CALL – COMMUNICATION AND ADVOCACY LEARNING LAB

ABOUT STORYTELLING HANDBOOK FOR NGOS CAPACITY BUILDING

This Handbook is based on coordination by Norsensus Mediaforum of civil society and communication experts from Norsensus Mediaforum (Norway), Fundatia Danis (Romania) , ARC FUND (Bulgaria), and Awesome People (Sweden).

It has been co-created as a practical guide for you to communicate your opinions and ideas on social issues you care about. Also this handbook will help you to find the right storytelling techniques and to tell powerful stories to influence decision-makers.

The handbook includes storytelling techniques, methods, tools, exercises which will assist you to: identify impactful personal stories/motivational stories; advocacy/communication campaigns; collect relevant and powerful stories of other people that could be used in your campaigns; identify and use the right storytelling techniques and approach for the campaigns, understand how transmedia storytelling works, and; plan the storytelling campaigns, using tools like Storytelling canvas or the design thinking process; plan the stories/the presentations using tools like the story map, storyboard, story script, etc.; learning also methods that involve augmented, virtual or mixed reality or interactive storytelling techniques.

The handbook also includes examples of successful storytelling campaigns put in practice by others even with small resources.

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HOW TO DEVELOP PERSONAL STORIES

Paula Beudean
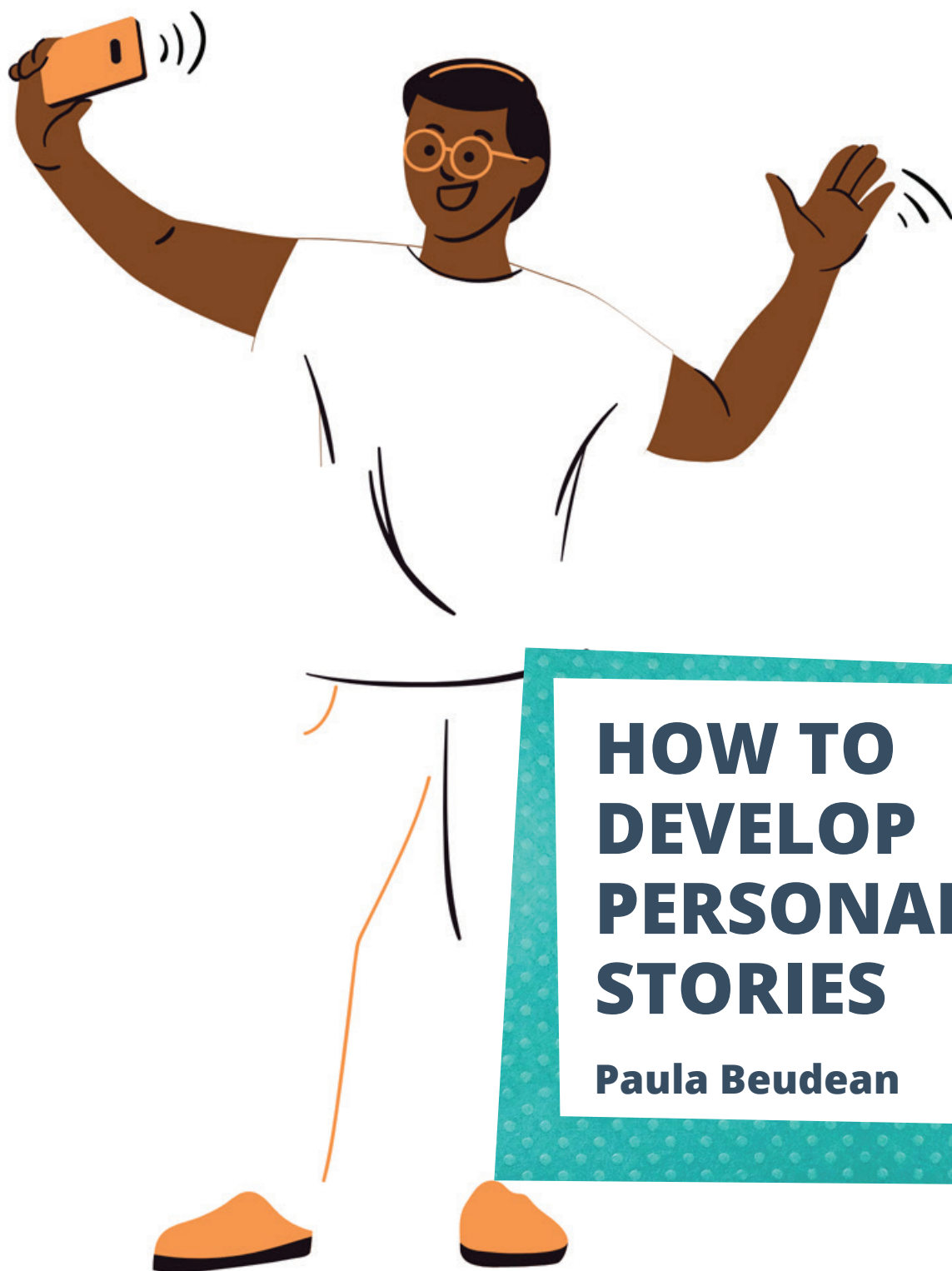
WHAT CAN YOU FIND IN THIS CHAPTER?

Explore personal storytelling power and use this power to build impactful messages for advocacy campaigns that you want to start, join, or support. Learn how to develop your personal stories, what elements to include, and how to connect your personal stories to a more abstract message of an advocacy campaign. Throughout this chapter, you will:

- *Understand why personal storytelling is so powerful in changing people's mind and move them into action;*

- *Develop storytelling skills for creating and structuring your personal stories;*

- *Know how to connect your values, interests, and motivations to social or civic issues to tell more compelling stories to diverse audiences.*

Start with reading about the basics of personal storytelling, then challenge yourself with the missions we designed for you to practice the new knowledge, and finally read more about personal storytelling, the power of stories, and how to make them stick in the mind of the audience, and about personal storytelling for advocacy.

THE BASICS OF PERSONAL STORYTELLING

By now, you know that when you want to change people's minds and move them into action for a cause you believe in, you can use the power of stories. The stories have this "dramatic code" that is "an artistic description of how a person can grow or evolve" and which is "embedded deep in the human psyche" (Truby, 2008, Kindle Loc. 85-87). Each powerful story has this code hidden behind the characters, challenges, actions of the story. This is the message that your audience ultimately takes from your stories. It is the message that reaches their mind and makes them think or act in a certain way, hopefully as you intended when you developed the story.

## HOW TO BUILD POWERFUL AND MOTIVATIONAL PERSONAL STORIES

While stories are considered to be powerful, motivational, successful in any communication or advocacy campaigns, it is also proven that personal stories are even more powerful. Listening to stories of people directly affected by a problem or of those who initiated the campaign is more powerful than learning from more general or more abstract stories.

Imagine that you are invited to be the ambassador of an organization that prevents drug abuse among young people. While accepting this challenge, to talk about this organization's cause in front of an audience who could support the organization's programs, you learn about diverse life experiences showing how drugs destroy young people's health and life and push some of them into committing suicide. Telling one or two of these stories to your audience will be decisive. However, trying to connect your personal story to their stories will be even more powerful. It will show the path that the audience might also take in connecting with these stories and move them into supporting the organization.

How can you do that? Think about the things you might have in common with one of the young people who abused drugs for many years, and at one point, feeling lost completely and disconnected from families and friends, he/she decides to commit suicide. It might be that you are of similar age to this young person. Reflect on your daily activities and struggles, and think of them compared to his/her struggles and dark thoughts. While you might be dreaming of finishing school, getting a job, planning a trip with friends, he/she thinks of taking his/her life. Show the audience how this comparison makes you feel, and ask the audience to remember their struggles and dreams as young people. Nobody should have such struggles, and definitely, all young people should plan their future and not their death. This could be a way to connect your personal story, beliefs, and motivations to a cause. Empathize and find those moments, people, things, challenges in your life that can be genuinely connected to the problem you want to solve in your community.

In developing a personal story that sticks, you may also use The Golden Circle tool to help you express your ideas and solutions more effectively. The Golden Circle is an efficient, relevant, easy to understand the instrument, and Simon Sinek - its creator - is very charismatic in presenting how great leaders, like Martin Luther King, and great brands choose to communicate their missions, their dreams, their vision for the future. You may watch the full TEDx speech of Simon Sinek here: Youtube Link
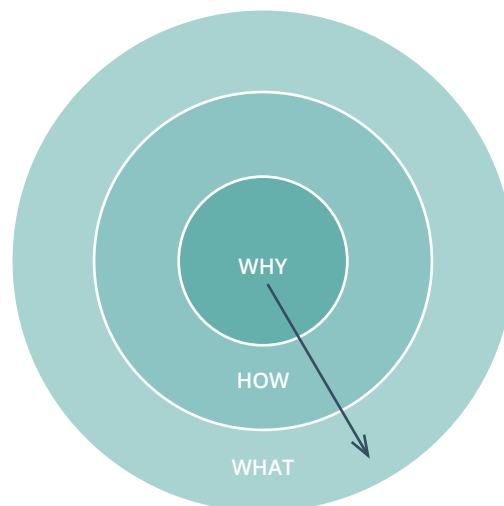
Shortly, Sinek says that usually, we tend to present things we care about, ideas, thoughts, or commercials, from outside to inside - from what we do to why we do it. This is actually the best-case scenario, in which we remember to talk about the "why", our beliefs, our values, the reasons behind our decisions, etc. But then, what he observed in his research is that influential people, great leaders start to communicate their ideas from the inside circle to the outside circle: from "why" they are doing things to "what" they are proposing for the dreams/ideas to happen. Simon Sinek says that these circles match entirely how our brain is structured. The "what" circle is our "neocortex" - where rational thinking and language, and figures and abstract things are processed and

understood. The "how" and "why" circles represent the brain's limbic part responsible for feelings, behavior, and decision-making. So if we start from the "why", we will get directly at the people's feelings and ability to make decisions.

HOW TO TELL STORIES ABOUT YOURSELF

Now that you saw how you can connect your story to a cause you want to support and how you can create powerful messages, let's see what the key elements of a personal story are. According to John Truby (2008), in order to embed that "dramatic code" in your story, you need to think of elements such as:

- *Any story has a main character. As this is a story about yourself, the main character is you or you as a part of a relevant group that becomes the main character of the story. Also, around you might be other characters that give you specific challenges or support you on the way.*

- *You need a theme or a moral argument. This is what the audience learns from the story, how they should act and react according to the "moral vision" you set up with your story.*

- *You will create a story world in which you act as the main character. Put your story in a context to which the audience can relate, and they can easily imagine how it is to be in your world.*

- *You also need a plot. As the main character, you need a challenge to take on your own or ask for support from your audience to overcome this challenge.*

- *Once you have the characters, the plot, the story world - you think of all the scenes in your story and which are really relevant to tell your audience. You develop the scene weave of the story.*

However, before starting building your story, you should think first about what your story is. What do you want to tell, and why do you want to tell the story? Basically, you define the premise of the story, "which is your entire story condensed to a single sentence" (Truby, 2008, Kindle Loc. 177). The premise includes the character, the plot, and maybe some information about the story's resolution. For instance, using the example from above, the premise could be: "This is a story of a young person who cannot accept that while he/she is planning his/her future life, another young person plans his/her death."

Increase your personal storytelling powers!

CREATE YOUR FLASH-STORY!

The powers gained at the end of this mission:

- *Skills to express a challenge or values concisely, using the flash-story structure.*

The magic of the Flash-story:

- *The Flash-story or the six-word story helps you learn how to extract the essence of any story and express the challenge and the emotions in very few words.*

- *It gets you to the core of your story and makes it easy to develop the concept and the central message of any story you might want to use for your civic, social, advocacy campaigns.*

Start your mission here:

Let's warm-up! There is this urban legend that Ernest Hemingway bet with his friends that he would write the shortest novel in the world, and he wrote the following six-word novel: "For sale: baby shoes, never worn". Think about a challenge in your life or your personal values, and write a personal six-word story about them.

BUILD POWERFUL PERSONAL STORIES

The power gained at the end of this mission:

- *Knowledge and practice on the key elements of a personal story;*

- *Skills to build a powerful personal story connected to a cause in which you believe.*

The magic of personal stories:

- *Personal stories help you reach your audience through emotions and make them easier empathize with the cause you want to advocate for;*

- *Like all good stories, personal stories have a "dramatic code" that helps people grow towards what you would like them to.*

Start your mission here:

1. Select one cause, one advocacy campaign that you would like to support. Imagine that you would have to deliver a three-minute speech to an audience to convince them to join this campaign. How can you develop your speech by connecting the campaign's message to your personal story?

2. First, develop the premise of your story and write it down on a sheet of paper. Also, reflect and write down the moral argument of your story.

3. Then, use the story map from Chapter 5 to develop the rest of the story, including the character (think of which role/part of your life you want to talk about); the story world/the settings, the plot/the challenge, and the outcome of your story/the resolution.

4. Write your speech and read it to a friend and a group of friends and ask for their feedback. Finally, improve your speech based on the feedback you receive. Here you go! You have your first powerful speech based on a personal story that supports a cause in which you believe!

THE TEN LIFE ROLES AND PERSONAL STORYTELLING FOR A CAUSE

The powers gained at the end of this mission:

- *Ability to identify the values, interests, motivations that help you to connect with a particular cause, initiative, or project;*

- *Ability to use these values, interests, motivations to build authentic and powerful stories that can support a specific cause, initiative, or project.*

The magic of the ten roles in storytelling:

- *The ten roles exercise, inspired by the tool "Who am I?" developed by Richard N. Bolles, will help you get very fast to your values, interests, and motivations in everything that you do in your personal and professional life;*

- *Once you have identified these values, interests, and motivations, it will be easier for you to find the right stories to tell about yourself or about the causes you want to support.*

Start your mission here:

1. Take ten big sticky notes or ten blank sheets of color paper. At the top of each paper sheet, write down the question: "Who am I?". Answer the question by identifying ten relevant roles you currently play in your personal or professional life, such as student, son/daughter, speaker, writer, engineer, etc.

2. Reflect, and answer by writing or drawing each role on a different sheet of paper/sticky note. Also, think about why you chose those roles, why these are important to you, what excites you, what makes you happy about those roles.

MISSION HINTS:

For example, for the "speaker" role, one person may enjoy the attention, recognition, delivery of powerful or motivational speeches, networking; while, for "writer", one person may enjoy the opportunity for self-expression, creative work, the public recognition, etc.

3. Prioritize the roles by discussing and deciding which roles are more important to you. Also, think about which roles could be connected or support the cause/the project/the initiative you would like to join, support, or initiate. The most important roles should stay on top, while the less essential roles will go at the bottom of the stack of sheets/sticky notes. Reflect on the things you wrote under each role to identify the common denominators in those ten responses. Write down the common denominators on a separate sheet.

MISSION HINTS:

Using the examples above, the ones of the "writer" and "speaker", the common denominator would be the "recognition". These denominators, things that regularly repeat in your most relevant professional or personal roles, represent your core values, likes, interests, motivations. These made you choose those roles or enjoyed those roles in the way in which you described it. These are also the things you might use to support a cause you believe in, join a project, or start a civic initiative. This is the story you can tell about yourself and connect with the initiative.

4. Finally, think about which of these roles and the denominators you identified you would like to tell about yourself when starting, joining, or supporting a cause. Make a list of ideas on how you could promote these roles and the denominators in social media while supporting a specific cause.

MISSION HINTS:

Suppose one of the denominators is "sensitivity to injustice" / "be fair". In that case, the stories you will tell for a specific cause will show the injustice done to people by the problem you try to solve and/or promote solutions that deal with this social injustice. Or, if "recognition" is one of the key denominators/values/interests you identified, then the stories you will tell about the cause or the project might be about the saviors, the people that lead the way in solving a specific problem, including you - show why you care about a cause and what you do for that, and invite others to join you in your effort!

WHY, HOW, WHAT STORY

The powers gained at the end of this mission:

- *Knowledge and skills to build a powerful message with impact and relevance for your audience.*

The magic of the Golden Circle - Why, How, What:

- *The Golden Circles helps you organize your story, identify what is relevant to be included in a story and a message you want to tell others;*

- *The Why, How, What structure makes your story/the message powerful and relevant for the others, reaching their hearts and minds.*

Start your mission here:

1. Think about the moment in your life when you were so impressed by a cause, a project, a civic initiative that motivated you to take action, join the project, cause, or talk about it with your friends, willing to do something. What made you get involved? How the cause, the project, the initiative was connected to your own life experience? What made you "click"? Write down the memories, the first ideas of that moment.

2. Now, try to organize your story by following Simon Sinek's Golden Circle Structure, talking about what motivated you to pursue that specific cause, to join the project, to talk about it with your friends.

MISSION HINTS:

Use the following questions to guide you in developing the story/the message:

Why do you believe in the cause? Why is the cause important? Why should people take action?

How can this "dream", expressed in the Why section, can be accomplished? What is the process, how things should be done, how people should react, or how should the responsibility be shared? What are the concrete steps that need to be taken? What should people do?

THE STORYTELLING WIZARD SAYS:

Here is an example of a Why, How, What personal story:

"I believe that each child has the right to feel safe at school and never feel afraid of their colleagues. I think that no child should live what I experienced as a child while bullied at school. (WHY) Professors and parents should be able to help children to protect themselves and their colleagues from bullying behaviors. (HOW) Specific training courses, workshops, tools, and techniques to understand and manage bullying cases, giving support both to the bullying victims and the bulliers, at school and at home, should be provided to teachers and parents as well. (WHAT)"

LEARN MORE:

- Sinek, S. (2011). Start with Why - How Great Leaders Inspire Everyone to Take Action.

- Truby, J. (2008). The Anatomy of Story: 22 Steps to Becoming a Master Storyteller. Kindle Edition.

- Heath, C. & Heath, D. (2007). Made to Stick: Why Some Ideas Survive, and Others Die.

- Chase, V. (n.d) Your Personal Narrative Affects Everything. Retrieved from https://www.thestorytellingnonprofit.com/blog/your-personal-narrative-affects-everything/

- Austin, J. & Connell, E. (2019). Evaluating Personal Narrative Storytelling for Advocacy. A Literature Review Prepared for Living Proof Advocacy. Retrieved from https://static1.squarespace.com/static/5a6fe7f9a8b2b00e82284310/t/5deaded06f64f05f-2c105f56/1575673556090/LPA-Wilder-FullReport.pdf

- Institute of International Humanitarian Affairs. (2019). The Power of Storytelling for Advocacy. Retrieved from

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- Everyday Advocacy. (n.d.) Storytelling as Advocacy. Retrieved from: https://everydayadvocacy.org/core-idea-1-storytelling-as-advocacy-2/

HOW TO COLLECT AND PRESENT OTHER'S STORIES

Fredrik Carl Wouda Wouda - Karin Wouda

WHAT CAN YOU FIND IN THIS CHAPTER?

Isn't that so that you rather agree with a cause if you hear a personal story you can identify yourself with? A story which does not only move your mind but also moves your heart? Stories are a powerful tool to create change and, in this chapter, you will discover how you can collect and present other's stories to boost your advocacy campaigns. Learn how to interview people with the right questions to get a good story to boost your message in order to influence friends, family, peers, decision-makers, NGOs, public authorities, other stakeholders from your community by employing powerful tools for:

- *Understanding the importance of active listening before collecting people's stories*

- *Ask meaningful questions to get relevant personal stories for your audience and for the cause you want to promote or problem – to solve.*

- *Structuring your collection of stories and presenting them that can efficiently deliver your message, make sense for your audience, and help you reach the campaign's goals.*

Start with acquiring essential knowledge on active listening, ethic storytelling and how to collect and present other people's stories, then challenge yourself and your friends with the missions we prepared for you to practice the new information, and finally go and read more about those things you consider the most relevant for your campaigns and your goals.

Ethical aspects

> *"Because stories are powerful, and because they are wholly owned by the person who shares them, we have an ethical obligation to use story in ways that do no harm. Whether we are asking for stories to better understand an organizational challenge, to use in our organizational communications, or for an advocacy campaign, our goal should be to empower, not exploit."*
>
> – Thaler Pekar, Ethical storysharing part 1, 2011

When collecting stories from other people you have a great responsibility not to exploit them but empower them by sharing their stories. Therefore it is important to be aware of the ethical aspects when you are collecting stories. The basics of ethical storytelling is to give and get informed consent - that is, when a person agrees to tell his/her story with full knowledge of how it will be used and what the known risks are. So be aware that you must explain the use and purpose of the story, such as where and to whom it will be shown, and what effect you hope it will have. The consent must be given voluntarily and with an understanding of whether the storyteller will be anonymous. The teller must understand the implications of sharing the story and be able to comprehend the implications of his/her participation. Relevant ethical questions to ask can be the following (from Deborah Swerdlow, Ethical storytelling, 2019).

- *Do we have the person's consent to tell their story, for this purpose and in this medium?*

- *Whose needs and desires are at the center of how the story is presented, the person whose story it is or the audience for the story?*

- *Who is the protagonist of the story, the person or our organization? Who is empowered, and who is disempowered?*

- *Are we telling the story in a way that reinforces harmful stereotypes or stigmas about a social issue or the people who are affected by it?*

- *What will happen to the person after we tell their story in this way? Could it cause them harm? Are we going to continue to help them and be in a relationship with them, or are we leaving as soon as we "get what we need?"*

At www.ethicalstorytelling.com there is a pledge on ethical storytelling which can be useful to go through to make sure you will collect and present stories in an ethical way and also useful resources such as media consent form and guidance on the use of victim's images.

ACTIVE LISTENING

Brandon Stanton, founder of Humans of New York, a blog where he publishes photos and stories of everyday people on the streets of New York (now grown to stories and photos from over 20 countries, check it out here https://www.humansofnewyork.com/) emphasize the importance of active listening when collecting other people's stories. *"Especially in today's age, when everything's about telling your own story, everything's about putting out your own stuff and getting noticed and getting attention—I think the one thing that is in short supply is listening itself."* (Brandon Stanton, cited in Pictures and stories, 2018).

For you to make a good interview and get a good story it is important that you approach the interview as a conversation and for that, you need good listening skills, emotional intelligence, and empathy. You need to be an active listener. Active listening is an active process that requires the listener to fully concentrate, understand, respond and then remember what is being said. You make a conscious effort to hear and understand the complete message being spoken, rather than just passively hearing the message of the speaker. Active listening empowers trust and helps you to get the clear message of the communication. Active listening is also about patience, listeners should not interrupt with questions or comments. Active listening involves giving the other person time to explore their thoughts and feelings, they should be given adequate time for that. To boost your active listening powers, be sure you are paying attention to the person you are interviewing, show the person you are listening to him/her, do not interrupt the person with counter arguments. Only ask for clarifications and more details to show your interest in the story.

When you are doing an interview, try to deepen your self-awareness. How are you reacting to the story? What can you do to remain present and impartial? Have time, don't rush, and afterward have time to process and create the story. Develop your emotional intelligence by being aware of your own emotions and those of the speaker. The mission is to show empathy - the ability to understand other people's feelings as if we were having them ourselves.

HOW TO RUN INTERVIEWS AND ASK RELEVANT QUESTIONS FOR COLLECTING STORIES

> *"When you tell someone else's story, you can give them a window into their own soul"*
>
> – Joe Bunting

No matter your reason for collecting other people's stories, here you have what you need to successfully collect other people's stories. How do you approach people to interview? How can you provide a safe environment for them to tell their story? How should you use questions to get an interesting story?

There are several ways you can collect other people's stories. Depending on your aim of collecting other people's stories you can choose different strategies. The best way is to start where you are with the people around you and ask your community to share their stories. Interview people you already know who may have relevant stories connected to your campaign. If you need stories from more people and you have to approach people you don't know, a good way is to ask each person you are interviewing to recommend three new people to interview. This strategy is especially efficient when you have a specific topic you want to enlighten since it can be hard to find the right people to interview. If you want to make a campaign where the aim is to share different people's stories (such as Humans of New York) it can be better to approach people you don't know in different public places or different gatherings since the other method may lead you to one kind of person. You can also try with open calls for story collection where you state why you want to tell these stories and people can send in stories or give contact information for you to do interviews. It is important to make sure with people you interview that you can share their story.

You have to make sure that when you are interviewing people you create a safe and comfortable environment for the person to share. Let the person decide the place for the interview and if you are interviewing people you don't know in public places, ask where they want to sit down for the interview and ask people if they have time and avoid approaching people who seem to be in a hurry. Find quiet places where you will not be disturbed, and the person will feel comfortable that no one else will listen in case it is a sensitive topic.

So, you are ready to collect other people's stories but what questions are good to ask? Of course, the stories need to convey the message you want to communicate but you also want people who encounter the stories to feel something. Pick things that everyone can relate to, universal ideas that people will always want to share with others. Ask for memories, perspectives, experiences to get a story from your question instead of only an answer. If you are creating a campaign with a specific cause, invite people to share their experiences with (or without) the "cause" to boost the campaign with testimonials supporting your message. To collect interesting stories, it is good to focus on emotions and "aha-moments" and ask follow-up questions like "what happened?", "how did it make you feel?". Here are some cues on what to focus on:

- *Superlatives*
- *Memories*
- *Perspectives*
- *Experiences*
- *Recall a point in time*
- *Descriptions of a particular significant event or impact*
- *AHA-moments*
- *Questions whose answer is a story*
- *Have you ever...what happened?*

Depending on your aim with bringing other people's stories in your campaign, different questions can be more or less relevant but here are some example of questions that can be useful to get an interesting story for your campaign, if it is about a specific cause or if you just want to collect other people's stories to raise awareness about unity in human kind, that we all share similar hopes, dreams, fears and despair.

- *Can you describe some of your memories of being involved in "cause"?*
- *Can you share your experiences with (or without) the "cause"? What happened?*
- *What was the most memorable hour of your career?*
- *What are you most afraid of?*
- *Which is your most happy moment in your life?*
- *What is your saddest moment in your life?*
- *Who is the most important person in your life?*
- *Tell me about a time...(in life you always will remember)*
- *Tell me about someone you admire and why*
- *Tell me about a place that makes you feel good*
- *Tell me about someone you miss in your life*
- *Tell me about a great event in your life*
- *What did you learn from this experience? Why was this experience important for you?*
- *How have you or people in the story changed?*
- *Tell me about a moment you'll never forget*
- *Tell me about a time you were proud of yourself*
- *Tell me about one of the challenges you've been through*
- *Is there a question that I did not ask you that I should have asked?*
- *If I could bring one of the donors who support this cause and sit them down with you now, what would you say to them, to reassure them that their support is making a difference?*

Vanessa Chase, founder of "The Storytelling non profit" has a list of 25 questions if you want to collect other people's stories focusing on telling the story of the impact of your NGO which can easily be adapted to your specific campaign. Check it out here: https://www.thestorytellingnonprofit.com/blog/25-questions-to-ask-to-get-the-story/

Don't forget to thank the people who provide stories!

HOW TO WRITE/PRESENT OTHER'S STORIES

So now you have done your preparation with lining into ethical storytelling and active listening. You have also found ways on how to collect stories and which questions to ask to get interesting stories from people. Now comes the last part of how you should write/present other people's stories. The more you think of this during the interview, the easier your job will be when you write/present the story. One way to structure your writing is to start with the facts of the story and then revisit the facts and add in details. During the interview you can get more details by asking follow-up questions starting with what, why, when, who, where, how etc. such as "what happened then"? End with embedding the emotional experience. During the interview you have to ask questions such as "How did it feel when...?". For the story to be compelling for the audience there should be some kind of conflict in the story and include emotions such as nostalgia, frustration, anxiety, pride, surprise, amusement, or controversy which are excellent storytelling emotions that make people want to share the story (Addison Duvall, How to tell stories others want to share, 2019). You can present the story in writing but if it is possible, a photo as well as information about the person will give more credibility and more engagement. A video can be even more engaging. Check out our chapter on visual storytelling for more information!

Become a super interviewer!

The magic of using other people's stories for your campaigns:

- *Personal stories from people create a context for your message. Instead of only a slogan in your campaign, personal stories will engage the audience and make them understand a wider picture.*

- *Personal stories move people to act since they are emotion driven and emotions backed up by logic is what makes us move or change.*

- *Personal stories create connections and highlight things we all can share and relate to.*

PRACTICE YOUR ACTIVE LISTENING SKILLS

The powers gained at the end of this mission:

- *Active listening, needed to hear the complete message conveyed in the story and to empower trust*

Start your mission here:

1. Take the mission together with a friend/colleague or a group of friends/colleagues.

2. Train yourselves to be active listeners with the following exercises. Be in pairs and let one person in each pair tell the other person about a summer memory (or similar). The other person should act very uninterested in what the other person is saying. After two minutes, change roles. Talk in the group how it felt when you were not listened to and when you had to be the one not listening.

3. This time in pairs one will describe a holiday destination without mentioning what destination s/he is talking about. The person listening must practice active listening skills – listening attentively to what is being said and what is not quite being said - without interrupting the person who talks. After 2 mins the listener must summarize the three or four main issues or criteria that they have heard the talker express and then make a guess of the destination. Then swap roles and repeat. After the pairs have had both roles, discuss in the group how it felt and summarize things that are needed for active listening.

PRACTICE YOUR INTERVIEWER SKILLS

The powers gained at the end of this mission:

- *Knowledge and practice of asking the right questions to collect interesting stories.*

Start your mission here:

1. Take the mission together with a friend or a group of friends. You should select one cause you would like to develop a campaign for and boost it with personal stories.

> **THE STORYTELLING WIZARD SAYS:**
>
> *Do not spend too much time choosing the topic, this is only an exercise to understand how you can collect other people's stories to boost your campaign.*

> **MISSION HINTS:**
>
> *Since this mission is focusing on collecting other people's stories it can be good to choose something relevant for you and your group of friends so the stories you will collect from each other are relevant for the cause.*

2. Choose 3-5 questions from the "Example of questions" above and in pairs decide who will be the first person interviewing the other person. Find a good place for the interview and be aware of what is needed for ethical storytelling.

3. Practice to outline facts, details and emotions from the story shared in order to have a compelling story by asking follow-up questions.

PRESENT OTHER'S STORIES

The powers gained at the end of this mission:

- *Knowledge and practice of the whole process of collecting other people's stories and presenting them digitally*

Start your mission here:

1. Take the mission individually or with friends. Select a topic for a campaign you would like to develop and boost it with personal stories.

> **THE STORYTELLING WIZARD SAYS:**
>
> *Decide on a topic you are passionate about for you to get motivation to talk to strangers since it is not the easiest thing to do.*

MISSION HINTS:

Don't forget the ethical part of collecting stories, making sure the person you are interviewing has given his/her consent and knows how you will use the story.

2. Choose 3-5 questions from the "Example of questions" above and collect 3-4 stories from people you don't know. You can ask people at public places or start with a person who then gives you three other people to interview.

3. Make sure to structure the story while you are interviewing so you have the facts, the details and the emotions so it will be a compelling story.

4. Transcribe the interview and put the story together so it will not be too long.

5. Use a digital tool such as Canva (www.canva.com) and put everything together. Picture, name of the interviewed person and story. Make sure the picture and text is 50/50 in size at least so you don't use a too small picture and too much text.

THE STORYTELLING WIZARD SAYS:

To help you with the structure of the story, you can use a story map which helps you gain a clear image of how you should start thinking and planning the story. You can see chapter 5 to get more information about story map. If you are going to have a photo connected to the story, try to take a photo which will represent the story. For example if it is a sad story, don't have a laughing person in the photo. Try to capture the feeling of the story. Check how different angles can give different feelings for the photo and the story such as taking from below will give the feeling that the person is powerful, taking from above will give the feeling the person is subordinate.

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STORYTELLING TECHNIQUES AND APPROACHES

Desislava Asenova Petar Kanchev

WHAT CAN YOU FIND IN THIS CHAPTER?

In the following chapter, we will provide you with a few tips for telling a story and will familiarize you with the hidden power of different storytelling techniques that can help you structure your story in a way to persuade others of your ideas. We will present eight classical storytelling techniques along with their benefits, why they could work for youth campaigns and a few mission examples for practicing the use of different storytelling techniques.

So, let's begin!

TELLING A STORY – SOME TIPS

We would like to first draw your attention to a few important elements you should consider before choosing the most relevant technique for delivering your story.

Most people can learn to tell stories well, but some may find storytelling so challenging that they prefer to use other approaches. However, if you decide to incorporate a story into your campaign or civic activity, there are some elements that you may consider structuring it around. Here are some of them that have been emphasised by Erica Bagshaw in an article for the Colin James Method organisation in Australia (Bagshaw, E., 2017) and an article on the MasterClass platform (Master-Class, 2020). The elements are: *context, outcome and main message, experience, brevity, and conflict*.

The Context

The first step when thinking about a story to connect you with your audience is to identify who your audience is and more important - what is the context of your audience. Try to identify the pain points, values, and opinions of your audience, their topics of interest as well as similarities, including any shared experiences. Think about the following questions: *What kind of state is your audience going to be in? Are they resistant to or anxious about the message you want to pass to them? Do they feel excited about it or it should be your story that should raise their interest in the topic?* Answering these questions is important for the success of your story because it will help you pick one that will connect with your audience emotionally and will help you capture their attention in the first few seconds. Take for example speeches of school teachers or principals when congratulating the new alumni – they understand that graduating students will suddenly be faced with making some of life's biggest choices and will be wondering how to make that decision. Therefore, they share their experience of being in the same boat and this helps them connect with their audience.

The Outcome and Main message

The second important step is to decide what you want to be the outcome of your story (or campaign in general). An engaging story usually progresses towards a central moral or message. If you decide your story to have a strong moral component, you should guide listeners/readers to that message. Furthermore, when you start drafting your story you should have a clear idea of what you are building toward. Do you want to make your audience open their minds, change behavior

or think about a problem in another way? Keep in mind the context and the outcome that you are looking for to choose the kind of story you will need and the key action you want the audience to take away. You should ask yourself – what do I want my audience to do or feel?

Create the experience

Third, before setting the scene at the beginning of your story, take some time to think about how you will put people in the time and place of the setting. Try to bring your audience as close to the real experience as possible. You can use time-specific fashions and music to denote the time, and even use weather and street names to denote a specific place.

Brevity

Do you like droning stories, filled with too many details, where you hear everything but the point? You probably do not, so do not your audience. Keep in mind that storytime can quickly become pretty boring. So, the fourth step you should keep in mind is to make sure that you keep your story brief – deploying only the essential information, not going into too many details. Think of a clear beginning and end of your story, and then choose the key plot events and include them with bullet points. A general rule of thumb is to only include whatever drives the narrative forward. Remember to cut and keep cutting until you have bare-bones only, which are actually your story.

Use conflict

Last but not least, keep in mind that most of the time, engaging stories are those that contain some kind of conflict or challenge. These could be people against people, against circumstances, or against nature. To be satisfied with a happy ending, your audience has to watch the main characters struggle to achieve their goals. Also, you learn through conflict, errors, and challenges, so make sure that you include some kind of conflict that your audience is likely to appreciate.

We all know that there are stories that grab our attention and keep it till the end, making us think about it a long time after we have heard it or read it. Presenting your campaigns/civic activities through storytelling is a great way to let your audience know who you are and what you stand for. It could be through this story that you gain their interest in your message/cause and build trust. And it doesn't have to be something spectacular, but to be enough to give them taste, make them want more, and help them remember you.

CLASSICAL STORYTELLING TECHNIQUES AND HOW TO USE THEM TO DEVELOP AND STRUCTURE YOUR STORIES

> *"In today's complex and noisy world, the ability to tell a compelling and memorable story that influences others to be genuinely excited about your idea is arguably one of the most important leadership skills to master."*[1]

Stories are claimed to be the most effective way of organizing information, it is a powerful form of communication that translates ideas and moves people to action. We do not say we would show you how to become the master of storytelling. But we could at least show you how to use a few classical storytelling techniques to create a story that would take your audience on a journey, leaving them feeling inspired and motivated.

Note: *In the following pages we present the storytelling techniques as being listed and summarised in a Sparkol blog post (Sparkol, 2018). We have also used additional supporting information from other sources, all of them listed in the "Additional resources" section. The diagrams and infographics below are self-made by the authors of this chapter and have been inspired by (Wilkerson, A., 2016) and (Blinkoff, A., n.d.).*

STORYTELLING TECHNIQUE 1: MONOMYTH (The Hero's Journey)

Lion King. Finding Nemo. Star Wars. Probably you have watched at least one of these movies. But do you know that all of them represent the application of a very popular storytelling technique known as "the monomyth"? Monomyth (also called the hero's journey) was first described by *Joseph Campbell* in his book *"The Hero with a Thousand Faces"*, and is a story structure that you can find in many popular dramas, myths, legends, and even religious rituals across the world.

It presents an adventurous and challenging journey of a Hero (it could be you or someone else) who moves from one point (somewhere they known) to another (a threatening unknown place) and returns safely with a reward or newfound wisdom. To put it shortly, the Hero goes on a journey or takes on a challenge and comes back a changed and transformed person.
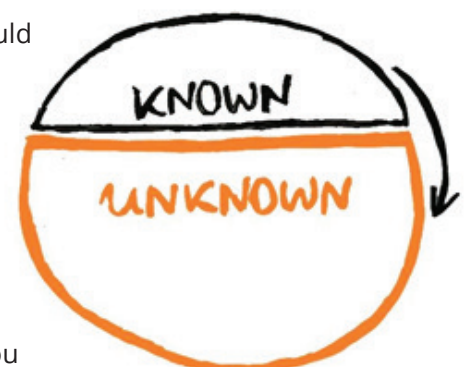

If you want to show the benefits of braving the unknown in your story, the monomyth is a perfect technique. It would make it easier for you to explain how you obtained the knowledge/ wisdom you want to share with your audience. For example, if you are organising a drugs campaign, you can tell a story of a person who has been addicted to drugs but has decided to take the journey to re-

[1]   Solomon, L. (n.d.). Creating Moments of Impact: Using Sparklines for Strategic Conversations. URL: https://www.duarte.com/presentation-skills-resources/creating-moments-of-impact-using-sparklines-for-strategic-conversations/

covery, spent some time in a rehabilitation center, walked a difficult path, and then returned home recovered and clean from drugs.

The Monomyth storytelling process can also be presented in 12 stages, illustrated on the infographic below. You can check a very informative explanation of the idea of the stages along with relevant examples on the following link: https://visme.co/blog/monomyth-heros-journey-infographic-storytelling-tips-presentations/.
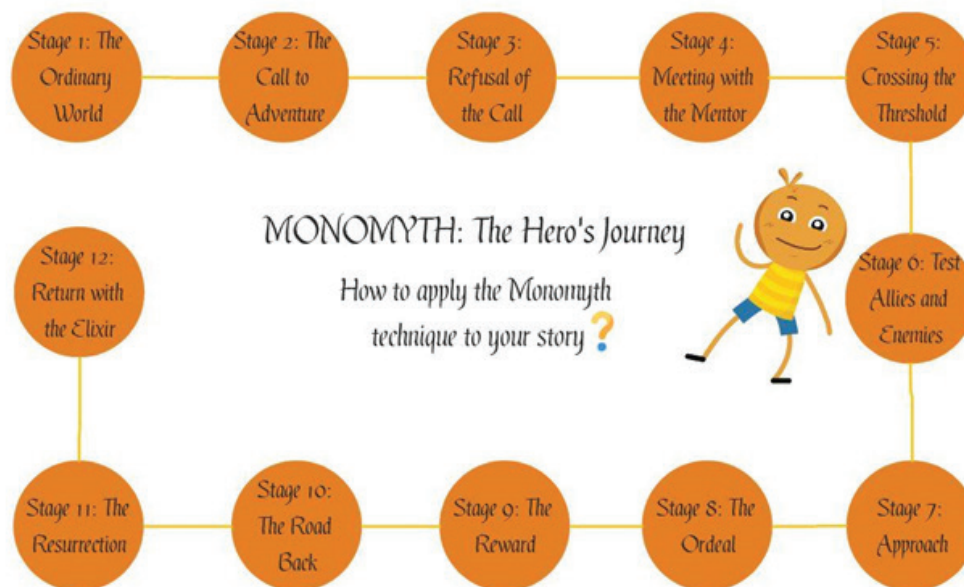

Source: Self-made infographic, VISME

Benefits:

- *It engages your audience by accessing their imagination and making them a part of the journey.*

- *Illustrates the benefits of risk-taking behavior.*

- *Evokes a sense of empathy.*

- *Emphasises the importance of learning new lessons and gaining wisdom.*

STORYTELLING TECHNIQUE 2: THE MOUNTAIN

You probably have at least once in your lifetime watched TV series or soap operas whereby the story has an arc that goes over a season. Then, you should be very well familiar with another popular form of storytelling which is called "the mountain".

The mountain technique works linearly and allows to build tension and drama as head towards the culmination moment of the story and then relieving the tension and coming to an end. Like the shape of a mountain,
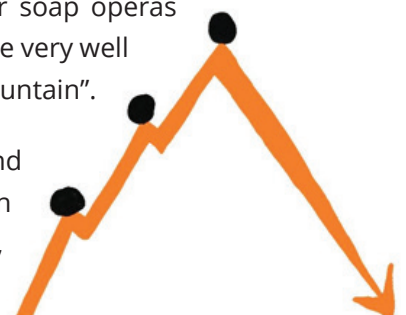
this technique starts by setting the scene at the bottom of the mountain. As you know, you cannot climb a mountain straight away in just one leap, but you have to traverse lots of smaller ascends and descends. These represent the series of challenges that you faced and managed to overcome over time, focusing on the progression of drama as it escalates on the way of reaching the top of the mountain which represents the main challenge you want to present in your story. Then, you close the story with a climactic conclusion.

Perhaps you notice that the mountain technique is similar to the monomyth technique. However, what distinguishes them is that the mountain technique has a bit more freedom at the end and it does not necessarily end with a happy ending after the climactic challenge (as is the case with the monomyth).

Benefits:

- *Focuses on how you overcome a series of challenges.*

- *Keeps the audience curious by building suspense.*

- *Provides satisfying conclusions to make your audience take a desirable action.*

STORYTELLING TECHNIQUE 3: THE NESTED LOOPS

Nested Loops are the classic way that stories are made more hypnotic. It allows for telling three or more stories in a row, placing the most important one (the core of your message) in the centre, and adding a few stories around it to elaborate or explain your central principle. It is stories within stories within stories... And it works like this: you start telling a story, but before you have completed it you stop and start another one. Then you tell only a part of the second story and move to a third one. And so on, and so on. This is called opening nested loops. You close the loops later, finishing each of the stories in reverse order – you first finish the last story and then go back and finish the rest with the first story you begin being the last story you finish.

To imagine how the nested loops works, take an example with a friend telling you about a wise person in their life who taught them an important lesson. In this case, the first loops are your friend's story, the second loops are the wise person's story and at the centre is the important lesson.
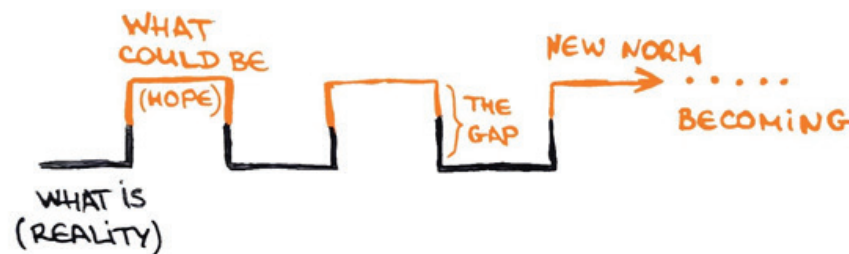
Applying the nested loops technique to your story will maintain your audience's attention so that they remain open to new things until they think they have the final piece. It gives them the sense that they do not have it all yet and they should stay concentrated and curious to follow how these will all end.

Benefits:

- *Shows how you obtained your wisdom/knowledge through various interactions.*

- *Explains how you arrived at a conclusion or inspired to achieve something.*

STORYTELLING TECHNIQUE 4: SPARKLINES

Sparkline storytelling was created by Nancy Duarte, who is a graphic designer that uses sparklines to analyse famous speeches graphically. She presents the speeches in *"what is"* and *"what could be"* manner, contrasting our ordinary world with an ideal, improved world. You start your story with what currently is (facts, historical events, etc.) and then shock the audience with your perspective of what could be, alternating between challenge and solution, pain, and pleasure, until reaching the "new bliss/norm" at the end.

For example, if you have decided to organise a campaign about climate change by applying the sparklines technique to your story, it could have the following key points:

- *You present facts about the warming of Earth's atmosphere lately, emphasising that climate and natural life are changing at a fast pace. You can show pictures of drought, forest fires, floods, etc. to catch your audience's attention. ("what is", the reality)*

- *Then you present the solution – tackling climate change by eating less meat, stopping deforestation, transitioning to renewable energy, etc. ("what could be")*

- *After that, you again go back to reality by presenting relevant facts - global temperatures have been rising for over a century, the last few years are with the highest temperatures recorded in history. The result is heatwaves, rising sea levels. ("what is", the reality)*

- *And you end the story with a positive tone, presenting the "new bliss/norm" – You say that the good news is that society is becoming more and more conscious about the impact they are making. Many governments are taking a stand regarding climate change and it is becoming a top agenda item in political discourse around the world. You encourage your audience to protect our planet for our future and future generations. ("what could be")*

Sparklines is a pretty emotional technique that is sure to motivate your audience to support your campaign or cause. By applying it to your story, you draw attention to the problems in society, in personal lives, businesses. You show what is present and create and fuel a desire for change. It is a relevant technique in case you want to inspire your audience to action or create hope and excitement among them.

Benefits:

- *Emotional appeal is a secret weapon to getting into the hearts and minds of your audience and it works the best.*

- *Evokes a sense of hope for a better tomorrow.*

- *Often leads to action.*

STORYTELLING TECHNIQUE 5: IN MEDIAS RES

"In medias res" is a Latin term that literally means "into the middle of things". With this storytelling technique, you skip the exposition, start in the heat of the action (with the main character already in the middle of things), and then go back to the beginning to explain how you (or the character) got there. Dropping your audience right into the most exciting part of your story would ensure that they got gripped from the beginning and would stay engaged to find out what happens.
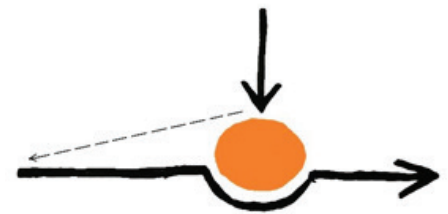
However, if you decide to use this technique for your story, try not to show too much of the story straight away. Start with hinting at something bizarre or unexpected that needs to be further explained. Attract the attention of the audience, but leave it on the level that they will wonder to get more. Also note that this technique works more for shorter stories, otherwise you risk your audience to get frustrated and lose interest.
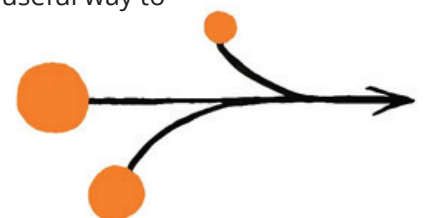
Benefits:

- *It is attention-grabbing because you start your story with the most fundamental part.*

- *Creates suspense which adds to keeping the audience hooked.*

STORYTELLING TECHNIQUE 6: CONVERGING IDEAS

The converging ideas technique is ideal when you want to tell your audience a story of how different branches of thought came together to form a single product or idea. It illustrates how your idea builds on the work of several people or originated at multiple issues. It is a useful way to show your audience how an idea developed from scratch over time as well as how the relationships have formed.

Converging ideas storytelling is used a lot in partnerships, showing how great minds come together and solve a problem. It is also suitable for showing the birth of a movement, explaining how a single idea was the culmination of several great minds working towards one goal.

Benefits:

- *Demonstrates how development occurred.*
- *Demonstrates collaborations between people.*
- *Presenting how symbiotic relationships have formed.*
- *Shows how to deal with problems.*

STORYTELLING TECHNIQUE 7: FALSE START

With the false start technique, you start telling a seemingly predictable story but then disrupt it suddenly and begin over again. It is a shock tactic used to give your audience false expectations and it into paying closer attention to your message.

It is a useful technique when talking about times where you experienced a failure and then you had to go back and start again. It is also an opportunity to share what you have learned from your experience.

Benefits:

- *It relates to the audience when you talk about failure.*
- *Displays problem-solving.*
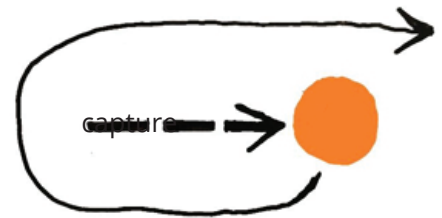
STORYTELLING TECHNIQUE 8: THE PETAL

Imagine a chamomile flower with many petals around the stem. The petal structure is something similar and finds expression in telling multiple stories from one or multiple speakers that relate to one main message/concept. It works best if you have several unconnected stories you want to tell or things you want to reveal that all relate to a single message.

This structure is great for allowing multiple speakers to work on the same theme. Stories are told one by one before returning to the main concept. The petals can overlap as one story introduces the next but each should be a complete narrative in itself.

Benefits:

- *Provides a lot of narratives and emotional appeal around the same message.*
- *Provides the voice of multiple speakers.*
- *The audience comprehends the importance of your message via a series of stories.*
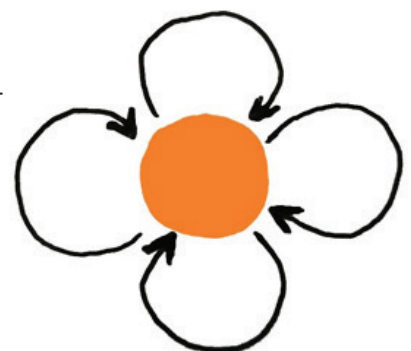
These were eight of the most popular techniques to use for your story. It is up to you to decide which one would work best for the goal of your campaign or civic activity.

We highly recommend using your own stories. Choosing something that personally happened in your life will help your audience connect with you and your message. You could of course choose to tell a story about someone else or make up one, but when it is possible try to pull from your own past.

Remember that whatever storytelling technique you choose, it works when used wisely. The core of every story is its subject matter and benefit. Look for the drama, reach out to emotions, engage your audience, and you will move closer to achieving your campaign goals. Good luck!

Increase your storytelling techniques power!

DELIVERING A STORY BY USING DIFFERENT STORYTELLING TECHNIQUES

The powers gained at the end of this mission:

- *Knowledge about the different storytelling techniques*
- *Ability to identify storytelling techniques used in different stories*
- *Applying specific storytelling techniques to your own story*

The magic of the storytelling techniques for your campaigns:

- *Choosing the right storytelling technique for your campaign could ensure that it stays in your audience's mind for a long time*

Start your mission here:

1. Have a group with two-three of your friends and start the mission with a quick "warm-up" activity. Each of you thinks of a favourite story – from your childhood, from a favourite book/movie, etc. – and tells it in a few sentences.

THE STORYTELLING WIZARD SAYS:

Remember that this is a "warm-up" activity and you do not need to spend too much time on thinking about and presenting your story. It could be the first story that comes to your mind, not necessarily your favourite one. Also, do not tell the story in too many details. Try to be as short as possible, but still present the main plot and message in a clear way.

2. Each of you looks at the pictures above that illustrate the storytelling techniques and try to guess which picture resembles your story the most. If necessary, check the explanation text for the techniques for reference.

MISSION HINTS:

After someone guesses the storytelling technique for his/her story, there can be a short discussion with providing feedback so that all of you agree on one technique for each story.

3. Take 5 mins for each of you to write down on a sheet of paper top 5 important topics you would like to make a campaign about. Each of you present their topics and the one that has been mentioned the most is going to be the topic for your campaign.

MISSION HINTS:

It could be a topic relevant either to your community, or to your friends, school, dormitory, neighbourhood. It could be about recycling, cleaning, saving energy, growing trees for fresh air, online risks, etc. Any topic you consider important to your audience.

4. Think of keywords/phrases that match the chosen topic and write them down on sheets of paper.

THE STORYTELLING WIZARD SAYS:

For example, if your topic is green living, you can put "global warming", "recycle", "care about environment", "trash", "save", "reduce", etc. Think of a few characters to be included in the story as well. Also, consider a few random words that do not that much relate to your topic but would create some "spice" to the story. Put the sheets of paper in a bow, jar, or bag so that everyone can have easy access to them.

5. Make two groups and let each group pick sheets of paper one by one until they are over. The two groups are supposed to end up with equal number of sheets of paper. Every picked word/phrase should make at least one sentence.

6. Make the same lottery with storytelling techniques written down on sheets of paper. Each group picks one technique and builds a story using the withdrawn words/phrases and applying the chosen technique.

MISSION HINTS:

To better structure your story you should first make a working plan. Consider applying any of the planning tools (Story Map, Story Canva or Story Board, presented in Chapter 5 and Chapter 6) to visualise the steps/scenes of your campaign.

7. In the end, each group presents its story and the other group has to guess which storytelling technique has been applied.

BECOME THE STORYTELLER OF YOUR HERO'S JOURNEY

The powers gained at the end of this mission:

- *A Spell Book for effectively applying the Monomyth in a campaign.*

- *An Incantation for using powerful imagery in order to make a point and convince people to take action.*

- *An Enchanted Key that unlocks one's own potential for creative storytelling.*

The magic of the Monomyth for your campaigns:

- *Did something immediately "click" as you started reading about the Monomyth in this chapter? Did the twelve stages suddenly make perfect sense to you without much effort, or any effort at all? Did numerous story examples based on this technique flood your mind, as if on their own volition? This is the magic of the Monomyth. It is a universal storytelling technique that has shaped people's understanding of the world across cultures and continents since the dawn of civilization. Your audience will have an intuitive understanding of its structure, which will help you engage them into your campaign almost immediately.*

- *The Monomyth uses powerful archetypal imagery that stimulates the human psyche. "The Call to Adventure, "The Hero", "The Wise Man", "The Magical Helper", "The Dark Lord", "The Journey to the Unknown", etc. are all easily relatable ideas, as they describe a universal struggle that human beings have experienced time and time again not only in the world, but also within their minds.*

- *The Monomyth is already a powerful storytelling technique, but what if you take it one step further and make it so that the audience takes the hero's mantle in your campaign's journey? For this mission, you will design a campaign, in which the audience not just empathizes with, but in fact becomes your story's Alice in Wonderland, Luke Skywalker, or Frodo Baggins.*

Start your mission here:

1. Either alone or in a team, choose an issue you want to base your campaign on. It is important that you feel strongly about it, so that you can imbed that emotion into your Monomyth.

2. Choose your campaign's target audience, who will undertake the "Hero's Journey". Depending on the issue you want to tackle, it could be anyone: young people your age, parents of young people, teachers, or even legislators, if you want your campaign to affect policy. Yes, even politicians can be heroes, if motivated correctly!

3. Draw the Monomyth illustration from this chapter on a flipchart and map ideas for each of the stages, as you complete the next steps of the mission.

4. <u>Design "The Call to Adventure"</u>, tailored to your audience. This is the White Rabbit, who rushes Alice to follow him, as there is no time to waste, the riveting, but incomplete hologram of Princess Lea on Luke's newly acquired R2D2 druid, the moment Gandalf entrusts Frodo with the One Ring, without telling him anything about it. Note that the adventure itself still remains a mystery for all of these characters, so this stage is NOT about bombarding your target audience with shocking, detailed statistics on the issue of your campaign. Rather, it is about spicing up their "Ordinary World" with the opportunity to take a single step into "The Unknown".

THE STORYTELLING WIZARD SAYS:

"The Call to Adventure" is the most important stage of the Hero's Journey. It is a very short moment, during which you have to both gain your target audience's attention AND convince them to take the hero's mantle. Thus, your message should be short, captivating, and most importantly – relevant to them.

In order to make it so, figure out what your audience's "Ordinary World" is and why they might want to take a break from it. Are they bored, or in search of meaningful activities to take part in? Are they tired from work or study, and are simply looking for ways to take their minds away? Are they motivated to make change in the world, but don't know where to start? Different people have different motivations, which might also vary based on the timing of your "Call to Adventure" (e.g. late in the afternoon, during summer break, etc.). Chapter 5 describes various methods and tools for better understanding your target audience and for tailoring your message accordingly.

Next, chose the format of your "Call to Adventure" based on your target audience. If your "Hero" is a teenager, surfing online, the format might be an Instagram post, or a short video. If you are targeting adults, you might be better off posting in specific online forums / Facebook groups, or handing away pamphlets in shopping malls or subway stations.

Finally, specify what action the "Hero" has to take, in order to begin their journey (this will lead them to their "Mentor" – see Step 5 of the mission). It should be short and simple, such as visiting a website, watching a video, or attending a short presentation. Remember, even the greatest heroes are reluctant at first. Luke wasn't called to save Galaxy at the very beginning – he simply had to bring a broken druid to old Ben, who lived relatively close by.

5. <u>Introduce the "Hero" to their "Mentor"</u>. Now that your target audience has taken the first step into the "Unknown", it is time they understand what is truly at stake and why they are the ones that must take action. This is the stage, during which you will offer the relevant stats (though still in a clear and concise manner) that will shock your audience and prove how imminent the threat is. You want your Hero to recycle? Show them how much of the Ocean is covered in plastic. Also show them pictures of suffering animals due to pollution, in order to engage their emotions. They are still not convinced? Maybe they think their contribution is too small to make a change? After all, what can a single person do on the matter, if entire governments and corporations are failing? This is where you come in, dear Mentor. Remember what Lady Galadriel, the powerful elven sorceress, told Frodo, when he offered her the ring? Here's a reminder: *"You are a ring-bearer, Frodo. To bear a ring of power is to be alone. This task was appointed to you. And if you do not find a way, no one will."* In other words, you must convince your audience that they are the Hero and that this is their journey. After all, they reside on this planet. If they don't take action, who will?

6. <u>Show the "Hero" how to cross the "Threshold"</u>. This is the point of no return: the moment your Hero, who now knows what the stakes are, must decide whether to undertake the great "Journey into the Unknown", or keep their old habits and leave the world to ruin. Will they face the Queen of Hearts, fly away on the Millennium Falcon, or venture forth to the deadly

Mordor? Will they start recycling, donating, or volunteering? Will they suggest changing an unfair law in parliament? You, the story-teller, the mentor, have played your part. You have conveyed the message. Now it is up to the Hero to decide.

7. <u>Optional Step: Map out "The Journey to the Unknown"</u>. Crossing the threshold already requires the Hero to take specific action, but if you feel inspired, you might further immerse them by offering a specific "Journey to the Unknown" with various adventures along the way. It could be as simple as a Facebook group, where you post monthly challenges they might take on (maybe even together with other "Allies" from the group), or as complex as an interactive web platform, designed by you. Let your creativity and inspiration guide you. After all, only Lewis Carroll could have imagined the mad, but genius world of Wonderland, and only you can be the storyteller of your campaign.

MISSION HINTS:

Don't be afraid to use magical language and imagery in your messaging. The Monomyth is effective because it directly refers to age-old human struggles, using very specific words and images. So explicitly calling your target audience "The Hero", their task "The Journey to the Unknown", etc., while seemingly awkward, would in fact greatly enhance the effectiveness of your campaign, if done sparingly enough and only at key moments, such as the first sentence of "The Call to Adventure", the final slide of your "Mentor" presentation, just when the Hero is offered to "Cross the Threshold", etc. There are no rigid rules for this – be brave and trust your imagination!

Call for specific action at every stage. This is valid for all campaigns, but it is especially true for Monomyth stories. The Hero should know exactly what must be done in order for to reach their next quest. Particularly when they are about to "Cross the Threshold", they should have clear and detailed instructions in front of them, as they might never see you again (e.g. go to such-and-such website, navigate such-and-such menu, choose the sum that feels right to you, and click "Donate").

Start small, finish big. "The Call to Adventure" should suggest the simplest and smallest of actions, but each consecutive stage must be a tad more challenging than the previous one, until the Hero has full understanding of the stakes and their responsibility, and thus can commit to your cause with a final big action.

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STORYTELLING PLANNING METHODS AND TOOLS

Paula Beudean
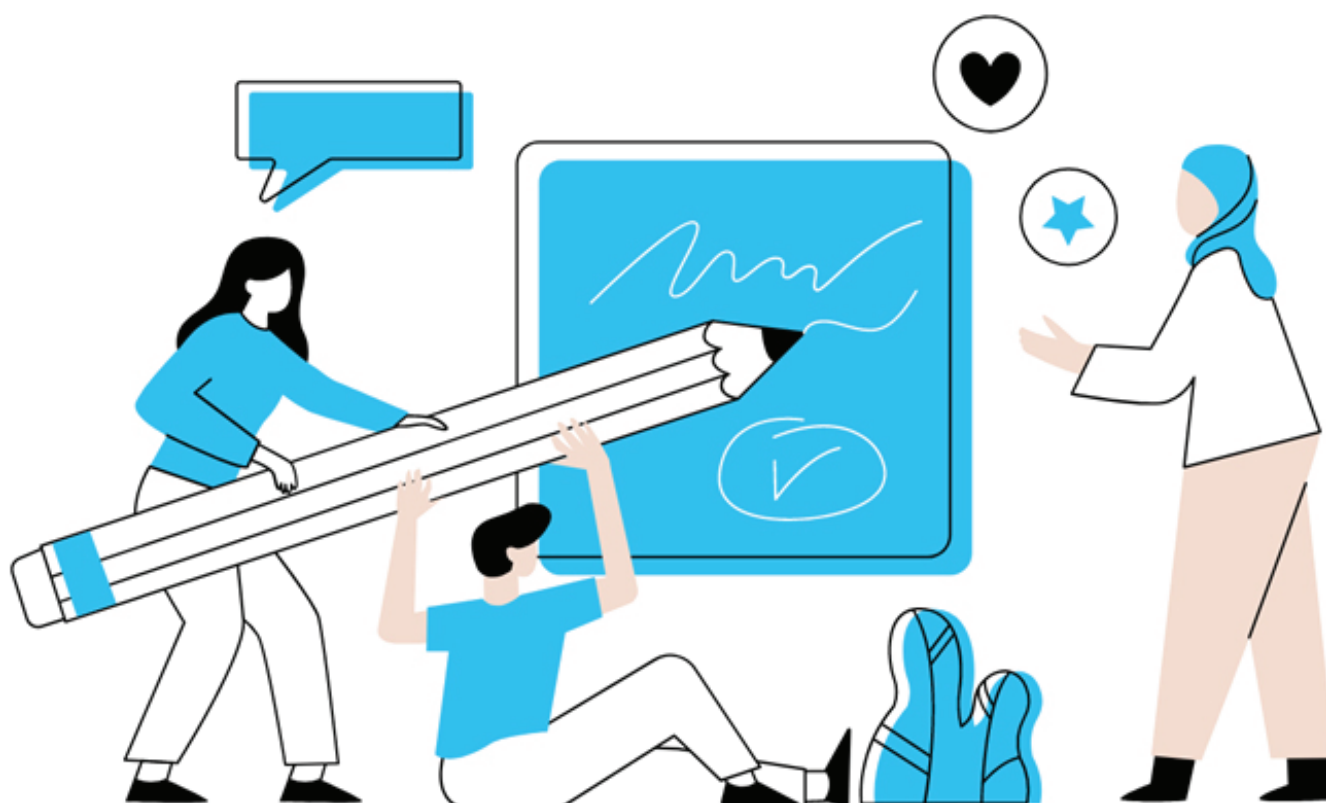
WHAT CAN YOU FIND IN THIS CHAPTER?

Discover how you can use appropriate planning methods and tools to boost your storytelling, communication, and advocacy campaigns. Learn how to express your ideas and opinions, influence friends, family, peers, decision-makers, NGOs, public authorities, other stakeholders from your community by employing powerful tools for:

- *Understanding your audience's attitudes, behaviors, assumptions before developing your campaign's message;*

- *Designing meaningful campaigns and relevant stories for your audience and for the cause you want to promote or problem - to solve;*

- *Structuring stories that can efficiently deliver your message, make sense for your audience, and help you reach the campaign's goals.*

Start with acquiring essential knowledge of some crucial storytelling planning methods and tools. Then, challenge yourself and your friends with the missions we prepared for you to practice the new information. Finally, go and read more about those things you consider the most relevant for your campaigns and goals.

ESSENTIAL METHODS AND TOOLS FOR PLANNING YOUR STORYTELLING CAMPAIGNS

You have a precise aim in mind: you want to tell your friends, your peers, public authorities, decision-makers, or your community, in general, something you consider relevant for them to learn about, or you want to motivate them to care about a specific issue or to move them into action and bring change in the community.

Smaller or bigger, what you have here is the need for developing a communication, storytelling, or advocacy campaign. How do you plan your campaign? How can you make sure that you will tell the right story to the targeted audience? How can you make sure your campaign has the impact you want? And how can you validate your story that is powerful and has everything it needs?

From all the storytelling planning methods and tools, we selected some that we consider essential for a young activist storyteller to learn about:

- *Design thinking, for understanding your audience and tailor your message and campaign based on needs and insights you gathered about them;*

- *The Story Canvas developed by Digital Storytellers, for impactful and meaningful digital storytelling campaigns;*

- *The Story Map, for creating powerful linear stories to accompany your campaigns.*

Design thinking for planning your storytelling campaigns

Design thinking is a problem-solving process used mainly to generate innovative services and products and meaningful communication and storytelling campaigns.

It is an extremely human-oriented method that helps us unblock ourselves from the self-imposed constraints we work within, challenge our assumptions, redefine problems, and identify alternative strategies that might not be instantly obvious. It focuses on solving problems, but what makes this process more remarkable is the focus on the "users", on those for whom you want to re-design experiences as users, audiences, customers, clients, beneficiaries, etc.

The process includes five steps: empathize, define, ideate, prototype, test. Let's see them one by one and understand how you may use them:

In planning a storytelling campaign, the empathize step's main objective is to discover the needs of the users/your target audience. To really empathize, it is not enough only to ask people: *What is your need? What do you want to hear? What will make you act or care?* Sometimes they do not know, or they cannot express it in the best way.

There is no more efficient way for you to learn about the importance of listening to others, collect information, and decipher the meaning behind what people are saying, doing, thinking, or feeling. There are specific methods used for empathy:

- *Search for insights into the people's stories about their experience that you want to understand better;*

- *Observe people, go where they live, work or play; observe what they do or do not do, what they say or do not say;*

- *Finally, understand people at the following three levels: functional (try out what the people regularly experience), cognitive (understand what makes sense to the people), and emotional (understand what people feel).*

For "listening" to your audience, you may use observation, video ethnography, interviews, group discussions, visual thinking (example: asking people to draw what the experience means to them), role-playing (ask people to perform a short play on what the experience means to them), storytelling (ask people to tell stories about their experience - the most successful stories, the worst stories), etc.

Once all the data is collected, and the audience is really understood, you must define its needs. This means to unpack and synthesize the empathy findings into compelling needs and insights and scope a specific and meaningful challenge for your campaign. Why do you have to do that? Your goal is to come up with an actionable problem statement, a challenge that will bring specific focus to the idea generation process. In other words, you need to select the direction from which you will address a particular problem you identified while adding to this perspective any valuable insight you acquired through the empathize step and which will help you ideate for your campaign.

In the ideate step, you aim to generate radical design alternatives to the users' experience. You will need to generate many ideas for your campaign message, channels, tools, etc., and these should

be as diverse as possible. Following the same principles, it is imperative that you keep the task of generating ideas separated from the task of evaluating ideas in this step. The ideation process happens through complex or simple brainstorming or visual thinking techniques.

To prototype means to "think with your hands," and any prototype should be cheap, fast, and rough. A prototype can be anything that takes a physical form. It might be a wall of post-it notes with ideas about your campaign, a role-playing activity, a place, an object, an interface, an acting out, an audience journey, or even a storyboard of your video story for the campaign. When you prototype, you need to go back to your audience to get their feedback, observe and understand how they use the prototype, and explore, test, and get inspiration.

In the final step - test, it is your chance to get feedback on the best solutions, ideas you found to the users' needs related to your campaign. And you will use this feedback to refine the solution and continue learning about your users. The testing should be done with a "low-resolution" campaign component that your audience can pilot/try out. Then, you will go back to the process and create the final campaign you want to deliver.

Here are the final aspects you need to learn about design thinking before planning your campaign:

- *Keep in mind that this is and should be an iterative process;*

- *When you empathize, you need to adopt the beginner mindset - you do not know anything about your audience, you need to leave behind any assumptions you might have about them and their understandings, needs, knowledge, behaviors, etc.;*

- *You need to involve the users in the creation process; they will co-design the experience with you, being involved in most of the steps;*

- *This process very much builds on the power of visual thinking and storytelling techniques that activate different parts of the brain and move you or your users into action.*

Take the mission we prepared for you and your friends at the end of this chapter; learn more about the process and try out its power for your future advocacy or storytelling campaigns.

The Story Canvas for digital campaigns

Another tool you may use in planning your campaigns is The Story Canvas, developed by Digital Storytellers, available at the following link: https://www.digitalstorytellers.com.au/the-story-canvas/.

As you probably know already, advocacy campaigns raise public awareness, motivate people to care or act on relevant public, social, civic, political, economic issues. So, any social marketing or advocacy campaign you want to plan will serve at least one of the following goals:

- *To educate a specific audience about the issue;*

- *To motivate a specific audience to care about the issue;*

- *To mobilize a specific audience to act upon the issue in a particular direction.*

Read more about the canvas at the link we provided. However, here, we summarized for you the main steps (and the order of the steps) and questions you need to use to fill out the canvas for your communication, storytelling, or advocacy campaign, based on the communication goal you have - to educate, motivate, mobilize or move people into action.

PURPOSE: Why does this story need to be told? Why should people care about your campaign?				
3. Audience *Primary* – takes action *Secondary* – hears your story • Profile • React (emotions) • Impact	**5. Key messages** Three things you want your audience to remember about the problem & solution, and why now?	**9. Story** Concept Structure Type of story (explainer, vision, personal story, etc.)	**4. People & Places** Who & Where *People* – relevant for you and the audience; how you reach them *Places* – relevant for people, for the story, for the "challenge" people had to take	**8. Campaign** How will you get your story out there? Develop it before the story. • Delivery channels (online/offline) • Promotion channels • Supporters • Partners/ partnerships • Most important moments of the campaign
	6. Call to action What do you want your audience to do? Ex.: share the message to others, challenge themselves, sign a petition, protest, etc.		**7. Style & Tone** Look & Feel Connected to the emotions/reaction you want to get Colors, music, language, time of day, font, the story's pace, etc.	
1. Outcomes raising awareness, shifts in perceptions, policy change, etc.			**2. Indicators** (SMART)	

Practice the canvas through the mission we propose for you, and learn how to plan out your next advocacy, communication, or storytelling campaign!

The Story Map

The Story Map is a straightforward tool to develop and structure your story or multiple stories you might want to use in your campaigns. You can use the map at the beginning of your story's ideation process, helping you cover all the parts and aspects needed by a good story. Also, you may use it after you have already brainstormed for story ideas. Still, you want to make sure you have everything you need for your story and for the plot you have in mind - basically, a good challenge, a tense moment, and a resolution for the challenge your propose to your characters.

To fill out the Story Map means to think and plan out at least the following aspects:

- *The main character or characters of your story (keep in mind that in some advocacy campaigns, especially when you want to move people into action, your audience might be your main heroes);*

- *The context, the settings, the tone of your story, and other characters relevant for your story and your plot;*

- *The challenge your heroes will take (this challenge always includes a moral aspect, a value you want to share with your story);*

- *The story's resolution - how the challenge, the problem, or the conflict can be solved. What is the solution you show or propose to your audience of the campaign?*

In the second section of the map, you will outline the details of your story, making sure you build the plot for the three acts of the story: the beginning (introduce the hero and the challenge), the middle (build the tension), the end (solve the conflict, provide the solution).

The Story Map is used for linear, hero's journey stories. If you want to try new storytelling techniques or non-linear and interactive stories, go to the chapters we prepared for these new methods and get the inspiration you need for your campaigns!

The Story Map

The main character / the hero	Setting / places / tone & other characters
Problem / challenge	**Solution / resolution**

The Beginning	The Middle	The End
setting, characters, introduce the central conflict/problem (explain the problem you want to solve)	tension increases, it ends with the tensest moment of the story, the biggest challenge of the hero (the major crisis)	the main conflict is solved, and success is celebrated

Go to the last mission of this chapter and practice building your stories by using The Story Map!

Increase your storytelling planning powers!

PROTOTYPE YOUR CAMPAIGN STORY

The powers gained at the end of this mission:

- *Knowledge about how the design thinking process can serve in developing the campaign's messages/stories.*

- *The beginner mindset, needed to empathize with users and tailored the campaign's stories based on their needs and insights.*

The magic of design thinking for your campaigns:

- *The design thinking process "forces" you to interact with the target audience, give up your assumptions and prejudices you might have about your target audience, and really listen to their needs, problems, challenges, obstacles.*

- *Being able to empathize with your target audience, understand your audience's needs and insights helps you develop meaningful and powerful campaigns that can enhance the way you would like people to react to your stories and messages.*

- *Before investing too much time and other resources in your campaigns, you get to prototype and then test your ideas and fine-tune them before launching them out in public with an increased chance of success.*

Start your mission here:

1. Take the mission alone or invite a couple of friends or more to join you. You should select one cause you would like to develop a campaign for and establish your communication objective: inform, educate, or motivate people to act.

THE STORYTELLING WIZARD SAYS:

Do not spend too much time choosing the topic. This is only an exercise to understand how you may use the design thinking process for developing your story campaign.

MISSION HINTS:

You may plan to discover and prototype a message that would educate young people about Sustainable Development Goals, or that would aim to convince young people to recycle plastic or to go voting. Choose something relevant for you and your group of friends and come first in your mind.

2. Choose your campaign's target audience, be as specific as possible - such as high school students, university students, parents, professors/teachers, etc. Identify 5-7 people (users) from the target audience that you might know or quickly approach to learning more about their needs and insights (empathize).

3. Approach the users, face-to-face or online, for collecting information about what they say, what they do, what they think, or what they feel about the issues you want to advocate about in your campaign.

MISSION HINTS:

- *Prepare 3-5 questions to interview some of the users to find what they say, think, or feel about the cause.*

- *Collect stories about the users' experience related to your cause to learn what users do or do not do or how they feel while interacting with the issues related to the campaign's cause.*

- *Ask the users to draw how they feel, think, or explain how they understand the cause for which you want to advocate.*

- *You would need to "dig" in each of the stories, information they give by asking many times "why?". Keep in mind that your goal is to discover needs the users might have regarding the cause you want to advocate for and collect relevant insights that will help you take the right approach in developing the message of your campaign that would target the users/the target audience you selected.*

4. Cluster and analyze the information you collected and summarize your challenge using this structure: USERS + NEED TO (user's need).... BECAUSE.... (surprising insight about the users). Then, considering this challenge, start ideating for your campaign message by answering first the following questions:
   - What should the message definitely NOT be about?
   - What the message should be about
   - Who should deliver the message?
   - How should we deliver the message?

5. Develop 3-5 messages/story-lines you would like to use in your campaign and go back to your users and present them. These are your prototypes, and you aim to collect feedback and improve your message.

MISSION HINTS:

Depending on what you have in mind as a campaign, your prototype can take the form of a slogan, a poster, a collage, a storyboard of a video, etc. However, this prototype should not take you a lot of time and resources.

Save time and resources for what you would select as your final message for piloting or testing with a bigger group of your target audience before starting the whole campaign you have in mind.

USE THE STORY CANVAS FOR YOUR DIGITAL STORYTELLING CAMPAIGNS

The powers gained at the end of this mission:

- *Knowledge of how to use The Story Canvas for planning a digital storytelling campaign.*

- *Planning skills for developing storytelling campaigns for advocacy.*

The magic of The Story Canvas for your campaigns:

- *The Story Canvas helps you gain a clear image of how you should start thinking and planning your storytelling campaigns to advocate for the causes you believe in.*

- *The canvas does not allow you to skip any of the critical steps in planning your storytelling campaign or move into the story topic before knowing its purpose, the aim of your campaign, the audience, the key messages, etc.*

Start your mission here:

1. Study the SAIH advocacy videos from the following Youtube channel: https://www.youtube.com/user/saihnett/videos, and choose one to analyze for this mission. For instance, you could use:

   Who wants to be a volunteer?
   https://www.youtube.com/watch?v=ymcflrj_rRc&t=1s

   Let's save Africa, gone wrong
   https://www.youtube.com/watch?v=xbqA6o8_WC0&t=7s

2. Use The Story Canvas developed by The Digital Storytellers to analyze the advocacy video you chose. Imagine the process that SAIH went through to produce this video if they were to use The Story Canvas.

THE STORYTELLING WIZARD SAYS:

You might not have all the answers for the canvas' blocks, but the process will help you to learn very quickly how to use the canvas. To better understand how you can employ the canvas, you may also go back to the first part of this chapter and read the summary we made for you.

3. Now let's try out The Story Canvas for the following media project: create a video story project for promoting the dialogue between young native people and young migrants/ refugees from one community; the purpose of the video will be to make young people from the community to care about this topic. Do you not like this topic? Then, you may use a challenge of your choice for developing a digital storytelling project.

> **THE STORYTELLING WIZARD SAYS:**
>
> *It's better to use a big sheet of paper, draw your canvas, and use colorful sticky notes to answer each block's relevant questions. Or, you may generate your digital canvas at this link: https://www.digitalstorytellers.com.au/the-story-canvas/.*

Also, at this moment, do not really worry about the technical parts of your media project, like filming, production, etc. Now, it's the moment of getting all your ideas out and plan the campaign - identify what you would like to have, and you will find the technical solutions later for your campaign.

PLAN IN DETAIL YOUR STORY BY USING THE STORY MAP

The powers gained at the end of this mission:

- *Knowledge of how to use The Story Map for planning a digital storytelling campaign.*
- *Planning skills for developing storytelling campaigns for advocacy.*

The magic of The Story Map for your campaigns:

- *The Story Map helps you gain a clear image of how you should start thinking and planning the storytelling campaigns to advocate for the causes in which you believe.*
- *The canvas does not allow you to skip any of the essential steps in planning your storytelling campaign or move into the story topic before knowing the purpose of the story, the aim of your campaign, the audience, the key messages, etc. are.*

Start your mission here:

1. Choose the results of one of the previous missions (Prototype your campaign story or Use The Story Canvas for your digital storytelling campaigns), and let's develop your story in detail!

2. Print out or draw the Story Map presented at the beginning of this chapter on a paper sheet. Using the information you already collected in the previous mission you completed, start ideating and maybe brainstorming with your friends about the following aspects:
   - The main characters of your story;
   - The settings & tone;
   - The challenge the main character/characters will take;
   - The resolution of the story will send out the message that you want with your campaign.

3. Build the story up, designing:
   - The beginning - this will give the context of the story and show the problem you want to advocate about;
   - The middle - create the challenge, the major crisis that your main characters should take to solve the problem;
   - The end - present the solution that your characters found to solve the problem.

MISSION HINTS:

In the case of an advocacy campaign, you can transfer the "responsibility"/the challenge of the story hero to your audience. You may challenge the audience to find a solution and a resolution to the story, or you may show them the path they could take as the heroes of the campaign.

THE STORYTELLING WIZARD SAYS:

Don't forget what you learned during the first mission. Once your Story Map is ready, present it as a prototype to potential "users"/members of your targeted audience. Get their feedback, listen to what they understand from your story and how they would react, and then go back to the Story Map and further develop or improve your story.

LEARN MORE:

In summarizing the design thinking process, we used the free resources developed by the Institute of Design at Stanford, which we also recommend to you for learning more about the process:

- Institute of Design at Stanford, An Introduction to Design Thinking - Process Guide: https://dschool-old. stanford.edu/sandbox/groups/designresources/ wiki/36873/attachments/74b3d/ModeGuideBOOT-CAMP2010L.pdf;

- Institute of Design at Stanford, Design Thinking Bootleg, https://static1.squarespace.com/static/57c6b-79629687fde090a0fdd/t/5b19b2f2aa4a99e99b26b6 bb/1528410876119/dschool_bootleg_deck_2018_fi-nal_sm+%282%29.pdf.

Also, for more in-depth knowledge of design thinking, we recommend you to consult these two books:

- Tim Brown, Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation, 2009, available at https://www.amazon.com/ Change-Design-Transforms-Organizations-Innovation/dp/0061766089;

- IDEO.org, The Field Guide to Human-Centered Design, 2015, available at https://www.designkit.org/.

- Check the Mobilisation Lab's resources to understand how to use the design thinking process for developing advocacy campaigns https://mobilisationlab.org/training-coaching/campaign-accelerator-training/resources/. MobLab was developed inside Greenpeace based on their long and sound experience in advocating and mobilizing people.

- Use the Digital Storytellers' website to learn more about The Story Canvas and find examples of digital campaigns they developed using this tool: https:// www.digitalstorytellers.com.au/the-story-canvas/.

STORYTELLING FOR ADVOCACY CAMPAIGNS AND TRANSMEDIA STORYTELLING

Paula Beudean

WHAT CAN YOU FIND IN THIS CHAPTER?

Why should you consider storytelling for your advocacy campaigns? And how can your campaign's story reach diverse audiences through multiple delivery channels? In this chapter, you will discover why and how empathy gives the stories their power in advocacy campaigns and what things you need to consider when using storytelling for advocacy. You will also get a short introduction to transmedia storytelling and some ideas on how to enhance your story's impact through different delivery channels for diverse audiences.

Begin this chapter's journey by learning the essentials about how to use storytelling for advocacy and transmedia storytelling for your campaigns. Then, take the missions alone or with a group of friends to practice the knowledge you acquired and gain new skills. Finally, learn more about the topics related to storytelling for advocacy, transmedia storytelling, or engaging diverse audiences in your campaigns.

THE POWER OF STORYTELLING IN ADVOCACY CAMPAIGNS

As you have already learned in Chapter 5, advocacy campaigns raise public awareness, motivate people to care, or act on relevant public, social, civic, political, economic issues. So, any social marketing or advocacy campaign will serve at least one of the following goals:

- *To educate a specific audience about the issue;*
- *To motivate a specific audience to care about the issue;*
- *To mobilize a specific audience to act upon the issue in a particular direction.*

Your advocacy campaigns are more powerful and reach their goals when you can create a narrative, tell a story, and use empathy to connect with your audience. The empathy feeling - the common understanding you can generate between your message, your story's characters, and your audience - is more powerful than any rational change or policy proposal you propose in your campaign. Your audience, people are moved by emotions, not by facts. This is how our brain works and gets wired when we need to make decisions and act. We do not say to give up facts, data, logic, arguments, but to make sure that you add a story to your advocacy campaign, to the message you want to send there while achieving one of the three goals mentioned above.

By now, you know stories are important, but "it is the empathy that gives stories their power in advocacy and campaign communications" (MobLab, 2012). Empathy is the ability that your audience has to put themselves in another place or time, and understand the world through the eyes of another person, and feel what the story's hero feels.

So, when you use storytelling in an advocacy campaign, keep in mind the following:

- *The story should make the audience feel that your message is right or what you ask them to do feels like the most obvious thing to do and in their power;*
- *The story should let your audience step in the world of your heroes/characters, to feel the problem you want to educate them about or to move them into action to solve it;*

- *Empathy is more complicated than sympathy and compassion. When your audience really step into the story's world, they can completely understand the hero's life, and this has the power of changing the audience's behaviors;*

- *Your story needs to follow the dramatic structure - the beginning showing the problem or the challenge; the middle presenting the tension; and the end finding the resolution. This structure is scientifically proven to keep the audience's focus on the story, immerse in the action, empathize, feel, and act.*

- *Your story should include a moral challenge that your audience is ready to take on or some values that your audience recognize and is prepared to do what the campaign is asking from them;*

- *Design and personalized stories to different audiences, learn what their needs, feelings, assumptions towards the cause are, and build the stories in which they can immerse and finally empathize with (use the Design Thinking method from Chapter 5 to better connect with your audience).*

TRANSMEDIA STORYTELLING FOR CAMPAIGNS

Transmedia storytelling is a process where elements of a story are disseminated systematically across multiple delivery channels for creating a complete experience of the story for diverse audiences. For example, a story can take the form of a movie, a book, a game, an online platform, Instagram accounts for the characters, etc. The same story, different elements, or side stories of the main story find their way to diverse audiences through many creative communication channels.

Here are the main elements to keep in mind when you are developing your transmedia storytelling campaign:

The story : Compared to the linear story made available through only one delivery channel, a transmedia story is not limited to a central story; it has many side stories that are part of the story world. This world includes stories of characters or events which are related to the central story. For instance, an Instagram account for a character of your campaign can tell the hero's full story, with relevant events of his/her life, which cannot be all included in the central story you tell in the campaign.

The technology : This allows you to tell the story in so many different ways - written, drawn/illustrated, filmed, transposed in augmented or virtual reality, etc. Also, the same technology allows you to connect and engage diverse audiences to "use" the story and participate in the co-creation of the story or the act of the story. For instance, you may ask people to send stories for your blog, vlog, or social media channels about their experience regarding your campaign's cause/topic. For instance, they can tell their stories of discrimination, the stories of being abused, or their volunteering stories, etc. Also, through their actions they can "change" the hero's story - for example, the hero can be saved from a difficult situation with the support of the audience's donations. The last thing about tech: when using multiple platforms for your transmedia storytelling campaign, make sure you have enough knowledge and appreciation of what each platform does the best and which audience you want to target.

The audiences : In transmedia storytelling, audiences change from passive audience to active audience. They interact with the story by using different "entry points" in joining your campaign: they might see your Youtube video, or the Instagram accounts, or get on your platform, send a text message, etc. They get to decide which channels, thus which experiences they enjoy the most for interacting with your campaign: reading about your campaign, watching a video, playing a game, making a donation through text messages, following Insta stories, or Tik Tok challenges, etc. Keep in mind that the audience should get access to a full story in that media environment, no matter the entry point.

Here are seven ideas about *how to tell your stories in different ways, using various delivery channels, and about how you can engage diverse audiences* in your campaigns or the story creation process:

a) Select the key characters of your story or your campaign and show their individual stories through different media channels. For instance, these may be the people affected by the problem or the supporters/the ambassadors of your campaign. You may create video stories, individual Instagram accounts, give them Tik Tok challenges, write their stories on a blog, etc.

b) Create side stories talking more about the roots of the problem your campaign addresses or about the consequences of the problem: contact media outlets, and let them interview you or relevant experts, send them personal stories showing causes or effects, or both; make a video series of personal stories that support the central story of your campaign; collect stories from your audience and let them get involved in the campaign, etc.

c) Document the settings of your story, the world of your characters through documentaries, photo reportages, web cameras running continuously (for instance, the cameras following the heroes of one Zoo, such as Pandas), virtual experiences about a certain environment, and give access to your audience to immerse in the story's context.

d) Educate people about certain aspects of your campaign, about the problem, or about the solution you propose through methods, such as an online workshop or webinar, a play or flash mob on the street, an online game, a Trivia contest, or other types of competitions, etc.

e) Ask people, volunteers to share the story of your campaign and comment why the campaign is relevant for them with their family, friends, and peers: create "shareable" stories, memos, posters, quotes, etc.; immediately recognize the effort of the volunteers by tagging, or re-sharing their posts, giving small awards, etc.

f) Sell or give away merchandise of your campaign, such as pins, t-shirts, mugs, etc. (you can be very creative and develop relevant merchandise for the message and the story of your campaign). Invite people to collect the items and spread the message and the story of your campaign.

g) Create real or virtual journeys that your audience can take and experience what your characters feel in certain moments of the story to fully immerse themselves in the heroes' challenges. For instance, you may develop a game or an app in which the audience has to save himself/herself while taking the challenges of a war refugee. You may also see an excellent example of immersive storytelling (360° filming) that helps viewers to feel the fear of Yemen's children: https://ajcontrast.com/yemen.

Increase your campaigning and transmedia storytelling powers!

IDENTIFY THE RIGHT STORY FOR YOUR CAMPAIGN

The powers gained at the end of the mission:

- *In-depth understanding of how stories can serve an advocacy campaign's objectives;*

- *The ability to choose the right story for a specific audience and a particular advocacy campaign goal.*

The magic of using stories in advocacy:

- *Your audience can easily empathize with the characters and the challenges they have to take in your story, feeling that what you propose is the right thing to do or the real problem that the community should debate about.*

- *The stories allow you to reach for the audience's emotions to make them take action as you advise in your mobilizing campaign.*

Start your mission here:

1. Consider the teenage pregnancy phenomenon and its negative consequences both on the minor parents and their children. Or choose another topic/problem that is relevant among your friends, peers, or your community. Research online about the situation in your country.

2. Now that you know a little bit about the issue, its causes and consequences, start brainstorming with a group of friends about three advocacy campaigns aimed:

    a) To educate the teenagers and/or their parents about the problem;

    b) To motivate policy-makers to care more about the phenomenon of teenage pregnancy and talk more about it in the public sphere;

    c) To mobilize young people to engage in peer-to-peer sexual education programs with the support of experts in the field.

What stories could you use to generate the right empathy and reach the goals of your campaigns?

3   Once you have the ideas for the story you could use for each campaign, choose the delivery channels you would like to use to promote your stories to your different audiences: teenagers & parents, policy-makers, respectively young people.

MAKE THE PLAN FOR A TRANSMEDIA STORYTELLING CAMPAIGN

The powers gained at the end of this mission:

- *In-depth understanding of the transmedia storytelling principles and benefits.*

- *The ability to transfer a linear story in a transmedia storytelling project.*

The magic of the transmedia storytelling campaigns:

- *Transmedia storytelling helps you reach and engage your audience in innovative ways, possible now because of the latest tech advancements.*

- *The audience can get more immersed in your campaign and co-create the story, participating more in reaching your advocacy goals.*

Start your mission here:

1. Choose one of your favorite fairy tales and use The Story Map, which you learned about in Chapter 5, to analyze and deconstruct the story.

2. Now that you have the key aspects of the fairy tale transfer it into a transmedia storytelling project. Use at least five different media to transpose the story.

MISSION HINTS:

- *Consider the settings of the story. How can you help the audience to get immersed in the settings/places of the story?*

- *Think about the story's main characters, what kind of additional stories you could tell about them, and in what format?*

- *Analyze the challenge. How can you support the audience to fully understand or empathize with the challenge of the main hero?*

- *Reflect on the resolution of the story. Could the audience influence the end of the story? How can they learn more about the problem and the solution and the story's moral argument?*

- *For choosing the media channels, think about the audiences you would like to reach with your transmedia storytelling and your communication objectives.*

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3. Reflect on how the story and the relationship with the audience changed. What are the benefits or disadvantages you see in the transmedia storytelling projects?

BRAINSTORM FOR CREATIVE WAYS TO ENGAGE YOUR AUDIENCES

The powers gained at the end of this mission:

- *Creative confidence to generate ideas for engaging diverse audiences in your campaigns.*

The magic of engaging audiences in the campaigns:

- *Collect stories and ideas from your audience that can support and further disseminate your initial campaign story and message;*
- *Connect better with your audiences and deliver impactful advocacy/storytelling campaigns.*

Start your mission here:

1. Research online about the #metoo or #blacklivematters campaigns and write down how diverse audiences were involved in disseminating the campaigns' messages or co-create the campaign with their personal stories.

MISSION HINTS:

Try to identify several media and social media platforms, and observe how audiences were engaged.

2. Now, choose a cause you would like to educate people about or motivate them to act and solve a problem in your community.

3. Identify 3-5 ways of engaging diverse audiences from your community to disseminate or directly contribute to your campaign, emphasizing the storytelling component of their engagement.

LEARN MORE:

Advocacy and Storytelling

- MobLab. (2012). The Force of Empathy in Advocacy Storytelling. Retrieved from https://mobilisationlab. org/stories/the-force-of-empathy-in-advocacy-story-telling/

- Odedra, K. (2019). Want Winning Digital Campaigns? Act Fast, Fail Fast, and Tell Great Stories. Retrieved from https://mobilisationlab.org/stories/act-fast-fail-fast-tell-great-stories-for-better-digital-campaigns/

- UNHCR, Innovation Service. (2015). 7 Videos Guaranteed to Change the Way You See Refugees. Retrieved from https://www.unhcr.org/innovation/7-vide-os-guaranteed-to-change-the-way-you-see-refugees/

Engage audiences

- Zomer, A. (2020). How to Teach Grassroots Organizing and Leadership on WhatsApp. Retrieved from https://mobilisationlab.org/stories/how-to-teach-grassroots-organising-and-leadership-on-whatsapp/

- Souweine, D. (2018). How Volunteers Can Make Peer-to-Peer Texting Campaigns Even More Powerful. Retrieved from https://mobilisationlab.org/stories/volunteers-peer-to-peer-texting-campaigns/

Read more stories from the practice of advocacy and mobilization campaigns here: https://mobilisationlab. org/stories-type/tech-tools-tactics/page/2/

Transmedia storytelling

- Jenkins, H. (2007). Transmedia Storytelling 101. Retrieved from http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html

- Weinreich, N. K. (nd).The Immersive Engagement Model: Transmedia Storytelling for Social Change. Retrieved from https://www.social-marketing.com/immersive-engagement.html

- UNSW, Sydney. MOOC - Transmedia Storytelling: Narrative worlds, emerging technologies, and global audiences. The course is available on the Coursera platform: https://www.coursera.org/learn/transme-dia-storytelling

IMMERSIVE STORYTELLING

Vedat Sevincer

WHAT WILL YOU LEARN IN THIS CHAPTER?

In this chapter, you will learn what immersive storytelling is and how it can help you to engaging and user centered storytelling experiences. You will first get a short introduction to elements of immersive storytelling, available tools you can use to create your first immersive stories. Moreover, you will practice to create you first immersive story.

INTRODUCTION TO IMMERSIVE STORYTELLING

Immersive storytelling is one of these days' fancy buzzwords. But like the majority of those hyped terms, there are very few people who really understand what it really is and is not, and is capable of. For this, we will provide a comprehensive introduction to this very exciting form of storytelling.

To start with, it is important to remember an important point about human being's relation to storytelling: *We are story driven animals*. Our brains are biologically wired for stories to connect and communicate. That is how we are mostly defined as storytellers. A storyteller's ultimate goal is to fully engage or "immerse" the audience in their story. That is why we have been always looking for new ways to tell our stories more engagingly since ancient times. Storytelling that can find a form in a cave drawing or today's high tech cinema productions all seek this objective by constantly re-defining the best way to tell engaging stories.

Immersive storytelling is an outcome of this attempt and it becomes more popular these days with the help of new technological advancements such as AR and VR. But first thing first, what exactly is "immersive storytelling"? How is it different from what we call as "classic", "linear" or "conventional" storytelling we are mostly used to from all kinds of mainstream stories from different media channels such as newspapers, books, social media and movies?

Hugh Dyar[2] defines immersive storytelling as a mediated storytelling system such that "audience" takes an active role as the story unfolds and potentially influences what happens even if progress along predetermined paths. In another word, the audience has the power to make decisions and have actions to shape the flow of the story. In conventional storytelling, the story is separate from the audience. Whether reading a written story, hearing a storyteller, or watching a video story, the audience is a passive consumer of what the storyteller provides.

Pamela Hogle defines how immersive storytelling is different from traditional one with the following words:

"A traditional story follows a narrative arc. It's linear. An immersive story is non-linear, and the results are partly or wholly under participants' control. In a fully immersive environment, the characters can influence what happens and when. Even in a less interactive environment, a 360-degree

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[2]   http://stuckinspheres.com/immersivestorytelling/thenarrativeparadox/

video, for example, the learners control where they look, what they notice, and often, where they move. The experience is different for each participant."[3]

Another difference suggested by Hogle is the viewpoint in the story. The audience in a traditional story has the viewpoint offered by only the creator of the story. In such a traditional story, we can have the viewpoints of a narrator, a character, or by several characters. But the audience still doesn't select a viewpoint or influence other characters' behavior or perspective with their choice.

On the other hand, the audience in an immersive story might interact with other characters, experience the story from different perspectives and have a more diverse experience in the story.

IMMERSIVE STORY IN PRACTICE

One of the best early examples of this type of immersive storytelling is the famous "Choose Your Own Adventure", or "Secret Path Books" series of children's gamebooks. In these books which became popular in the 70s, the story is written from a second-person point of view, with the reader assuming the role of the protagonist and making choices that determine the main character's actions and the plot's outcome. The series was based upon a concept created by Edward Packard and originally published by Constance Cappel's and R. A. Montgomery's Vermont Crossroads Press as the "Adventures of You" series, starting with Packard's Sugarcane Island in 1976.

When we come to today, we can see examples of immersive storytelling in many forms thanks to todays' immersive technologies. They can be in the form of 360 video, AR, VR, certain presentations of hypertext, or other 'IF' forms. immersive theater, interactive theater, improv, hypercomics, video games, and interactive videos. But as we noted at the beginning, using one of these technologies does not make every content immersive storytelling.

Glenn McClann, creator of "The Wyr Deception", emphasizes that immersive storytelling is not just a cross-platform media using one of those immersive technologies or simply interactive content on social media, rather it's an online compelling experience, which places the user as part of the story. McClann further notes that the idea of immersive storytelling is not new but the technological tools allowing immersive storytelling is giving a rich nurturing environment for developing more immersive story experiences today.

SOME GOOD EXAMPLES OF IMMERSIVE STORYTELLING IN DIFFERENT FORMS

As immersive storytelling tools become more accessible and popular, it is used by journalists, film makers, advertising agencies and social media leaders. Here are some of the good examples from different fields:

Collisions- VR Film: Collisions is a virtual reality journey to the land of indigenous elder Nyarri Morgan and the Martu tribe in the remote Western Australian desert. Nyarri's first contact with West-

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[3]   https://learningsolutionsmag.com/articles/create-compelling-elearning-with-immersive-storytelling

ern culture came in the 1950's via a dramatic collision between his traditional world view and the cutting edge of Western science and technology. 65 years later Wallworth carried cutting edge video technology into the desert so Mr. Morgan could share his story. Reflecting on the event, in this most magical of immersive experiences, Nyarri offers to viewers his experience of the impact of destructive technology and the Martu perspective on caring for the planet for future generations.

Her Story (2015): Her Story is an interactive movie game, focusing on a series of seven fictional police interviews from 1994. As the game begins, the "audience" is presented with an old desktop, which contains several files and programs. Among the programs are instructional text files, which explain the game's mechanics the story. There's a murder case and you as the audience are the detective. The game itself is a bank of video footage. The whole game revolves around your decisions to follow up leads.

UN refugee crisis project (2015): This story example is unique as it has a social purpose. In 2015, the UN partnered with Unicef Jordan, Samsung and Vrse.works to create a virtual reality experience that would transport the world's top decision makers to a Syrian refugee camp, so that they could experience the situation first hand. Their goal was to "connect donors with Syrians affected by the war and inspire world leaders to make bold commitments".

Black Mirror: Bandersnatch: Black Mirror: Bandersnatch is a 2018 interactive film in the science fiction anthology series Black Mirror. The film premiered on Netflix in 2018.

In Bandersnatch, viewers make decisions for the main character, the young programmer Stefan Butler, who is adapting a fantasy gamebook into a video game in 1984. Other characters include: Mohan Thakur and Colin Ritman , who work at a video game company, Stefan's father Peter , and Stefan's therapist, Dr. Haynes. A postmodernist work with free will as a central theme, the film was named after a real video game planned for release by Imagine Software in 1984, the game in turn named after a bandersnatch creature of Lewis Carroll's creation.

The Wait Germany: At the University of California, Berkeley's Graduate School of Journalism, two students experimented with 360-degree video as way to explore the emerging medium and its potential to create empathy. Their master's project, The Wait [https://thewaitgermany.com/], explores the refugee crisis in Europe by focusing on the lives and challenges immigrants face in Germany waiting for asylum. This new-media project includes text, animation, interviews, and 360-degree video.

Five Minutes - http://www.fiveminutes.gs/: One of the finest examples of interactive webstorytelling. Live action & HTML5 experience that blurs the line between a zombie game and branded interactive film. Written & directed by Maximilian Niemann and produced by Felix Faißt and Jonas Kirchner with a student team at Filmakademie Baden-Württemberg.

The Door: Together with Plan International Sweden Ivar Studio developed a concept to let you enter a refugee camp through a portal – using AR. By putting a blue door in the middle of Sergel's Square in Stockholm they gave passers by the opportunity of entering this doorway and a digital

AR portal straight to a refugee camp in Nyarugusu, Tanzania – to bring the issue of children rights into people's attention on a regular day.

Pokémon Go: Pokémon Go, a game that quickly captured everyone's attention and given them a reason to go out into nature, walk around, and catch Pokémon. The game is one fo the best examples of augmented reality storytelling and uses GPS to mark your location and move your in-game avatar, while your smartphone camera is used to show Pokémon in the real world.

After these examples, some of you might still ask why you should bother about immersive storytelling. Here are some good grounds to understand why to tell stories this way as suggested by Hugh Dyar and CMO:

First, let's remember that these story experiences are unique and empower the audience. The interactions that immersive storytelling gives the user may not affect the plot, but they do affect the way the audience feels about the world.

This way the audience feels more invested in a story faster than with traditional linear storytelling methods. Immersive storytelling tools don't replace traditional storytelling but augment and enhance it.

No other medium has the potential to provide the viewer with a fully-immersive narrative-led experience[4].

If you are convinced and motivated to start your first immersive storytelling production, here are some good resources to start with:

Eko.com: A platform where you can find interactive videos and also create your own interactive videos.

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4   https://thecmoshow.filteredmedia.com.au/immersive-storytelling-frontier-of-virtual-reality/

Increase your immersive storytelling powers here!

INTERACTIVE STORIES VS. LINEAR STORIES MISSION

The powers gained at the end of this mission:

- *Knowledge about building interactive stories.*

- *Creative confidence in engaging the audience in very diverse ways.*

The magic of interactive stories for your campaigns:

- *Interactive stories transform passive audiences into engaged audiences. Interactive stories transfer specific power and control to the audience, getting people more involved and interested in the story's topic.*

- *Interactive narratives provide diverse story perspectives through which you can manage to address different audiences' needs and curiosities.*

- *Use interactive storytelling and add follow-up activities to your story to get more commitment and engagement from your audience.*

Start your mission here:

1. Choose a short classic linear story that you would like to transform into a non-linear and interactive story. To understand and practice the process, you may choose one of the bedtime stories you listen to as a child.

THE STORYTELLING WIZARD SAYS:

If it's your first time transforming a linear story into an interactive one, choose a short story with few characters and a simple plot. Also, set your mind for developing such a story in the digital world that provides so many possibilities to get your audience engaged in the story!

2. Analyze and establish the beginning-the middle-the end moments of the story. Now, set these moments on a circle (as opposed to a line/timeline), and think how the middle and the end could also be transformed into the story's "entry points".

MISSION HINTS:

To understand the idea of different "entry points" in the story, here is an example with three entry points for the story of the Little Red Riding Hood:

1) The beginning: The Little Red Riding Hood missing her grandmother asks her mom to let her visit her and start her journey through the forest;

2) The middle: The Little Red Riding Hood is distracted by flowers and butterflies in the woods, leaves the path, and meets the big bad wolf. Then the audience can go back in time to understand how the little girl got there;

3) The end: At the grandma's house, the hungry wolf is about to attack the Little Red Riding Hood. The audience can then go back in time to learn what happened in the story and find out how it ends.

3. Identify the main characters of the story and think about their "own stories" in the story. Also, think about how you could include these "extra narratives" in the interactive story you build and how the audience could access them.

MISSION HINTS:

What narratives can you provide for the Little Red Riding Hood or the Wolf or Grandma? And how can you build these narratives and engage the audience?

– You might develop the profile of the characters or provide some information about their history in the community, which the audience can discover behind a link, or in a special section of your digital story;

– Think about what different perspectives or aspects of the story you want to include in the story. You could reveal the characters' motivations to the choices they made in the story - why the Little Red Riding Hood leaves the path? Why the Big Wolf attacks people? Why the grandma lives alone?, etc.

– You may want to combine these extra narratives or the different perspectives of the story with the various entry points. For instance, if the audience chooses to enter the story at "the end", they could find out the story from the wolf's perspective.

– You could think to present the extra stories in the forms of pop-up stories, an Instagram account of one of the characters, video testimonials of people from the village that know the Little Red Riding Hood or the wolf, etc. Choose these interactive ways of presenting the story based on what the audience would enjoy and what would make them curious enough to "go and explore" them and get the full story.

4. Identify the main moments of the story, when the main characters make essential choices and think about how these could be transformed in moments that the audience makes those choices for the characters.

THE STORYTELLING WIZARD SAYS:

It's better if you take a big sheet of paper and map out your story, buy identifying the "nodes" of your interactive story and the branches of the story. Build your first interactive story with 3-4 nodes and no more than two branches for each node.

5. Decide if you want your story to have only one end or multiple ends. When should you choose one end, two, or multiple ends?

- *When you chose to transform an already existing linear story, such as a fairy tale or a real story that illustrates the impact of the problem you want to solve in your community, then you might want to keep only one end to your story - the "real" one in the case of your campaign, or the one that provides the moral lesson/the life lesson, in the case of the fairy tale. Also, the choices the characters make, based on what the audience chooses for them, should be in line with the personality traits of the characters: the Little Red Riding Hood gets easily distracted and forgets about listening to her mom's advice; the wolf is a predator, and when he is hungry he does not give up easily to his potential meals.*

- *When you build an interactive story from scratch, for instance, to mobilize people to take action on climate change, then you can choose to have two or more ends. If the audience makes "good" choices for its characters, the Earth might be saved, but if the audience makes "bad" choices for their characters, the Earth might end badly.*

Remember: this moment and the previous one are those in which you put your audience in a powerful position to decide on the story, on which multimedia content they want to view/read, and in which order.

Examples for nodes and branches in the Little Red Riding Hood story:

1)The Little Red Riding Hood meets the wolf in the forest

2)The wolf meets grandma

3)The Little Red Riding Hood meets the wolf at the grandma's house

Examples of branches for the first node - 1) The Little Red Riding Hood meets the wolf in the forest.

a)If the audience chooses: The Little Red Riding Hood tells the wolf about her reason to be in the forest and where grandma lives, then:
- The wolf takes the shortcut to grandma's house and meets grandma.

b)If the audience chooses: The Little Red Riding Hood does not share with the wolf her reason to be in the forest and where grandma lives, then:
- The wolf follows Little Red Riding Hood in the forest; when the little girl is close to the grandma's house, distracted by a butterfly, she falls in the small river from the forest and stays in the sun to dry her clothes before returning to the path; meanwhile, the wolf gets to the grandma's house and meets grandma.
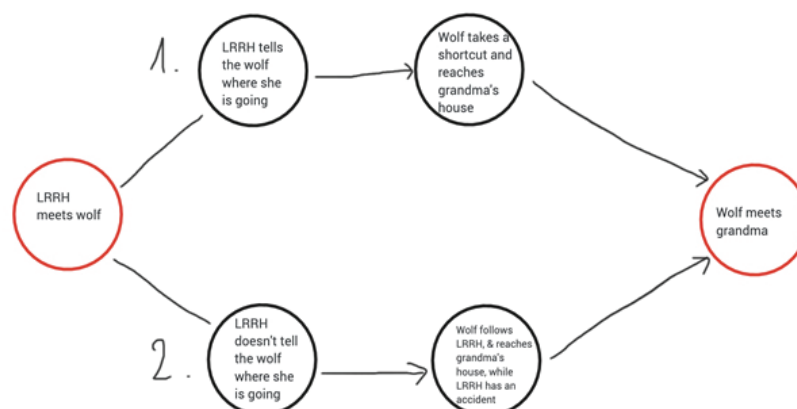
6   Help the audience to understand the story better! Think about what other information you could add to the story and how the audience can discover this. Let them explore the environment, the history, relationships among characters, statistics about similar incidents, opinions of experts, possible solutions to the story, etc.

Examples of things that the audience can explore in Little Red Riding Hood's story:

1)When the little girl walks in the forest, the audience can listen to the "secret history of the forest" that the trees could share;

2)The users could check the map of the village, the forest, and the grandma's house;

3)The hunter can provide statistics of the wolf's attacks in the forest.

7. Don't let the story ends! Brainstorm about how you can engage the audience once they fin- ished exploring the story.

THE STORYTELLING WIZARD SAYS:

Here are some ideas for you:

– Invite the audience to comment on the story, give advice, provide possible solutions so that this kind of incidents never happen again;

– Ask them to join supporting clubs, share the story, organize thematic parties, etc.;

– Invite them to subscribe to updates on the story, updates about the characters, follow-up stories, etc.

INTERACTIVE VIDEOS MISSION

The powers gained at the end of the mission:

- *In-depth understanding of how interactive video stories are structured and made.*

- *The use of Eko tools and branching scenario tools for publishing interactive stories.*

The magic of using stories in advocacy:

- *Interactive video stories is a participatory and more empowering way to tell stories for your audi- ence. Your audience joins in shaping the flow of the video story you create, empathize, and relate to the story better as they have power to influence the flow of the story with the characters and the challenges they have to guide in your story.*

- *The interactive stories allow you to engage your audience more efficiently and incite their emo- tions that can make them relate and feel ownership to the story you tell.*

Start your mission here:

1. Open the Eko Studio and see at least two examples from the example gallery to understand interactive video storytelling.

2. Create a **creator account** or login on Eko Studio if you have already an account. Start a new project by following this tutorial.

3. Think of a recent dream you had or choose another topic to tell it in your interactive video story.

4. Now, write down the regular storyline of your real dream and an alternative version of your dream story by changing contents such as a character, or development or final of the story.

5. Create videos for both versions of your stories by using simple photos or videos (You can use any video editor such as mobile video editor or movie maker).

6. Add the videos in your Eko Studio interactive video project as described in the tutorial.

7. Once you are done, share it with your friends to let them manage and give you feedback.

8. Do not forget to share your story on social media with #MILagers hashtag.

AUGMENTED REALITY MISSION

Exercise - develop an AR story with Aurora Virtual Reality APP

The powers gained at the end of the mission:

- *Understanding of how a basic Augmented reality content is structured and made.*

- *The use of Arloopa app to create your first mark-based AR experience.*

The magic of using stories in advocacy:

- *Augmented reality (AR) is another participatory medium to communicate any information or tell your story. Your audience can interact with the content you create, so it gives a more engaging experience.*

- *Stories provided by AR technology allows you to engage your audience more efficiently and invoke their emotions.*

Start your mission here:

1. Create an **account** by clicking on ARLOOPA Studio if you have already an account.

2. Open the tutorial video "How to create a Marker-based AR experience with the ARLOOPA studio" from this link and learn .

3. Google and find an illustrator that represents Little Red Riding Hood and create a poster by using a design tool such as Microsoft Word, Canva or any other text/video editor.

4. Find on youtube a little red riding hood video.

5. Open the ARLOOPA Studio and create a Marker-based AR experience by using the poster as trigger and the youtube video as AR content by following the tutorial above.

6. When your content is approved, download the app on your phone, try and share with your friends.

LEARN MORE:
- The Power of Immersive Storytelling: A tool for trans-formative learning https://www.tandfonline.com/doi/full/10.1080/00094 056.2019.1616466

- The Power of Immersive Storytelling: A tool for trans-formative learning https://www.tandfonline.com/doi/full/10.1080/00094 056.2019.1616466

- Immersive Storytelling: Tools and tips https://www.rjionline.org/stories/immersive-story-telling-tools-and-tips

- Augmented reality examples: https://arloopa.com/

EXAMPLES OF SUCCESSFUL STORYTELLING CAMPAIGNS

WHAT WILL YOU LEARN IN THIS CHAPTER?

At the heart of every social cause is the need to connect with people; to inspire, convince, and prompt them to take action or change behaviors. Now assuming you got all the skills we presented in the previous chapters, it is time to see inspiring examples how successful storytelling campaigns combine these skills to inspire, convince and take action. You will find good storytelling examples handpicked by MILagers parnters.
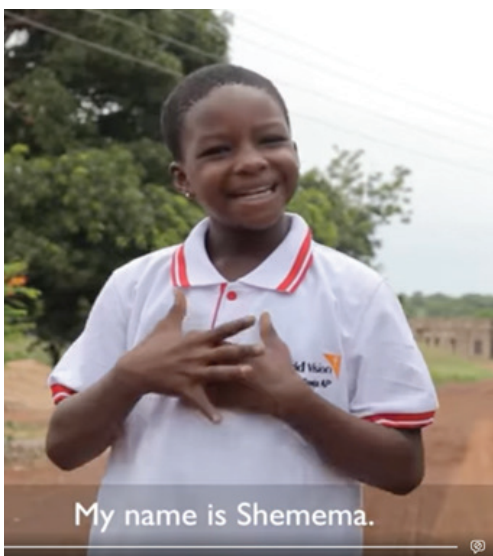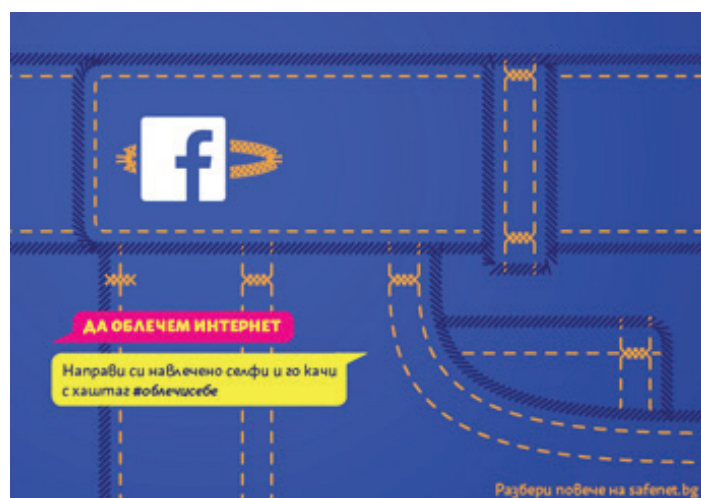
To be a person is to be a story

Storytelling campaign recommended by Awesome People

TONE AND STYLE: Documentary	**MAIN TARGET GROUP:** 16+
THEME: To reduce discrimination and prejudices against people connected to different labels and stereotypes and increase awareness of these people's situation and broaden the perspectives of people's identity and story.	**FORM OF STORYTELLING:** Photo + Text - Social media, physical exhibition
COUNTRY: Sweden	**PLATFORM:** Instagram and Facebook, state library, human library event at Örebro castle

Background of the storytelling campaign: What is it? Who prepared it? What is the inspiration and need?

"To be a person is to be a story' started with five young people 16-18 years old from NGO Awesome People, Sweden went on a youth exchange to Spain within the Erasmus+ program with the title "To be a person is to be a story" where the participants learned about the topic of storytelling and prejudices and discrimination. During the week in Spain the participants got to arrange a human library event together with the other participants at the youth exchange. The Swedish team got inspired by the event and wanted to create a similar event in their hometown Örebro. To market the event the group decided to create a social media campaign inspired by "Humans of New York" which they called #100storiesorebro. With help from additional young people they asked random people in Örebro to share a personal story. They collected 100 stories together with a photograph

and put them in the To be a person template and posted the stories on Instagram and Facebook two weeks before the human library event.

The aim of the social media campaign was the same as the whole project: To reduce discrimination and prejudices against people connected to different labels and stereotypes and increase awareness of these people's situation and broaden the perspectives of people's identity and story. Due to increased migration in Sweden there has been more people from different cultures and it is important to know that everyone has a story to tell. With the campaign the group wanted to show the diversity in Örebro by collecting stories from young and old, women and men, immigrants and Swedes.

When collecting people's story the young people asked questions such as "What is your happiest/ saddest moment in life" "Tell me about about a person who has influenced your life" " What are your most afraid of?" etc.

At the human library event some of the people who had shared their story came to the event and it was the most successful campaign in Awesome People counting how many views and shares online. One of the people who shared her story was even contacted by the local newspaper who did a reportage of that person's story. We also had people telling us how much they liked to read the stories.

Impact of the storytelling: Controversy, success and failure factors? What made it successful and what made it failure?

The success factors of the storytelling campaign was that it was a local campaign with local people sharing their stories. They were easy to read and with the variety of 100 different people, the diversity of Örebro could really be visualized. The failure factors were that it was not so interactive campaign, the point of it was mainly to market the human library where more interaction was given but more could have been done to engage the audience in the social media campaign.

Doability: How technically difficult and costly to do it considering various youth organizations and NGOs capacity?

Difficulty level: 2/5

The group who collected the stories were mainly newly arrived immigrants who never had talked to a stranger before this project so it is easy to do this campaign when you only need the time to collect people's stories. The campaign itself did not cost anything. The group used Canva to put the stories in the same frame.

Key Takeaway: Highlights and advices based on the storytelling?

When doing a campaign with people's stories it is worth to take the time to listen to the person telling his/her story and ask different questions when needed to get a story which is either surprising, amusing, emotional or a story which many people can relate to. Why Humans of New York and this campaign works is because it is interesting to learn about other people's lives and struggles and invites us to unite in humanity with a story.

Eva Stories

Storytelling campaign recommended by Norsensus Mediaforum
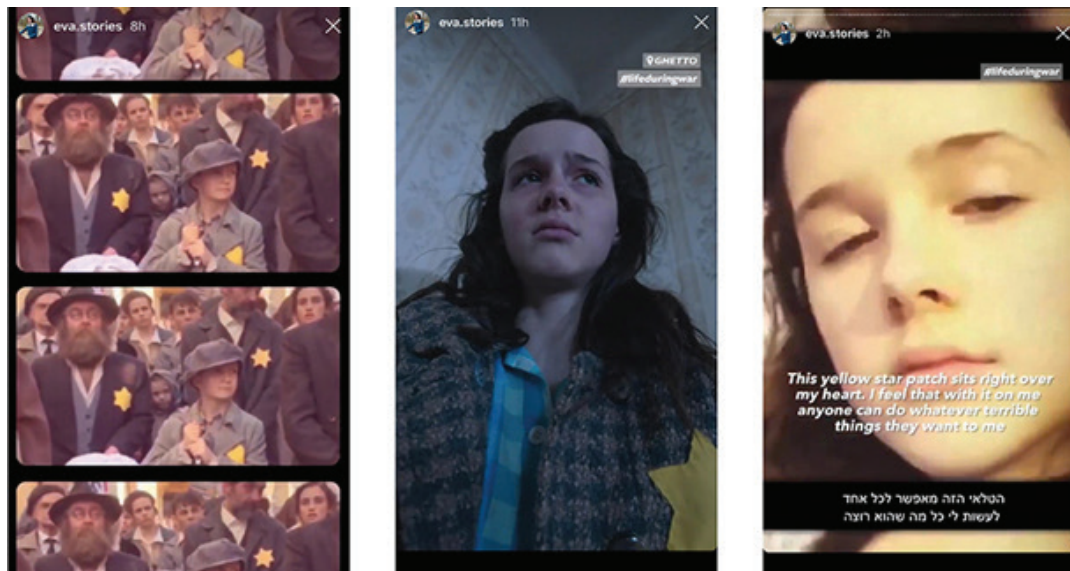
TONE AND STYLE: Dramatic and fictional	**MAIN TARGET GROUP:** Under 18
THEME: To raise awareness about Holocaust among the young audience by using social media stories.	**FORM OF STORYTELLING:** Social media, video storytelling
COUNTRY: USA but the campaign was international.	**PLATFORM:** Instagram and Facebook

Background of the storytelling campaign: What is it? Who prepared it? What is the inspiration and need?

'Eva Stories' began with giant billboards that read: "What if a girl in the Holocaust had Instagram?" The illustration depicted a hand holding a smartphone behind barbed wire.

The campaign, which chronicles the last days of a real 13-year-old Hungarian Jew in 1944 through Instagram Stories, was the brainchild of 56-year-old tech and media billionaire Mati Kochavi and his daughter Maya, founder of popular tween platform StelloGirls.

It aims to educate a new generation about the Holocaust, following a 2018 US survey which found 66% of Millennials could not identify what Auschwitz was.

With the help of researchers, Mati and Mya sifted through diaries from the Holocaust period until they found one belonging to Eva Heyman, who chronicled her daily life before and after the 1944

German invasion of Hungary. Beginning with her 13th birthday, the diary covers events such as her parents' divorce, an unrequited crush, her aspirations to become a photojournalist, and how her life changes during the occupation. Eva's diary ends on 30 May 1944, just days before her deportation, and she died at Auschwitz on 17 October 1944.

Eva used Instagram Stories' questions feature, to ask questions such as how to cheer up her grandfather or get the boy she likes to notice her. "We got such a crazy amount of engagement from that and realised how connected people were to the story," Maya told Campaign.

The audience's feedback dictated the order in which the story played out, while social media monitoring tools were used to analyse viewers' emotions. Realising "people wanted some hope", the last episode was changed from Eva boarding a train to Auschwitz, to a scene where Eva asks her best friend Annie if people will remember them.

"Yes Eva, your journal – everyone will remember us," Annie answers. Then, a challenge is posed to viewers: "Write a message in memory of Eva." Within a few minutes, hundreds of thousands of messages flooded in. "We will always love you and remember you," one user wrote.

Impact of the storytelling: Controversy, success and failure factors? What made it successful and what made it failure?

Eva Stories generated a lot of controversy prior to its launch on Israel's Holocaust Memorial Day, with critics claiming it was in bad taste. But this controversy helped the @Eva.Stories Instagram account amass more than 180,000 followers before the series debuted, and when it did, it became an international phenomenon overnight. Across 70 Instagram Stories chapters, the film received more than 300 million views in less than 48 hours – coming from across the globe, despite the campaign being focused on an Israeli audience.

Doability: How technically difficult and costly to do it considering various youth organizations and NGOs capacity?

Difficulty level: 2/5

To have the same production quality can be an expensive process in which you may need different skill sets yet it is highly doable storytelling format with a well researched and simple story contents.

Key Takeaway: Highlights and advices based on the storytelling?

Social media platforms today provide a lot of storytelling tools to make use to reach both young and general audience. One of the best feature of this kind of social media storytelling is the participatory and interactive feature for the audience. This story example is a high end production with all filming, research and effects yet it is still doable with a good story idea and strategy without any financial resource. This type of formats are good opportunity to engage the young people you work with in the storytelling campaign. Another lesson to get from the story: Invest time in interviewing others or being interviewed by others.

„I want to marry" poem

Storytelling campaign recommended by Fundatia Danis

TONE AND STYLE: Emotional and funny	**MAIN TARGET GROUP:** General audience
THEME: This is a very powerful, emotional, and empowering poem talking about the drama of many girls in this world, forced to marry while they are still children or very young, giving a different, surprising perspective for such a campaign. Shemema, ten years old, from Ghana, talks in her poem about her dream of getting married, but also about all the other dreams she wants to accomplish before her wedding. She starts her poem like this: „I want to marry… but I did not say I am in a hurry".	**FORM OF STORYTELLING:** It is a video story shared on social media channels of World Vision International and the organization's website. It takes the form of personal storytelling, using the sparklines technique, talking about one girl's dreams through the help of a poem
COUNTRY: International	**PLATFORM:** Facebook, Youtube, Instagram, Twitter and Linkedin, and World Vision International's website

Background of the storytelling campaign: What is it? Who prepared it? What is the inspiration and need?

As the campaign is quite recent, considering the moment we prepare this case study for you, there is not much background information about it or more follow-up data about this campaign. However, from WVI's website, we learn that Shemema is part of the group of children World Vision supports in Ghana. The poem was initially written and published to mark the African Union Day of the African Child (DAC 2021) on 16 June. Shemema recites the poem to address, in front of the African Union and other governments in this world, "the devastating impact of child marriage on young girls' childhoods" (WVI, 2021). Thus, through this 10-year old girl, World Vision calls on governments to ban child marriage or implement existing laws that ban child marriage while preventing and responding to child marriage situations in their countries.

In the video, Shemema emphasizes with a powerful poem some of the dreams and wishes, a child, a young girl like her, will be forced to give up when married at such an early age:

– Wearing a school uniform before a wedding dress;

– Living her childhood before stepping into adulthood life;

– Dressing up a matriculation gown instead of being the youngest bride in town;

– Wearing her graduation gown before the wedding crown;

– Being on a career path before the first son is born.

Finally, Shemema says she wants to marry, but she is not in a hurry, and she wants to live this dream too as an adult educated person who has already started her professional career.

Regarding the cause that Shemema's poem advocates for, according to World Vision (2021), over 100 million more girls will be married in the next ten years if governments do not take action in ending child marriage and stop this human rights abuse. The number is likely much higher due to the COVID-19 pandemic and its secondary negative effects. Moreover, at the global level, one in five young women (20-24 years old) were married as children. Child marriage occurs because of poverty, inadequate implementation of laws, harmful social practices, and gender inequality - as the key root to these causes. World Vision's campaign aims to bring justice, enforce the existing laws of banning child marriage, or develop such laws to protect and give children, especially girls, access to quality education and the power to determine the outcomes of their lives.

Impact of the storytelling: Controversy, success and failure factors? What made it successful and what made it failure?

The video story was launched two weeks before we developed this case study. In these two weeks, World Vision raised more than 53% of the signatures that the organization targeted for the petition. Also, on social media, the poem had the following impact:

– Facebook: over 102K likes, 16K shares, and 4.5K comments;

– Linkedin: over 14.8K views, 920 likes, 81 comments;

– Instagram IGTV: over 3.7K views and 50 comments;

– Twitter: 1.5K views, 46 retweets;

– Youtube: 484 views.

The success of getting more than half of the targeted results in two weeks is due, most probably, to Shemema's powerful message and charisma, the topic of the story, and the campaign's topic - ending child marriage. Moreover, World Vision International has already had an established audience on all the social media channels with hundreds of thousands of followers, especially on Facebook and Linkedin.

Doability: How technically difficult and costly to do it considering various youth organizations and NGOs capacity?

Difficulty level: 2/5

We have chosen to showcase this video story for you, active young people starting your advocacy and storytelling journey, to show you how easy it is to create a story with the right character and a powerful message.

To record a video like the one of Shemema, you only need a smartphone with a good camera and a tripod to stabilize the camera. Your focus in such a storytelling campaign should be on the people you choose to feature and the message they send out. Choose a person who could rightfully talk in the name of those you are advocating for, find a charismatic person, a powerful story, or help the hero of your story convey their honest and authentic story in a powerful message to the audience. World Vision had a brilliant idea to ask girls like Shemema to write poems about the issue that might ruin their future - a too-early marriage.

Key Takeaway: Highlights and advices based on the storytelling?

In your campaigns, focus more on the story's hero and their challenge, the goal you want to reach, the message you want to send to your audience, and only afterward think to the medium and the technology you need for putting out this message.

Shemema's video story also teaches us that, before using advanced tech to impress our audience, it's better to try to be creative on the following two fronts:

1. *Surprise the audience with the perspective you take in your story. Shemema could have complained about all the terrible things girls her age experience in Ghana when forced to marry and sent away by their families. However, she chooses to talk about her dreams and all the things she wants before getting married. Basically, she explains to the audience what will be taken away from her if she marries at such a young age.*

2. *Surprise the audience with the format of the message. It could be a poem, like this one, a song, a drawing, an animation, etc. Build on the abilities your heroes have, explore those abilities or build something together. In Shemema's case, the poem also shows her writing talents that will be completely wasted if she will be forced into a marriage as a child, withdrawn from school, and enslaved, as a child, in taking care of her husband and future children.*

Finally, when you use mainly social media to promote your advocacy video story, keep it short. Shemema's poem is about 1:20 minutes long. A strong and concise message delivered by a charismatic hero - that's all you need some time to get your message out in a powerful and meaningful way!..