



**STORIES OF**

# **INFLUENCE**

**Collecting, curating and creating  
impact with digital  
storytelling**

# **PUBLISHED BY THE OUR VOICES TRANSNATIONAL PARTNERSHIP**

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# AN INTRODUCTION

Stories can be the means by which people work out their thoughts and ideas: they can be an exploration, a search for meaning or an offering up to others. People's stories about their experiences provide useful insights into what is happening in their lives and communities. Stories like these are a valuable source of qualitative data that can be used to inform the findings of research projects, provide intricate understandings of issues pertinent to communities, be catalysts of change in service design, advise local and national agendas and policies, and much more.

From a community development point of view, story is an extremely useful tool for helping people to locate themselves in their own lives and their communities. And more importantly, it is universal and there are no prerequisites required in order to tell a story. Many organizations collect stories within the communities they work with but the way stories are curated and presented is still lacking a shared methodology that can support an effective impact on stakeholders and decision makers.

The Our Voices project seeks to find innovative ways of curating people's stories so that the ideas, messages and knowledge within them can be better shared with the people, groups and organisations in a position to use them to create positive change in communities across Europe.



Within the context of the Internet and the digital age, the term 'content curation' is broadly used to describe the process for gathering, organising and presenting information in relation to a specific subject. When we use the expression – story curation – within the Our Voices project, we are using it as an umbrella term that accounts for story analysis and the digital presentation and dissemination of stories. As a broad overview, story curation is a process that both reviews stories in order to ascertain their key messages AND packages these key messages using digital tools. These packaging activities present back the key findings from the stories in ways that connect them with key decision makers who can use them to support their decision making.

As part of the Our Voices project, a transnational partnership of organisations from the UK, Germany, Sweden, Spain, Italy and Poland are working together to better understand story curation through researching approaches to analysing stories and how the findings from such analysis are presented. With this knowledge, the partners will design a pan-European approach to curation that will enable communities to use stories of their lived experience to pinpoint local, regional, national and international trends, needs and issues. The project will then identify and implement ways in which this knowledge can be mobilised and shared with decision makers

across Europe. Specifically, this project will:

- Design a Digital Curation training programme – This will enable facilitators from across Europe to work with their communities to curate stories and mobilise the knowledge in them.
- Develop a Digital Curation Learner Book – This will contain resources to support people with different learning needs to engage in story curation activities.
- Launch an online Digital Curation Resource Bank – This will contain a range of resources on story curation methodologies, approaches and activities.

As part of this work, the pan-European partnership will support communities, particularly those that are marginalised or excluded, to use their voice to create change within their environments. This partnership will also maintain a network of Curators that will continue story curation activities across Europe, post-project.

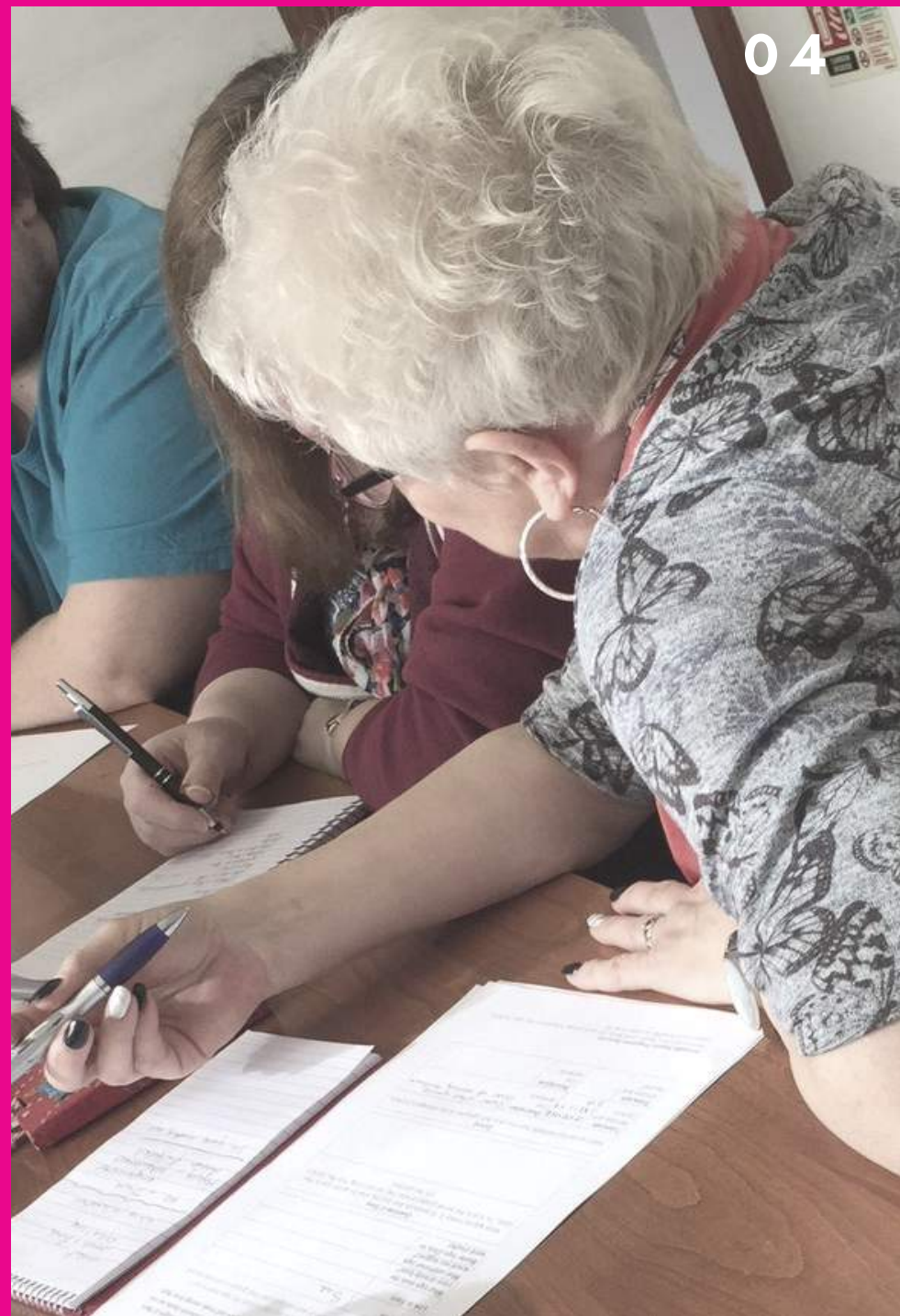
You can follow the progress of the project by visiting the project's website at [www.our-voices.eu](http://www.our-voices.eu), where you can read about our latest news, see what we are producing and watch the project unfold.

This book is a presentation of the project's initial findings into how people, groups, communities and organisations across Europe are currently collecting, curating and creating impact with stories. The first three sections of the book focus on these areas individually - collecting, curating and creating impact with stories.

The details within these sections are summaries of desk-based research into existing practices, curriculums and techniques, and information gathered from the project's pan-European stakeholders that include policy makers, media institutions, training providers and non-governmental organisations working in different sectors.

The summary section of this book provides a synthesis of this learning and also the experiential understanding of these fields of study from the Our Voices partnership that was garnered from a comparative workshop held in Poland, November 2017. This section also provides a summary of the content and facilitation techniques used in existing storytelling and curation programmes. Through this, the summary section highlights the key understandings, knowledge and principles that will guide the development of the story curation curriculum and learner book that are at the core of the Our Voices project.

Following this section is an Appendix that identifies some key existing curriculum and educational programmes from across Europe that seek to use stories to create influence in various ways.





**COLLECTING**  
**STORIES**  
**SECTION ONE**

# HOW STORIES ARE GATHERED

This section of the book explores how stories are collected. Whilst storytelling and gathering processes are not the key focus of the Our Voices project, it is intrinsically linked to story curation and therefore has been examined by the partnership.

When conducting desk-based research into storytelling programmes, we found that training activities in this area are quite common across different countries across Europe and also in the US. Using this research and consultation with stakeholders including people who have accessed storytelling activities and training, organisations who provide storytelling training (i.e. Story Center in the US), and organisations who gather stories (i.e. the BBC in the UK), this section explores the multifaceted ways in which stories are generated, told and sourced.

## ETHICAL CONSIDERATIONS

When working with stories, ethics is a key part of any discussion. When speaking with members of the BBC online editorial team they discussed how for them it is important to have a diversity of voices represented on their website. This principle was not just a personal belief of the staff members we consulted with, but also a key principle of the organisation.





In the ICR's Community Reporting for Insight programme, participants explore notions of Responsible Storytelling as part of their training. In this module, participants co-create with the trainer a best practice guide when telling and gathering stories that focuses on ethics, safety, copyright and permissions and content. The exploration of issues such as copyright and ownership were also prevalent in the professional curriculums we researched.

## GATHERING STORIES FROM COMMUNITIES

Our research and stakeholder conversations identify how people gather stories in many different ways. Marco Lampugnani from Cooperativa Tuttinsieme in Italy outlines two methodologies that he has used in community settings. First he outlines how peer-to-peer methodologies are used. As he states, key to this is that different people - project insiders, story curators, and people from the community - all sit together and share their stories. The approach is therefore "let's share our stories" and not "tell me your story". According to Marco, this helps people to open up. His second method involves play and art forms. He uses this when working with young people and engages them in painting a wall or drama exercises as a way of exploring their stories and ideas. This is similar in some ways to the Eurbanites project that uses gamification and role play to help

people to explore urban issues.

YDA is a member of Europe mobility network that works with young people aged 15 - 35 to provide them with youth exchange and training activities. They use storytelling as part of their evaluation process. Within this stories of people's experiences of activities are either written down or video. Stories gathered have included participants from Arab countries sharing their experiences of human rights and gender inequality. The stories are currently gathered by the trainers during or after different training activities.

Inspiring Communities, Together who are based in Salford, UK are members of the Institute of Community Reporters. They use a range of Community Reporting techniques to support people to tell their own stories using a range of media forms (i.e. video, photo etc.). They tend not to deliver these activities strictly in-line with the generic ICR programmes, but instead take their core principles and either embed them in other programmes and projects, or deliver them in less structured ways. This includes looking at stories, planning stories, basic technical training and group discussions. As part of the gathering process, the participants review each other's stories and identify their key messages and the communication techniques used in them.

## PROFESSIONAL TRAINING PROGRAMMES

In addition to the use of storytelling and gathering in communities, our research showed that professional storytelling training programmes were quite widespread. For example, in the US, there is a Digital Storytelling Master Class programme that is designed for independent creatives and designers, arts-centred educators, media specialists, instructional designers and community media activists. As part of this programme, participants deepen their understanding of what it takes to make a powerful and beautiful story and notions of story form.

Similar programmes also exist in Italy. The Storytelling Monitoring Center (Pavia University) and the Storyfactory, run a programme that develops narrative competences in the creation of stories that support organisations to effectively communicate their narratives. This programme is largely about corporate storytelling and focuses on using digital tools and transmedia distribution as communication tools. More so, the ISTUD Business School in Italy also has a corporate-style programme that supports people working in commercial sectors to build stories. Whereas the aforementioned community storytelling approaches focus on gathering people's authentic experiences, these professional training

programmes are focused on using storytelling as a means of branding an organisation and communicating its core messages.

## KEY IDEAS FOR CURRICULUM

The 'Courage to tell your story of mental illness' programme in Sweden focuses on creating a supportive storytelling environment in order to help people to feel confident to open-up and share stories. When consulting with a former attendee of a community storytelling programme, a number of other key ideas about curriculum design were also ascertain. These included:

1. Not having lots of paperwork and keeping the programme active.
2. Don't try to cover too much information and topics in each session. Ensure people have adequate time to complete tasks and also to take breaks.
3. Think carefully about the venue and amenities you provide. Transport poverty is a key issue for some people and to make it accessible for certain people, this barrier needs to be overcomes.

Whilst these ideas are from experiences of storytelling programmes, they can equally be applied to curation training programmes too.

CURATING

# STORIES

SECTION TWO



# HOW STORIES ARE UNDERSTOOD & PACKAGED

This section of the book explores how stories are curated. It draws upon consultation with stakeholders from across Europe including those who may attend curation training programmes (i.e. trainers and participants), those who deliver curation training activities (i.e. Inspiring Communities, Together in the UK), people and organisations that currently curate stories and content (i.e. NARUD in Germany) and organisations who might use curated content (i.e. The Metropolitan City of Milan in Italy). Learning from the desk-based research into existing curation training is also included.

## WHAT IS STORY CURATION?

Stakeholders generally understood that the term curation to mean bringing together different elements in order to identify the key themes/topics/trends in them and present them to others. This was generally linked to art and museum curation. Most of our stakeholders saw this as good term, however, a few of them (mainly those from academic or traditional research backgrounds) found this problematic as they thought it might lead to confusion. When asked about what other term could be used, the stakeholders proposed terms such as editing or editorial which they acknowledged didn't quite have the same



connotations. One of the challenges that the Our Voices project seeks to overcome is widening understanding of what story curation is and the value of story curation to different stakeholders. This could involve creating a pan-European common discourse around the topic.

## UNDERSTANDING STORIES

As stated in the introduction of this book, whilst story gathering is quite common, methodologies around the understanding of these stories and using the findings in them is less so. There is no universal approach and the field of story curation is very much emergent and being developed.

Exploring how NARUD - a migrant organisation which is working specifically on integration and development cooperation in Germany - use stories, we discovered that use them better understand incidencies of discrimination. They gather 'stories' in any form - email, letter, verbal, social media etc. - and use categories in order to generate statistics from them. This way of understanding stories moves the qualitative materials - either in short form (i.e. a tweet) or long form (i.e. a written account of an incident on email) - into quantitative data.

Using a differing approach, the Institute of

Community Reporters have developed an analysis process that seeks to understand individual stories and their relationship to other stories. Whilst the specific analytical activities they undertake is variable, it is underpinned by a core aim of maintaining the authenticity and voice evident within the individual stories being curated and via three step process. First, the topics within stories are identified (i.e. what people are talking about), second the content of the stories is ascertained (i.e. how people are talking about topics) and finally, the context of the stories is explored (i.e. why people are talking about these topics in these ways). This is done for each individual story and from this, a set of collective insights that highlight both trends and anomalies from a set of stories is created. This process is taught in their 2-Day Community Reporting Co-Curation programme.

## PRESENTATION OF THE CURATED STORIES

The general consensus with the stakeholders was that the presentation of curated stories should be flexible and needs to be determined by audience and how the stories are set to be used. It was highlighted that short form presentation methods such as clips, summative films etc. were preferred rather than long reports as it was felt that these did not get read or given the attention they might deserve as people are

always 'busy'. However, in some stakeholder circles (i.e. larger institutions) in countries such as the UK if these short presentation formats were not accompanied by a report they might not have enough credibility to be the catalyst of a large-scale change.

Katia Rossetto from the Metropolitan City of Milan echoed the general sentiment of the stakeholders by stating that when your target audience is public entities that reports are often too long and that infographics accompanied by an abstract maybe a more effective means of presentation. However, NARUD do use the statistics they generate to produce an annual report of incidencies of discrimination in Berlin, and are shared with the local government. The organisation does not formally train staff in this process (i.e. identifying categories, creating statistics, writing reports), but instead passes on knowledge via informal one-to-one mentoring.

Whilst statistics and visual representation of data from stories might be key to certain stakeholders, Claudio Polini a media educator from Azione Solidale, Italy, states that it is important to attract and connect with an audience through emotion. He suggests that 'cold data' should always be accompanied by human presentation or story. These elements, as Stephen Barnett from the Euclid Network states, real people's stories help policy makers better connect with evidence and data as they bring it to life. Our research

existing curation programmes showed that thinking about audience and how to connect stories to them, is a key part of any curation process.

## CURATION TRAINING

Whilst our research found evidence that some story curation programmes exist, programmes that actively engage communities in curating their own narratives for social purposes are few and far between. Talking about people's motivations to attend such training programmes, Eva Ziedan from COSV who works to gather and curate stories from areas of conflict states that a sense of belonging to the community can encourage people to attend curator training. This can be supported by the fact that they want to improve their situation as a group or community. In the UK, a Community Reporting in Manchester stated that her motivation to get involved in story curaiton was less about the digital skills and more wanting to be a part of something and create change.

A challenge to making curation training accessible to everyone was identified by Inspiring Communities, Together from Salford who work with communities to create dialogue and change. They expressed concerns about people's tehcnical skills and ability to engage in story curation, for example when editing videos or writing reports. This is a barrier that the Our Voices project seeks to overcome through inclusive training.

CREATING  
**IMPACT**

SECTION THREE



# HOW STORIES ARE CONNECTED WITH DECISION MAKERS

This section of the book explores the ways in which people's stories are being used to create impact, change things for communities and influence decision making processes. It draws upon consultation with stakeholders from different sectors including those who support people to connect their stories with decision makers (i.e. Swedish Partnership for Mental Health and Hjärnkoll), organisations who use curated content to inform their decisions (i.e. Greater Manchester Public Service Reform team, UK) and organisations who use stories guide and inform their practices (i.e. YDA, Germany).

## CONNECTING STORIES ONLINE

The internet has provided a range of ways in which information and ideas can be disseminated. When speaking to Leigh Aspen and Chris Bartlett about the BBC's online/website curation a number of key learnings emerged:

- Less than 50% of people look beyond the first 'fold' of the web page (i.e. the top part). Therefore, the most vital parts or key content should be there.

\* They adopt targeted emailing strategies in which content





is tailored to the recipients' interest. However, they also include some 'surprises' to get people to look at 'new' things based on the BBC's ethos of educate, inform and entertain.

\* People tend to want to know about the impact of things on their lives. Therefore, 'how does this affect me?' should be addressed in order to make content connect with people.

- Timeliness is key – content should be relevant to the context it is released in (i.e. anniversaries, awareness days etc.). Also, think about things that have national relevance (or global) when publishing online.

A Spanish training programme - Storytelling: Dissemination and digital preservation - delivered by Factoría Digital Creative Hub echoes this sentiment. A key focus of their training is not just about using online platforms and digital tools to preserve stories, but to also maintain them in an interactive and accessible way for the public. In doing so, the 'life' of stories is extended and people's engagement with the stories is enhanced.

## CONNECTING STORIES IN THE REAL WORLD

Using stories gathered via the Community Reporter

movement, People's Voice Media runs 'Conversation of Change' events that connects key insights from people's real stories of their own lived experience with other stakeholders such as service providers and policy makers. They have recently been working the Greater Manchester Public Service Reform (GMPSR) team to gather stories that shed light onto people's lives who live in areas that are being affected by recent reforms in the area. In addition to digital curation - i.e. interactive reports and thematically edited films - they also used a Conversation of Change in order to connect the stories' messages with decision makers. Held in Manchester City Centre, this facilitated workshop brought together residents, public service workers and policy makers to discuss some key ideas from stories from across Greater Manchester.

A strength of this type of real world connection, according to Rachel Dyson from the GMPSR team, is in its ability to bring people from different cross-sections of society and with different stakes in public services together, to exchange ideas. A key challenge, according to Rachel, in getting policy makers to engage with this type of data (i.e. stories) is about changing their head space and how they receive the information. This type of event goes some way to doing this, but as the stories shown don't necessary come with their context explained, it is also

problematic for policy makers to know what to 'do next' with the material. She suggested that the stories should be connected to policy concepts to have relevance in her environment.

## USING KNOWLEDGE FROM STORIES

A number of the stakeholders spoke about how they were currently using stories to inform their practices. YDA for example uses the evaluation stories they gather to inform internal reports. Other stories are used for dissemination and marketing the activities of the organisation. Thus, the stories are directed to peers, youth educators, donators and external partner.

In a similar way that the GMPSR team in the in the UK use stories, Katia Rossetto from the Metropolitan City of Milan says that as a service provider stories help them to understand how citizens perceive us and our interventions, how we can change to meet their needs. She sees this process as playing a role in creating a better relationship and communication between public institutions, enterprises and citizens.

Antonio Dell'Atti from Fabriq - an incubator specifically targeted at promoting social innovation in Milan - suggests that data obtained by curation processes could also be useful in his organisation to

understand why we find difficulties in involving certain persons in our initiatives. This could be used to inform their approach to engagement of certain demographics and also how they construct their training curricula.

## EMPOWERING VOICES

Key to connecting stories to decision makers is to empower people's voices and thus enhance the diversity of voices involved in decision making processes. Talking about how the Swedish Partnership for Mental Health and Hjärnkoll (SPMH) supports people who have or are experience mental health illness to tell and share their stories, Mårten Jansson states that they support them to development communication skills and also the confidence to tell their stories. Organizations, companies, authorities invite the storytellers to give lectures where these people (that the SPMH term Ambassadors for Mental Health), tell the story of their journey of mental illness. The Ambassadors get paid for their time and structure their talks as lectures or workshops that are structured for work places, boardrooms, events or helathcare settings. Additionally, the insights are shared on social media. It is this connection between storyteller's experience and decision makers that the Our Voices approach to curation and data mobilisation seeks to strengthen.

## SUMMARY OF FINDINGS

The existing curriculums and training programmes that we investigated via desk-based research methods, and those discussed with different stakeholders, largely fell into one or more of the following three categories:

- \* Community learning programmes: These were informal educational activities that supported people to develop new skills and expertise in areas that they did not necessarily have prior knowledge of.
- \* Professional programmes: These were slightly more formal and professional skills oriented learning programmes aimed at people working in different industries such as community development and marketing.
- \* Academic programmes: These programmes were formal educational programmes delivered by Universities that focused on curation in the context of the Arts, culture and heritage. Participants were required to have prior knowledge and qualifications before accessing the programme.

The Our Voices curriculum will largely be a professional programme (with elements of community learning and academic programmes) aimed at supporting existing trainers/facilitators who work in community settings to develop digital story curation skills and the knowledge of how to pass these onto the people they work with. The following is a broad summary of the commonalities and differences in key areas of these curriculums.



## CONTENT OF THE PROGRAMMES

Many of the programmes included storytelling processes such as how to tell a story and what makes a good story. This was built on through story analysis activities in a number of the programmes. Although the Our Voices curriculum focuses on story curation, an understanding of telling or gathering stories is essential to inform any story curation process. Technical training activities such as media recording and editing practices were also common in the programmes. This included how to edit videos and how to use basic media equipment to record stories. Building on from this, the programmes also tended to focus on how people could share curated stories with others. Whilst this was partially technically oriented, it also included aspects such as thinking about audience and marketing, specifically in terms of how stories could be connect decision makers and be used to create impact.

Core differences between the programmes included the academic programmes being the only ones that focused on arts history and cultural studies, and one of the programmes focusing less on story and more about active citizenship. A small number of the programmes had elements of story governance and other associated topics such as ownership and copyright. Some programmes also specifically focused on niche topics such as transmedia storytelling practices.

## FACILITATION TECHNIQUES

Almost all of the programmes had a practical approach which was grounded in participants working in groups or as individuals on different projects. These projects generally involved planning, recording, editing and/or, distributing stories for specific purposes or impact creation. The participants developed the technical skills needed for these projects largely through masterclasses and demonstrations. Knowledge acquisition and skills development done through these mechanisms largely fell into the experiential and discovery modes of learning, meaning that participants learned through experience of doing things (i.e. presenting their story to an audience) and discovered the skills, knowledge and expertise as they went through this process.

Elements of the programmes in terms of the way in which learning was facilitated that were unique to individual programmes included study visits, work/trainee placements and research activities. This were only adopted in the academic programmes assessed. Other more experimental facilitation methods such as the gamification of learning and role play were also found in one of the programmes that heightened the experiential and discovery learning elements in it. One of the programmes also had a handbook that supported participants as they progressed through it.

Central to our findings was that curated stories give insight not only into the real experience of people, but also what is important for them to share with others. In essence, curation can support the empowerment of voice. With this learning and other aspects of the stakeholder consultations undertaken in mind, the Our Voices partnership developed a series of guiding principles when developing our pan-European Story Curation curriculum and learner book:

1. The curriculum should be **PRACTICAL** - Adopting experiential learning methods, the curriculum should use practical activities to support the development of story curation skills rather than theoretical transfer of knowledge.
2. The curation process should be **ETHICAL** - Exploring the ethics behind curating stories such as preservation of original storyteller's voice, governance of stories (where they go and how they are used) and copyright and ownership issues should be key to any curation process.
3. The training activities should be **FLEXIBLE** - Supporting attendees to adapt what they are taught to the needs of the communities they work with is vital for the the curriculum to be useful in different settings.
4. The facilitation style should be **INCLUSIVE** - Ensuring that facilitation style enables anyone, regardless of ability, to participate in story curation activities is a central focus.
5. The curated stories should be **MOBILISED** - Connecting curated content with decision makers is key to creating impact and influence through people's stories.



THE  
**APPENDIX**

KEY CASE STUDIES



# EURBANITIES

21

**Country: Italy, Germany, Hungary, Poland, Romania, Finland**  
**Duration: 5 days**

This programme is centred around improving neighbourhood participation, leadership, and active citizenship through the use of storytelling and gamification. The training starts with an introduction day, where learners talk about urban issues in their city and then use these, combined with role-play scenarios, to unpick urban issues further. This training-the-trainer programme supports existing facilitators from across Europe to develop the skills needed to run these activities in their local settings.

## PROGRAMME CONTENT

Participants develop skills and expertise in three key areas:

Analytical skills:

- understanding
- analyzing
- interpretation

Personal skills:

- critical thinking
- self-confidence
- openness for others

Strategical skills:

- transferring
- planning
- implementing

## FACILITATION TECHNIQUES

The training course is based on experiential learning combined with a blended approach. The training contains simulations, off- and on-line learning and digital gamification of participation.

As part of the programme participants form a fictional NGO and through role/game-play and scenario-based activities create a strategy for handling an urban issue to be presented to a local commission. Throughout this process and game play, real-time interventions are made to support the strategy development.

# COURAGE TO TELL YOUR STORY OF MENTAL ILLNESS 22

**Country:** Sweden

**Duration:** 5 days (3 Days and 2 Days)

This programme supports people to tell a story around the topic of mental health in order to make impact. As part of this, participants explore both storytelling and presentation techniques. Participants are likely to have recently experienced a period of acute mental illness so the programme focuses on creating a safe learning situation in which participants can get to know one another and feel comfortable with the programme's contents.

## PROGRAMME CONTENT

The programme covers the curation and telling of stories, and how your story can be organised for a specific purpose and for a specific audience.

The first 3 days of the programme build a strong group dynamic and support people to gain the confidence to tell their story. Following this, participants share their stories with peers they trust outside the programme group for further feedback. The final 2 days supports participants to present and/or build a workshop around their story.

## FACILITATION TECHNIQUES

The programme is underpinned by the pedagogics of the Swedish Study Circle. Within this programme, the following are also included:

- \* Lectures
- \* Workshops
- \* Peer to peer learning
- \* Structured reflection tasks
- \* Group activities
- \* Story editing (video/text)





# STORYTELLING - DISSEMINATION AND DIGITAL PRESERVATION

23

**Country: Spain**  
**Duration: 30 hours**

This programme focuses on storytelling and the digital preservation of stories. At the end of the training course, participants are able to tell and share their stories effectively and to connect their stories with other people's stories. As part of the programme, participants are not just taught how to preserve stories but also how to maintain them in interactive and accessible ways for the public.

## PROGRAMME CONTENT

**Module 1: Storytelling** - This module explores what is storytelling, storytelling techniques the value of these stories. It also covers how to share stories in a world saturated of messages.

**Module 2: Digital Preservation** - This module explores topics such as story inventories, selection of stories, cataloguing of stories, storage and preservation of stories, distributing stories and issues of copyright, and archiving processes and spaces.

## FACILITATION TECHNIQUES

This programme is rooted in practical activities and experiential learning strategies. This includes:

- \* Group discussions
- \* Video production training/tasks
- \* Explanations and demonstrations
- \* Storytelling events
- \* Development of communication skills
- \* Exploring dissemination practices



# COMMUNITY REPORTING CO-CURATION

24

**Country: United Kingdom**  
**Duration: 2 days**

This 2-Day Community Reporting Co-Curation programme focuses on supporting participants to curate a collection of stories by analysing them to identify a set of findings and exploring how these findings can be presented back in useful and shareable ways. Using digital tools, participants package the key insights from a set of stories as products such as interactive reports, thematic films, presentations and word clouds.

## PROGRAMME CONTENT

**Day 1 - Reviewing Stories**  
During this day participants use the Institute of Community Reporters' analysis framework to review a set of stories, identify their key messages and produce a synthesis of findings.

**Day 2 - Packaging Stories**  
During this day participants extend their digital literacy skills further, specifically in terms of media literacy, and package their synthesis of findings as digital products. As part of this, participants explore notions of audience and purpose.

## FACILITATION TECHNIQUES

The programme adopts a 'project/task' based approach to delivery that includes:

- \* Differentiated Q&A strategies
- \* Technical demonstrations
- \* Practical tasks
- \* Group and individual activities
- \* Peer review and reflection
- \* Facilitated discussions
- \* Presentation of key concepts



## THE OUR VOICES PARTNERSHIP

### People's Voice Media (UK)

People's Voice Media is a charity based in Salford in Manchester that works across Europe. PVM was founded in 1995 and we specialise in using social media and in the pocket technology for community development.

### COSV (Italy)

COSV is a non-profit association with legal personality engaged in development and humanitarian aid interventions in Europe, Balkans, Southern Africa and Middle East. COSV operates for peace, human rights respect and environment protection, through inclusive development paths built on partnership and networking approach, to enhance local realities

### Comparative Research Network (Germany)

The Comparative Research Network was founded in 2007 and works since then in the field of adult education. The CRN Network is specialised in training activities within the fields of intercultural competences, intergenerational learning, mobilities and migration.

### Fundacion Intras (Spain)

INTRAS is a non-profit organisation founded in 1994 dedicated to high quality research and intervention in the psycho-educational field. It aims to improve the quality of life of vulnerable target groups by delivering education and training activities, and by promoting people's inclusion into the labour market.

### Changemaker (Sweden)

Changemaker are an agency for change. They work mainly within education, providing organisational consultation, support for communities to start up activities, assistance with fundraising, and supporting people and groups to find networks.

### CSRMP (Poland)

Częstochowa Association of Small Business Development existed since 1996. As part of its statutory business, they engage locally and regionally, primarily on rural community development via delivering a range of educational activities.



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