



# DS Guide training manual on EU-ENLARGEMENT

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“How to use the tools” – Guide for authors and trainers in how to use the DS on European enlargement topics

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## INTRODUCTION

Familiarizing with other cultures supports the process of integration and should include all target groups, especially low-skilled adults, seniors and mature employees, who are the less likely to be involved in adult education activities.

The participation of adults in lifelong learning is often too low. This is mainly due to lack of incentives for companies to train workers, insufficient support to workers to engage in training and inadequate offer responding to the needs of particular groups.

Inequitable access to lifelong training in particular remains a key issue: since a large proportion of continuing training is provided by employers, employees on permanent contracts have better access to lifelong learning than people on temporary contracts or the unemployed. Low skilled people participate five times less in adult learning than adults with higher level of qualifications. More flexible learning pathways, including through validation of non-formal and informal learning, and targeted measures such as work place training and partnerships with enterprises and social sector organisations aiming at low skilled people, unemployed adults, migrants, ethnic minorities and people with disabilities, are not sufficiently developed to attract learners. Specific accompanying measures would also be helpful for workers in declining sectors.

DeTALES derives its rationale from this statement and investigates the impact of EU-enlargement focusing on the recently acceded member states in particular on how they have integrated into the EU, assessing the impact of old members and bringing up the expectation of next members stimulating a debate around the following topics:

- opening of frontiers/mobility,
- European labour market,
- European cultural identities and diversities of new and old members.

Therefore DeTALES brings together adult learners from the oldest members Italy, Germany and UK to interact with the new ones Lithuania, Hungary (2004), Bulgaria (2007) and Turkey by sharing and bringing stories about their perception of an enlarged Europe.

The project pursues the following objectives:

- to raise key competences on EU-enlargement topics and on European common values
- to raise civic keys
- to encourage intercultural dialogue among EU members
- to teach digital storytelling competences to adults
- to encourage adults to use the training materials on their own
- to encourage disadvantage people participation in LLL

To achieve these objectives the digitalstorytelling is the most versatile methodology which combines its potential as a learning means without leaving behind the humanities of the stories that adults are willing to share.

Far from the more institutional language, the digitalstorytelling methodology is more adapted to foster awareness about Eu-enlargement to the identified target group.

The Training Manual aims at delivering a new training module for trainers, facilitators and educators in the formal, informal, non formal educational context.

All the stories will be uploaded on the European DS Platform, creating a EU-travel guide to explore different places of Europe in a different key.

## **WHAT THE MANUAL IS ABOUT**

The DS Guide training manual is a tool to encourage and help people to create digital stories on Eu-enlargement.

The purpose of this training manual is to provide trainees with an innovative methodology to share stories about Eu-enlargement and encourage other people to do so. Therefore this training manual will support the addressee to acquire the following learning outcomes:

- Gain knowledge and master the digitalstorytelling methodology and its application in a learning context.
- Raise Awareness on Eu-enlargement related topics and acknowledge the history of Eu-enlargement, the process of Eu-enlargement, acknowledgement of European Institutions and increase knowledge and discussion on:
  - Opening of frontiers/mobility,
  - European labour market,
  - European cultural identities and diversities of new and old members.

The training manual will support the addressee in the creation of stories on Eu-enlargement, video editing competences (Digital competences); creative competences write a story and transfer it into a digital output. Transfer their knowledge on their relevant target group and replicate the training methodology.

## **HOW TO USE THE MANUAL**

This manual has been designed as an interactive guide. It is possible to find the basic information on Eu-enlargement and Digitalstorytelling but it is necessary to click on different links to have further information, resources, examples and tools concerning the needs required.

It is possible to find useful activities or games to stimulate learner's stories and knowledge. It can be used during workshops, non formal lessons, team building activities, monitoring and evaluation activities.

## **FOR WHOM THE MANUAL IS MEANT**

The manual is meant for educators, facilitators, teachers, volunteers working in the educational sector formal, informal and non-formal education.

### **Why choose digital stories as the method to deliver Eu-enlargement topics?**

Digital Storytelling is the right way to make people aware and know about the Eu-enlargement process considering personal experiences of personal life of European citizens.

Personal stories are related to some specific but wide open topics like opening of frontiers, European labour market and cultural diversity.

Basically the stories will register the perception about this process and about the impact on their own country.

## **MODULE 1. EU-ENLARGEMENT**

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### **Contents:**

Section 1. History of Eu-enlargement: Member States, Information on Eu-Member States, Information on Eu candidates

Section 2. Opening of frontiers/mobility

Section 3. European Labour Market and mobility

Section 4. European cultural identities and diversities

Section 5.

- Activities and resources to stimulate learners' stories
- glossary
- EU project examples

## SECTION 1. HISTORY OF EU-ENLARGEMENT

[http://ec.europa.eu/enlargement/index\\_en.htm](http://ec.europa.eu/enlargement/index_en.htm)

### Objectives of the chapter:

- to identify the old, new and candidates members and in which year they entered
- to list the criteria of access
- to investigate European geography

Enlargement is one of the EU's most powerful policy tools. The pull of the EU has helped to transform the nations of Central and Eastern Europe into modern, well-functioning democracies. More recently it has inspired far-reaching reforms in the candidate and potential candidate countries. All European citizens benefit from having neighbours that are stable democracies and prosperous market economies. Enlargement is a carefully managed process which aids in the transformation of the countries involved, extending peace, stability, prosperity, democracy, human rights and the rule of law across Europe.

The process of Enlargement is not a straightforward linear procedure, it involves a long and rigorous process. Any European country which respects the principles of liberty, democracy, respect for human rights and fundamental freedoms, and the rule of law may apply to become a member of the Union.

European Countries who wish to join the Eu must renounce to part of their sovereignty.

In the beginning, six countries – Belgium, Germany, France, Italy, Luxembourg and the Netherlands – founded the European Coal and Steel Community in 1951, which was soon followed by the European Economic Community and the European Atomic Energy Community in 1957.

Five successful enlargements have followed since then:

- In 1973, Denmark, Ireland and the United Kingdom joined the European Union.
- In 1981, Greece became a Member State.
- In 1986, Spain and Portugal became members.
- In 1995, Austria, Finland and Sweden joined the EU.

In 2004, the EU underwent a historic enlargement to incorporate 10 countries from Central and Eastern Europe and the Mediterranean: Czech Republic, Estonia, Cyprus, Latvia, Lithuania, Hungary, Malta, Poland, Slovakia and Slovenia. It was a unique, historic enlargement which signified the reunification of Europe after decades of division by the Iron Curtain.

The accession of Romania and Bulgaria on January 1st 2007 completed the fifth enlargement of the EU that had started in May 2004.

A gradual and carefully managed enlargement policy is in the interest of the EU. At present, Croatia is an **accessing country**.

Iceland, Montenegro, the Former Yugoslav Republic of Macedonia and Turkey are **candidate countries**. Accession negotiations with Montenegro and the former Yugoslav Republic of Macedonia have not started.

The other countries of the Western Balkans – Albania, Bosnia and Herzegovina, Serbia and Kosovo under UNSC Resolution 1244/99 – have all been promised the prospect of EU membership as and when they are ready. They are known as **potential candidates**.

As stated at the beginning the process of enlargement is not an automatic process, it can bring along several issues on integration, on the enlarged European budget, and on competitiveness among old and new members.

Additionally, there are goals to achieve for new members, whose citizens may have previously suffered an imposition, causing loss of identity. As the EU grows, there will be integration issues to tackle, using innovative policies and actions.

However there is also a generation of New Europeans, reveals a recent Eurobarometer survey, which tries to identify who are the new Europeans to contrast them with old Europeans, which tend to be hidden in the existing data sources and include children of migrants, mixed couples, international students, retirement and expats. These two terms, outlines the survey, has nothing to do with “old” and “new” member states. This survey investigates European citizens’ connectedness to other countries. Connectedness is a broad, rich concept; it can take several forms, objective or subjective. It is establishing a link. They were defined as people who live in the EU and have connections with more than just the country where they live. On the contrary, “Old Europeans” have roots only in the country where their parents and grandparents were born. The survey is very interesting in short it reveals that the most obvious type of connectedness to another country is foreign ancestry. Then personal relationships with people from or in other countries are widespread or have socio-cultural links (like the food, follow the news). Personal experiences abroad are less widespread but significant. Almost one in eight Europeans have worked abroad, or studied abroad.

## **Member States**

### **Information on the EU member States**

Before becoming a real political objective, the idea of uniting Europe was just a dream in the minds of philosophers and visionaries. Victor Hugo, for example, imagined a peaceful ‘United States of Europe’ inspired by humanistic ideals. The dream was shattered by the terrible wars that ravaged the continent during the first half of the 20th century. But the dream persisted and became a reality. Nowadays the EU unites roughly 500 million people in 27 Member States.

Half a century of European integration has shown that the EU as a whole is greater than the sum of its parts: it has much more economic, social, technological, commercial and political clout than if its member states had to act individually. There is added value in acting together and speaking with a single voice as the EU.

Following the links you will find further interesting information about the current 27 member states of the EU.

Please click on a country to get more information

- [AUSTRIA](#)
- [BELGIUM](#)
- [BULGARIA](#)
- [CYPRUS](#)
- [CZECH REPUBLIC](#)
- [DENMARK](#)
- [ESTONIA](#)
- [FINLAND](#)
- [FRANCE](#)
- [GERMANY](#)
- [GREECE](#)
- [HUNGARY](#)
- [IRELAND](#)
- [ITALY](#)
- [LATVIA](#)
- [LITHUANIA](#)
- [LUXEMBOURG](#)
- [MALTA](#)
- [NETHERLANDS](#)
- [POLAND](#)
- [PORTUGAL](#)
- [ROMANIA](#)
- [SLOVAKIA](#)
- [SLOVENIA](#)
- [SPAIN](#)
- [SWEDEN](#)
- [UNITED KINGDOM](#)



### Information on the EU candidates

The European Union is based on common values and principles. Any European country that respects the principles of liberty, democracy, respect for human rights and fundamental freedoms, and the rule of law may apply to become a member of the Union. Accession, however, can only follow if the country fulfils all [criteria of accession](#):

- political: stable institutions guaranteeing democracy, the rule of law, human rights and respect for protection of minorities;
- economic: a functioning market economy and the capacity to cope with competition and market forces in the EU;
- the capacity to take on the obligations of membership, including adherence to the objectives of political, economic and monetary union;
- the ability to effectively implement the entire European legislation through appropriate administrative and judicial structures.

In addition, the EU must be able to absorb new members, so it reserves the right to decide when it will be ready to accept them.

The entry negotiations are carried out between each candidate country and the European Commission which represents the EU. Once these have been concluded, the decision to allow a new country to join the EU must be made unanimously by the existing member states meeting in the Council. The European Parliament must give its assent through a positive vote by an absolute majority of its members. All accession treaties must then be ratified by the member states and the candidate countries in accordance with each country's own constitutional procedures.

During the years of negotiation, candidate countries receive EU aid to make it easier for them to catch up economically.

Following the links, you will find interesting information about the four candidate countries and Croatia.

- [CROATIA](#) (has closed negotiation process June 2011, it is an acceding country by signing the Accession Treaty)
- [ICELAND](#)
- [FORMER YUGOSLAV REPUBLIC OF MACEDONIA](#)
- [MONTENEGRO](#)
- [TURKEY](#)



## What about Turkey?

Turkey is an important strategic partner for the EU – for our stability and security, for our economic and energy considerations, and for our wider concerns of bridging civilizations. We have a long history of cooperation. Turkey has been member of both NATO and the Council of Europe for over 50 years. The Association Agreement between Turkey and the EU was signed in 1963 and the customs union came in force in 1995. By opening the accession negotiations in 2005, the EU member states decided to recognize Turkey's European vocation. In order to join the EU, Turkey must first meet the strict membership criteria. The pace of the negotiations depends on Turkey's capacity to make the necessary reforms. Many Europeans have expressed concerns about the vast majority of Turkey's citizens being Muslims. The EU is founded on common values such as respect for human dignity, the rule of law, tolerance and non-discrimination rather than religion. Freedom of worship and protection of minorities are key political criteria for membership these are fully reconcilable with Islam.

Iceland, the former Yugoslav Republic of Macedonia, Montenegro and Turkey are candidate countries. The EU has repeatedly confirmed that the rest of the Western Balkans – Albania, Bosnia and Herzegovina, Serbia, as well as Kosovo\* – also share the European perspective. They are known as **potential candidates**.

Following the links, you will find interesting information about the potential candidates of the European Union.

- [ALBANIA](#)
- [BOSNIA AND HERZEGOVINA](#)
- [SERBIA](#)
- [KOSOVO\\*](#)



[http://ec.europa.eu/enlargement/index\\_en.htm](http://ec.europa.eu/enlargement/index_en.htm)

## SECTION 2. OPENING OF FRONTIERS

### Objectives of the chapter:

- to explore the origins of the Schengen Agreement
- to list the countries belonging to the Schengen Area
- to identify which are the key rules adopted by countries

### European Internal market

The internal market is one of the pillars of the European Union. Completed in 1992, the single market is an **area without internal frontiers in which persons, goods, services and capital can move freely**, in accordance with the Treaty establishing the European Community. The internal market is essential for prosperity, growth and employment in the EU, contributing to the achievement of its objectives under the Lisbon strategy. As an integrated, open and competitive area, it in fact promotes mobility, competitiveness and innovation, interacting in particular with the EU sectoral policies. To ensure that everyone, citizen or business, can make the most of the advantages of the single market, the EU concentrates on dismantling barriers still impeding its operation. It seeks to harmonize legislation in order to improve its response to the challenges of globalization and to adapt to advances, such as the new technologies.

### The Schengen area and cooperation

[http://ec.europa.eu/home-affairs/policies/borders/borders\\_schengen\\_en.htm](http://ec.europa.eu/home-affairs/policies/borders/borders_schengen_en.htm)

The Schengen area and cooperation are founded on the Schengen Agreement of 1985. The Schengen area represents a territory where the free movement of persons is guaranteed. The Schengen agreement have abolished all internal borders in lieu of a single external border. Here common rules and procedures are applied with regard to visas for short stays, asylum requests and border controls. Simultaneously, to guarantee security within the Schengen area, cooperation and coordination between police services and judicial authorities have been stepped up. Schengen cooperation has been incorporated into the European Union (EU) legal framework by the Treaty of Amsterdam of 1997. However, all countries cooperating in Schengen are not parties to the Schengen area. This is either because they do not wish to eliminate border controls or because they do not yet fulfill the required conditions for the application of the Schengen *acquis*.

The first agreement between the five original group members was signed on 14 June 1985. A further convention was drafted and signed on 19 June 1990. When it took effect in 1995, it abolished checks at the internal borders of the signatory states and created a single external border, where immigration checks for the Schengen area are carried out in accordance with identical procedures. Common rules regarding visas, right of asylum and checks at external borders were adopted to allow the free movement of persons within the signatory states without disrupting law and order.

The Schengen area gradually expanded to include nearly every Member State. Italy signed the agreements on 27 November 1990, Spain and Portugal joined on 25 June 1991, Greece followed on 6 November 1992, then Austria on 28 April 1995 and Denmark, Finland and Sweden on 19 December 1996. The Czech Republic, Estonia, Latvia, Lithuania, Hungary, Malta, Poland, Slove-

nia and Slovakia joined on 21 December 2007 and the associated country Switzerland on 12 December 2008. Bulgaria, Cyprus and Romania are not yet fully-fledged members of the Schengen area; border controls between them and the Schengen area are maintained until the EU Council decides that the conditions for abolishing internal border controls have been met. (Details of the position of the United Kingdom and Ireland are given below.)

### **Measures adopted by the Member States as part of cooperation under Schengen**

Key rules adopted within the Schengen framework include:

- removal of checks on persons at the internal borders;
- a common set of rules applying to people crossing the external borders of the EU Member States;
- harmonisation of the conditions of entry and of the rules on visas for short stays;
- enhanced police cooperation (including rights of cross-border surveillance and hot pursuit);
- stronger judicial cooperation through a faster extradition system and transfer of enforcement of criminal judgments;
- establishment and development of the Schengen Information System (SIS).

### **The Schengen Information System (SIS)**

At the heart of the Schengen mechanism, an information system was set up. It allows national border control and judicial authorities to obtain information on persons or objects.

Member States supply information to the system through national networks (N-SIS) connected to a central system (C-SIS). This IT system is supplemented by a network known as SIRENE (Supplementary Information Request at the National Entry), which is the human interface of the SIS.

### **The participation of Denmark**

Although Denmark has signed the Schengen Agreement, it can choose whether or not to apply any new measures taken under Title IV of the EC Treaty within the EU framework, even those that constitute a development of the Schengen *acquis*. However, Denmark is bound by certain measures under the common visa policy.

### **The participation of Ireland and the United Kingdom**

In accordance with the protocol to the Treaty of Amsterdam, Ireland and the United Kingdom can take part in some or all of the Schengen arrangements, if the Schengen Member States and the government representative of the country in question vote unanimously in favour within the Council.

In March 1999, the United Kingdom asked to cooperate in some aspects of Schengen, namely police and judicial cooperation in criminal matters, the fight against drugs and the Schengen Information System (SIS). The Council Decision [2000/365/EC](#) approving the request by the United Kingdom was adopted on 29 May 2000.

In June 2000, Ireland too asked to take part in some aspects of Schengen, roughly corresponding to the aspects covered by the United Kingdom's request. The Council adopted the Decision [2002/192/EC](#) approving Ireland's request on 28 February 2002. The Commission had issued opinions on the two applications, stressing that the partial participation of these two Member States should not reduce the consistency of the *acquis* as a whole.

After evaluating the conditions that must precede implementation of the provisions governing police and judicial cooperation, the Council consented with its Decision [2004/926/EC](#) of 22 December 2004 that this part of the Schengen *acquis* could be implemented by the United Kingdom.

### **Relations with third countries: common principles**

The gradual expansion of the Schengen area to include all EU Member States has led third countries that have particular relations with the EU to take part in Schengen cooperation. The precondition for association with the Schengen *acquis* by non-EU countries is an agreement on free movement of persons between those states and the EU (this is provided for by the Agreement on the European Economic Area in the cases of Iceland, Norway and Liechtenstein and by the Agreement on the free movement of persons in the case of Switzerland).

For these countries this participation involves:

- being included in the area without checks at internal borders;
- applying the provisions of the Schengen *acquis* and of all Schengen-relevant texts adopted pursuant to it;
- being involved in decisions relating to Schengen-relevant texts.

In practice, this involvement takes the form of mixed committees that meet alongside the working parties of the EU Council. They comprise representatives of the Member States' governments, the Commission and the governments of third countries. Associated countries therefore participate in discussions on the development of the Schengen *acquis*, but do not take part in voting. Procedures for notifying and accepting future measures or acts have been laid down.

### **Relations with Iceland and Norway**

Together with Sweden, Finland and Denmark, Iceland and Norway belong to the Nordic Passport Union, which has abolished internal border checks. Iceland and Norway have been associated with the development of the Schengen Agreements since 19 December 1996. Although they did not have voting rights in the Schengen Executive Committee, they were able to express opinions and formulate proposals. To extend this association, the agreement on Iceland's and Norway's association with the implementation, application and development of the Schengen *acquis*, as based on the Council Decision [1999/439/EC](#) of 17 May 1999, was signed between Iceland, Norway and the EU on 18 May 1999.

An agreement approved by the Council on 28 June 1999 covers relations between Iceland and Norway on the one hand, and Ireland and the United Kingdom on the other, in the areas of the Schengen *acquis* applying to Iceland and Norway.

The Council Decision [2000/777/EC](#) of 1 December 2000 provides for the application of the Schengen *acquis* arrangements to the five countries of the Nordic Passport Union as from 25 March 2001.

### **The participation of Switzerland and Liechtenstein**

The EU concluded an agreement with Switzerland on its participation in the Schengen area [Official Journal L 53 of 27.2.2008]; consequently, Switzerland joined on 12 December 2008. It has the same associate status as Norway and Iceland. A protocol on the participation of Liechtenstein in the Schengen area was signed on 28 February 2008.

### SECTION 3. LABOUR MARKET AND MOBILITY

<http://ec.europa.eu/social/home.jsp>

#### Objectives of the chapter:

- to identify the rights of EU citizens who wish to work abroad
- to investigate the issues surrounding the social and economic implications of working abroad
- to explore the opportunities for working/training abroad

Free movement of persons is one of the fundamental freedoms guaranteed by Community law. It is perhaps the most important right under Community law for individuals, and an essential element of European citizenship.

For workers, this freedom has existed since the foundation of the European Community in 1957. It is laid down in Article 45 TFEU and it entails:

- the right to look for a job in another Member State;
- the right to work in another Member State;
- the right to reside there for that purpose;
- the right to remain there;
- the right to [equal treatment](#) in respect of access to employment, working conditions and all other advantages which could help to facilitate the worker's integration in the host Member State.

The concept and implications of this freedom have been interpreted and developed by the case law of the [European Court of Justice](#), including the definition and concept of the [worker](#) itself.

States seeking membership of the EU have often had specific provisions in the Accession Treaty subjecting free movement to conditions. Following enlargement of the EU to 25 members by the accession of 10 countries on 1 May 2004, there were transitional periods that limited the free movement of workers from these Member States, except Malta and Cyprus. Until 2006, the access to the labour markets of the 15 former Member States exclusively depended on national policies. After mid-2006, these 15 Member States had to notify the Commission whether they would continue with national restrictions or allow free movement of workers. After 2009, any of these 15 Member State had to ask the Commission for authorization to continue to apply national measures for a further two years – but only if it was experiencing serious disturbances in its labour market. This requirement had to be 'objectively justified'. From 2011, complete freedom of movement for workers from the Member States, which joined in May 2004, is guaranteed. Similar transitional periods were agreed with regard to the 2007 enlargement by Bulgaria and Romania.

Although free movement is an economic, not a social concept, it creates many problems of a social nature: transfer of pensions and social benefits, entitlements of migrant workers to unemployment, [social security](#) and other benefits, family issues of education, housing, and so on. These social issues came to be dealt with not as independent social concerns, but under the heading of economic free movement of labour. This created a tension in the balance between the economic and the social perceptions of free movement of workers. Policy initiatives, legislative provisions and court decisions were concerned with economic and not social consequences – that is, with possible restraints on free movement and not with the social implications of free movement of workers.

Social policy in the EU was closely connected with the mobility of labour within the common market. The second Chapter of Title III of the 1957 [Treaty of Rome](#), entitled ‘The [European Social Fund](#)’, had as its main function ‘to improve employment opportunities for workers in the common market’ (originally Article 123 EEC, now Article 162 TFEU).

Following EU-enlargement in 2004, some EU15 Member States introduced what has become known as the 2 3 2 regulation. This is essentially a transition formula which allows Member States to impose restrictions on the free movement of labour. It requires Member States to indicate their intentions regarding labour mobility in 2006 and 2009 and then by 2011 to lift all restrictions. However, with the [accession](#) of Bulgaria and Romania in 2007, two countries also covered by the 2 3 2 rule, [access to employment](#) can theoretically be blocked until 2014.

A [Communication](#) from the European Commission on [Mobility, an instrument for more and better jobs: the European Job Mobility Action Plan \(2007-2010\)](#) (COM (2007) 773 Final) has the following aims:

- to improve existing legislation and administrative practices regarding worker mobility;
- to ensure policy support for mobility from authorities at all levels;
- to reinforce EURES as the one-stop instrument to facilitate mobility of workers and their families; and
- to foster awareness of the possibilities and advantages of mobility among the wider public.

Current figures, however, show that in fact very few Europeans work abroad and that the EU effective mobility rate is about half that of the USA. A 2007 study published by Eurofound, [Mobility in Europe](#), shows that long distance mobility is not common: only 18% of Europeans have moved outside their region, while only 4% have ever moved to another Member State and only 3% outside the Union. The study shows that different Member States have different mobility intentions; that young and educated workers are the most likely to move; and that mobility goes hand in hand with economic success. These data are confirmed by a European Commission study, [Geographic mobility in the European Union: optimising its social and economic benefits](#) (April 2008), which puts the percentage of workers from the Member States of the EU who live in a different Member State from their country of origin at 1.5%.

Job mobility is also affected by the rules governing supplementary pension schemes, which continue to pose obstacles to mobility for workers across Europe, according to two independent studies, presented by the European Commission in January 2008. The studies support the case for a Europe-wide initiative to improve people’s access to supplementary pension rights when changing jobs or working in another EU country and form the background to the Commission’s proposal for a [directive](#) on pension portability.

### ***How many workers arrived to the job markets of old member states?***

The free movement of labour and people is a fundamental principle of the EU's internal market. The predictions of a massive inflow of workers from Central and Eastern Europe have not come true. In a vast majority of the old member states, nationals from the new members represent less than one per cent of the working age population. The exceptions to this are Ireland (around 5 %) and the UK (1.2 %), for which mobility flows peaked in 2006 and have since declined.

### ***Have businesses moved to new member states?***

Overall, "off-shoring" of jobs from the old member states to the newest ones remains a relatively modest phenomenon. There has been no sign of an upward trend in relocation since 2004. Companies will always seek lower production costs, larger markets, technological innovation and other means to stay competitive. European companies face competition especially from the United States, China and India. Investing in Central and Eastern Europe instead of third countries can help European industry to maintain jobs and create growth throughout Europe. In a globalized economy, Europe's long-term answer to economic challenges can only be increased competitiveness combined with the development of our social model.

## **Opportunities**

### [Agenda for new skills and jobs](#)

- for individuals – helping people acquire **new skills**, adapt to a changing labour market and make successful career shifts
- collectively – modernising **labour markets** to raise employment levels, reduce unemployment, raise labour productivity and ensuring the sustainability of our social models

<http://www.cedefop.europa.eu/EN/about-cedefop/networks/skillsnet/index.aspx>

<http://studyvisits.cedefop.europa.eu/>

<http://ec.europa.eu/social/main.jsp?catId=822&langId=en>

<http://ec.europa.eu/ploteus/>

<http://ec.europa.eu/eures/home.jsp?lang=en&langChanged=true>

### [Youth on the move](#)

- helping students and trainees **study abroad**
- **equipping young people** better for the job market
- enhancing the performance/international attractiveness of Europe's **universities**
- improving all levels of education and training (**academic excellence, equal opportunities**)

[http://ec.europa.eu/youthonthemove/index\\_en.htm](http://ec.europa.eu/youthonthemove/index_en.htm)

## **SECTION 4. CULTURAL DIVERSITY AND COOPERATION**

[http://ec.europa.eu/dgs/education\\_culture/index\\_en.htm](http://ec.europa.eu/dgs/education_culture/index_en.htm)

### **Objectives of the chapter:**

- Identify the opportunities the EU gives to individuals or institutions to meet other cultures

There have been ministerial resolutions and other calls for European cultural initiatives since the 1970s, but it was not until 1991 that the EU officially began to deal with culture: under the Maastricht treaty and its Article 151, the Union “shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore”.

“EU initiatives shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their actions”. The aim is to encourage the creation of a “European cultural area”, as the European Parliament underlined in its resolution of 5 September 2001 on cultural cooperation in Europe.

Cultural cooperation in Europe is encouraged by means of the Culture Programme but also by specific actions financed by other European programmes. These involve European cooperation in the broad sense, since the majority of the programmes are open to the Member States of the European Economic Area and to the applicant countries. This cooperation also plays an important role in the relations that the EU maintains with rest of the world (third countries or international organizations).

### **NATIONAL AGENCIES/OPPORTUNITY FOR INDIVIDUAL MOBILITY**

[http://ec.europa.eu/education/lifelong-learning-programme/doc1208\\_en.htm](http://ec.europa.eu/education/lifelong-learning-programme/doc1208_en.htm)

[http://www.programmallp.it/llp\\_home.php?id\\_cnt=1](http://www.programmallp.it/llp_home.php?id_cnt=1)

<http://www.grundtvig.org.uk/>

### **PARLIAMENT ELECTIONS**

<http://www.europarl.europa.eu/parliament/public/staticDisplay.do?language=IT&id=146>

<http://www.europarl.europa.eu/parliament/public/staticDisplay.do?language=EN&id=146>

### **POLITICAL GROUPS**

<http://www.europarl.europa.eu/parliament/public/staticDisplay.do?id=45&pageRank=4&language=EN>

### **NEWS**

<http://www.europarl.europa.eu/en/headlines/>

## SECTION 5. ACTIVITIES TO STIMULATE LEARNER'S KNOWLEDGE ON EU-ENLARGEMENT

Below you can find some activities and resources useful to stimulate stories on Eu-enlargement. In download section you can find the following activities (2,3,4) explained

1) QUIZ: Do you know your neighbours?

[http://www.elargquiz.eu/version3/flash/index\\_flash.html](http://www.elargquiz.eu/version3/flash/index_flash.html)

2) using Cinema: pieces of movies to introduce enlargement topics (frontiers, European labour market, cultural diversity)

3) crosswords: to learn glossary of Eu-enlargement

4) newspapers: write down some lines about the feeling they had while reading the article and discuss).

- GLOSSARY

[http://ec.europa.eu/enlargement/glossary/index\\_en.htm](http://ec.europa.eu/enlargement/glossary/index_en.htm)

- EU-ENLARGEMENT EXAMPLE PROJECTS AND STIMULATING WEBSITES:

### 1. Social inclusion and education

#### Call... Don't be silent!

Call... Don't be silent, is a highly successful EU funded project with the objective of combating violence against women. The project has set up a 24 Hour / 7 Days Hotline system that provides legal, psychological and medical support to women exposed to abuse and domestic violence. With the establishment of the hotline, the first properly established practical step towards eradicating the negative impacts of this problem has been realized.

The following categories of groups are the target and the final beneficiaries of this project:

- women who are subject to abuse and domestic violence,
- women who are subject to violence but are not fully aware of it (psychological violence for example),
- women who are experiencing relationship problems in their homes.
- families (mainly children) of the women exposed to violence and also aggressors (people who apply abuse and domestic violence)

The hot-line service is operated under the guidance and supervision of trained psychologists, who act together with law enforcement officials, health care units and legal experts. The call center is the first point of contact for the women victims exposed to abuse and domestic violence.

The project is supported by a strong publicity campaign of national newspaper Hurriyet, the associate organization, to raise public awareness about the existence of this endemic social issue. It is

projected that in Istanbul, annually around 5000 women will be provided concrete help and another 5000 women and families will be registered to be tracked through this system. The statistics show that 2000 calls have been received in the first 6 weeks as of the launch of the hotline, %50 of these calls were silent and 400 women have been helped and assisted through their problems particular to each of their cases.

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**Date of last update:** 1.02.2008



## **Socio-economic development**

### **EU loan for small businesses**

The “Small Enterprises Loan Programme” (SELP) is a European Union (EU) funded programme to provide loan facilities to small businesses in Turkey. The main objectives of the programme are to increase the competitiveness of Turkish small enterprises; improve loan facilities of the selected commercial banks with respect to loans designed for small enterprises; and enable continuous and sustainable finance for small companies.

#### **Loans up to a maximum of €30,000 per company**

The first drafting of SELP was undertaken in 2001, and German Development Bank KfW was selected in order to implement the project on behalf of the European Commission. Approximately €15 million from the total budget has been released as loans. However, the loan facilities are not limited to €15 million, because this amount is being rolled-over through repeated releases of loan paybacks. Thanks to this practice, 2975 loans were granted between September 2004 and June 2007, reaching a total value of nearly €33 million.

#### **Turkish SMEs Benefit Little from Bank Loans**

SMEs contribute considerably to the dynamism of the Turkish economy. However, the SMEs’ share in capital investment, value added, exports and bank loans is very low. OECD figures show that Turkish SMEs’ share is 38% of capital investment, 26.5% of added value added, 10% of exports and only 5% of bank loans. In this context, the EU’s “Small Enterprises Loan Programme” is particularly important as an opportunity of sustainable access to financial facilities for SMEs.

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**Date of last update:** 1.9.2007

## Stimulating websites and Visibility Projects



[Southeast Europe: A Cultural Journey](#)



[“Southeast Europe: People and Culture” Photo competition](#)



[“Southeast Europe: People and Culture” website award](#)



[Enlarge your vision 2010 European Young Journalists](#)



[“Five years of an enlarged EU” website](#)



[Enlargement Internet Quiz](#)

<http://ec.europa.eu/enlargement/5years/>

## MODULE 2. DIGITAL STORYTELLING

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### **Contents:**

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Section 2. Context

Section 3. Tools for trainers

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[Choosing the right environment for the workshop](#)

[The Storytelling Circle session](#)

[Helping the storytellers get through the process, step by step](#)

## **SECTION 1. HOW TO USE THIS MODULE**

This module bears reference to and makes links with much good practice in the production of DS around the world. The intention of this manual is to signpost good practice and share a number of practical tools for workshop trainers and storytellers in producing their own stories. Rather than being a single volume to be printed and referenced, this module is designed to be an active document, which dynamically offers tools, guidance and examples of other's work and perspectives from the world of digital storytelling. It contains freely downloadable, printable resources and links to support the production of DS within the context of the Detales project.

## **SECTION 2. CONTEXT**

Digital Storytelling has gathered some momentum in Europe since 2003, when the BBC organised the first international conference in DS, in Cardiff, Wales. The reach of DS, in terms of styles of delivery and the applications for which the form is used has led to some interesting developments and resources worldwide. There are now a number of DS manuals and training guides, freely downloadable, [Click here](#) for a list of links. However, due to the variety of methods now used, they can be somewhat contradictory. For this training manual, specific reference is made to the BBC 'short form' technique developed by Dr Daniel Meadows and the Capture Wales team. 'Short form' refers to a personal narrative story of approximately two minutes, using a collection of the storyteller's own photographs. Video clips are usually avoided, unless central to the story, as is music, unless it has a relevant link to the story or the storyteller.

There are several methods by which to conduct DS activities: in class as part of a formal curriculum, in workshops over a specified timescale, individually/recreationally and on a commissioned basis. This manual will focus on DS in a workshop setting.

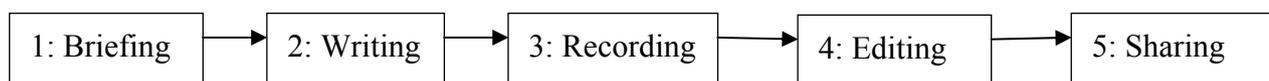
The Detales project advocates the use of 'low cost' technologies for the purposes of producing DS. Within a European context, 'low cost' is difficult to define, so the project team has taken as its starting point, European residents with an 'average and limited' amount to spend on equipment. The inventory varies from one partner nation to another, but each group's kit list is included in the manual, with an approximate cost in Euros.

The choice has been made in writing this manual to avoid creating tutorials for specific pieces of software, partly because software changes constantly and therefore manuals become quickly outdated, and partly because our partners want the flexibility to use software available in their own countries, so to produce a number of tutorials would be too time consuming and costly. However, there are links to specific tutorials online and they are signposted within this manual.

## SECTION 3. TOOLS FOR TRAINERS

### The Digital Storytelling process explained

There is more than one model for the DS process. [Click here](#) to view a variety of styles and methodologies. But in simple terms, the DS process follows the path illustrated below:



Let's take each section in more detail here:

1. *Briefing*. Often known as the gathering, where potential storytellers are introduced to the concepts, processes and some examples of DS. This is a chance for storytellers to mix with each other and with their trainers. The atmosphere should be collaborative and informal, efforts must be made to allay any storyteller's fears about what lies ahead, and they should have the space to ask any questions about what is required of them. In this session it is important to demystify any issues surrounding DS, like the fear that their ideas for stories aren't very good, or that their skills/confidence are lacking. Important areas to cover in the briefing:

- Exploring the elements of a DS
- Clear explanation of the process and timescale involved
- Advanced notification of requirements for the coming sessions i.e. when to write a script, bring in photos etc.
- Basic but essential legal/copyright advice
- Introduce the signing-off process

2. *Writing*. Normally the writing process starts with a 'storytelling circle'. This session is designed to bond storytellers as a group and to tease out of them their innate powers of storytelling. The storytelling circle can be tailored to suit variable time slots between 2 and 4 hours. The ultimate goal is to get scripts drafted and finalised ready for voice recording. The three underlying principles of the story circle are:

- everybody gets involved (including trainers, technicians, observers etc.)
- nobody is allowed to apologise for their lack of understanding, ability or confidence
- what is said in the storytelling circle, stays within the room i.e. confidential

There are a number of activities involved in the storytelling circle and they are covered in the next section. These activities can be time-consuming, so trainers tend to pick a selection, depending on the time allowed.

[Click here](#) to see some important tips on how to get the most out of the story. At the end of the story circle, every storyteller should know the subject of their story and ideally a first draft should be typed up ready to read. In the case of any storyteller who has difficulty reading, there are alternative options to consider, like producing an interview-generated narrative. Once again, by the end of the

story circle, these storytellers should be content with the method they will use and the focus of the interview.

The final aspect of this phase is the creation of a storyboard for the piece. As an approximate rule, one image per sentence is recommended. This organises the storyteller and highlights any areas in the script where there may be missing images. Often storytellers find that in their mind's eye they have all the pictures they need to tell a story, but the storyboard quickly tells them they may have several images to cover one sentence, and nothing to cover the rest of the film! For a simple downloadable example of a storyboard [Click here](#).

3. *Recording*. This is the point at which the technical aspects of DS begin. Both the technical quality and the 'feel' of the voice recording are vital to the success of a DS. Some skill and judgment is required by the trainer to pick the right room and to settle the storyteller ready for the recording. [Click here](#) for a full account from a professional sound recordist.

Included in the 'recording' phase is the capturing of images and the gathering of any music track or sound effects. Many of the pictures used in a DS may only be available as photos, so they will need to be scanned, or photographed using a digital camera. It is becoming regular practice to download photos from the internet, from social networking sites and the like. There are two important considerations here:

- 1: the image sizes and resolutions
- 2: copyright

For the appropriate image size and resolution for a DS, [click here](#).

For information about copyright and legal issues, [click here](#) or [here \(pages 16-21\)](#).

4. *Editing*. There are several forms of editing required to produce a DS:

- the recorded voiceover track needs to be gapped and mistakes removed
- photographs need to be edited, especially if they have been scanned
- the edited soundtrack, edited photos and titles are combined to create an edit of the DS

It is easy to underestimate the amount of work that goes into an edit. It's predominantly a technical process but the creative aspects are crucial to the production of a successful story. There are some magnificent moments during a DS edit, when the elements start to come together and tiny changes make massive improvements. Once the edit is finished, the DS is exported as a completed movie file, for sharing.

5. *Sharing*. Storytelling is a multidirectional process, so every story should be shared. Some DS are too personal to be put out to a wider audience but the rest, which accounts for the absolute majority should be made available for people to see. Three ways to share stories are:

- Burn a DVD and show family and friends
- Put them on a website, like Detales, Vimeo or YouTube
- Hold a screening event for a batch of stories and invite guests to marvel at your work

## Choosing the right environment for the workshop

Less than a decade ago, to organise a DS workshop meant using a centre with specialist IT equipment, sound recording facilities, technical support personnel and quite possibly an in-house photographer or TV professional to ensure everything ran smoothly. Due to the digital revolution, the situation is a little less specialised these days, but in order to work effectively and efficiently, some of the skills employed by our predecessors are still vital elements of the DS process, like choosing the right environments to work in. These areas are:

1. Venue for the briefing
2. Venue for the storytelling circle
3. Sound recording space
4. Venue for the editing of stories
5. Venue for screening

They say that necessity is the mother of invention, so to a certain extent, the workshop environment is likely to be predetermined by external, institutional factors but there are a number of issues to consider carefully when planning a workshop. Always check out the rooms that will be used for the workshop in advance and try to change rooms that simply won't work.

1. For the briefing, any space where the trainer can show stories to their true potential is acceptable. Always check that the sound is clear at the back of the room and the image on the screen can clearly be seen by all. Avoid bright rooms with sunlight blazing in and noisy spaces, because the aim of this session is to inspire new storytellers, not have them wondering what is going on.
2. The storytelling circle environment must be a closed space in order to work best, free from all interruptions besides emergencies. Participants should be able to sit comfortably around the right number of tables for the group size, in a way that everyone can see each other. It needn't be a circle at all, a rectangle or square is fine. Avoid rooms with noisy corridors outside and external visual distractions. The last thing one wants in a story circle is half the participants watching a delivery to the building next door!
3. The recording space is so important and requires some experimentation for best results. Try to pick a room with plenty of soft furnishings, like curtains and carpets and without much visible wall space. This will reduce echos. As a test, clap your hands and listen for the echo. In a perfect situation, you shouldn't notice the echo at all. Also, listen for outside noises, like a nearby road, or pedestrians, or people talking. Anything you can hear, the microphone can hear and audible distractions on a DS soundtrack can ruin the story. One useful idea is to record the voiceover in a modern car. Providing it is parked in a quiet place and the doors are shut, the acoustic environment in a car can be excellent for DS. Always do a test recording and scrutinise it carefully for clarity and quality.
4. Nowadays, using laptops for DS editing means that they can be used effectively almost anywhere, a complete contrast to just a few years ago. However, for the purposes of giving software tutorials, choose an environment with a data projector, where all storytellers can see the screen and the trainer can see all the storytellers computer screens.
5. Quite often, the venue for the briefing would be acceptable for the screening of the stories, but if large numbers of family and friends are invited, then a room with the appropriate projection facilities will be required.

## **The Storytelling Circle session**

An important part of any workshop is ensuring all participants are happy to share stories with others. The Storytelling Circle introduces story games which help break the ice for any new group and allow people to get to know each other. Some people come to a workshop with no real idea of the story they may tell, or perhaps feel they have nothing of interest to say. The storytelling circle and games are not only a fun way start to a workshop but also boost participants' confidence and may provide them with an idea for their own story. For those participants that already have an idea for their own story, the storytelling circle gives them an opportunity to not only share their idea with the group but to also pick up ideas from other people's methods of communication, thereby improving their own story. The key focus of this session is to arrive at a place where all the participants are able to finalise their scripts, ready to record their voices, so the clock is ticking and the trainer must be aware of this throughout.

### **Setting up the environment**

It is important that the room used is fairly quiet and private, so that the participants can feel isolated from interruption. The Trainer should arrange the seating in a circle in the room so that everyone has an equal opportunity to participate. The Trainer leads and takes part in the story games, helps boost individual confidence and provides feedback at the end of the session. Everyone should be made to feel at ease and the atmosphere should not be pressurised. There should be no technology visible around the table; no computers, mobile phones (switched off), or digital recording devices of any kind.

### **Props for the Storytelling Circle:**

#### **The Trainer should provide**

Pens and paper

A Flipchart (game 3)

A bag containing household objects (game 4)

A box of matches and a glass of water (game 9)

#### **The Storyteller should provide**

An object of significance to them – this may be a photograph, which could possibly be used to tell a story.

A draft of a script for their own story, printed out.

### **The Games**

The word 'game' should be used with caution at the start of the storytelling circle, as some participants can feel intimidated, threatened or just turned off by the idea of playing games. Once the confidence of the group has developed, then the word can be introduced more. The first three activities below are ice breakers and a way for the group to start to get to know one another. They help conquer nerves and make people aware that everyone has a story to tell. All the games should be fun and not competitive. There are far more games below than are needed for a single storytelling circle, so pick a collection and give it a go! For example, the author recently ran a short storytelling circle for the Detales project and chose numbers 3, 6 and 10 from the list below. The activity had 13 participants and took 2 hours.

#### **1. Interview the person next to you (ice breaker)**

This is a useful way of getting to know people within the group and helps provide more information about them than would normally be gleaned if people introduced themselves. It is easier to share information about someone else than it is to talk about yourself. This interview is a good way for the group to relax and feel confident enough to tell their story.

## 2. Remembering Names (ice Breaker)

This game is particularly well suited for a younger age range workshop.

One member of the group introduces themselves and provides one fact of interest they wish to share, the person sitting next to them then repeats this information and adds their own introduction and shared item. By the time the last person is reached there will be a lot to remember – the Trainer may choose this role for themselves.

Example: John says *“your name is Mary and you like golfing, you’re Pete and play the drums, you’re Janet and you make fancy dress outfits and my name is John and I don’t like spiders”*.

## 3. Nonsense Word Game (ice breaker)

This is a useful game for teaching people the art of creating a story out of a selection of non connected words. Each member of the group is asked to write a word onto a piece of paper – nouns or ‘naming’ words work very well. For those that struggle writing words, drawing a picture is equally effective. The Trainer then collects the paper and transfers all the words and pictures onto a flipchart. Each participant then creates a story using all the words on the chart which they then read out to the group. There will rarely be two the same. The quality of the stories is irrelevant, in fact, the more off the wall the better! This game is good for loosening up the participants and making them all feel that they can make a valued contribution.

Example: **Apple, glasses, clock, long, car, pink, wood, shoe.**

Mrs Wood glanced at the clock and was relieved to see that she only had another ten minutes before the school bell rang. She was eager to eat the pink lady apple that she had found rolling around in the back of her car along with the shoe she’d lost earlier in the week and her purse that unfortunately had no money in it. She looked at the apple and wondered how long it had been there for. She was starving and with no money had little choice but to eat it. *“Perhaps the time has come for a trip to the opticians”* she said to herself, *“maybe I need glasses”*.

## 4. Mystery Objects

Each member of the group is asked to randomly choose an item from the memory bag provided by the Trainer. They are then asked to share the memories or feelings that the object conjures up. If a member of the group cannot think of anything to say, choosing something different may make things easier for them. The Trainer should provide help and encouragement when needed so that everyone is able to connect with the item.

Objects may include: **a toy car, a remote control, a watering can, a tin of soup, a train ticket**, anything that may evoke memories.

The Trainer should point out which parts of the story work well and asking questions may help to reveal themes of interest that the storyteller may wish to explore.

Example: The storyteller chooses the train ticket from the bag.

*“This reminds me of a trip I made to Edinburgh when I was little. I was excited about going because I’d never been to Scotland before. We spent a lovely day visiting the Castle and watching tartan cloth being made. My Dad ordered Haggis at lunchtime because it was a Scottish delicacy but he didn’t like it”*.

The Trainer asks questions about the visit and how they got home.

The storyteller is able to add:

*“We got the train home but were very delayed because the man in the seat opposite became ill and had to be taken to hospital. My Dad and I stayed with him on the journey because he was travelling alone. Our trip to Scotland lasted longer than we thought”*.

Careful questioning by the Trainer reveals a more interesting aspect to the story.

## 5. A childhood toy or game

This can reveal a lot about the storyteller. Allowing them to dwell on childhood helps expand the memories and emotions that were important in shaping the way their lives have become. It may show a rebellious streak, a passive nature, the adventurer, the leader of the pack or perhaps illustrate that for the older generation toys were not that easy to come by and so were very precious.

Example: *“My most precious possession as a child was my bike. It was my means of transport, my ability to escape and explore and it represented freedom for me. It wasn’t new when I first had it, my Mum and Dad bought it at an auction and it had been well used. It didn’t have gears and the chain was a bit loose but it didn’t matter I loved it because it was mine. I would spend hours fiddling with it, adjusting the brakes and pumping up the tyres, and it was cleaned very regularly. I remember spending the whole of one day repainting it dark blue, and it looked fantastic.*

*I was only eight when I had that bike but we had some brilliant adventures together. A bottle of water and a bag of crisps, my friend Clare and I regularly used to ride twenty miles to town. If my Mum had known she would have had a fit. But like Clare my bike was a good friend, it never shared my secrets”.*

## 6. Personal Photographs

Photographs are very personal items and for an individual tell a story all of their own. It is useful if storytellers bring significant photographs to the workshop, and swap with another person in the group so that they have an image that is new to them. The Trainer should encourage everyone to write a story relating to the photograph in their hand. When everyone has made up and narrated their fictitious stories, the owner of the photograph then tells their own story. It is an interesting exercise that highlights different perceptions of certain images and allows storytellers the freedom to explore a world they are unfamiliar with.

## 7. Make Your Mind Up

Participants are asked to write about a time in their lives when they made an important decision. They are free to describe it as they wish, but they are limited to exactly 50 words. This game fulfils two purposes. Primarily it looks at the theme of important decision making in life and the resulting feelings that were created. Secondly, it attempts to instil in them the value of tightly edited text.

## 8. The First Time

The storyteller spends 10 minutes writing about an occasion when they did something for the first time and how it made them feel and the impact it possibly caused for others. The story is then shared with the rest of the group.

## 9. The Match Game

**The Trainer should ensure that the use of matches in the room will not trigger the fire alarms and that each storyteller holds a glass of water for the match to drop into before it burns fingers.**

This game is good for focus, clarity of speech and the ability to say what matters within a very short period of time.

Give the storytellers 10 minutes to prepare a story about passion. This could be about a person, an issue, a place or anything that they feel passionate about. Each storyteller then takes it in turn to tell their story but they only have as long as it takes the match to burn to the end before they have to stop. The burning match helps concentrate the mind on getting to the heart of the story straight away.

## 10. Love/Hate

Each participant creates a list of 10 things they love and 10 things they hate, and they read these out to the others in the group. This is useful as the list may produce a topic for a potential story and allows the Trainer to explore the themes more fully. The Trainer then encourages them to re-read the list with emotion and feeling assisting with the range of tones and inflections in their speech which will be useful when it comes to recording their story.

### **11. Three Objects**

The Trainer asks each participant to list three objects that sum up what is important to them.

Example: A car, a kite and a handbag (the storyteller is a car mad kiting enthusiast who collects designer handbags)

The storyteller is then asked to choose the object that means the most to them and write a story around that theme.

#### **And Then**

With the assistance of the Trainer one of the themes explored as a result of playing about three of the above games could be expanded to become the basis of their own Personal Story.

#### **Finally**

The participants are invited to read out their first drafts to the rest of the group. Feedback is given by the trainer and supporting comments given by the other participants. The storytelling circle can catapult the quality of the final stories to a new level, emphasizing the need to incorporate a few simple tricks and techniques to produce a strong final script.

## Helping the storytellers get through the DS process, step by step

### 1. Briefing

As a trainer, you will be busy delivering information about the forthcoming experience and sharing stories to inspire storytellers during the briefing. But what will your storytellers be thinking? It is vital to be sensitive to any concerns that storytellers may have at this stage and if this is overlooked, some of the group may not appear at the next session! Some of the common issues to look out for are listed here:

Fear of not being able to produce a story of a high enough quality.

Lack of confidence or ability to read and write, or not feeling ‘clever’ enough to complete the project.

Fear of asking for help if they don’t understand.

Confusion over what is being expected of them.

It’s not necessarily a gloomy picture! There are many methods to avoid these issues and to deal with them if they arise. Advanced written information sent to storytellers before the workshop can tell them what is to be expected and can include answers to frequently asked questions. A simple skills and confidence audit questionnaire can be also very useful to find out about your storytellers. Another useful method is to cover these areas in your briefing session, setting out clear ways to give and receive feedback and give examples of how others have overcome their own fears.

### 2. Writing

During the storytelling circle activity, it’s crucial to watch all the storytellers closely to see if they are struggling with anything. We rely on their openness to find out if they have any literacy or confidence issues, but it is always possible that a storyteller may have tried to hide the issue and the storytelling circle can be very revealing. These groups are usually highly supportive, so most issues can be easily resolved, but a calm, positive and supportive approach from the trainer will help keep storytellers at their ease.

The level and type of input required from the trainer during script writing varies from group to group. The role of the trainer is to collaborate with the storyteller for the good of the story itself. Here a balance must be struck between interference and neglect! The trainer should try and keep each story within the DS framework parameters, whilst guiding the storyteller in the content of their story.

### 3. Recording

For many storytellers, reading the voiceover is the most nerve-wracking experience of all. In order to overcome this, the trainer must inspire confidence in the storyteller and make them believe in themselves enough to deliver a ‘natural performance’. Practice makes perfect and storytellers should be encouraged to read through their scripts several times at home before the recording session. Simple guides, like large text and double line spacing are useful in making a script easily readable. [Click here](#) for a downloadable script template. Try and avoid common mistakes, like storytellers speaking too fast (or too slow), monotonously or as though they are ‘reading a story’. Rehearsals are invaluable and honest but carefully phrased feedback from the trainer should give rise to best results.

### 4. Editing

It is difficult to predict how confident a storyteller is in using word processing and media software. The aim with DS is to produce a story using software, rather than to learn how to use the software.

Sometimes, storytellers don't even know how to use the basic functions of a computer, so auditing of storytellers' skills beforehand is vital to gauge the level of support needed for storytellers. Older learners tend to struggle far more than younger generations, but with the right tuition and support, stories can be effectively produced by anyone. It is always useful to have extra support on hand to help with editing, as one trainer and ten storytellers can be too demanding for the trainer and too frustrating for the storytellers, waiting for help.

The beauty of DS is that they are relatively simple to edit, providing the correct steps are taken and the storyteller takes an organised approach. Always make sure the storyteller uses a storyboard and makes a rough cut edit, before adding any titles, music or special effects.

## **5. Sharing**

This is truly a celebration of hard work done, by everyone! In order to pay due respect to the storytellers, it is worth putting on a show. Everyone should be able to clearly see the screen and hear the stories without distraction. The screening room could also be arranged to create a special ambiance i.e. tables dressed, room blacked out, drinks provided etc. Sometimes, family and friends are invited to share the spectacle with loved ones. Storytellers should be offered the chance to say something about their films before being screened, this can be discussed before the event or announced during the screening. Storytellers should be praised for their work and information should be given to them about what happens next. i.e. where and how the films will be shown, whether storytellers can enrol on follow on projects, when they will receive copies of the finished stories. Trainers can now breath a sigh of relief, the job is done!

Section 3 Resources for Trainers and storytellers (This should be a heading under Downloads section)

Links to free training manuals and resources [click here](#)

Script and Storyboard templates [click here](#)

Mouse mat design of important DS information [click here](#)

Sample Scheme of work for a DS workshop [click here](#)

Equipment lists from the Detales project [Link to existing DeTales Downloads Section](#)

## Annex 1 [Useful websites globally](#)

### TEN WEBSITES FOR TRAINING IN DS

1: <http://www.techsoup.org/learningcenter/training/archives/page10096.cfm>

Techsoup.org gives an overview of the process of DS in 10 steps.

2: <http://www.bbc.co.uk/wales/audiovideo/sites/yourvideo/pdf/aguidetodigitalstorytelling-bbc.pdf>

Is an in-depth and honest training document from the Capture Wales team, which covers a variety of aspects of DS, from setting up a workshop, to delivering one. This 47 page linear document is designed both for storytellers and facilitators and would serve well as a bible for DS users. This is also available to view as a web page:

<http://www.bbc.co.uk/wales/audiovideo/sites/about/pages/editing.shtml>.

3: <http://downloads.bbc.co.uk/raw/pdf/tutormanual.pdf>

Is another training manual, developed by the BBC Telling Lives team and funded by the North West Learning Skills Council and NIACE. It contains a guide to story circle activities. It also gives detailed advice about editorial issues and legal matters.

4: <http://dsi.kqed.org/index.php/workshops/about/C66>

Professionally produced tutorials in the process of DS, split into sub-sections. This set of tutorials deals with the Apple's IPhoto and iMovie applications, as well as Movie Maker 2 for Windows.

5: <http://www.storycenter.org/cookbook.pdf>

One of the big world bibles of DS production. CDS is the longest running digital storytelling company, with an international reputation for its work in the field. The cookbook was the first of the DS training manuals to be produced.

5: <http://www.aberth.com/blog/ds6-digital-storytelling-conference-review-2011.html>

Blog on DS from Gareth Morlais, BBC, paying specific reference to DS6; the DS Festival of Wales, 2011.

6: <http://www.photobus.co.uk/?id=534>

Daniel Meadows own website. Click on the Digital Storytelling tab to reveal examples of stories, a description of DS and a number of useful links and publications.

7: [http://www.microsoft.com/education/teachers/guides/digital\\_storytelling.aspx](http://www.microsoft.com/education/teachers/guides/digital_storytelling.aspx)

Microsoft's take on DS, mainly aimed at classroom practice in schools in America. It's geared towards the use of Powerpoint, Photo Story and Movie Maker applications. It's packed full of links to other useful sites and will open as an ebook (pdf).

8: [http://www.adobe.com/education/instruction/adsc/pdf/digital\\_storytelling.pdf](http://www.adobe.com/education/instruction/adsc/pdf/digital_storytelling.pdf)

This uses high language and advanced educational techniques to instruct the process, uses and techniques of DS. It is well worth a read if one wants to look at advanced pedagogical issues, like the 'Baker's dozen of DS skills' and the 'Six elements of good storytelling'. This pdf is especially useful for teachers who might consider DS as a tool for demonstrating learning.

9: <http://www.kitchcat.com/dstory/checklist>

List of equipment needed for workshops. A useful checklist before embarking on your own story.

10: <http://www.jasonohler.com/storytelling/index.cfm>

Another site that offers tips on teaching digital storytelling in the classroom through use of links to other sites.

## **WEBSITES CONTAINING STORIES FOR VIEWING**

<http://murmurtoronto.ca/index.php>

<http://edinburgh.murmur.info/>

Short stories from Toronto and Edinburgh. Murmur ear shaped signs are dotted around Toronto and Edinburgh, you can text the number on these signs and the story from that specific place will be sent to your mobile phone to listen to.

[http://www.bbc.co.uk/wales/arts/yourvideo/category\\_index.shtml](http://www.bbc.co.uk/wales/arts/yourvideo/category_index.shtml)

The Capture Wales archives, and links to others/ partners. This site links to a huge collection of digital stories. This site is geo-tagged for UK consumption of the stories only.

<http://www.bbc.co.uk/tellinglives/>

Part of the BBCs Digital Stories range and was last updated in August 2005.

<http://www.storycenter.org/stories/>

The Centre for Digital Storytelling is an international non-profit training, project development and research organization based in America, California, Berkeley. CDS is the longest running DS organisation in existence and has set the standard for many others to follow, training storytellers all over the world.

<http://www.digitalstoriesyale.co.uk>

The current Yale College DS Website. Yale is one of the partners in the Detales project.

### Digital Story



Script: 180-320 words  
 Images: 10-25  
 Duration: 1.5-2.5 minutes

It should:

- have a beginning, middle and an ending
- contain the storyteller's own words, photos and music
- be told in the first person, using the storyteller's usual speaking voice
- maintain focus on the heart of the story throughout

Possible subjects:

- A personal journey
- A special moment
- My passion
- Cultural observations
- Changes

### Technical Standards



Format: HDV 720p widescreen  
 25 frames per second (PAL) progressive scan  
 1280x720 pixels, square format

Images: JPEG or TIFF 300dpi  
 1280x720 pixels

Sound formats:  
 16 bit 44.1khz or 48khz  
 wav ✓ mp3 ✓ aif ✓

Edited story viewing formats:  
 AVI ✓ MKV(H.264) ✓ FLV ✓  
 MOV ✓ MP4 ✓ MPEG ✓  
 WMV ✓

### Content and Copyright



- Music (if used) should be relevant, appropriate and copyright free
- Avoid seeing or quoting brand names
- Respect libel / slander laws
- Protect the safety of others, especially youngsters
- Release form signed once the story is finished

With the support of the Lifelong Learning programme of the European Union



**detales.net**  
Digital Education Through Adult Learners EU-Enlargement Stories

Education and Culture DG  
Lifelong Learning Programme

**EACEA**  
Education, Audiovisual & Culture Executive Agency



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## Annex 3

### Scheme of Work for DS Workshop 24 hours

Trainer: \_\_\_\_\_ Dates: \_\_\_\_\_

Session	Time	Topics	Outcomes	Resources	Notes
Briefing	3 hours	Introduction and house rules, Health and Safety Show relevant examples of DS Process of DS and Schedule Expectations Legal/copyright considerations Introduce the signing off process Advanced warning of future needs	First sign-off for story.	Data Projector Computer/laptop PA sound Stories on USB stick/hard drive Handouts	
Storytelling Circle	3 hours	Story ice breakers and games	1 <sup>st</sup> draft script	Pens and paper Photographs Optional flipchart, matches, Glass of water, household items in a bag	
Finalising Scripts	1-3 hours	Workshop session. Redrafts and feedback to participants. Storyboarding	Final version of script Storyboard	Laptops with WP software Printer and paper	Timescale varies according to the number of participants
Voice recording	1-3 hours		Wav or mp3 file. Editing in Vegas, Audacity or Garage Band	Voice coach handout Laptops with audio editing software Portable Digital audio recording device Headphones Scripts	Timescale varies according to the number of participants
Editing 1	3 hours	Folder layout and media management Sizing Images Importing images and sound	Developing skills in editing	Laptops with Vegas and Audacity, or iLife suite (Mac)	
Editing 2	3 hours	Producing the rough cut Adding titles and extra audio	Developing technique in editing	Laptops with Vegas and Audacity, or iLife suite (Mac)	
Final Edit and export	3 hours	Producing the fine cut. Exporting to a .mov or .avi	Finished film ready for mastering	Laptops with Vegas and Audacity, or iLife suite (Mac)	
Screening	1 hour		Group sharing of stories and experiences	Data Projector Computer/ laptop PA sound Stories on USB stick/hard drive	
Review	2 hours	Signing off the stories. Discussion: what went well/less well? Evaluation	Feedback on strengths/weaknesses. Next steps	evaluation sheets	



## Annex 4

### Simple Storyboard Template

Name:

Title:

Type a description of required images, or paste Jpegs into this space, opposite the spoken words in the box opposite

Type or paste spoken words for script in here, double-spaced.



## Annex 5

### Simple Word Script Template

Name:

Title:

Type your script here, across the page, in a clear font, like Arial, 12pt or larger, using double line spacing for easier reading.