

The Power of Stories



Digital Storytelling Tool Kit
for Youth Workers



Funded by
the European Union

About the organizers

Autokreacja Foundation aims at fostering active participation in civil society through various initiatives in the field of social economy. We contribute to the society's cultural and economic development of Poland. We want to put the spotlight on problems of diverse social groups that are often marginalized, that is why we focus on cooperation with long-term unemployed, youth from underprivileged regions, unemployed women, elderly people, immigrants and refugees. Many of our projects were designed to favour multiculturalism and intercultural exchange by bringing together different lifestyles, points of view and philosophies.

We work with digital methods, such as digital storytelling, to provide youngsters with activities based on modern technologies that are both fun, reflective and provide them with a safe space to share their unique, personal stories with the world. By collecting and sharing personal digital stories we create new narratives and dismantle stereotypes.

Our mission is working towards building more inclusive societies where every individual feels empowered to be a changemaker.

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About the project

The Power of Stories – Digital Storytelling for Youth Workers was a 7 days long training course focused on providing the participating youth workers with knowledge and skills related to digital storytelling and other participatory media methods. The main aim of the project was to open up a discussion on how digital based tools and methodologies can be used in youth work, especially in the context of supporting young people at risk of exclusion by providing them with opportunities to raise their own voices and share stories that are important for them.

The main method we explored was digital storytelling (Berkeley Method) – it is an educational approach that acknowledges individuals as experts in their own lives, providing them with space to create films that show their unique, personal perspectives and live stories.

The training course took place in Puck, Poland in April 2026. It gathered youth workers from across the European Union who came together to explore how **media and video based methods centered around creativity and supporting self-expression can be used while working with young people at risk of exclusion**. The main approach we used was based on the “learning by doing” concept, which means that all the participants created their own individual films as a practice, which helped them understand the method fully. As a result, participants now are equipped with many new competences related to filmmaking, storytelling, self-expression, as well as competences such as communication, managing group dynamics, or conflict transformation, which are helpful while working with diverse groups that are at risk of exclusion due to cultural differences.

I am a teacher in primary school (6-12 years old). I will use the exercises we have learned here with my students. Also, I am going to use steps of the method with my students as creative activities. During our activities in the training course I have seen and learned different attitudes and ways of dealing with pupils behaviors. I find these ways very useful in my job.





About this tool kit

This document is a summary of the project that can be used by everyone interested in exploring what digital storytelling and participatory media are, and learning how to implement their own workshops or simply how to use storytelling, creative based activities in their work with young people at risk of exclusion.

The tool kit provides readers with detailed, step by step instructions for all the exercises and sessions that can be used during a digital storytelling workshop. Additionally, this document gives information about organizational / logistical aspects of organizing a workshop, providing information about software to be used, materials needed, workshop space etc. Our aim was to develop a manual that will constitute an in-depth introduction to the method, allowing youth workers and other practitioners to explore the method of digital storytelling and incorporate film making in their regular work practice with young people at risk of exclusion.

Digital Storytelling as a method

Digital Storytelling builds on the philosophy that everyone has a story to tell. According to this model, a digital story is a short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds. We use simple and free tools, to keep the method open for everyone, no matter the economic, social and cultural resources. We don't expect a professional product in the end and we keep the method flexible to be able to adjust the process to the specific needs of different types of learners, including those with fewer opportunities and / or at risk of discrimination.

The main concept behind the method is to provide everyone with space and tools to reflect upon their unique life experiences and to share their stories with others. While doing so, participants often experience a sense of greater confidence in their own abilities and a feeling of empowerment, because they realize their voice matters and they have something important to say. In this sense, digital storytelling can be used for supporting young people from marginalized groups, whose voices and stories are often overlooked by the mainstream media. Creating and sharing their own films can be a way of regaining their agency as it gives them a chance to present their own, unique perspectives and speak about issues that are important for them. By creating their films young people often experience a transition from "I am talked about" to "I speak my own truth".

Stories for Empowerment

The end result of a digital storytelling workshop is that most of the participants have created their personal films. Although the method is focused on bringing out and sharing individual perspectives, at the same time it is a group process. While working on the films participants share their stories with each other and support one another, which supports the sense of connection and contributes to community building.



The Process – Stages

Finding the Story

Before participants start with the actual film making, their first task is to identify the topic of their future videos. Choosing a story to share is not an easy step, so in the beginning of the workshop we provide participants with space to explore their feelings, go back to their memories and create connections between each other so that later on in the process it is more comfortable for them to share personal experiences with the group.

Script writing

Once everyone has identified the topics of their stories, participants proceed with developing their scripts. It is a structured, individual process during which they write their stories, using words to describe their experiences, reflections, and emotions. The script is a very important element of each digital story, as it is a basis for further work (especially the voice-over, which is the main narrative of each film).

Story Circle

Even though during the workshop each participant creates their own, individual film, it is still a group process during which learners interact with each other, share, and help one another shape the final versions of their individual stories. During the workshop we dedicate time for a story circle – a very important moment providing participants with safe space and an opportunity to share their stories with others for the first time. Everyone is invited to read their scripts out loud and we encourage the group to give feedback and share how each story resonates with them.

I will use the knowledge and the experience acquired during this project on my professional life with making movies that interested with the children at the rehabilitation center. And also I will use them in my daily life for making short videos and reels.

The Process – Stages

Production

When the final versions of all the scripts are done, participants get involved in the crucial part of the process – video production. This stage focuses on using different types of technology for fostering self expression. Participants start with voice recording (reading their scripts out loud and creating audios that subsequently become the voice-over in their films). Then they work with visuals, creating photos and short video clips that will add another layer to their films. As the last stage, everyone edits the films using simple, free software to create their final digital stories.

Sharing and Celebrating

The process is not finalized once everyone has a film created. The last, very important stage of the process is sharing and celebrating. On the last day of the workshop every participant is invited to screen their films – it is an important and often very emotional moment during which participants see their art works on the big screen for the first time and are given an opportunity to share their unique, personal stories with an audience.

I would like to organize a course like this with my students, probably next school year, as this one is ending soon, and it demands some resources. My students are in school from 8 to 17 so it would be a useful activity or the "after classes" period – we do extracurricular things, and I will incorporate it in the curriculum next year!

Practicalities: How to organize your own digital storytelling workshop

The most important aspect of digital storytelling as we define it, is an understanding that the concept of the method is based on the conviction that everyone has a story to tell and each of those stories, no matter how big or small, are important and worth sharing. It is an important aspect because it does influence the process: we are not aiming at professional products or technically “perfect” short films. We focus on sharing and reflecting, and filmmaking is seen as a visual language that helps people express themselves. One of the challenges we often face in our work practice is managing expectations: it is important that as organizers we make it very clear what we aim for and what the method is not about. While doing your own workshop, make sure to communicate this clearly to avoid a situation when participants come expecting a project focused on very technical aspects of film making. Other important aspects to consider before implementing your workshop are:



Preparations

Make sure you know participants and their background beforehand. It is important to assess their level of knowledge and skills related to film making and digital expression. The workshops are open to everyone regardless of their previous experiences and competences, but it is important that you know what the group already knows, needs and expects as it will influence the dynamics and the content of your workshop (some groups need a lot of introductory presentations and individual facilitation, some don't).

Always ask participants if they have some special needs that should be accommodated and prepare yourself / the space / the exercises accordingly.

We normally ask participants to fill out an online form, stating their expectations and needs as well as self-assessing their digital competence level. Sometimes we additionally have individual video calls with everyone before the project to ensure that both they and us have all the information necessary before the workshop starts.

Space

Digital storytelling is a combination of a group process and individual work on the films. The perfect workshop space is big enough to ensure participants can work in big groups, be split in smaller teams and also have comfortable space to work individually and have one on one conversations with the facilitators if needed. One of the steps during the workshop is creating voice-overs, so it is good to provide a more silent room that allows for comfortable voice recordings.

As screening the films at the end of the workshop is such a big and emotional step, if possible we recommend doing it in a different space – changing the setting brings more celebratory mood and helps participants feel more relaxed.



Materials and software

We recommend participants edit their films using laptops, as it can be more comfortable / easier to work on a big screen. It also makes it easier to facilitate (you see better what they are working on). However, nowadays more and more people prefer to edit films on their phones / tablets – if it is more comfortable for them we do not say no to this, but we also inform them on the limitations of this choice (it is more difficult to help them out if the film is being edited on a small screen) so they can make an informed decision.

As for the software, we recommend free apps / editing programs. Most of our participants use CapCut (either app or desktop version) or iMovie. Of course if someone knows another app / program better we also allow for this, but again we make sure they understand that if it is an app we do not know ourselves, there might be a limit to which we are able to support them.

Materials wise, you will need a projector and a good sound system for screening the films. We also recommend that you as a facilitator have an external hard drive to collect all the films in one place to avoid technical challenges during the screening.

If participants use laptops for editing, make sure you have lots of extension cords and tables so that everyone can sit and work comfortably.

It is good to have a printer for printing out the scripts for voice recordings.

Facilitating and the team

Our strong recommendation is that there are always at least two facilitators running a workshop. Digital storytelling requires a lot of one on one facilitation and interactions with participants – having more than one trainer is useful because it gives participants an opportunity to choose which person they feel more comfortable opening up to. For practical reasons we normally split the group in smaller teams that stay the same throughout the whole process. Each group gets one facilitator assigned to them. The optimal number of participants is 6 to 10 but for your first projects we recommend you start with smaller groups.

One important aspect of facilitating digital storytelling workshops is taking care of your own safety and wellbeing. As a facilitator you will be hearing many different stories and sometimes it might be difficult for you – it can be emotionally draining at times and that is why it is important to have a team to support each other. We recommend holding daily facilitators team meetings to not only discuss practicalities but also share how everyone feels in the process.



Sharing: who owns the story?

Typically each workshop ends with the majority of participants having their own films created. This poses a very important question: what happens next? It is tempting to publish the films on your own social media as part of dissemination, especially if your project has been funded by an external donor and you need to report specific, tangible results.. However, it is really important to understand that ideally sharing / publishing the films should be participants' choice. It is their story, and very often their films touch upon sensitive, personal topics and experiences which not everyone would like to share online. Make sure that participants always express their consent for sharing in writing, and if they do not wish to share – respect it and don't publish their films. It sometimes happens that your project has funding that is specifically requiring results (films) to be published. If that is the case, you should inform participants beforehand, making sure they enter the process knowing that they have to publish their works afterwards.

Time and structure

The classic workshop is 3 to 4 days long, which makes it an intense process where participants have limited time for each part of the process – we believe that this intensity and time constraints are an important part of the method. When we give too much time for creating the films, some participants have the tendency to fall into perfectionism trap, spending too much energy on fine tuning the films with too much focus on the details. This can be emotionally draining and does not necessarily improve participants overall satisfaction with their final films.

This being said, you can of course adjust it to your local context and the needs of your participants, there are projects that last longer, with participants coming for meetings once a week for an extended period of time. One of the advantages of the method is that it is very flexible and can be easily adapted to different contexts, so you can experiment and see what is best for your specific target group. In this tool kit we present a classical version of the sessions – the duration of them can be adjusted.



Digital Storytelling: Introduction

Participants coming for the workshop often have many questions about the process and are not sure what to expect, which – for some – can be anxiety inducing. To help them feel more confident and trust their own creativity more, we often start the workshop with a short presentation about digital storytelling as a method, covering the most important stages of the process they will be involved in.

On the next pages of this tool kit you will find some information you can use for your introductory presentation about digital storytelling



DIGITAL STORYTELLING: INTRO PRESENTATION

"To be a person is to have a story to tell"

Digital Storytelling: How it all started

Center for Digital Storytelling

- 1990s in California
- Joe Lambert
- Using technologies for empowerment
- Filmmaking for social impact
- Personal stories and community building

Digital Storytelling: How we define it (Berkeley Method)

It is a short, first person video narrative created by combining recorded voice, still and moving images, music and other sounds.



it's short

The film should be between **3–5 minutes long**.

To do that, your story should be focused on **one important moment/experience**. The aim is not to talk about your life in general.

It's first person

First person narrative means you talk directly about your experiences/emotions/thoughts, using "I" and "me". In the story you can talk about other people, but focusing on the impact they had on **your life**.

Your voice is in it

Each of you is going to write a script, which you then read out loud and record. This is the audio narrative of your story – the most important part.

It has a visual layer

Your recorded voice is combined with visuals: pictures, drawings, or videos. The visual layer is to **add extra meanings** to the script



The Process – How to Create Your Own Story

Story Finding

Creative exercises to discover what story would you like to tell

Script Writing

Putting your idea on paper: the script is around 300-400 words

Voice Recording

Reading your script out loud to create the audio layer

Visuals and Editing

Creating visual layer and combining it with the voice over

It's not about the films – the real meaning of digital storytelling

- Focusing on discovering important things about yourself
 - Films are just a way to express yourself
 - We do not aim at professional products but rather focus on the process
 - Sharing your stories with others
 - Getting new perspectives
 - Helping others with their stories
- 

Final Stories – What We Aim For

- Personal
- Focused on one important moment
- Meaningful
- Well-structured
- Engaging
- With different layers
- Simple
- Not professional
- With content created on your own
- With a message (but no preaching)



Finding the Story: Creative Exercises

Preparations:

The 3 exercises presented below are best done in smaller groups. Each of the group gets a facilitator assigned to them and typical participants would be staying in the same small teams throughout the whole duration of the workshop.

We recommend making the group division yourself (not assigning participants to different groups at random), taking the following aspects into consideration:

- if participants have known each other already before the workshop and have a strong personal relationship, try putting them in different groups as sometimes it is easier to open up in front of strangers
- make sure that your groups are well balanced personality wise, meaning that you don't end up with one group in which everyone is very outspoken and confident and one in which everyone is shy
- try to have the groups diverse in terms of experience, mixing people who know a lot about film making with those who are beginners – it will allow for a better peer to peer learning and experience sharing

Within groups, we additionally divide participants into pairs, creating the so called “storytelling buddies” – the idea is that participants' role is to support each other and give more personalized feedback to one another during the whole process of film making. The pairs, just like the smaller groups, stay the same throughout the whole workshop.

Once you have the group and pair division, proceed with the creative exercises:

The project was exceptionally well-organized. The transition to digital storytelling is a timely and vital topic for youth work. I would like to thank the National Agency and the European Commission for supporting such highquality professional development opportunities that foster international cooperation



EXERCISE 1: LETTER TO A FRIEND

Implementation steps:

Ask each participant to write a short letter (you can provide them with postcards to limit the space they have for writing) to someone they choose. We typically tell them it can be a letter to anyone they know personally, providing that person is important for them. Some participants choose to write to themselves (from the past or from the future) and that is also a good option.

Once everyone is done with the letters, give participants space to read them out loud one by one (remember that sharing is optional).

Facilitating tip:

If your group is international and the workshop is done in English, encourage participants to write in English instead of their mother tongue. It is tempting to do it in their own language and then try to translate as they read the letters out loud, but when it is done like this, things tend to be lost in translation and it can be frustrating.

EXERCISE 2: THE OBJECT

Preparations:

Before participants come to the workshop, ask them to bring a small object that represents something important to them and has a personal story related to it. In case they forget to bring it, tell them to improvise and share a story about some jewellery / clothes they are wearing etc. The point of this exercise is to find out how objects can represent stories / experiences that are important to a person.

Implementation steps:

Give space for participants to show the objects and share the stories one by one (if they want to, as always – sharing is optional). You can ask them some guiding questions before they start sharing, for example:

- what is it?
- how did you get it? was it a gift? did you buy it yourself?
- what does it represent to you? what or whom does it remind you of?
- what are the feelings associated with it?

EXERCISE 3:

CHILDHOOD MEMORY MAP

In the last creative exercise participants explore how stories can be expressed using simple visuals. Their task is to draw a map of the neighbourhood they grew up in, focusing not only on showing specific locations (this is the school I went to etc.) but also visualizing emotions they feel while remembering the past.

As for materials, you will need some A4 white paper and markers / crayons. We recommend not to have too many art supplies – this is a quick exercise and the point is to express a story using visuals and not to create a perfect drawing.

Finding the story: facilitation tip

Creative exercises session is a very important step in the process – for many participants it is the first time they share something personal with the group. Our approach is that we, as facilitators, also take part in the exercises and share our own stories in the circle, so that participants have a feeling that we are part of the group and therefore are able to trust us more, which is important later on in the process.

THE BUDDY WALK

After the creative exercises, most of the participants already have some initial ideas as for what their films will be about. To help them structure their thoughts, at this stage of the workshop we invite them to go for a walk with their storytelling buddies and have a conversation about those initial storytelling ideas. You can give them some guiding questions before they go:

- what is the story you want to tell?
- why this story and why now?
- what is the “moment of change” in the story?
- what emotions do you feel while telling it?
- what is the message / conclusion / final reflection from the story?

Encourage participants to give each other feedback on the ideas and share how the stories resonate with them.



SCRIPT WRITING: INTRODUCTION

After participants come back from the walk, their next task is to start writing the scripts. We normally begin with an introductory presentation to give them a basic idea of what happens next.

On the next pages of this tool kit you will find some information you can use in your own presentation (this of course can be adjusted to your own needs and the needs of your participants)

After the presentation, participants write their scripts individually and your task is to facilitate them individually if they need support. Remember that some people prefer to work on their own and to be left alone while writing, so always ask if they are fine with showing you their scripts. Respect if they say no while at the same time making sure they know they can reach out to you at any time they feel like they need your support and feedback.

WHAT IS A GOOD STORY?

- Broaden the definition of 'normal'
- Something we remember
- Personal but universal – how we
- experience the situations
- A way of making sense of things
- Seeing things from another perspective
- Relating to others across differences
- Means something special to us

NARRATIVE STRUCTURE

- A story has a beginning and middle,
 - and end (not necessarily
 - chronological)
 - Transformation (moment of change)
 - A mere sequence of events does not
 - make a story
 - One script – one story
- 

STEP 1: OWNING YOUR INSIGHTS

- What is the story I want to tell?
- What does my story mean?
- Why this story and why now?
- Am I ready?
- Tip: a story can be
- symbolic/metaphorical

STEP 2: OWNING YOUR EMOTIONS

- How does the story make me feel?
- What emotions do I experience?
- If I feel more than one emotion, are
- they contradictory? Why?
- Important: survivor's perspective,
- not the victim's (what did you take
- from this experience)

STEP 3: FINDING THE MOMENT

- Uncovering significant events and moments of change in the course of the story
- When things have changed?
- Was I aware of the importance of the moment back when it happened?

SCRIPT WRITING: THE PROCESS

- Write as much as you want to
- Read it out loud
- Share it
- Change it
- Sum it up to max 400 words



IMPORTANT THINGS BEFORE YOU START

- Tell the story like to a friend
- Too many details do not add much to the story
- Showing vs telling
- Written narrative is different than oral
- It's always me, never we
- Avoid giving advice/telling people how to live
- Start from the end (storyboard)
- Show what is important to yo through events/examples
- Emotions, not facts
- Aim for a personal language
- If you have to google the word, you shouldn't use it
- Embrace the imperfect
- Take care of your emotional and physical wellbeing

***THIS IS NOT ABOUT WRITING THE PERFECT SCRIPT OR
USING PERFECT
ENGLISH. IT IS ALL ABOUT YOUR REFLECTION AND YOUR
EMOTIONS.***

IT WILL BE A GOOD STORY BECAUSE IT WILL BE YOURS.

THE STORY CIRCLE

The story circle is one of the most important stages in the process – it is the first time participants share their stories in front of a larger group and for some of them this can be quite emotional and challenging. A good story circle requires safe space where people feel comfortable to share – to establish this, before starting the circle we typically introduce some guidelines to the group:

- Everyone has an opportunity to share their story, but this is never compulsory – if the person says they do not wish to read their script, their decision should be just accepted without further comments. The person also does not need to give any reasons as for why they do not wish to share their script. If it happens that the person changes their mind, they of course can read the script at any point during the story circle.
- Active listening: when someone reads the story, the other participants should not focus on it – this means they should put their laptops and their own scripts aside
- After a person reads the script out loud, you as a facilitator ask them if they wish to receive feedback from the group – if they say no, the group just moves on to the next person.
- If a person wishes to receive feedback, the group is invited to give their comments.

Guidelines for giving feedback:

- storyteller in the center: good feedback should be about the story. It is ok to say the story is relatable, but without going too much into personal details (for example: “I really like the story of you overcoming being shy, I had the same experience growing up and here it is how it was for me...” is not a good feedback)
- what is said in the circle, stays in the circle – confidentiality is important, make sure you remind participants not to share the stories they hear with other people who did not participate in the circle
- feedback does not have to be critical: while commenting on the story it is good to say what the person liked and appreciated about it
- good feedback is specific: saying “I like the story” is nice but not necessarily helpful – encourage participants to be more specific, inviting them to share more details on what they liked / disliked (narrative, the way the story was read, emotions in it, moment of change, final message / reflection etc.)
- questions instead of statements (“I think your ending was incomplete” vs “Could you tell us more about how the story finished?”)
- giving advice / suggestions: we suggest participants to refrain from giving unsolicited advice – instead, if they want to suggest something to the storyteller, we encourage them to use the following construction:
- “if this was my story I would” – this helps the story teller decide whether they would like to consider the feedback and make some changes in their script or not

After you introduce the guidelines, provide space for participants to share their own suggestions about what can be done to make them feel more safe and confident to share their stories.

Once the guidelines are established, ask participants one by one if they wish to share their stories and receive feedback from the group.

Facilitation tip:

In the story circle feedback should be given by the group, not by you as a facilitator. This is because you have certain power and authority – if you give feedback and participants have an opinion that is different from yours, it might be difficult for them to openly disagree with you. That is why during our projects we do not give feedback in the circle, we focus on individual facilitation if participants need support. Before starting the circle, we make that clear to participants and we explain why we are not giving them feedback at this time.

INDIVIDUAL SCRIPT WRITING

Typically after the story circle participants still want to work on their stories, incorporating feedback they received from the group. Make sure they have some time to do so – while they work individually on finishing their stories, your role is to provide them with individual support and final comments if they need to.

VOICE RECORDING INTRO

After the scripts are finalized, the next step is for participants to record their voice. We normally just ask them to use their smartphones for that – the audios normally come out quite good as long as you provide them with some more silent space for recording. Steps before participants go into voice recording:



THE BUDDY WALK

Before going into recording, invite participants to go back to their buddies and practice reading their scripts out loud. Here are some tasks / guiding questions you can suggest them: Listen to your buddy reading the script out loud and afterwards give them feedback on:

- how long was the reading? (while listening you can use timer on your phone to give them the exact duration)
- how was the pace of reading? was it too fast / too slow?
- was it read with emotions?
- were there breaks between different paragraphs?
- were all the words read clearly in a way that could be easily understood?

After the buddy talk, participants go record their voice overs. Make sure you give them their final scripts printed out before they go record.

Important: Make sure that after they finish recording, they send you the final audio file so you can listen to it. We normally hear it both on headphones and on the speaker to make sure the quality is ok.

FILM EDITING

Give participants an introduction to the video editing software and/or apps they will be using. There are two ways of doing that:

1. Connect your phone/computer to a projector and show them how you do the editing step by step
2. Sit with participants individually and instruct them how to edit their films (this might be a better option if you have participants who need more support)

Regardless of the option you choose and the editing software, here are some important points you should teach your participants:

- What is a timeline and how to put visuals on it
 - How to upload the voice over/sound effects/music
 - How to adjust sound levels
 - How to make transitions
 - How to split video clips
 - How to adjust duration of the photos
 - How to remove sound from video clips
 - How to make subtitles
 - How to make titles and credits
 - How to export the final film
- 

SCREENING AND CELEBRATION

Sharing the final stories is an important moment in the workshop and we suggest you make it a special event that is focused on celebrating each other's work and appreciating the unique, personal stories that have been created.



Some tips to make it more “celebratory”:

- If possible, organize the screening in a different space than the one your workshop took place in. It is important because sometimes the workshop room can remind participants about the frustrations they experienced during the process – changing the setting can help them make the transition from “work in progress” to “my film is finished and it’s good enough”. What is great is to have a space that really has a big screen and some comfortable space to sit in, so that people feel more like in a cinema.
- If it is not possible to change the venue, you can arrange the space you have in a different way. Avoid participants sitting “school style” on chairs / desks – instead provide some cushions / blankets and offer them to sit or lie down on the floor if this makes them comfortable.
- bring some snacks / soft drinks to celebrate (make sure that you take them out of the plastic package though so that the noise does not disturb the screening)
- have some time for reflection / interaction after the screening – for many people this stage of the project can be quite emotional so avoid a situation in which you show the films and then everyone just goes home



Once you set the space, here are the steps to be implemented before the screening:

Technical check:

- make sure you have all the films collected in one place on your computer and you have checked all of them and they work (check the sound quality especially)
- make sure the projector and the sound work properly
- if you use an external bluetooth speaker, make sure it is charged

Plan the order and breaks:

- films are shown in an order that is not disclosed to participants beforehand (if they know their film is next, they will not focus on what they are watching)
- we typically screen 5 – 7 films at once and then we have a short break (if many of the stories are very emotionally “heavy” you can schedule more breaks)
- try to mix the films a little bit, for example if they speak about a similar topic or use similar way of visual expression (for example drawings) avoid showing them one by one
- if you had more than one storytelling group (story circle), do not show all the films from one group one after another



Once everything is set up, it is time to open the screening:

Welcome participants at the screening and give them an overview of what is going to happen:

- Each storyteller will have a chance to show their films if they want to (but of course sharing is optional as always)
- During the screening it is important that everyone follows the ground rules that were agreed upon in the beginning of the workshop
- The order of the films will not be revealed to participants (this is because when someone knows their film is next they tend to have a difficult time focusing and paying attention the film that is currently being shown)
- After showing each film, the storyteller will have an opportunity to receive feedback from the group if they want to
- In case the storyteller would like to receive feedback, here are some additional rules for it
 - Only positive feedback – the stories are already finished!
 - Feedback from the small group and storytelling buddies first
 - If you want to give feedback, speak directly to the storyteller, not to the facilitators or other group members

Screen the films one by one. Before showing each story, ask the storyteller if they would like to say something as an introduction or prefer to simply watch their film.

After each screening, thank your participant for sharing their story and ask if they would like to get feedback from the group.

After all the films were shown, have a final reflection asking participants the following questions:

- How do you feel?
- How was it for you to show your own film?
- How was it for you to watch films from others?
- What did you learn in the process of creating your own story?
- What is the most important experience you had during this workshop?



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