**DIOGENES PROJECT**

2021-1-PL01-KA220-SCH-000029754

IO2\_A6: Pilots evaluation and online training evaluation report

This report comprise all the activities carried out between May 2023 and October 2023, specifically:

* **O2/A4**: pilot. Experimentation of the Storytelling labs with the selected students.
* **O2/A5**: online students’ training. Students will be trained using Eirene’s training course contents.
* **O2/A6**: pilots’ evaluation and online training evaluation. An evaluation of the pilot experimentation and of the e-training (level of engagement, level of understanding, impact on students) in contemporary with activity O2\_A5, by collecting results of questionnaires and interviews with the teachers and with the students.
* **O2/A7**: case studio design. During each pilot activity, small videos, documenting the activities will be recorded, including brief interviews or spontaneous declarations by participants.
* **O2/A9**: results of the campaign, what was the level of engagement of the students, what was the level of understanding of the topic and immediate impact on the stakeholders.

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| Laboratories of digital storytelling | | |
| General overview of the activities and the development of digital storytelling laboratories  (Please give here a general overview of the activities and stereotypes chosen, motivate your choice) | The digital storytelling laboratories on gender stereotypes have been designed to engage young students in exploring and challenging prevalent societal biases through creative narrative construction using digital media. The activities encompass several key components:   * Workshops on Narrative Development: Participants are introduced to storytelling techniques and digital media tools to craft compelling narratives. * Research and Analysis: Participants conduct research on prevailing gender stereotypes in media and society to inform their storytelling process. * Collaborative Story Creation: Emphasis is placed on teamwork, where participants collaborate to develop multimedia narratives that confront specific gender stereotypes. * Use of Digital Tools: Participants utilize various digital platforms and tools such as video editing software and animation to enhance their storytelling.   Choice of Gender Stereotypes.  According to IO1, the following stereotypes were highlighted and addressed through IO2:   * Men are breadwinners; women are homemakers. * Pink is for girls; blue is for boys. * Women cook and clean; men fix things and mow the lawn. * Moms are permissive; dads are strict. * Skirts or dresses are for girls; pants/trousers are for boys. * Maths and science are for boys; literature and art are for girls. * Girls and boys can’t play togethers. * Assertive women are ‘bossy’; men are ‘leaders’. * Princesses have to be rescued by a prince, such as Snow White and Cinderella. * Fairies are female. * Dolls, makeup, dress-up, and playing pretend are for girls; sports, swords and guns, cars, gadgets and building toys are for boys. * Company directors are male; secretaries are female.   By addressing this theme, the laboratories aim to:   * Foster critical thinking and awareness around ingrained assumptions and biases. * Empower participants to challenge and reshape narratives through creative expression. * Encourage dialogue and reflection on gender representation in media and everyday life.   By focusing on digital storytelling as a medium, participants not only gained practical skills in multimedia creation but also contributed to broader discussions on gender equity and representation. This approach aligns with the objective of promoting inclusive narratives and fostering a more nuanced understanding of gender stereotypes within our communities. | |
| Lesson learnt  (Please indicate the main lesson learnt) | The digital storytelling laboratories on gender stereotypes have provided valuable insights and lessons for both participants and facilitators alike. Some key takeaways include:   * Critical Awareness: Participants developed a heightened sense of critical awareness regarding gender stereotypes present in media and society. Through research and narrative creation, they learned to identify and deconstruct common stereotypes. * Empathy and Perspective-Taking: Engaging in collaborative storytelling encouraged participants to consider diverse perspectives and experiences related to gender. This process fostered empathy and a deeper understanding of how stereotypes impact individuals. * Creative Expression as Advocacy: Participants realized the power of creative expression as a tool for advocacy and social change. By crafting narratives that challenge stereotypes, they learned how storytelling can influence perceptions and promote inclusivity. * Teamwork and Collaboration: The laboratories emphasized teamwork and collaboration, highlighting the value of collective efforts in addressing complex social issues. Participants learned to work effectively with others and appreciate diverse contributions. * Digital Literacy and Multimedia Skills: Through the use of digital tools and platforms, participants enhanced their digital literacy and multimedia creation skills. They gained practical experience in leveraging technology for storytelling purposes. * Reflection and Dialogue: The culminating showcase and discussions provided opportunities for reflection and dialogue. Participants learned the importance of ongoing conversations about gender stereotypes and the role of storytelling in initiating meaningful change.   Overall, the lessons learned from these laboratories underscored the significance of storytelling to challenge stereotypes, promote empathy, and advocate for more inclusive representations of gender in media and society. Students emerged with new skills, perspectives, and a commitment to using their voices creatively to contribute to positive social transformation. | |
| Digital storytelling laboratories  (Please describe how you organised the laboratories, stereotypes addressed. Indicate here any changes and customizations you have made to the activities to better adapt them to your students) | The Digital Storytelling Laboratories were organised following this pattern:   1. Preliminary work:    1. Focus the goal to achieve and the kind of stereotype: are there any situation/relationships/discussions in which gender stereotypes are already seen?    2. Design the process of the activity: duration (how many hours can be used, in class or as a homework). Teacher could also decide what kind of story will be written (comedy, drama or let the students free of choice)    3. Collect all the information to give to the class to let them start with the writing lab. How many details the teacher wants to give to the students is related to her/his own evaluation.    4. List the potential critical thinking questions to support the class to overcome the gender stereotypes.   Starting from the Diogenes Canvas, teacher fulfils the following 9 BOXES to design the whole activity.   1. GENERAL GOAL: The teacher defines the mail goal wants to achieve with the laboratory. Here the focus in on the stereotype: what kind of stereotype, in which kind of situation it happens. So, this is the reason why we want to use this kind of laboratory. 2. KEY MESSAGE this box underlines the most relevant elements the teacher expects students will learn from the activity. 3. IMAGE here is a symbolic representation of the Key Message. The elements from box 4 to 7 are those given to the students as elements to prepare their stories. 4. SCENARIO 5. MAIN CHARACTERS 6. CHALLENGES 7. REWARD 8. CRITICAL THINKING: This box is shared with the students during the STEP C, this box gives the possibility to help students with some “critical thinking questions” to reflect and rethink about what they have already done. The aim is to overwrite the first version of the story. 9. DIGITAL SHARING This box is focused on the process to share the story created in a digital way: blog, social network, newsletter.   During a class time the teacher asks students to individually prepare a story within a defined time.  The students designed one story with the elements taken from the Canvas (boxes from 4 to 7: scenario, characters, challenges, reward).  At the end of the given time, some of the students shared their story.  Students also had the opportunity to share some reflections about the activity done and the teacher could see how many stereotypes are used.  In the next session, the teacher asked to the students to think about the stereotypes they used into their stories and uses the box 8 in the Canvas (What are the most relevant points of attention to boost a critical thinking) with the list of critical thinking questions she/he has already prepared. This is a moment to support students to think again to their stories to design how they could change.  Then, students were invited to prepare, in small groups to boost a sharing time among the students, another story. The students enhanced opinions and ideas and merged their stories into one with the attention to avoid stereotypes.  Debrief Time: the teacher invited one student per group to present the new story designed and invited the class to reflect about the differences among the first release and the second ones. The debrief supported the class to identify the stereotypes and the solutions students designed to overcome them.  In this session, a Digital Sharing time were included: each group were invited to design how they would like to share their stories to an external audience. They were invited to choose an image to enhance the power of the story and students to think about the impact/reactions to the audience.  The teacher could suggest what she/he has prepared into the box 3.  Finally, some articles for the school blogsite or the Facebook posts on the school official account or any other solution came into their mind.  Stereotypes addressed:   * Men are breadwinners; women are homemakers. * Pink is for girls; blue is for boys. * Women cook and clean; men fix things and mow the lawn. * Moms are permissive; dads are strict. * Skirts or dresses are for girls; pants/trousers are for boys. * Maths and science are for boys; literature and art are for girls. * Girls and boys can’t play togethers. * Assertive women are ‘bossy’; men are ‘leaders” * Princesses have to be rescued by a prince, such as Snow White and Cinderella. * Fairies are female. * Dolls, makeup, dress-up, and playing pretend are for girls; sports, swords and guns, cars, gadgets and building toys are for boys. * Company directors are male; secretaries are female.   According to the feedback received from participating teachers, the structure of laboratories were well organised, thus any modification was suggested or implemented to the laboratories. | |
| Feedback on the implementation of the laboratories  (Were the activities easy to conduct? Were the students interested? Describe the difficulties and challenges that you faced as conductor of the laboratories) | The implementation of the digital storytelling laboratories on gender stereotypes was generally successful, though we encountered both positive outcomes and challenges throughout the process.  Positives:   * Engagement and Interest: Overall, students exhibited a high level of interest in the activities. They were enthusiastic about exploring gender stereotypes through storytelling and digital media, actively participating in discussions and collaborative projects. * Creative Expression: The laboratories provided a platform for students to unleash their creativity. Many students embraced the opportunity to challenge stereotypes through innovative narratives and multimedia presentations. * Skill Development: Participants showed significant improvement in digital literacy and storytelling skills. They became proficient in using various digital tools to convey their messages effectively. * Collaboration: The emphasis on teamwork and collaboration was well-received. Students appreciated the chance to work with peers from diverse backgrounds, learning to appreciate different perspectives.   Challenges:   * Technical Difficulties: We encountered technical challenges with digital tools and platforms, which sometimes disrupted the flow of activities. Not all students were equally comfortable with technology, requiring additional support and troubleshooting. * Time Management: Balancing the workshop sessions with participants' schedules was occasionally challenging. Some activities required more time than anticipated, impacting the overall pacing of the laboratories. * Sensitive Topics: Addressing gender stereotypes can be emotionally challenging for some participants. Facilitating discussions on these topics while ensuring a supportive and respectful atmosphere required careful navigation. * Resource Limitations: Access to sufficient digital resources (e.g., computers, software licenses) was occasionally limited, affecting the hands-on learning experience for some participants.   Lessons Learned:   * Reflecting on these experiences, we identified several key lessons for future implementations: * Prioritize pre-laboratory technical checks and provide comprehensive support for participants with varying levels of digital proficiency. * Allocate sufficient time for activities and ensure flexibility to accommodate unexpected challenges. * Foster a supportive and inclusive environment through proactive facilitation and sensitivity to participants' emotional responses. * Secure adequate resources and consider alternative options to enhance accessibility and engagement.   Despite these challenges, the feedback from participants was overwhelmingly positive, highlighting the transformative impact of the laboratories on their understanding of gender stereotypes and their capacity for creative expression. Moving forward, we aim to refine our approach based on these insights to further enhance the effectiveness and accessibility of our digital storytelling initiatives. | |
| Video campaign evaluation | | |
| General overview of the activities and development of video campaign  (Please give here a general overview of the activities to develop and promote the video campaign) | | Key activities of the video campaign:  Campaign Objectives and Theme Selection:   * Definition of the objectives of the video campaign, such as raising awareness about specific gender stereotypes, promoting inclusivity, or advocating for gender equality. * Selection of a compelling theme or message that aligns with the overall goals of the digital storytelling initiative.   Audience Research and Targeting:   * Conduction of a comprehensive audience research to identify the target demographic for the video campaign.   Video Production and Filming:   * Conduction of video shoots based on the storyboard and script, capturing high-quality footage and audio, following EIRENE training materials.   Dissemination of videos:   * Dissemination on each school and project social media account. |
| Channels of video campaign  (Please describe here which channels you selected to promote the video campaign and motivate your choice. Also, if you promoted the videos in different websites, add the links) | | The promotion of the video campaign involved strategic selection of channels to maximize reach, engagement, and impact among the target audience. Here are the channels chosen to promote the video campaign, along with the rationale behind each choice:  Social Media Platforms (e.g., Facebook, Instagram, Twitter):   * Social media platforms were chosen for their wide reach and engagement capabilities. Each platform offers unique features for sharing video content, including sharing, commenting, and liking. * Motivation: Social media allows for precise audience targeting based on demographics and interests, making it ideal for reaching specific segments interested in challenging gender stereotypes.   Video Sharing Platforms (e.g., YouTube, Vimeo):   * Dedicated video sharing platforms like YouTube and Vimeo were selected for hosting the video campaign. These platforms offer robust video analytics and SEO capabilities. * Motivation: Video platforms provide an optimized viewing experience and facilitate organic discovery through search engines, enhancing visibility and reach.   Organization or Project Website/Blog:   * The campaign video was embedded on the organization's website or project blog to leverage existing traffic and engage with stakeholders. * Motivation: Directing traffic to the organization's website or blog helps build credibility and encourages further exploration of related content and initiatives.   Email Newsletters and Campaigns:   * Email newsletters were utilized to share the video campaign with subscribers and stakeholders directly. * Motivation: Email campaigns offer a personalized and targeted approach to engage with a specific audience segment, driving traffic and fostering ongoing communication. |
| Engagement of students  (Please describe the level of engagement and involvement during the realisation of the video campaign (e.g.: a group of students were responsible for…) and the level of understanding of the topic). | | Students were actively engaged and involved in various aspects of the campaign development and execution. At least 2 teachers always supported the video campaign design and launch, and among all some roles were defined:  Concept Development and Scriptwriting:   * A group of students took on the responsibility of brainstorming creative concepts and ideas for the video campaign. They collaborated to develop the storyline, dialogue, and key messaging to effectively challenge gender stereotypes.   Video Production and Filming:   * Students actively participated in the video production process, taking on roles such as directors, camera operators, and actors/actresses. They brought the script and storyboard to life through collaborative filming sessions.   The level of understanding of the topic of challenging gender stereotypes was deepened and enriched through the process of realizing the video campaign. Students gained insights and developed perspectives on the following:   * Identification of Gender Stereotypes: Students developed a nuanced understanding of prevalent gender stereotypes in society and media through research and analysis. * Critical Thinking and Reflection: Engaging in concept development and scriptwriting encouraged students to think critically about the implications of gender stereotypes and how they can be effectively challenged through storytelling. * Empathy and Perspective-Taking: Participation in video production and filming allowed students to empathize with diverse experiences and perspectives related to gender, fostering a deeper understanding of the impact of stereotypes on individuals. * Creative Expression for Social Change: By actively contributing to the creation of the video campaign, students recognized the power of creative expression as a tool for advocating for gender equality and promoting inclusive narratives.   Overall, the realization of the video campaign within the digital storytelling laboratories not only engaged students in practical skills development but also facilitated meaningful learning experiences that deepened their understanding of the complexities surrounding gender stereotypes and their role in challenging them through storytelling and digital media. This experiential approach fostered empathy, critical thinking, and a sense of empowerment among participating students. |