make him/her sure that you will change what you can (e.g. warming up the room) to make him/her more comfortable.</li> </ol>		







	<p>2. Ask your interviewee to make a list of his/her <b>favorite types of music or songs</b>. Find a common “playlist” with background music for the first minutes of your meeting(s).</p> <p>As Nichols and Consteau suggest in their book Blue Mind (2014), the <b>acoustics of water</b> (sounds of calm waves, rivers, waterfall, etc.) can send powerful cues of safety during interaction with therapeutic or calming effects.</p> <p>3. After identifying and analyzing cues of safety and danger in the interview environment, your interviewee is invited to briefly describe an experience - focusing on <b>(1) concrete events and (2) his/her reaction/</b> autonomic response to them.</p> <p>It is important to notice whether each of these reactions/responses are related. Are they <b>located in the body, or outside of the body</b> (1. environmental, 2. of social engagement or 3. embodied cues vs. reactions)?</p>
--	--

<b>Assessment Activity 1.3.2</b>				
	<b>Activity Title</b>	Reflection	<b>Duration</b>	20 minutes
	<b>Aim of Activity</b>	Reshape an experience		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>Become aware of creating a safe space</li> </ul>		
	<b>Materials Required</b>	N/A		
	<b>Instructions</b>	<p>Based on the outcome of the above activities, let your interviewee talk about how they would <b>reshape their experiences</b> in the future. Many times, there are safety cues, but we can not even notice them. Being more aware of what is around us in the environment, will help participants feel more safe and open to connect.</p> <p>E.g.: You hear a low-frequency, aggressive male voice from the room/office next door. This is very possibly a cue of danger for most of us. You need to be aware whether it is a real danger or life threat, detect your autonomic response and choose to act accordingly: stay and try to ignore it, leave the building, or find someone to share your concern with. Your (re)action should create a feeling of safety.</p>		







	<b>Optional activity</b>	When talking about safe places in general (but also during storytelling within the DIGIMI Project), for sure HOME as a safe or dangerous place will come up in the conversation directly or indirectly. The questions: “What does HOME mean to you?” “Is home a safe place for you?”, “Do you feel loved and appreciated at home?”, can help the interviewee open up and talk about him/herself.		
		References: <ul style="list-style-type: none"> <li>• Dab Dana: The Rhythm of Regulation, 2018</li> <li>• Nora Giannakaki, The Assessment of Educators Intercultural Competency, Unpublished PhD Thesis (ongoing)</li> </ul>		
<b>Unit 4</b>				
<b>Unit 4</b>	<b>Title:</b>	<b>Handling Emergency Situations</b>		
<b>Activity 1.4.1</b>	<b>Activity Title</b>	How other people’s emotions affect my feelings	<b>Duration</b>	15 minutes
	<b>Aim of Activity</b>	This brief, self-revelation exercise reveals our own blind spots and helps to raise awareness on how to more consciously support others		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Aha moments – raising awareness on own blind spots/perspective</li> </ul>		
	<b>Materials Required</b>	N/A		
	<b>Instructions</b>	<p>Tell your participants to watch a short video without telling them what it is about:  Tell your participants: ‘Just be open to watch, observe your thoughts and feelings. Afterwards we’ll have a reflective discussion’.</p> <p>Watch the short video ‘Hidden Beats’  <a href="https://www.youtube.com/watch?v=76BboyrEI48">https://www.youtube.com/watch?v=76BboyrEI48</a></p> <p>Afterwards have a reflective discussion. Ask for initial impressions on a shout out basis and collect all answers on either a flipchart, whiteboard, or cards. Use the following questions:</p> <ul style="list-style-type: none"> <li>- Which emotions were stirred up?</li> <li>- How do you usually react to your own feelings of alarm, dread, distress, anxiety?</li> <li>- How do you react to others showing fright, fear, panic?</li> <li>- What happens to you if someone <ul style="list-style-type: none"> <li>a) cries, b) bursts out loud/emotionally c) fallout with someone/starts intense arguing?</li> </ul> </li> </ul> <p>Conclude this exercise by telling them:  ‘Related to your own ‘Aha-Moments’ regarding this video exercise it is most important to keep them in the back of your mind, when dealing with your clientele, since we can best</p>		





		<p>handle emergency situations once we are aware of our own inner emotional landscape and how to step aside to best serve others'</p> <p><a href="https://docs.google.com/presentation/d/1_g0BZr2yhgFG24h4qXVmy7Nhzqp5mkXz/edit#slide=id.p2">https://docs.google.com/presentation/d/1_g0BZr2yhgFG24h4qXVmy7Nhzqp5mkXz/edit#slide=id.p2</a></p>		
<b>Activity 1.4.2</b>		Emotional Distress Parameters - Most necessary first aid knowledge	<b>Duration</b>	30 minutes
	<b>Aim of Activity</b>	Gain some swift guidance: How to distinguish and handle emotional distress		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>How to confidently use a first aid tool-kit</li> </ul>		
	<b>Materials Required</b>	<ul style="list-style-type: none"> <li>Presentation slides document</li> </ul>		
	<b>Instructions</b>	<p>Introduce the above-mentioned aim of this brief overview to provide them with some confidence handling tools. Open the presentation slides and present the slides together with additional comments (as far as there are any)</p> <ul style="list-style-type: none"> <li>HIGHLIGHT THE IMPORTANCE to create one's own selected counsel's emergency list and have it at hand</li> <li>HIGHLIGHT THE IMPORTANCE to dedicate one's behavioral 'power safety space' (detailed guidance in the slides)</li> <li>RECOMMEND the compilation of a first-aid-item-box of sensory objects: e.g. pebbles, compass, scented oil, dried fruits in a jar, tiny thrift wood for the exercise: 'Crisis-Trauma-Grounding'</li> </ul> <p>Details will be provided on the print out slides.</p>		
<b>Assessment Activity 1.4.3</b>	<b>Activity Title</b>	The Cycle of Learning	<b>Duration</b>	15 minutes
	<b>Aim of Activity</b>	Review of lessons from past activities		
	<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>Understand main takeaways</li> </ul>		
	<b>Materials Required</b>	<ul style="list-style-type: none"> <li>Variation A: Flip chart/whiteboard, small post-its</li> <li>Variation B: 3 different colored thread/yarn, small cards or post-its</li> </ul>		
	<b>Instructions</b>	<p>PREPARATION BEFORE CLASS</p> <p><b>Option A:</b> Flip chart/whiteboard + colored post-its (the colors should relate to each section), + tape/pins/magnets</p> <p>Draw 3 circles with the words (instructions below) in different colors on the flip-chart. Make the circle big enough so participants can add their post-it notes to the circle with the same color</p>		





**DIGIMI**

**Option B:** 3 different colored threads/yarn + small color cards or post-its in the same colors as the thread..

Create 3 circles with different threads/yarn on the floor and place the color card with written notes (see instructions below) in each circle. Make the thread-circles big enough so participants can lay their cards in each section.

**Start the exercise** by distributing 9 small colored cards/post-its to each participant. Then present each circle as the final reflective assessment activity and explain the wordings and meaning of each section. Ask them to reflect and write down their (only one keyword per card max and only 3 cards per section). After a few minutes ask them to place their cards in the corresponding circles.

Once everyone placed their answers into the sections, read out loud every card in each section and ask if anyone wants to add something.

- me: What do I consider particularly important when dealing with my self-perception?
- About others: What do I consider particularly important when dealing with others' emotions?
- Overall: What did I learn?

References: BildungsLAB



Co-funded by the  
AMIF Programme  
of the European Union



**DIGIMI**

## C. Annexes

Annex 1: Module 1/Unit 2-Activity 1.2.2: Your Hero's Journey



Co-funded by the  
AMIF Programme  
of the European Union



**Your Hero's Journey**

*1. Ordinary world – What is the hero's world like at the beginning of the story?*

*2. Call to adventure – What happens to prompt the hero to take a step into the*

*3. Refusal of the call – Does the hero refuse to go? If so, why?*

*4. Meeting with the mentor – Who helps the hero gain wisdom?*

*5. Crossing the first threshold – When does the hero cross the point of no return in the story?*

*6. Tests, allies and enemies – How do the other characters affect the hero?*

*7. Approach – Does the hero try and fail? How so? What do they do when they fail?*

*12. Return with the elixir – What knowledge or wisdom does the hero bring back with them?*

*11. Resurrection of the hero – What is the final test?*

*10. The road back – How does the hero attempt to return to his/her normal life?*

*9. Reward – What does the hero receive as a reward?*

*8. Ordeal – What happens when the story reaches a life-or-death point?*

