

**WP3 – Training Series 2:
“Train and strengthen young
migrant organisations in
participative techniques related to
audiovisual production”**

Training Session 1 – 10th Oct 2023

Prepared by The Rural Hub (TRH)

Migrant and Refugee
Youth Communication
and advocacy for equity
and inclusion



Icebreaker activity



Funded by
the European Union

Training Series 2: Train and strengthen young migrant organisations in participative techniques related to audiovisual production

Desired Outcome:

Produce thematic manuals on the topics of;

- 1) Communication for Awareness and Entertainment
- 2) Participatory Generation of Television Content
- 3) Audiovisual techniques



Funded by
the European Union

Learning outcome of the training series

Training series part 2: Train and strengthen young migrant organisations in participative techniques related to audiovisual production

Knowledge

K2.1.: Basic knowledge of the principles and concepts of participative techniques in audiovisual production.

K2.2.: Factual knowledge of different audiovisual tools, technologies and software used in production.

K2.3.: Practical knowledge of the stages of audiovisual production (pre-production, production, and post-production).

Skills

S2.1.: Develop technical skills in handling audiovisual equipment and software used in production.

S2.2.: Apply participative techniques in planning, producing, and editing audiovisual content.

S2.2.: Demonstrate proficiency in production processes such as sound editing, visual techniques, colour correction, etc.

Attitudes

V2.1.: Appreciation of the importance of participatory approaches in creating audiovisual products.

V2.2.: Willingness to foster collaboration and teamwork in the audiovisual production processes.

V2.3.: Openness to cultivate a creative and innovative mindset in exploring new ideas and approaches.



Funded by
the European Union

Communication for awareness and entertainment

Migrant and Refugee
Youth Communication
and advocacy for equity
and inclusion



Communication for awareness and entertainment

- As a lot of us consume media purely for entertainment purposes, we may sometimes forget that it has multiple alternative applications. Entertainment, as mentioned, is certainly one of them. However, media can also be used to communicate information, as well as to raise awareness. This is especially true of audiovisual content.
- “A medium is a device for moving information through time or space.”
- (DeFleur and Dennis, 2010)
- DeFleur and Dennis’ summary is concise, but valuable. It’s true: we use media to communicate information across time and space. When this information takes on a sociopolitical dimension, however, we move from simple communication to the process of raising awareness.



Funded by
the European Union

Raising Awareness

“Public awareness campaigns are important because they can be used to contribute to policy change by putting pressure on policy-makers and encouraging the community to take action. These campaigns can inform the community about a current problem by highlighting and drawing attention to it in such a way that the information and education provided can solicit action to make changes”

● (Keuntjes, 2022)

Awareness campaigns are efforts to use media to leverage public engagement and achieve a desired outcome. They can pop up anywhere from television and radio ads, to bus stations, to so-called “guerilla marketing” in the streets.

Can you think of any examples of your own experiences with public awareness campaigns? What types of media were used to spread the message?



Funded by
the European Union

Communication strategies for awareness and entertainment



Funded by
the European Union

What communication strategies for awareness and entertainment are you familiar with and how have you seen them effectively used in various contexts?



Funded by
the European Union

Communication strategies for awareness and entertainment

- **Storytelling:** Use compelling narratives to convey your message. Storytelling is a powerful tool for both awareness and entertainment. Craft stories that resonate with your target audience and make them emotionally invest in your cause or product.
- **Humor:** Humor can be an effective way to entertain while raising awareness. Use humor carefully, ensuring that it aligns with your message and doesn't offend your audience.
- **User-Generated Content:** Encourage your audience to create and share their own content related to your cause or product. User-generated content can be a powerful way to build a community and increase engagement.
- **Influencer Marketing:** Collaborate with influencers who align with your cause or product. Influencers can help you reach a wider audience and lend credibility to your message.
- **Interactive Content:** Create interactive experiences such as quizzes, polls, surveys, and contests. These types of content can actively engage your audience and make them feel involved.
- **Encourage feedback:** Input from your donors is invaluable. After you accept their support, circle back for their feedback. This will make them feel like a valued partner, helping to improve engagement and retention.
- **Live Streaming:** Use live streaming platforms to interact with your audience in real-time. Live Q&A sessions, behind-the-scenes glimpses, and live events can all be used to entertain and inform simultaneously.



Funded by
the European Union

Communication strategies for awareness and entertainment (Cont)

- **Emotional Appeals:** Tap into emotions like empathy, joy, or nostalgia. Emotional content tends to leave a lasting impact and can be highly shareable.
- **Personalization:** Tailor your content to the preferences and interests of your audience. Personalized messages make people feel valued and more likely to engage.
- **Short and Snappy Content:** Attention spans are often short, especially on social media. Keep your content concise and easily digestible.
- **Use Multiple Channels:** Diversify your communication channels to reach a broader audience. Utilize social media, email marketing, websites, blogs, podcasts, and traditional media.
- **A/B Testing:** Continuously test different strategies to see what works best for your target audience. Analyze data to refine your approach over time.
- **Consistency:** Maintain a consistent brand voice and style across all your communication channels. This helps build recognition and trust.
- **Call to Action:** Clearly communicate what you want your audience to do next. Whether it's to donate, purchase, share, or subscribe, a clear call to action is essential.
- **Measure and Adjust:** Use analytics and feedback to measure the effectiveness of your strategies. Be ready to adjust your approach based on what works and what doesn't.



Funded by
the European Union

Story telling



Funded by
the European Union

What is storytelling?

Story is the narration of a significant emotional experience that feels meaningful to both teller and listener.
Annette Simmons

Why storytelling is important?



Funded by
the European Union

Short story structure

The most common and universal structure is the traditional story called folk tale. For the folk tale model, we present version story researcher and worker Cynthia Kurtz (2014) offers:

Context –introduction of the setting and characters, explanation of the situation.

Turning point –the dilemma, crisis or problem or initiating event that starts the story rolling.

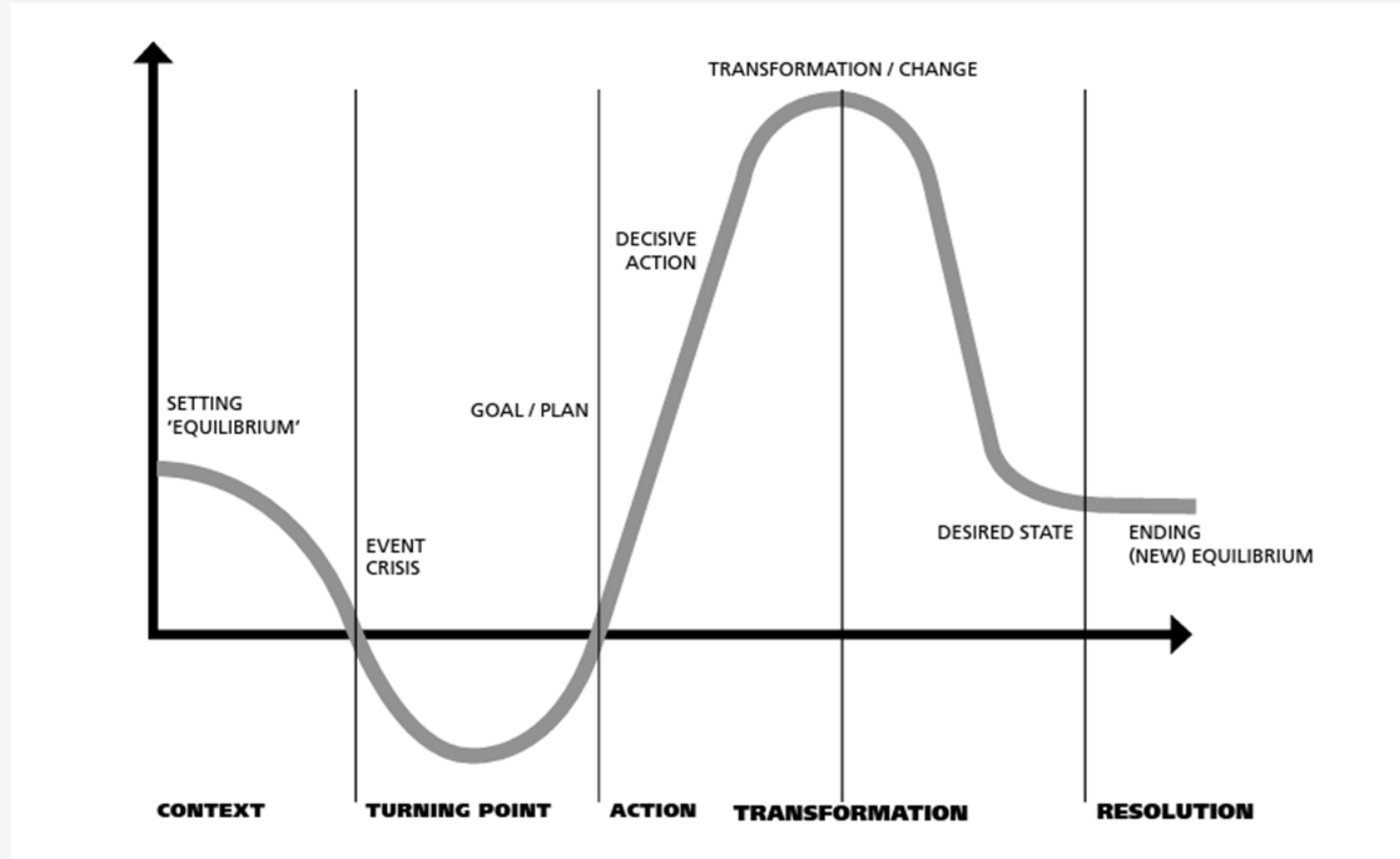
Action–how the people in the story respond to the dilemma or problem, including complications, further difficulties, challenges, things going wrong.

Reversal / Transformation –finally something happens that induces change and/or transformation.

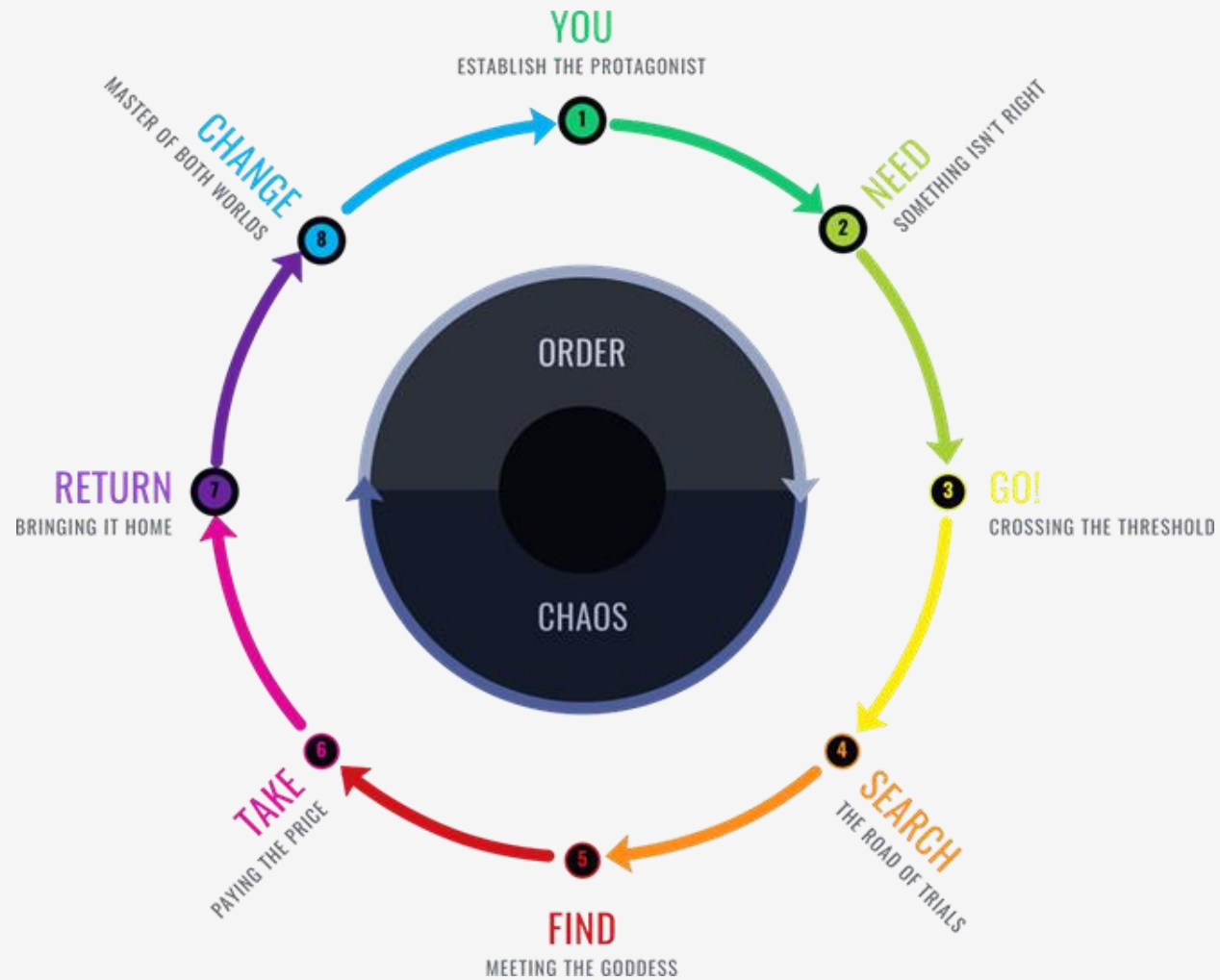
Resolution –the outcome of the story (sometimes ‘the moral’ or ‘the learning’).



Funded by
the European Union



Dan Harmon Story Circle



8 STEPS IN THE DAN HARMON STORY CIRCLE:

- You — A character is in a zone of comfort,
- Need — But they want something.
- Go — They enter an unfamiliar situation,
- Search — Adapt to it,
- Find — Get what they wanted,
- Take — Pay a heavy price for it,
- Return — Then return to their familiar situation,
- Change — Having changed.



Funded by
the European Union

In groups, craft a compelling story using the Short Story Structure (using Dan Harmon's Story Circle or Cynthia Kurtz's approach) to effectively represent and connect with the people you aim to engage with in your organizations.



Funded by
the European Union

The do's

- The story you tell must be truly meaningful to you.
- It must be related. Make sure you are sharing a story that directly relates to the topic at hand.
- What are the stakes? The story should have action and consequences. What was gained or lost in this moment? What was the outcome? How did it impact you?
- Is it your story to tell? If the story you are telling is not your own you must have permission to share it. If the person who experienced it is in the room you can't share it.
- Timing: Try to tell the story in 3-5 minutes. The power comes from the words you are saying not how long you are talking.



Funded by
the European Union

The don'ts

- Don't explain a culture or community that is not your own.
- Don't overcomplicate it. Keep it simple yet powerful.
- Don't just retell it, relive it. Make your audience understand the importance.
- Don't forget to breathe. A pause before the plot twist or point of your story can amplify the impact.

Tips and TRICKS

- Make it personal. Tell them names, places, feelings.
- Bring a photo if it relates.
- **Practice makes perfect.** Share with your group, your friends and yourself before you go before your audience.

Emotional appeals

Scenario and exercise



Funded by
the European Union

Emotional appeal: Review and Improvement exercise

After reading the story of Maria, consider answer the following questions:

- Did the story effectively convey Maria's challenges and determination?
- Were the emotional elements well-presented? Did you feel a connection to Maria's journey?
- Were there any parts of the story that seemed unclear or could benefit from additional details?
- Did the story capture the essence of Dublin as the setting?
- Were there any missed opportunities to evoke more empathy or engagement?
- Are there any suggestions for making the story more relatable or impactful?



Funded by
the European Union

Any questions



Thank you



Funded by
the European Union