



A Methodology for Digital Storytelling

April 2012

The Making of This Guide

This guide to Digital Storytelling has been produced by **Digital Empowerment** (DigEm), a European Commission project supported through the Lifelong Learning Programme¹. The methodology flows from our shared experience of developing and running Digital Storytelling workshops with many groups of people from across Europe, who experience barriers to the labour market, are disadvantaged, marginalized or vulnerable. It also draws on a number of other widely available guides, which are referenced in the bibliography and links are provided in this guide and its appendices. This guide provides an overview of the methodology and the ingredients required to create successful digital storytelling projects. It is accompanied by three more detailed guides providing information on the technical aspects of digital storytelling, Storytelling Games and approaches to Evaluation.

Our document aspires to be more than a 'nuts and bolts' guide simply describing what is needed to run a digital storytelling workshop. Our imagined readers are trainers who are new to digital storytelling, who wish to understand the process and learn the skills and push the boundaries of digital storytelling techniques further themselves.

The historical and academic background summarized provides some context for this work and demonstrates that digital storytelling is being used and adapted worldwide. Those adopting this practice join a global network which is rapidly gaining presence, power and profile.

DigEm partners have all learned from their experience over the life of the project. Approaches to digital storytelling across the partnership have evolved better to meet the needs of those with whom they work. This guide has developed and changed – it has been an interactive process. We have designed the guide and its sister publications to help others learn from our experience, to adopt and adapt those elements of the four stage process; to test, try and learn by doing, and to contribute to the growing network of digital storytelling across the world.



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

¹ Full details of the partnership are available via <http://www.digem.eu> and at the end of this guide.

A. Digital Storytelling Context

A1.	Some History and Academic Background	6
A2.	What is Digital Storytelling in practice?	10
2.1	Include the excluded – allow the unheard to be heard	10
2.2	Use of Digital Stories in Different Contexts	13
A3.	Why Use Digital Storytelling?	14
3.1	Powerful-Capturing-Effective	14
3.2	Flexible And Pliable	15
3.3	Developing Skills	16
3.4	Promoting Social Integration	17
3.5	The European Reference Framework	18
3.5.1.	Communication in the mother tongue	19
3.5.2.	Communication in foreign languages	20
3.5.3.	Digital competence	21
3.5.4.	Learning to Learn	22
3.5.5.	Cultural Awareness and Expression	23
3.7	Key Skills for Employment	24
3.7.1	Creative skills	24
3.7.2	Technical skills	25
3.7.3	Soft skills	26
3.8	Empowerment	27
A4.	Tackling Difficult Subjects	28
A5.	Some Limitations	29

B. How to run a Digital Storytelling Workshop

B1.	What resources do you need?	34
1.1	What Do We Mean by Environment?	35
1.2	What Do We Mean By Facilities?	36
1.3	What Makes A Good Digital Storytelling Trainer?	37
1.4	Some Practical Issues about Recruiting Trainees	38
1.5	Build Networks And Collaborations That Build Trust	39
1.6	Introductory Session for Prospective Trainees	40
B2.	Finding Your Stories	41
2.1	The Story Circle Approach	42
2.2	Why A Circle?	43
2.3	What is 'The Story Question'?	44
2.4	Developing the Story further	45
2.5	Start Your Story Circle	46
2.6	Story Circle Games/Activities	47
2.7	Understanding Story Structure	48
2.8	Show a Digital Story	49
2.9	Developing Storytelling Skills – Trainers' Tips	50
2.9.1	Provide Inspiring Models	50

2.9.2.	Make Writing Accessible	51
2.9.3	Use lists	53
2.9.4.	Use Senses	54
2.9.5	Use Story Themes	55
2.10	Script Development	56

B3. Telling Your Stories **57**

3.1	Production	58
3.2	Scan / import photos	59
3.3	Finalise Scripts	60
3.4	Record Voice-Overs	61
3.5	Copyright	62
3.5.1	Copyright-Free Resources	63
3.5.2	Sound and Music	64
3.5.3.	Images	65
3.5.4.	Image Editing Resources	66
3.6	Editing a Digital Story	67
3.7	Export the Film	68

B4. Sharing Your Stories **70**

4.1	The Showcase Screening	71
4.2	Evaluating Your Workshop	72
4.2.1.	Peer Review	73
4.2.2	Group Closing	74

C. Resources

Literature	76
Websites & links	77

D. Appendices

Appendix 1	80
Appendix 2	84
Appendix 3	85
Appendix 4	86
Appendix 5	88
Appendix 6	91
Appendix 7	92

Section A: Digital Storytelling Context

A1. Some History and Academic Background

“Lack of respect, though less aggressive than an outright insult, can take an equally wounding form. No insult is offered another person, but neither is recognition extended; he or she is not seen – as a full human being whose presence matters”

Richard Sennett *Respect* (Penguin, 2003)

Digital Storytelling is a simple, powerful tool which provides people with skills to tell their personal story as a two minute film. Each completed film is shown in a community setting before being stored on the internet so others can share it. Successful films may find audiences through television or other screenings. Our own digital stories have been showcased in many different settings across Europe, including screens on the Berlin Underground, BBC Big Screen in Liverpool and Roma settlements in Eastern Slovakia, and there is now a growing network of digital storytelling festivals and practitioners across the globe. Major digital storytelling projects use the methodology in different ways. In Australia² the model is used in the classroom, and in Brazil³ a more historical perspective has emerged. Much of this draws on the pioneering models developed by Joe Lambert and his colleagues at the Center for Digital Storytelling⁴ in USA.

Digital Storytelling is, however, more than the simple use of emergent digital technology. It flows directly from a myriad of creative traditions and established practices – stills photography, forum theatre, filmmaking, oral history and campfire storytelling. Combining these with the potential offered by digital technology creates a new hybrid form – the Digital Story. A powerful means of personal expression somewhere between a turbo powered slide show and the traditional short film. **Powerful and personal digital stories provide the means for everyone to be seen and heard.**

In the past twenty years or so, digital technology facilitated changes in production and then the distribution of audio-visual material. A reduction in the complexity and cost of production reverberated across media practice, the 1990s witnessed the advent of new forms such as camcorder drama on mainstream TV. The more recent dramatic lowering of the cost and complexity of collaboration brought about by the internet represents an opportunity for new forms of creativity as mainstream media fragments and new opportunities appear in the cracks.

The same period witnessed social change on an unprecedented scale. Academic and policy researchers investigate the dynamics and implications of increasing diversity, inequality and demographic change, but often this work produces reports or research one step removed from lived experience thereby, making it difficult to understand or empathise with individuals or communities. Academics have frequently used new technology to work round this so they can engage directly with the everyday experiences of ordinary people. One of the first was the History Workshop movement of the 1970s which used cassette tape recorders to record oral histories of working class people.

² See <http://www.acmi.net.au/digitalstorytelling.aspx> for digital stories completed at the Australian Centre for the Moving Image. ACMI has worked with many groups over a number of years

³ See http://www.museudapessoa.net/ingles/about_the_museum.htm for information on the Museum of the Person. A storytelling initiative for social change which gathers stories from across Brazil

⁴ See <http://www.storycenter.org/> This site includes a detailed history of digital storytelling and links to major projects across the globe

Academic discourse has a rich tradition of engagement with questions around the democratisation of culture. Writers like Richard Sennett⁵ have sought to use research as a means to understand the dynamics underpinning contemporary society. More recently Nick Couldry takes these ideas forward in *Why Voice Matters?*⁶ Couldry's book combines social theory with writings from activists to discuss the importance of enabling people to speak and be heard. His work stresses the central importance of narrative as a means to understand and make sense of the world. It shares much with digital storytelling. The growth of Digital Storytelling has recently been chronicled by John Hartley and Kelly McWilliam in *Story Circle*⁷ which chronicles digital storytelling practice across the world. It provides an overview of key projects in USA, Australia, South Africa, Brazil and Europe⁸. Writers and project leaders analyse the application and use of the method in different settings, including education, oral history, commercial research and work with cultural institutions.

A more academic approach is taken Knut Lundby in *Digital Storytelling Mediatized Stories*⁹ which explores the interdisciplinary roots of digital storytelling and includes essays from across the academic world. His work aims to understand the relationship between storytelling and emergent digital media. It places the form of digital storytelling within a wider set of debates flowing from different sets of academic discourse including sociology of the media, educational science, aesthetic and literary perspectives on narration, informatics and wider questions around culture and politics in neoliberalism. Lundby's work concerns the applied use of the method and the possibilities and limitations within. His book is divided into five sections which provide a stringent academic exploration of digital storytelling methodology. The second section on Representing Oneself (pp 85-141), and the third on Strategies of Digital Narration (pp145-197) are directly relevant to concerns of DigEm and the ideas explored within them are drawn on in this methodology. A similar approach is apparent in a rich seam of writing from Australia. Jean Burgess's paper Hearing Ordinary Voices explores the ethical and methodological implications of digital storytelling for cultural studies by "**highlighting some of the discipline's persistent and unresolved tensions around popular culture, cultural agency and cultural value**"¹⁰.

Much of the academic interest around Digital Storytelling considers the use of the methodology as a means to facilitate reflective learning within Higher Education. Recent studies including **Reflect 2.0 – Using digital storytelling to develop reflective learning by the use of Next Generation Technologies and practices**¹¹ have used case studies to explore the use of digital storytelling in a variety of academic settings, especially those where written work is of lesser importance and visual imagery can be used to document activity. In this respect the work has taken on a more investigative approach where students record a particular set of activities and then represent them as a digital story. Such work is interesting and innovative within the context

⁵ See *The Hidden Injuries of Class* by Richard Sennett and Jonathan Cobb, Vintage 1973 and others including *Respect – The Formation of Character in an Age of Inequality*, Penguin 2003

⁶ See *Why Voice Matters – Culture and Politics after Neoliberalism* by Nick Couldry, Sage, 2010

⁷ See *Story Circle* edited by John Hartley and Kelly McWilliam Wiley Blackwell, 2009

⁸ McWilliam identifies some 300 digital storytelling programmes operating across the world in the early 2000s. "Almost all were in the public rather than the private sector stemming with the largest providers being educational institutions (123), community centres (71), cultural institutions (51) and government (55). *Ibid*, pg 37-77.

⁹ See *Digital Storytelling, Mediatized Stories*, edited by Knut Lundby, Peter Lang, 2008

¹⁰ See *Hearing Ordinary Voices* by Jean Burgess in *Continuum: Journal of Media & Culture* 20.2 (2006): 201-214

¹¹ See *Reflect 2.0 – Using digital technology to develop reflective learning by the use of Next Generation Technologies and practices* by John Sanders JISC Final Report Mar, 2009. This looks at digital storytelling as a form of reflective practice through four case studies in Medicine, Performing Arts, Education and ICT and Dietetics. The project ran from 2008-2009 and the full report is downloadable from

<http://www.jisc.ac.uk/media/documents/programmes/usersandinnovation/reflectfinalreport.pdf>

of academia, but is really a hybrid form of the digital story akin to a sophisticated presentation of academic work rather than a personal story, so it is of primary interest to academic practice and pedagogy.

These publications are among the most prominent in a growing array of academic research into digital storytelling. This work has extended the quality, range and amount of different digital storytelling projects.

In *Digital Storytelling- Capturing Lives, Creating Community*¹², pioneering digital storyteller, Joe Lambert explores the importance of storytelling as a means for people to express, comprehend and articulate experiences in the everyday world. He argues that storytelling empowers people so they can engage with the world around them and identifies a series of different story types. He considers the background to Digital Storytelling and argues that the method is not just a simple means to expand digital literacy, but a greater facility for representing people through the media that contrasts with broadcast media contexts. Digital storytelling produces “conversational media”. **It is a technique for breaking down barriers and increasing understanding across generations, ethnicities and others divides.** He sees it as a tool benefiting education and corporate communication.

DigEm flows from this. The programme explores different relationships and means of understanding everyday experiences and, in doing this, it creates new work and provides people with new skills, knowledge and experiences. A key aspect of our work through DigEm is focused on the didactical use of digital storytelling as a means to foster economic benefits which can be felt across society. We are looking to extend the conversation so the methodology is applied in ways which have an immediate outcome for trainees. This could, for example, involve the use of personal stories for unemployed people to present themselves to prospective employers.

Nick Couldry notes that **“Digital Storytelling is a tool with such diverse uses that it almost certainly cannot be understood as having any one type of consequence or form”**¹³. The explicit aim or purpose varies from one digital storytelling programme to the next. Pliability means the method can be adapted to serve different needs so, although the justification for each workshop may differ the digital stories fit within a recognisable model.

The policy gains for the digital storytelling methodology are essentially threefold.


Firstly, digital storytelling is a simple and effective way to provide training in basic ICT. Trainees acquire a basic familiarity with computers and learn how to use simple programmes and processes, including work with images. These skills are sorely needed by employers and everyday life.

Secondly, digital storytelling is empowering. Individuals participating in workshops have a chance to build confidence needed to enable them to escape social exclusion and access further opportunities. The work raises self esteem and provides people with the self belief needed to progress in life.

Finally, digital storytelling is a powerful means of personal, creative expression. Individuals are given a chance to use their own resources to tell a personal story, to express their own views and build their own understanding. Completed stories acquire a currency when they are shared

¹² See *Digital Storytelling Capturing Lives Creating Community* by Joe Lambert, Digital Diner Press, 2006

¹³ See *Conceptual Choices* by Nick Couldry in Lundby, *ibid*



with friends, colleagues and beyond. Our own experience as practitioners lends weight to these benefits. Digital storytelling creates a space for people excluded from the corridors of media power to be seen and heard. The best way to illustrate this is to draw on the experience of a workshop participant.

“I was selected by the women’s centre to join the workshop and had very little experience of using computers before I took part. A lot of women – especially those from an Islamic background- are afraid to join in activities where media has a role. The most rewarding aspect was listening to others, telling a story that was burning in my heart and reducing it to a powerful short text.”

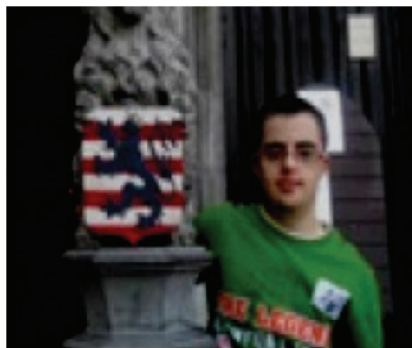
Malika Mehdaoui, Workshop Participant, Zina Project Amsterdam quoted in *Inclusion Through Media* edited by Tony Dowmunt, Mark Dunford and Nicole van Hemert (Mute, 2007)

Digital storytelling is a compelling tool delivering personal, societal and economic benefits. It gives people a chance to tell personal stories about their lived experience and provides marginalised people with the opportunity to be seen, heard and included.

A2. What is Digital Storytelling in Practice?

2.1 Include the Excluded – Allow the Unheard to be Heard

Digital Storytelling engages with technological, social and creative changes to bring into being a body of work which empowers people to tell their stories. This enables them to gain personal, creative and technical skills needed to participate in the modern world. DigEm is one of a number of initiatives working to create opportunities for new storytellers from excluded communities. Our work aims to include the excluded; allow the unheard to be heard and the invisible to be visible.



Esta es mi vida y me gusta, by Alberto, Documenta, Spain

Digital Storytelling has emerged over the past twenty years, flowing from a myriad of creative traditions and established practices, such as forum theatre¹⁴, theatre in education, oral history, photography, film-making and campfire storytelling. The combination of these, with the potential offered by digital technology to create and distribute across the globe has resulted in a new hybrid form – the Digital Story. It is a powerful means of personal expression, somewhere between a turbo-powered slide show and a traditional short film. Digital storytelling provides the potential for everyone to be seen and heard.

Some definitions:

“Digital Storytelling” is a workshop-based practice in which people are taught to use digital media to create short audio-video stories, usually about their own lives. The idea is that this puts the universal human delight in narrative and self-expression into the hands of everyone.

It brings a timeless form into the digital age, to give a voice to the myriad tales of everyday life as experienced by ordinary people in their own terms. Despite its use of the latest technologies, its purpose is simple and human.

John Hartley and Kelly McWilliam, ‘Computational Power Meets Human Contact’ in Story Circle (2009).

¹⁴ Forum Theatre (also known as ‘popular theatre’ or ‘participatory theatre’) is, at base, theatre as democratic political forum. Each project is stimulated by a specific community’s experience of disempowerment and struggle, and the desire for creative solutions and capacity-building through egalitarian means (Boal 1995).



Przygoda z Morzem – made by DiGem participant with Multimedia Education Centre (MEC), Warsaw, Poland

Many individuals and communities have used the term “digital storytelling” to describe a wide variety of new media production practices. What best describes our approach is its emphasis on personal voice and facilitative teaching methods.

We all have stories about the EVENTS, PEOPLE, AND PLACES in our lives. In a group process, the sharing of these stories connects people in special ways. People often come to our workshops feeling insecure about their writing, about the technology, about their design sensibility. Many of the stories we show as examples in our workshops are directly connected to the images that one collects in a life’s journey. But our primary concern is encouraging thoughtful and emotionally direct writing. At the end of the workshops, when the stories are presented, there is a bit of magic as the fruits of their own work, and those around them, surprises and inspires the participants.

Joe Lambert, The Center for Digital Storytelling Home Page

Digital Storytelling – the way I like it – is an elegant and economic means of self representation based on personal collections of still photographs coupled with a voice-over narration. It can be done on the kitchen table using off-the-shelf software and home computers. It is an engaging, rich, short media form which can be mastered by people of differing abilities and from all walks of life.

Daniel Meadows and Jenny Kidd, Multimedia Sonnets from the People, in *Story Circle* (2009)

These definitions all focus on the production of individual personal stories as a means of self-expression. Digital Storytelling can also be used for a wide range of further benefits. For example, the Sonke Centre Justice Network in South Africa uses digital storytelling in their campaigning work around AIDS and health education.



Sonke Gender Justice Network website.

We all have stories to tell about our LIVES. Through sharing and listening to such stories, we come to know each other, our communities, our world, and ourselves. Stories can inspire us, educate us, and move us deeply. As a result of being touched by someone else's story, we make connections between their circumstances and our own. When it comes to confronting complex social issues, these connections can help us to bridge the vast differences that often divide us and instead act with wisdom, compassion, and conscience.

The work of the DigEm partnership flows from these established practices. We have explored different relationships and means of understanding everyday experiences. In doing this, we have created new work which has provided our beneficiaries (including new digital storytelling trainers) with new skills, knowledge and experience. A key aspect of our work has been to focus on the didactical use of digital storytelling as a means to foster economic benefits which can be felt across society. We are working towards application of the methodology to generate direct, immediate outcomes for trainees. For example, to use the methodology within the context of increasing the employability of participants, the direct outcomes are at once the development of computer skills, the 'soft' skills that are developed through the Story Circle approach, and a digital story which enables the unemployed maker to present themselves to potential employers¹⁵.

¹⁵ Check out this blog post from a recruitment company:
<http://www.recruitment-views.com/virtual-cvs-and-the-digital-jobhunt/1350>

2.2 Use of Digital Stories in Different Contexts

DigEm participants have used their digital stories in a range of different ways. For example, Patricia's work as a volunteer for the Asphasic Society, *Communicar Pintando*, is the subject of her digital story. It both promotes the work of the Society, about which she is passionate and committed, and she presents herself as a committed volunteer.



Another participant from Documenta's DigEm work is José, who uses his story to send a campaigning message about discrimination faced by people who have AIDS when engaging with the health service.



Still from 'Petición de um Enfermo' by José

Stuart is a recovering alcoholic who left school with no qualifications. He attended a DigEm workshop in Salford, near Manchester in the UK and used the experience both to develop skills and demonstrate that he is on the road to recovery. Like many digital storytellers, he was able to share something that was once hidden. This is a courageous thing to do and recognition that sharing one's story can potentially help others is a facet of the digital storytelling workshops.



Rehabilitation by Stuart, DigiTales workshop, Salford, UK

A3. Why Use Digital Storytelling?

3.1 Powerful – Capturing – Effective

Digital Storytelling workshops are an extraordinarily effective and powerful means of capturing and sharing experience. Think of the Story Circle as a bridge between different social, cultural and professional constituencies. In this way creative work, and the subsequent screening of digital stories, can be used to facilitate and promote dialogue between different groups or to explore and highlight issues which are often left on the fringes of media debate. The film referred to earlier 'Petição de um Enfermo' could be used as a tool to influence policy or attitudinal change at a screening, for example, at which policy makers, and professionals working in the health service are present.

3.2 Flexible and Pliable

Digital Storytelling can be adapted to meet specific circumstances, and in this way has scope to address different needs. It is clearly a motivational tool which empowers people creatively. This provides them with the skills needed to gain employment or access services in the digital economy. It is also possible to adopt a more didactical approach so that the benefits of digital storytelling are tied to the output. In this way stories can be directly related to employment through, for example, the creation of bespoke digital portfolios, calling cards or CVs. **Digital portfolios** provide a distillation of an individual's best work. Most digital portfolios contain a broad range of information to properly capture the person's versatility, as in the developing job market a person's online presence is steadily replacing CVs. A supplemental value and a powerful purpose for e-Portfolios could involve managing knowledge workers' career development, from high school through late career. There is another opportunity: managing "portfolio careers". Portfolio careers are becoming more widespread in our society: multiple part-time jobs, flexible working patterns, consulting practices, etc. This is where an e-Portfolio can provide an ongoing environment where individuals can develop and manage their own personal SWOT analysis (Strengths, Weaknesses, Opportunities, Threats).

The film 'Creative Buttons' by Lithuanian DigEm trainer Kamile Butkeviciute sums up why digital storytelling is such an important and effective tool for learning and participation in society.



Creative Buttons by Kamile Butkeviciute

DigEm is seeking to extend the applied use of digital storytelling so that the policy benefits are more tangible and concrete. The reasons why people run workshops vary from one place to the next. Broadly speaking, the purpose is to provide people with an introduction to the technical, creative and soft skills. All of these are needed to gain employment in a contemporary economy and more generally, to access digitized services and facilities. At the end of a workshop trainees will have made their own film, and should have developed the confidence needed to use computer technology in a creative and practical manner. In addition, many educators see digital storytelling as a means to encourage reflection in a way which enhances long term learning capacity and encourage 'deep learning'.¹⁶

¹⁶ See Atherton JS (2011) *Learning and Teaching; Deep and Surface learning* [On-line: UK] retrieved 10 December 2011 from <http://www.learningandteaching.info/learning/deepsurf.htm>

3.3 Developing Skills

Digital Storytelling is a means to develop skills in a number of key areas which can be related directly to European and national policy goals relating to learning, employability and digital inclusion¹⁷. Paid work increasingly demands a complex combination of skills: artistic, creative, technical, interpersonal skills plus a simple willingness to learn.

17 See the analysis of e-inclusion impact resulting from advanced R&D based on economic modelling in relation to innovation capacity by Sara Bentivegna and Paulo Guerrieri (College of Europe, 2010) for a study of the importance of ICT services, media skills and content development in terms of inclusion and empowerment.
http://ec.europa.eu/information_society/activities/einclusion/library/studies/indicators/index_en.htm

3.4 Promoting Social Integration

Social exclusion relates to alienation or lack of equal access to social and public goods and services, such as education, health and work. It damages social relations and limits personal expression.

Common training activities conducted on social integration aim to provide knowledge, skills and attitudes necessary for an equal and full social participation. Digital Storytelling has proved especially effective in providing such elements, both in qualitative and quantitative perspective. It is a valuable tool in the effort to create a coherent European society based on knowledge and understanding. In the last decade, an array of technologies has transformed the way many of us interact. Internet communication systems such as email and social networking sites like Facebook and Twitter have revolutionised personal communication for many people. The public services we receive have been transformed by technology. However, due to a range of factors some people have been largely excluded from this revolution and the benefits it brings. Effective e-inclusion is now recognised as central to active participation in society contributing to employment, independent living and being an active member of the community. DigEm could be part of common set of training activities redressing exclusion and facilitating participation in everyday life. Digital stories are an excellent way for appearing in these networks, a perfect tool for exchange and communication with other people. Used this way digital storytelling could be adapted worldwide and those adopting this practice join a global network which is rapidly gaining presence, power and profile.

3.5 The European Reference Framework

DigEm has been supported through the European Commission's Lifelong Learning Programme. The **European Reference Framework** (ERF) specifies eight key competencies considered as most important to enabling all citizens within the European Union to operate successfully within a 'knowledge society'.

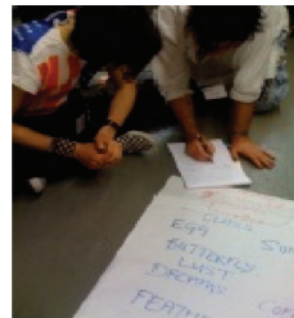
"The key competences are all considered equally important, because each of them can contribute to a successful life in a knowledge society. Many of the competences overlap and interlock: aspects essential to one domain will support competence in another. Competence in the fundamental basic skills of language, literacy, numeracy and in information and communication technologies (ICT) is an essential foundation for learning, and learning to learn supports all learning activities. There are a number of themes applied throughout the Reference Framework: critical thinking, creativity, initiative, problem-solving, risk assessment, decision-taking, and constructive management of feelings play a role in all eight key competences".¹⁸

Digital Storytelling workshops support the development of at least five of the eight key skills competencies in the following ways:

3.5.1 Communication in the mother tongue

The development of stories through the Story Circle process involves all of these skills. The Center for Digital Storytelling stresses the importance of listening as well as telling stories: *'Listen deeply, tell stories'*.

When participants engage in Story Circle games or exercises, they have to listen to one another, they have to tell their stories verbally, then they have to create a written script, read it in order to record it, and then share their story with others.



3.5.2 Communication in foreign languages

Digital Storytelling workshops enable people to tell their stories in their mother tongue – the most powerful way for people to express their personal thoughts and feelings. However, the Story Circle could be undertaken in a language which is not participants' mother tongue¹⁹ and they can develop ideas verbally with others in the Story Circle setting. Upon making their film, they can use subtitling to translate their voice-over in another language, or they can narrate their own voice-over having translated their story. Digital storytelling is a compelling activity for the language classroom. Easy to use for both writing and speaking practice, digital storytelling can be a good way to motivate students to use the language both inside and more importantly outside the classroom. Moreover, digital storytelling can be used as a complementary educational technique in educational courses for foreign languages, developing and combining traditional methods, such as writing and speaking.

19 For example, in a pilot application of DigEm methodology to Minors Asylum Seekers in Thessaloniki (Greece) the digital stories were developed in Greek although it was not the participant's mother tongue but the target and intermediary language (lingua franca) for all (both participants and trainers)

3.5.3 Digital competence

Digital storytelling participants can be those who experience the 'digital divide'. DigEm has, for example, worked with elderly people who have not grown up with digital technology and can find it bewildering and inaccessible. Other participants may have not had access for cultural or economic reasons. A traditional ICT course which perhaps simply comprises the 'how to use Word' or 'how to use Excel' approach might not be appropriate. Digital storytelling is a creative process that draws upon personal stories, enabling people to articulate and share with others. They learn skills associated with making a short film. They may be research elements of their story on the internet and learn how to upload their films. Digital storytelling enables people to participate in society via a digital platform.



3.5.4 Learning to Learn

The complex mix of skills increasingly demanded across the economy, plus the global market's demand for new content, creative innovation and the rapid pace of technological change mean learning how to learn is vital. This is not only employable, but also necessary to, for example, communicate with friends and family or access information on, for instance, health issues or the provision of services. The first step to continuing personal development and understanding of needs for lifelong learning is an awareness of a lack knowledge, skills and attitudes related to the rapidly changing environment of human activity (educational, professional, economical, social, cultural, political). Procedures that promote self-awareness are crucial. Digital Storytelling can be a valuable tool because it focuses on personal experience, memory and reflection. In an individually oriented educational procedure, trainees' personal characteristics are fundamental elements. Paulo Freire said successfully: *The memories of myself helped me to grasp the plots I was involved with.*²⁰

²⁰ From the webpage: http://www.museudapessoa.net/ingles/about_the_museum.htm

3.5.5 Cultural Awareness and Expression

There are many examples of Digital Storytelling projects which raise cultural awareness of both participants and audiences. When DigiTales first piloted digital storytelling through the EQUAL-funded development partnership Inclusion Through Media, all of the partners used digital storytelling with migrants and ethnic minorities, not only to provide skills, but also to generate personal stories to combat racist attitudes and challenge negative stereotypes. Digital Storytelling creates a space for people excluded to be seen and heard. The best way to illustrate this is to draw on the experience of a workshop participant, such as Documenta's participant Bárbara who chose to make a film about her experience of social exclusion as a child²¹.



Un nio en exclusion social - A boy in social exclusion.

²¹ The film can be seen at <http://www.digem.eu>

3.6 Key Skills for Employment

3.6.1 Creative skills

Employment in almost every economic sector requires creative skills. An ability to think intelligently and to develop new ideas is essential for success in the contemporary economy. Digital storytelling is a creative activity. It provides one route for people to acquire these skills through a simple, effective workshop programme with a tangible outcome in the form of a personal film.

3.6.2 Technical skills

Technical skills - "hard skills" - required within each industry sub-sector are set out in the Occupational Standards and classifications by the industry National Training Organizations. Skills gaps in both high level, proficient and basic level ICT are identified as key issues across the creative industry and, more widely across all sectors of the economy. Our sister publication 'Technical Guide – Digital Storytelling' provides detail of the technical skills which can be specifically developed through digital storytelling.

3.6.3 Soft skills

“Soft skills”, including high-level interpersonal and learning skills are a central quality for successful media professionals. Digital storytelling work helps to build a track record, develop confidence and raise self-esteem. In this way workshops develop:

- Interpersonal skills
- Communication skills
- Team working
- Self-motivation
- Networking skills.

Our sister publication focusing on Storytelling Games describes **how** each game develops soft and creative skills particularly relevant for employment.

3.7 Empowerment

Real People – Real Stories

Empowerment is a key driver for the DigEm partnership. What is meant by this? Empowerment can mean different things to different groups of people, however underpinning DigEm's digital storytelling work is the desire to increase the spiritual, political, social, racial, educational or economic strength of individuals and communities. Central to this is helping participants develop confidence in their own capacities.

The DigEm partnership has helped participants many ways. For example, Documenta's work with adults with learning disabilities is empowering by providing skills to enable them to access employment, thereby enabling people who may be perceived as 'dependent' achieve a level of independence. The positive representations shown through the participants' films enable them to be seen as role models, and challenging stereotypical attitudes of potential employers or society in general. Making and sharing stories enables a marginalized group of people to be seen, heard and taken seriously.

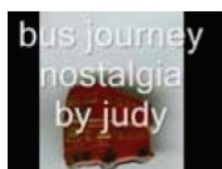


*Marta's story*²²

Dimitra's work in Greece with early school leavers who reengaged with the learning process in the Second Chance School, empowered trainees by increasing their awareness of the significance of knowledge and lifelong learning in a "knowledge society". After the screening of their digital stories – the last stage of a DigEm workshop – they said they now feel proud of their decision to continue in education despite the difficulties and the related obstacles of adulthood. An embarrassment, which was not completing their basic education, became an element of pride and self-confidence.

DigiTales' work in Salford, with older people had an empowering impact in a number of ways. Salford was, at one time, a busy and prosperous port which went into decline with the loss of the shipping industry in the 1970s. It is now being 'regenerated' with creative and media industries (most notably the BBC) relocating to the area. Communities are changing as the new arrivals move in alongside long term residents. DigiTales participants were older people, with little developed ICT skills, who have lived in the area for significant time. Collaborating with the BBC to use archive material, they have created a range of films reflecting on their lives in an area that is being transformed.

Making the films provided participants with skills that are relevant to the new industries relocating to the area. Perhaps, more importantly, they have preserved their own identities, captured their personal histories and shared them with their community.



Bus Journey Nostalgia by Judy – Salford, DigiTales, UK 2010

²² The films can be seen at www.digem.eu

A4. Tackling Difficult Subjects

Digital Storytelling is more than just a process. **The end results are collections of stories that can provide stimulus for addressing issues.** We have made reference to a number of films made within the DigEm partnership which could be used in the context of, for example, *anti-racist education*, or *challenging negative stereotypes*.

We have described digital storytelling workshops largely as activities that result in individuals creating their personal stories through the Story Circle approach. However, there are a number of ways in which the Story Circle could be themed, for example, so the stories, which can still be personal, but would not necessarily have to be, can address specific topics. For example, the British Council's *'Imagine Your Future'* digital storytelling project was aimed at young people from migrant or ethnic minorities in eight countries in South East Europe. In creating their stories, they had to use the theme. *The resulting collection of stories became a powerful united voice at once challenging stereotypes and celebrating difference.*

Pip Hardy and Tony Sumner's 2008 article *'Digital Storytelling in Practice'* provides an in-depth account of using digital storytelling within a *therapeutic health setting*. Clearly they view it as a powerful tool, however *it is essential the process is undertaken with professionals who can support participants who may be expressing difficult personal or emotional stories.* In a nutshell:

Subject Area	Approach	Possible Examples
Anti Prejudice	Engage with particular minority groups to challenge stereotypes and increase representation	Work with groups who have experienced long term prejudice, such as Roma or new immigrant groups. Emphasis on developing confidence and challenging misrepresentation
Social Ills	Workshop structured to address social exclusion due to prejudice or economic circumstance	Area based activity exploring the impact of previous change and/or prospect of forthcoming change on particular groups. Emphasis is on skills development
Raising Awareness	Designed to highlight a particular cause or issue	Exploring questions around race, gender, disability or health, for example
Memory	Use of archival material as a stimulus	Enabling participants to use artifacts and archival material to explore historical questions around identity or place
The Future	Speculative questions designed to speculate on particular developmental questions and use digital storytelling as means to explore answers in a narrative form	Asking participants to extrapolate particular social trends so they can use narrative to imagine the impact of future change on their lives
New Media	Apply Digital Storytelling to the digital domain	Developing the use of storytelling in a virtual world
Employment	Using digital storytelling to enable people to find jobs	Introducing a more directed approach aimed at empowering people to present themselves in the best possible light in the employment market

These complex areas are beyond the scope of this guide, they are considered in greater depth in the trainers' package, which explores ways in which Digital Storytelling can move beyond a simple formulation to engage more directly with social, cultural and organizational questions.

A5. Some Limitations

Digital storytelling has a number of limitations. Obviously both trainers and students will need access to computers and the necessary software, though it is often possible to use cellphones and Mp3 players. Access to computers and related software is something to consider for organizations with limited resources. A related problem is the level of technical expertise of trainers and the students'. This guide, and the supplemental trainer's package, has been designed with user-friendliness in mind in introducing the tools, but overall some of the primary tools - hardware and software - may take some getting used to.

As with any emergent activity, the creation of digital stories is not always without problems. Lannotti (2004, p. 11)²³ reports on her first attempt at a storytelling project in an educational setting, when, despite some real successes, she realised that managing one project for each student in the class was very time-consuming and that some students had got "lost along the way." She writes, "with any technology project, in ESL and all other disciplines, the scope of the project should be ambitious, but not beyond the limits of practicality. I had gone so far beyond the limits I could no longer see the barbed wire fence and warning signs at the border. There had simply been too many projects."

Clearly, each trainer needs to find a balance between the cost, in terms of time and energy, and the expected benefits of using stories. One possibility is to ask students to give each other feedback, another is for students to combine their individual contribution into one or more bigger projects, so that the amount of monitoring expected of the trainers is reduced.

Finally, be aware that storytelling is highly personal and can trigger emotions. This is not necessarily a bad thing, but it is important to consider. Taking these limitations into account, digital storytelling is a fascinating activity, and one that will enrich any classroom.

²³ Lannotti, E. (2004). *How to make crab soup: digital storytelling projects for ESL students*. *Transit*, 10-12. Retrieved December 14, 2010 from http://ctl.laguardia.edu/journal/pdf/InTransit_v1n1_DigitalStorytellingESL.pdf

Section B: How To Run A Digital Storytelling Workshop

The Four Stages Approach

Each digital storytelling workshop is different, and therefore timetables and programs should be taken as guides. Digital Storytelling is an à la carte menu rather than a prix fixé. For example, DigiTales worked with young mothers in East London and ran a series of afternoon sessions across six weeks to tie in with their child care responsibilities; the guide includes a breakdown of the model used in this workshop. In contrast, our DigEm workshops with more experienced media activists in Salford were completed in just two days. Media Education Centre in Poland worked with elderly people and found that full days could be too intense; – there is a fine balance between keeping momentum going and allowing enough time for reflection.

People are encouraged to adapt the schedule and select elements suited to the needs of the groups they are working with. A workshop often lasts four or five days and activities can be grouped in four main stages.

The Four Stages approach:

a. Resourcing Your Workshop

- The right trainers with the rights skills, knowledge and experience
- What technology, what kind of space?
- The time required to run a successful digital storytelling workshop that suits the needs of the participants
- Recruitment of trainees

b. Finding Your Stories

- The Story Circle approach
- Define and refine a simple 'story question'
- Structuring stories
- Tips for trainers to support the development and writing of story scripts

c. Telling Your Stories

- Recording voices and sourcing music
- Ordering and manipulating images
- Using simple editing software to make a story

d. Sharing Your Stories

- Screenings in community settings
- Special events and broadcast
- Uploading stories to the internet

The table below shows the most common **three day** or thirty hour model for running a successful digital story telling workshop. The Appendix section provides other models.

Timeline

Key Elements

Four Stages Approach

1. Preparing the Ground	The key elements for the successful workshop <ul style="list-style-type: none">– Participants (should be 8 – 12)– Qualified Trainers (2)– The Environment	Resourcing your Workshop
2. Setting the Scene	The Steps <ul style="list-style-type: none">– Identify and recruit participants– Appoint trainers (2) Teachers, social, creative and technical– Workshop room, sound recording room, computer suite <p>The workshop runs from 20 – 30 hours depending on the profile of the participants and the situation.</p>	
3. Creating Stories	Sample 3-day intensive workshop Day 1 <ul style="list-style-type: none">– Introduction to Digital Storytelling– Storytelling exercises. Creating the story circle– Find participants' stories– First draft scripts and feedback	Finding your Stories
	Day 2 <ul style="list-style-type: none">– Second draft script– Storyboarding– Editing presentation and exercise– Script redraft and finalise– Scanning and recording voice– Editing Day 3 <ul style="list-style-type: none">– Legal issues and editorial policy– Editing / effects / music– Export final film– Screening and feedback	Telling Your Stories
4. Sharing Stories	Distribution and Exhibition Online, broadcast television and community screenings	Sharing Your Stories

Key Elements, Time Line & The Four Stages Approach for running a successful digital story telling workshop:

This guide provides a **Four-Stage Approach** for running a successful digital story telling workshop that can be adapted to suit most training situations.

...or

as if in a film making process we can forget methodology flowing in stages and as the director while creating a film and the camera starts running we may imagine the stages like

Take 1, Take 2, Take 3, Take 4



Please, follow the journey of each Take following to learn how to run a digital storytelling workshop and to discover digital storytelling is a fascinating activity, one that will enrich any classroom!

Section B: How To Run A Digital Storytelling Workshop



Film Camera Running: Take 1

What Resources do you Need?

1.1 What do we Mean by Environment?

Creating the right ambience is important. Certain practical issues can make a difference for a successful organization:

- Room Temperature: is there adequate ventilation and/or heating?
- Noise: Are there any factors likely to disturb the class? These could be internal and external.
- Group Size: Is the room too large or too small?
- Seating Arrangements: Is there scope to rearrange desks and chairs so you can undertake all the activities? You need a large room.
- Lighting: Can you control the lighting so students can see projected images and write their own notes?
- Students' line of visibility: Can students see the trainer, screens and other participants easily? Can you see all the students?
- Possible external distractions: Check to confirm whether there are likely to be any external distractions which may disrupt the session. For example, are fire drills planned?
- Access to other facilities including a voiceover recording room and sound recording equipment (i.e. a good quality microphone + digital video camera, or a digital recorder, or a digital sound recording studio)



Stage 1: Resourcing your Workshop

1.2 What do we Mean by Facilities?

Trainers need to ensure that digital storytelling workshops have the right technical resources. It is essential to visit the host organization before the workshop so you can check the suitability of the venue and test the equipment. This gives you time to check basic resources and locate resources which trainees will need (e.g. bathroom, refreshments, etc). There is nothing more frustrating for a trainer and participants than losing time at the start while technical issues are resolved. Each workshop needs the following facilities:

Technical Facilities

- A flexible classroom with enough space for at least 15 people, including a white board and/or flip chart for writing; a room/space which is large enough to enable work in groups where people move around the room.
- An IT suite with a computer for each participant with headphones and editing software e.g. iMovie (Mac), Windows Movie Maker (PC).
- Ideally you also need a trainer's computer and projector at the front, with loudspeakers and access to the internet. This makes demonstrating techniques easier and allows the trainer to show sample stories.
- All these computers should, preferably, be networked with the same software. This makes it easier for trainer and students, and allows the trainer to access each person's folders.
- To make the most out of the pictures, by cropping (resizing) and manipulating the pictures, it is useful to have image manipulation software, such as Photoshop.
- 3-4 digital cameras (at least 5m megapixel) with cables to download the photos to the computers and a tripod, in case people need to take more photos.
- Materials for drawing or painting – in case people want to add to their images, draw additional material, handwrite captions, etc.
- Sound recording equipment - either a digital recorder with USB connection (then move the .WAV files onto your computer), a microphone plugged straight into the laptop/ computer, a minidisc recorder, a mini DV camera (and then just use the sound track) or a more professional sound recording suite, if you have access to one.
- A scanner for digital capture of paper photographs and drawings.
- A quiet room in which you can record sound. You need to be aware of external noise, internal noise (hum of machines, or echo, or other people).
- A means to save files and completed stories such as a 2gb USB Memory Storage Stick or on a free online storage service such as dropbox (www.dropbox.com).

1.3 What Makes a Good Digital Storytelling Trainer?

Teaching Digital Storytelling requires a range of different skills, knowledge and personal attributes. It is unusual to find a perfect mix in any single individual, so a key challenge for the recruiter is to ensure the trainers leading the workshop have the right balance of skills. A successful digital storytelling workshop requires at least two trainers with the right blend of skills, knowledge and experience.

Skills needed for digital storytelling cover four areas:

- Pedagogy and teaching
- Qualitative and social research
- Creative filmmaking skills
- Technical expertise

See the Appendix Section (Appendices 2 & 3) for a summary of the skills and attributes required by a Digital Storytelling Training Team.

1.4 Some Practical Issues about Recruiting Trainees

Like many Digital Storytelling projects, DigEm targets marginalized people from a range of different groups. Building good relationships with trainees is the foundation of successful digital storytelling and you need to work hard to find the most effective means to establish this. It is often best to work with an organisation/NGO with direct, local links with the community. For example, in 2007, DigiTales worked closely with Association for Cultural and Education²⁴, an NGO working to improve the opportunities available for Roma people to deliver a series of digital storytelling workshops in the foothills of the Tatra Mountains in central Slovakia. These Roma stories aimed to challenge the prevailing stereotypical images of Roma people in Slovakian society and depended on an ability to gain the trust of Roma people.

²⁴ See <http://www.acec.sk/?lang=eng> for information on ACEC's work in Roma communities across Slovakia

1.5 Build Networks and Collaborations that Build Trust

Our simple, direct route into the Roma community meant we could build the trust needed to deliver successful stories. DigEm partner Multimedia Education Centre in Poland, for example, is working with the University of the Third Age to facilitate working with senior citizens. Trust is all important and, because the workshops require people to give a lot over a short period of time, there is little time to build this from scratch.

Remember:

It is best to work with a partner organisation which has the confidence of the target group you are working with.

1.6 Introductory Session for Prospective Trainees

As part of the recruitment process, trainers should hold an introductory session with at least 12 participants for the workshop (this larger number allows for some dropout). It is important to ensure the minimum number is in place and that the group is not so large that it becomes unmanageable. At this session, the lead trainer should:

- Explain the background to, and purpose of, digital storytelling
- Introduce DigEm or any comparable programme you are working under
- Show some example films from a range of projects
- Make sure participants can commit all the necessary time - be clear about how much input will be required of them
- Tell them what to bring to the workshop, including:
 - a) A favourite object
 - b) 10-20 photographs of themselves relating to their object OR a transformational or important moment in their lives OR idea for a story that they might have thought of during the introductory session²⁵. Participants may also choose to bring short video clips taken from mobile phones or similar non-professional cameras.
- Identify any potential problems which may disrupt the schedule

²⁵ In some cases, for example if working with refugees, participants may not have photographs. We have resolved this by providing facilities for them to take photographs with simple digital cameras and drawing facilities.

Section B: How To Run A Digital Storytelling Workshop



Film Camera Running: Take 2

2.1 The Story Circle Approach

“Stories move in circles. They don’t move in straight lines. So it helps if you listen in circles. There are stories inside stories and stories between stories, and finding your way through them is as easy and as hard as finding your way home. And part of the finding is getting lost. And when you’re lost, you start to look around and listen.”²⁶

The story circle is the essence of successful digital storytelling. Success at this stage lays the foundations for good stories. The games and activities outlined here move from introductory stage through to more specific approaches designed to enable people to tell their stories or address particular subjects. Trainers need to recognize that the aims of each digital storytelling workshop differ and select the most appropriate games for their requirements. This will inevitably change from one workshop to the next.

The purpose of the Story Circle is to:

- Enable the group to get to know one another and build trust
- Create a relaxed, trusting atmosphere through storytelling exercises to give people the confidence to tell their own story
- Give people the tools to turn their personal story into a script

²⁶ Corey Fischer, Albert Greenberg and Naomi Newman A Travelling Jewish Theatre from *Coming from a Great Distance* Excerpted from *Writing for Your Life* by Deena Metzger Quoted by Joe Lambert, Director, Centre for Digital Storytelling in *Digital Storytelling Cookbook and Travelling Companion*, Digital Diner Press, 2007.

2.2 Why a Circle?

It can also be useful to explain to the group that the circle has symbolic meaning referencing elements such as trust. When people exchange stories, they are often round the dinner table, or round the campfire, for example. In a circle, everyone can see one another and participate equally. A useful prop can be to use an image of a camp fire on the floor as a focus for the circle.



2.3 What is 'The Story Question'?

Telling stories about your own life is an age-old human activity. Everyone has a story to tell. Digital storytelling provides an enjoyable, accessible means for people to find value, meaning and significance in their own personal story.

Working with people who are unused to formal storytelling can make the digital storytelling process difficult and requires care and sensitivity from the trainers. Joe Lambert recognises this when he writes that "there is a quality of focus and listening in doing story work in a group that requires the utmost attention by the facilitators²⁷". Trainers need the right combination of skills and a clear sensitivity about how to utilize them effectively as creative and pedagogical tools.

Digital stories are shaped by different influences and each successful story starts with finding, defining and refining a strong and simple **story question**. The story question acts as a rudder for a story. Each element of the story should support and advance it to its conclusion. In Digital Storytelling workshops, this is usually something personal but it could be something focused more towards a particular goal. Digital stories foreground personal, experiential perspectives. In this respect, they are not unique and share much with other web-based media such as personal web pages. Both are usually made with personal images and narrated by the author's voice.

The starting point for a digital story is a carefully selected event from the author's life which acts as a basis for a strong story question. Defining the story question shapes the narrative. The experiences of the author, or participant, form the raw material of the story question and the facilitator's task is to help answer the story question in a personal story told within two to three minutes time.

The best personal stories are those which readily gain empathy from the viewers. Such emotional engagement requires the author to empathise and this makes demands on the trainer and the participant. Trainers need to be open minded and aware that the essence of a personal story may change during an intensive workshop process. Trainees may come with a clear idea of their preferred story but the workshop process may lead them elsewhere. Trainers need to be open to this possibility and focused on the need to make a simple, effective story.

²⁷ See *Where it all started – The Center for Digital Storytelling in California* by Joe Lambert in Hartley and McWilliam (2009)

2.4 Developing the Story Further

Storytelling can also be used in a more didactical way. There may be an opportunity to relate directly to specific needs, such as the development of language skills for recent immigrants or other specific target groups. It can be used to build confidence and raise self-esteem. An instructive approach to storytelling can be used to showcase trainees skills in a very simple way. For example, employment opportunities in Cyprus are often linked to an ability to speak Greek. A digital story is a means to demonstrate a person's linguistic ability. A digital story could therefore become a digital calling card.

In a similar vein, digital storytelling can be used in more adventurous ways and new avenues of possibility, such as Digital CVs and e-portfolios, are being explored across the globe. DigEm is specifically interested in a raft of initiatives which relate the creative practice of digital storytelling directly to the employment market. This would mean participants would need to use more structured story questions to enable them to present themselves as a potential employee, rather than a personal perhaps more emotional story. Our ambition is to find ways in which individuals can use the storytelling process to find routes into training, education or employment. For example, how the skills gained in a workshop can provide practical support in a search for employment. The process can be used to provide people with skills and a means of personal promotion or entry into the labour market through a digital CV. This could be used to overcome prejudice, or as means to demonstrate a specific skill, like a linguistic or technical ability. In this case, the digital story is less personal and more goal orientated. Digital CV is a process linking two dynamic processes to promote Deep Learning: Portfolio Development Process and Digital Storytelling.

Other examples of goal oriented digital story telling have been digital stories for assessing knowledge (academic performance, assignments on different schooling levels etc) in a way that promotes deep learning, but at the same time also as a motivation for knowledge the constructive nature of which relies heavily on the specific group, its learning needs and the way the trainer chooses to handle them:

- Extrinsic Motivation - institutional directed content, purpose & process – external locus of control
- Mixed Motivation - learner has ownership over one or two of the components
- Intrinsic Motivation - learner has full ownership of content, purpose and process

2.5 Start your Story Circle

A comprehensive selection of Story Circle games or exercises is described in Trainers Package which is also published as part of DigEm. This provides a range of different games and the resources needed to deliver; there is a sufficiently large choice for the trainer to mould each workshop directly to the needs of participants.

Certain games, for example, those using memory of particular dates may be more suitable for some groups than others. Other games may be more effective with younger people. For some target groups, such as elderly people or groups who are attending a workshop with a direct 'employment' focus, for instance, it is better not to refer to games, but perhaps 'exercises' or 'activities'.

It is important that trainers explain to groups why they are doing each activity. The DigEm Trainer's Storytelling Games publication lists the skills that each game or activity develops.

There is no such thing as a standard workshop and trainers are always encouraged to select and adapt the most appropriate games for the groups they are working with. This selection will vary from one group to another, so trainers need to avoid a rigid doctrinaire approach.

Digital Storytelling is an open, iterative and creative process. Stories evolve during the workshop and a participant, with a particular idea for a story at the start of the workshop may end up creating something entirely different. This openness to the change and energy of a workshop is one of the defining elements within Digital Storytelling.

2.6 Story Circle Games/Activities

For the sake of ease, the story circle exercises can be divided into three groups:

1. Introductory Story Games and Warm Ups

These activities are used to ensure that the group knows one another – names, something about each individual. They also aim to develop strong listening skills, and team spirit and trust within the group.

2. Getting to the Person and the Story

These activities start to build the groups' storytelling capabilities and enable participants to start to find their own stories.

3. Developing the Personal Stories.

These activities build upon stories that participants might be developing based on the object they have brought to the workshop, or an idea for a story they have developed in advance. They can help participants to focus on getting to the heart of the story question and tell a story in a short space of time.



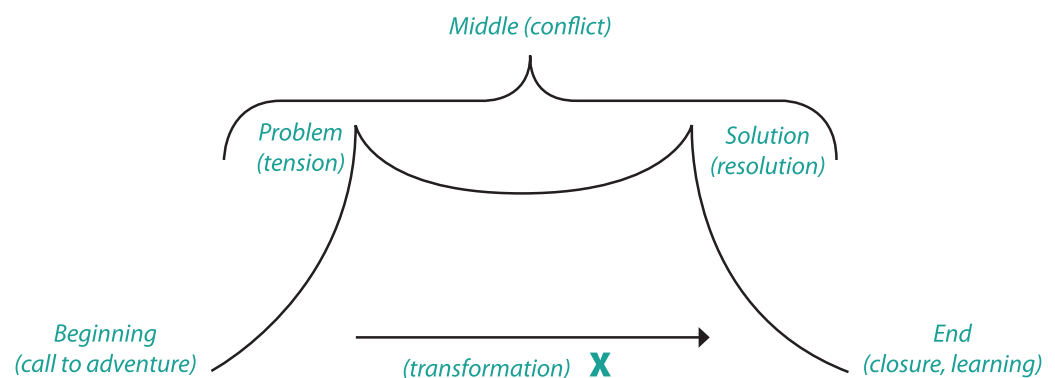
Train the Trainer workshop, Cyprus.

'Matchstick' game – symbolizes the camp fire and focuses the mind of the participant to tell their story before the match burns down. See Trainer's Storytelling Guide.

2.7 Understanding Story Structure

Trainers need to ensure that participants understand how stories are structured. A story map is a graphic representation of a story using imagery which helps individuals develop a structure for their own stories.

Story Map



A story has...

A Beginning...

- We step out of ordinary life
- Everyday life is interrupted
- We accept a 'call to adventure'

...a Middle...

- Conflict/challenge
- Situations begging resolution
- We learn the extent of problem
- Change in central character
- Expectations and values turned in to their opposite
- Defeating a personal or external dragon

...an End

- Learning
- The transformation is put into action
- Or is brought back to the community

A power-point presentation of story structure can help you to explain to the group the 'rules' of classic narrative. This exercise can be used midway through the Story Circle, before participants start working in earnest on their own stories.

2.8 Show a Digital Story

The simplest starting point is to show a digital story and then work with the group to identify how the story breaks down according to the structure. Use questioning to help the group - for instance, what is the situation at the beginning of the story, the 'status quo'? What is the moment/event/problem that begins to change that 'status quo'? How does the story progress to lead to a resolution, which may be a return to the situation at the beginning (return to 'status quo'), but with some learning having taken place? Or it may be that a new situation is born as a result of the story journey.

Use Photo Stories

Trainers can use the Photo Story game²⁸, for example, to illustrate the story structure. The game requires participants to work in pairs to develop a short story based on an image provided by the trainer. As well as coming up with the story, the trainer could ask each group to identify which elements of their stories fall at which point in the map.

Identifying key points in their own stories

Ask the group to think about their own story ideas. Use the story structure diagram to help to create a story structure. 'Post-it' notes are a useful tool – each person can simply bullet-point the key elements that fall at each point of the story structure and discuss with the group. Using different coloured post-it notes helps the group identify similarities and differences in their story structures. They can be easily moved around and changed.

Developing Storytelling Skills – Trainers' Tips

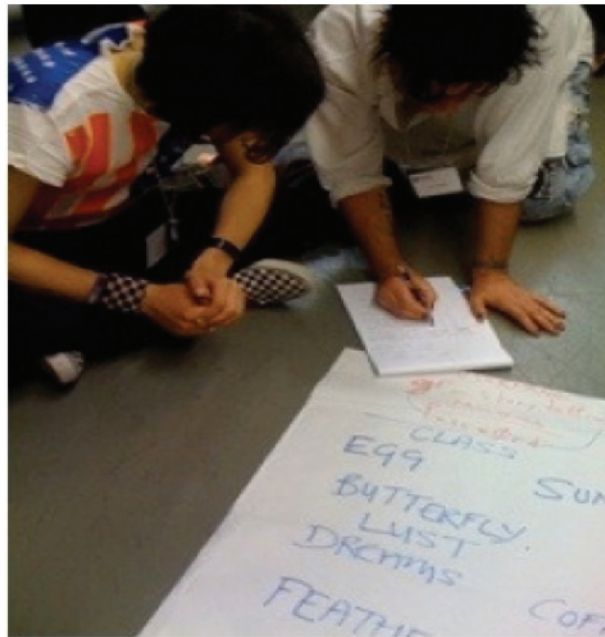
2.9.1 Provide Inspiring Models

Show some more inspiring digital stories. These could be from those that were generated at the 'train the trainers' workshop; or by going online to www.digem.eu or to one of the other main digital storytelling sites such as:

- www.storycenter.org
- www.bbc.co.uk/wales/capturewales
- www.photobus.co.uk/index.php?id=2

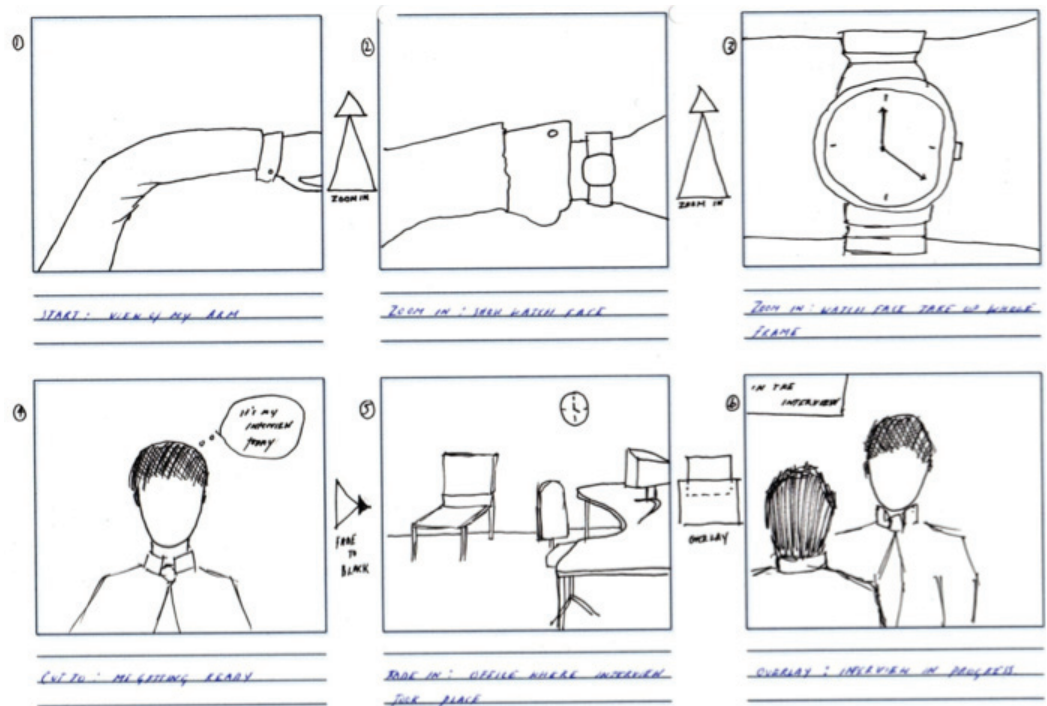
These examples are all in English, or subtitled in English, so you will need to pre-select and translate stories until enough examples are generated in the groups' own languages. It is best to draw on a range of different examples.

2.9.2 Make Writing Accessible



A 'blank sheet of paper' can be daunting and a barrier to writing a script, especially for those who are developing literacy skills, for example. Trainers can work with participants to break down the writing process. For example:

- Use dictation or recording – this is particularly effective if the participants have limited literacy skills, or are perhaps working in their second language. They could either:
 - a) Dictate their story to another member of the group or to the trainer, to write down the main elements;
 - b) Record their story, then write from the recording as a starting point.
- Use Index cards - give the person ten minutes to write the main points of their story using only two sides of an index card - less intimidating than a blank page or an empty Word document on a word processor....
- Bullet points - a simple list of key moments can be a great starting point for the essence of a story.
- Mindmap - graphical way of taking notes or developing ideas around a central theme. Place the idea for the story in a 'bubble' or shape in the middle of a large sheet of paper. Use different coloured pens, words, shapes branching off the central idea to capture the elements of the story. Working in this way enables you to create a picture of the main features in your story.
- Use Storyboards – a storyboard shows a series of pictures to lay the foundations for a story. It is a simple means to help people plan out how to use the images that they have, and develop the narrative alongside the images. It can also help them identify gaps and decide how to fill those gaps, for instance, by taking additional photos, using graphics or drawings, using symbols. When putting ideas up on Story Boards, you begin to see interconnections, how one idea relates to another, and how all the pieces come together. Leonardo da Vinci used to put ideas up on the wall and examine the layout.



Story-Boards give total immersion in a problem as you can see how everything fits together.

2.9.3 Use lists

Ask people to write a list in 3 minutes of one or two of the stimuli bellow:

- a) I love
- b) I hate²⁹
- c) I used to dream about
- d) I know I'm having a good day when
- e) List or remember all the scars on your body; choose the most interesting and write about how you got it. How do you feel about the scar now? Have your feelings changed? If you like, write about emotional scars.

Share the list, then go on to take one thing from the list and create a short story, for example 'I hate the colour red because when I was a child... etc'.

²⁹ For more information see description of the "love & hate" game in the Trainers package

2.9.4 Use Senses

Sometimes stories emerge but are very literal and linear. Getting the group to use senses in their stories, or in writing exercises is a good way of bringing stories to life. You could put large posters around the room which reminds the group to use:

- Sight
- Sound
- Touch
- Smell
- Taste

and to think about elements such as colour, texture, etc.

You use the senses as a basis for a writing game, e.g.:

- What can a particular object think, see, feel etc?
- What is the soundtrack for a particular journey?
- Put a series of words into a bag and get each member of the group to select one, then describe what the words feel like.

Remember:

Respect the participants, do not make comments that may discourage them, or risk being misunderstood even if you hear the strangest things.

2.9.5 Use Story Themes

The trainer needs to break down stories into 'types' and brainstorm ideas around narrative with the group. A flipchart to bullet point ideas as they emerge is an effective way to deliver complex ideas in a simple, understandable form. By focussing on particular character or known story type, these techniques help lay the foundations for a story and can be an effective means to overcome "writers block". See the **Appendix section (Appendix 4)** for examples.

2.10 Script Development

“Good scripts are written, re-written and then written again”

As the stories develop, provide regular feedback so that members of the groups do not move too far down a story path that may not work. Do this quickly after the group has developed the first story ideas and bring them together to share their story ideas. Get the group to feedback on what they like about each others' stories. Say what they want to hear more about and what could be given less emphasis or cut out altogether. Depending on the group, you could do this two or three times during the script development process. For example, when the group first begins to develop their individual scripts, give them short time allocations between trying out theirs with others:

First Draft – give 15 minutes

Read to a partner and get feedback. You could provide questions for feedback to help to structure effectively, e.g.

- Is the story the right length?
- Are there elements that are stronger than others?
- Would it be better to focus on the stronger elements and cut out others that could be distractions?
- Does the story make sense?
- Could the writer use more description – sights, sounds, scents?

Second draft – give a further 20 minutes. Feedback in fours this time.

Trainers should be circulating around the group providing one to one support throughout this process. Give positive feedback and give tips to improve the quality of the scripts.

Trainers should move round the group to give regular one-to-one support on an ongoing basis. Provide feedback and give tips on how they can develop their stories further.

For example, they might not have thought of using repetition or a sound effect, or graphic to create impact. Sometimes it is easier to structure a story by thinking about how it will end. Other people find it easier to visualize their story through storyboarding, then adding text afterwards. Trainers need to use their knowledge, skills and experience to draw out the strengths of the story. They need to use their understanding of the needs of the target group, for example, to provide literacy or language support.

The key is to focus on the time limit: the final story will be no more than two minutes, so it needs to be focused.

The 'golden rule' is to KISS

If it can be cut out, then cut it out. Avoid repetition – unless it is deliberate. Remember – what you leave out is as important as what you leave in.

Keep It Short and Simple.

Section B:
How To Run A Digital
Storytelling Workshop



*Film Camera Running:
Take 3*

3.1 Production

Trainers need to leave a space for reflection between finishing the story development work and the technical, recording elements of the workshop. This important time enables people to consider and improve their script. The technical elements of the workshop are orientated more towards individual work - some people will be recording their voice-overs, whilst others are still finalising their scripts and others are taking additional photographs, or scanning in their images. Different people will be doing different things at different times. Trainers need to manage this activity so each member of the group has sufficient time to complete the work to the highest possible standard. This may vary from one participant to the next.

3.2 Scan / Import Photos

- Re-size photos if you need to 720 x 576
- 10 and 20 photos for a 2 minute story - some people may want to use more if they are, for example, using a series of still photographs cut together quickly to create a kind of stop-frame animation effect.
- Ensure everyone has enough images. If more pictures are needed, the camera should be set to high resolution (1600 x 1200) so that they can be cropped without losing quality.

3.3 Finalise Scripts

Make sure that each member of the group has word-processed their script. Read out scripts in the group to gain some final feedback before each person prints out their final version. If the participants have not used word processing software, this is another opportunity to introduce some ICT basic skills.

3.4 Record Voice-Overs

“Truly, our voice is a great gift. Those of us fortunate enough to be able to talk out loud should love our voices, because they tell everyone so much about who we are, both how strong we can be and how fragile”

Joe Lambert, Digital Storytelling, Digital Diner Press, 2006



Recording can prove daunting for people with little experience of media practice. Many people are simply unused to hearing their own voice.

- Record one person at a time in a separate sound proof room.
- Ensure that the room is as quiet as possible and does not create an echo (e.g. a room full of hard surfaces, with high ceilings is likely to produce too much echo).
- Make sure the participant is relaxed.

It is a good idea to ask them if they want to practice before you record. Nervous trainees invariably rustle paper whilst they are reading their scripts. **Remember to check that you are recording at a high enough level – do not rely just on how ‘loud’ the recording sounds on headphones.**

*There is more about this
in the trainers technical
package*

See the Appendix (Appendix 5) section for A Short Technical Guide for End Users.

3.5 Copyright

Copyright! Copyright! Copyright!

You need to ensure that no copyrighted material is used. Material must either be the contributor's own, freely available on a Creative Commons License³⁰ or used with the permission of the rights holder. This includes pictures downloaded from the internet.

³⁰ See <http://creativecommons.org/>

3.5.1 Copyright-Free Resources

Original music or sound effects made by participants is always the best solution. If participants are only ever going to show their films to friends and family, then copyright is less of an issue. However, if the films are to be screened publicly and uploaded to the internet, copyright music and images should not be used.

A number of organisations make media material freely available on the internet. The following links provide examples of resources available. There are many more. One of the best sources of information can be found on this site which includes sample material.

<http://commons.wikimedia.org>

3.5.2 Sound and Music

Copyright-free music and sound effects can be found at:

- www.opensourcemusic.com
- www.freesound.org
- www.looperman.com
- www.jamendo.com/en
- <http://fby.paternita.info/fby2/mp3/index.html>
- www.ccmixer.org
- <http://audacity.sourceforge.net> – Audacity: The Free, Cross-Platform Sound Editor

It is a good idea to download a selection of copyright-free material so you have a selection for each workshop

3.5.3 Images

If participants do not have the images necessary for their story, free images are available through the following websites:

- <http://www.openstockphotography.org/>
- Stock Exchange www.sxc.hu
- Free Foto www.freefoto.com

3.5.4 Image Editing Resources

- <http://windows.microsoft.com/en-US/windows/help/windows-xp>
There are three links on the side bar for tutorial on MovieMaker, Photostory, Music
- <http://explore.live.com/windows-live-photo-gallery?os=macWindows>
Photo Gallery 2011: Import, organize, edit photos. Use photo tools to create panoramas, movies, slide shows, and more. You can share, publish your photos and videos to Facebook and Flickr directly from Photo Gallery.
- <http://www.photoscape.org/>
Photoscape is an enjoyable and easy photo editing software which enables you to fix and enhance photos.
- <http://www.gimp.org/GIMP>
GNU Image Manipulation Program – photo retouching, image composition and image authoring
- <http://www.irfanview.com/>
IrfanView – Graphic viewer and photo editing
- <http://www.archive.org/>
Amazing resource, especially for moving images
- Also it is possible to edit pictures with Picasa (free download from the internet: <https://www.google.com/picasa/>)
- Audio clips can be fine-tuned using Audacity, a free program that can be used to do this, which can be downloaded here: <http://audacity.sourceforge.net/download>

The trainer should be aware that sometimes Audacity (according to the installed version) doesn't let you export a file as MP3 unless the "LAME MP3 encoder package" is installed. For more information see: http://pcsupport.about.com/od/findbyerrormessage/a/lame_encdll.htm

3.6 Editing A Digital Story

Introduce the editing package by giving a **demonstration**. Editing can be a very daunting prospect for people with little experience of computers or filmmaking. The best way to avoid problems down the line is to encourage questions during the demonstration. This should not take more than an hour at most, and is often a good point to introduce a third trainer with editing and technical expertise.



Students from a DigEm workshop held at Goldsmiths College at work with the Technical Trainer

A demonstration can be particularly effective if the group is provided with an accessible digital story as something to work with **before they start work on their own films**. Provide a pre-recorded voice-over with a deliberate mistake so they can practice cutting a sound track. If possible, talk the group through the process and show what you are demonstrate by projecting images on to a screen. **Get the group to follow you on their own computers**. Always encourage them to ask questions as the demonstration takes place.

Once participants begin to edit their own films, they will need to give individual support. Details of the editing process can be found in the trainers' package. Participants will import their sound and images, trim and move clips around the timeline and add transitions and titles.

3.7 Export The Film

When the films are finished, participants need to export them as **full quality** .mov or .avi files. **(More details on this in the trainers' editing package)**. Participants could also export lower quality versions so that they can save them to USB stick or email them. Provide participants with a DVD of the films made by the whole group, or copy them onto a shared web resource such as Dropbox (www.dropbox.com).

Section B: How To Run A Digital Storytelling Workshop



*Film Camera Running:
Take 4*

4.0 Sharing Your Stories

Once you have made a digital story, consider the best way to reach an audience. At script stage storytellers need to ask themselves: who is the audience and how do I reach them? It is important to ask these questions again once the film has been completed. Key questions are:

- What type of story is this and what have I achieved in making it?
- Who is the audience? (If the honest answer is friends and family only, go no further than this).

To allow their film to be published on the website and to be shown at screenings etc. each participant needs to sign the **Contributor Release Form**³¹. This gives the organiser permission to screen the film in public places.

³¹ A model Contributor Release Form is included in the Trainers Package

4.1 The Showcase Screening

The final screening is usually the highlight of any digital storytelling workshop. This is best arranged for the evening on the final day. It is best to hold this as a single event celebrating the achievements of the individual filmmakers. This screening is an opportunity to celebrate the group's achievement and is the moment when participants can share their story with colleagues, friends and family. Each filmmaker should be given the opportunity to introduce their film and contribute to discussion.



Robert Smith of Digtales presents DigEm Stories at the Imperial War Museum in Salford

Subsequent screenings may be tied to particular events or showcases. Films can sometimes be a thought-provoking way to open a discussion to follow the screening. This is often the case for films made by a particular group of people. Films have been used to highlight concerns or issues addressed in conference sessions or at policy events. For example, Digtales presented work completed with refugees to policy makers in Brussels as part of World Refugee Day in July 2007.

DigEm digital stories have been showcased locally and nationally in each partner country. A final showcase in Athens in April 2012 brought together stories made through Digem..

The **Appendix section (Appendix 6)** provides a summary of story-sharing possibilities.

4.2 Evaluating Your Workshop

Digital storytelling is a complex process requiring careful, sensitive evaluation. An approach which is too intrusive could easily disrupt the workshop, while a failure to evaluate the workshop could lead to subsequent mistakes. In order to measure impact, and learn from a digital storytelling project, ongoing or 'formative' evaluation is a useful approach.

The aims of the evaluation will vary depending on the reason for undertaking a digital storytelling project. A wide range of tools can be used, depending on the needs of the group:

- A short questionnaire identifying expectations of participants at the beginning of the workshop, plus one at the end to check if they have been met. This could also be done with each participant jotting down an expectation on a coloured post-it note and placing it on the wall of the workshop at the beginning of the workshop. At the end, participants could discuss whether their expectations had been met.
- Avoid lengthy questionnaires, if writing is an issue. Short interviews with participants can be very effective.
- Ensure you know what you are measuring. If the workshop is designed to develop the foreign language skills of a participant, for example, use something like the European Language Passport to create a framework to measure success.
- Check in with your group at different points during the workshop. You could use a 'Mood Meter' to map participants' journeys through the process.



Example of a 'Mood Meter' - provide a different coloured sticky dot for each stage at which you want to measure participants' mood throughout the workshop.

- Allow qualitative evaluation by using open questions that enable participants to express their own opinions. These could be done as written questionnaires, or perhaps a device such as a 'video booth' could be used to capture their responses.

4.2.1 Peer Review

Asking peers to review and reflect on work together is a powerful formal reflection process which is used in many places. The Gallery Walk uses the metaphor of walking around an art gallery to view, consider and reflect on numerous pieces of work. It is a means to capture written narrative reflection comments from viewers on each digital story. Viewers learn as well as provide feedback for their peers as they look at each digital story on its own workstation screen. All viewers are asked to leave written comments at each story station on what they found appealing and what might make the story even better. Some groups may need a little coaching on the role of being a good critical friend to enable them to provide useful feedback for others.

Set-Up

Organize peer reviewers into small groups of two or three.

Post a Reflection Chart for each product. DeBono uses a three-column PMI Chart asking for reflection comments on Plus, Minus & Interesting. Feel free to change the words to fit the audience. For example, younger kids could use a three-column chart that collects comments on two stars they would give the story and one wish for the story. Or make a three-column chart for what's appealing, what to consider, and what's interesting.

Distribute 3x5 post-it notes and thin color markers to each participant.

Ensure the story functions technically and headphones are placed at each story workstation before beginning.

The Gallery Walk Process

- Start at “home base” reviewing and reflecting on your own digital story first!
- Review each digital story for what's appealing and what might make the story even better.
- After reviewing, individual reviewers make at least one post-it note of their own for each of the Plus, Minus, and Interesting reflection columns. If you have the same comments as others before you - make another post-it-note as duplicates are good!
- Move to next workstations to review and comment on each story's PMI (Reflection) Chart.

Wrap-Up Reflections

- Return “home base”
- Review and reflect on all post-it-note comments. Organise comments into clusters or patterns.
- Determine which feedback comments are useful and merit action. Some comments might not fit, others may not be difficult to understand and a few may not be relevant.
- Write a “what next” reflection response for the following questions: What did you hear and see in other products that would be useful to your own next work? What did you learn from GalleryWalk comments? Out of all that you have learned, what will you do next time to improve your work?

4.2.2 Group Closing

Staging a group closing is optional, and depends on time constraints and purpose of the workshops. However, asking groups to share out loud increases joint learning. They take their Wrap-Up Reflections a little more seriously knowing they will also be sharing their work with others. Here are some group closing suggestions to try:

- Ask participants to share their “what next reflections” in groups of three.
- Ask participants to share out loud one of their “what next” reflections with the whole group.
- Break into small groups to record on flip charts what they heard, learned and thought about their experiences with the Gallery Walk

A fuller explanation of approaches to evaluation can be found in the Trainer's Package on Evaluating your workshop.

Section C: Resources

Literature

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Websites & Links

<http://www.digem.eu>: The official website of DigEm project that includes basic information about the project (partnership, funding), digital stories, dissemination material, articles and newsletters.

<http://www.storycenter.org>: The official website of The Center of Digital Storytelling in Berkeley (USA) founded by the pioneer of the movement Joe Lambert.

<http://www.nextexit.com>: The official website of Dana Atchley, one of the founder of the Center of Digital Storytelling, where you can find information about Storytelling Festivals and watch digital stories.

<http://www.photobus.co.uk>: the official website of the pioneer of digital storytelling, Daniel Meadows.

<http://www.digi-tales.org.uk> : The official site of DigEm partner Digitales (UK).

<http://www.genderjustice.org.za>: the website of Sonke Gender Justice Network in South Africa that uses digital storytelling in their campaigning work around AIDS, health and education.

<http://www.recruitment-views.com/virtual-cvs-and-the-digital-job-hunt/1350>: this link leads to a post of a recruitment company and is referred to use of digital story as a tool for job seeking.

http://ec.europa.eu/dgs/education_culture/publ/pdf/ll-learning/keycomp_en.pdf: this link leads to the official paper of European Reference Framework for the eight (8) Key Competences of Lifelong Learning.

<http://www.patientvoices.org.uk/pdf/articles/Pilgrim%20Lapidus%20A4.pdf>: this link leads to the article Digital Storytelling in Practice by Pip Hardy and Tony Sumner.

<http://www.acec.sk/?lang=eng>: this link leads to information about the Association for Cultural and Education, an NGO working to improve the opportunities available for Roma people, who together with Digitales delivered a series of digital storytelling workshops in the foothills of the Tatra Mountains in central Slovakia.

<http://www.storycenter.org/cookbook.pdf>: this link leads to the free digital version of the *Digital Storytelling Cookbook*, by Joe Lambert of the Center of Digital Storytelling in Berkeley (USA).

www.bbc.co.uk/wales/capturewales: this link leads to many available digital stories which can inspire a new digital storyteller or trainer.

<http://digistories.co.uk>: this is the official site of Digistories which delivers training workshops and information about digital storytelling.

<http://www.acmi.net.au/digitalstorytelling.aspx>: for digital stories completed at the Australian Centre for the Moving Image. ACMI has worked with many groups over a number of years.

http://www.museudapessoa.net/ingles/about_the_museum.htm: for information on the Museum of the Person. A storytelling initiative for social change which gathers stories from across Brazil.

<http://lillehammer2011.wordpress.com>: information about the 4th International Conference on Digital Storytelling in Norway (February 2011).

<http://www.jisc.ac.uk/media/documents/programmes/usersandinnovation/reflectfinalreport.pdf>: *Reflect 2.0 – Using digital technology to develop reflective learning by the use of Next Generation Technologies and practices* by John Sanders JISC Final Report Mar, 2009. This looks at digital storytelling as a form of reflective practice through four case studies in Medicine, Performing Arts, Education and ICT and Dietetics. The project ran from 2008-2009 and the full downloadable report is available.

http://en.wikipedia.org/wiki/List_of_video_hosting_websites: this is a useful catalog that refers to websites or software where users can distribute their digital stories and video clips.

Section D: Appendices

Managing Your Workshop

There are advantages and disadvantages in each approach, and DigEm is looking to explore these throughout our programme of work. Each one remains flexible and can be adjusted to meet the needs of individual circumstances. An intensive three day workshop is best suited to times when there is an opportunity to bring a group together. A slower timetable allows the trainer to adopt a more flexible approach, and it may be possible to set tasks for participants to complete between each session. This more reflective approach can be particularly rewarding when you are working with groups with specific needs, or groups with limited ICT experience

Here are some sample programmes for different workshops:

1. Programme One - An Intensive Three day workshop running over consecutive days totaling at least 21 hours
2. Programme Two - A structured programme running for two consecutive half days spread across three weeks totaling 26 hours
3. Programme Three - A one week programme of five half day sessions

1. Programme One

An intensive three day workshop running over consecutive days totalling at least 21 hours

Intensive Three Day Workshop	Day 1	Day 2	Day 3
9.30	Introductions Understanding purpose of the workshop Understanding trainers' role and key issues for trainer at each stage of delivery Getting to know peers Intro to Digital Stories <ul style="list-style-type: none"> - Show 3-4 examples Summary: What is a Digital story	Second draft script and feedback Storyboarding Editing Exercise/Presentation	Legal issues, copyright and editorial policy Editing/Effects/Music
11.30	Storytelling Exercises: <ul style="list-style-type: none"> - Introductory games - Advance/Colour - Splat - Love / Hate list - Matchstick stories - Random words stores 	Script redraft and finalising Scanning and voice recording	Editing/Effects/Music
1.00	Lunch	Lunch	Lunch
2.00	Your Stories <ul style="list-style-type: none"> - Object stories - Story maps 	Editing, Scanning and voice recording	Editing/Effects/Music
3.30	First draft Script and initial tutor feedback	Editing	Editing/Effects/Music
4.30			Screening and feedback
Tasks for Trainer	Stress importance of establishing and maintaining a fast pace for an intensive Workshops Set tasks for subsequent sessions. Participants need to accept the need for hard work	Ensure editor is in place and all technical resources are working properly. Devise and agree a careful schedule so all students have time to complete each task	

2. Programme Two

A structured programme running for two consecutive half days spread across three weeks totaling 26 hours

Structured Programme	Week One Day 1	Week One Day 2	Week Two Day 3	Week Two Day 4	Week Three Day 5	Week Three Day 6	Final Event
Half day (six four hour sessions spread across three weeks)	What is a digital story? Introductions Understanding purpose of the schedule Understanding trainers role and key issues at each stage of delivery Getting to know partners Introduction to Digital Stories Show examples	Storytelling exercise Introductory Games Advance/Colour Love/The List Matchstick stories Randomwords/stories Your stories Object stories Story maps Story template	Initial tutor feedback and revisions to scripts Demonstration of scanning images and voice recording Legal issues, copyright and editorial policy	Second draft script and feedback Finalise Script Editing exercise and presentation	Finalise any outstanding scripts Editing, scanning and voice recording	Editing, effects and music. Individual support for participants from trainers	Public Screening and Feedback
Additional Tasks for Trainer and Participants	Stress importance of attending each session Set tasks for subsequent sessions Participants to bring photos and objects to second day	Participants to draft their script Ensure editor is available for demonstration	Participants to redraft their script Ensure editor is available for days four- six	Participants to finalise script		Screenings are often hosted by the community partner Publicise screening as appropriate.	Ensure all facilities and resources are in place for a successful screening

3. Programme Three

A one week programme of five half day sessions

One Week Programme	Monday	Tuesday	Wednesday	Thursday	Friday
Morning	What is a digital story? Introductions Understanding purpose of the schedule Understanding trainers role and key issues at each stage of delivery Show Digital Stories	Storytelling exercises Object stories Story maps Story templates Introduction to storymapping and writing Initial draft of stories tutor feedback and revisions to scripts	Legal issues, copyright and editorial policy Second draft script and feedback	Finalise any outstanding scripts Editing, scanning and voice recording	Editing, effects and music. Individualsupport for participants from trainers
Afternoon	Storytelling exercise Introductory Games Advance/Colour Splat Love/The List Matchstick stories Random words/stories Your stories	Demonstration of scanning images and voice recording Importing images	Finalise Script Editing exercise and presentation	Editing, scanning and voice recording	Public Screening and Feedback
Preparatory Tasks	Stress importance of attending each session. Participants to bring photos and objects for Tuesday	Participants to draft their script	Ensure editor is available for demonstration	Ensure all facilities and resources are in place for a successful screening	Screenings are often hosted by the community partner. Publicise screening as appropriate.

Training Team Responsibilities for Digital Storytelling Workshop

a. Delivery of Digital Stories Workshop

- Identify room with right facilities for duration of workshop
- Ensure sufficient students are recruited and that all technical facilities are properly operational
- Ensure delivery of digital stories as per schedule, including storytelling exercises, scriptwriting and technical construction of film
- Ensure legal compliance through completion of release forms, no unauthorised use of copyrighted material and collection of basic personal data on each contributor
- Provide space and time for feedback and evaluation

b. Development, Production and Management of Individual Digital Stories

- Ensure the successful use of a range of pedagogical and social research techniques to facilitate the telling of individual stories. These include use of story circles, love/hate games, matchstick game and collage techniques
- Support the writing of short, personalised scripts by participants
- Facilitate the production of films by helping trainees import media to a computer so they can create their own film with support from trainers

c. Relationship Management

- Work with partner organisations to ensure that necessary administrative systems are in place
- Work to ensure all funds and partnerships needed to deliver each workshop are in place
- Act as a co-ordinating point between different partners and stakeholders, including community groups
- Maximise opportunities for screening stories including a community screening for participants, stakeholders and partners
- Upload completed stories to websites, youtube and promote material to other media outlets

Qualities and skills needed to be a Digital Storytelling Trainer

1. Knowledge and Experience

- Producer level work in the new media, social research and/or vocational education
- Financial management: accountability for a budget and schedule, responsibility for financial and operational controls, establishing and maintaining delivery with flexible schedule
- Highly developed “soft skills” including an ability to build teams capable of delivering work under pressure
- Understanding of different approaches to teaching and learning
- Knowledge of different cultures
- Partnership working across different organisations
- Experience of working on projects which involve marginalized groups

2. Abilities and Skills

- Pragmatic ability to work flexibly and to use initiative
- Capacity to take responsibility and work without direct supervision
- Excellent interpersonal skills
- Ability to work empathetically with people from a range of different backgrounds and cultures
- Facility to utilise and adapt different pedagogical methods and approaches
- Capacity to identify and exploit opportunities
- Excellent written and verbal communication skills, including scriptwriting
- High level ICT skills including use of basic editing software
- Well organised with ability to manage own and other team members’ time, and to delegate where appropriate
- Able to work under pressure and deal with unexpected events
- Good business judgment
- Language skills

3. Personal qualities

- Integrity
- Self-confidence
- Energy
- Enthusiasm
- Sensitivity to people whilst delivering results
- A team player
- Endurance and determination

Simple Story Themes

The following story themes may help participants to think about how to tell their story.

Stories about People

- Character Stories
Get the group to identify people who are important to them and explain why. This could be a member of their family (e.g. a grandmother or grandfather), or even the family pet! Why is this person important? Has the person had an impact on how they see the future?
- Heroes
Can the group identify a person who has 'heroic' qualities. Be careful not to allow them to use stereotypes - the person should be someone known to them, rather than a figure from literature, or media. Ask the group what they think a hero is - someone who goes through a series of trials and saves the day, perhaps.
- Adventure Stories
Ask the group to think about an episode in their lives that represents an adventure. This could be a travel story, or could be a different kind of challenge, such as learning a new skill, or facing an unknown and challenging situation.
- Accomplishment Stories
Ask each member of the group to think about their greatest accomplishment. This could be learning how to master a musical instrument, or learning a new language, or winning a race, for instance. Get them to use the story map to structure their story.

Stories about places

- Favourite places
Get each member of the group to think of a favourite place - this could be their bedroom, or a forest, or a shop, or a city....

Joe Lambert, in his Digital Storytelling Cookbook suggests using the following questions to get the group to talk about their chosen place.

- How would you describe this place?
- Did you share this place with anyone – if so, who?
- What general experiences do you relate to this place?
- Was there a defining experience at the place?
- What lessons about yourself do you draw from your relationship to this place?
- If you have returned to this place, how has it changed?
- Present these questions on a flipchart and ask the group to use the questions to structure the story, but not to simply answer the questions as though they were being interviewed or filling in a questionnaire.

Stories about events

These themes can help the group delve into their personal passions and feelings.

- Passion Stories

Ask the group to recall something that has made them feel extreme emotion or passion, using, for example, the following themes. You could ask each person to choose one from the list:

- Injustice
- A time they felt really scared
- A first time
- The Most embarrassing thing

Stories about Feelings

- A time I felt anonymous
- A time I felt most like ME
- A time I felt proud

A Short Technical Guide

Digital Storytelling allows creation of movies using software available free on PC or Macintosh computers. This is to ensure that the process is as accessible as possible, both in terms of cost and ease of use. This overview could be adapted to provide to end users.

Step 1: Preparation

- a. When the narrative (scenario) is ready to be recorded, collect the material (media) to be used. These may include still images/photographs/drawings, video clips, music or voice recordings. Import them from a storage device such as a USB stick, CD or DVD or scan in photographs or drawings.
- b. Edit images when necessary. There are several programs for pictures editing: iPhoto works with iMovie, Live Photo Gallery and Windows Libraries works with Movie Maker. Also it is possible to edit pictures with Picasa (free download from the internet: (<https://www.google.com/picasa/>)).
- c. Save the material.
- d. Make a folder with your own name, and save everything for each individual film there. Subfolders should be used to make it easier to retrieve the material: Images, Videos, Script, Voiceover, My Film.

Step 2: Audio Recording and Editing

- a. When making the original recording of the voiceover, ensure that the record level is set high enough. Do not be fooled by it sounding 'loud enough' on headphones. If the record level is set too low, it cannot be easily adjusted once imported into iMovie or Moviemaker.
- b. When recording voice-over, be aware of 'popping' and 'sibilance'. Popping occurs when words containing P's and B's are sung or spoken. These letters can provide an extra burst of air hits the microphone and can cause overload and distortions in the mic. Sibilance is the excessive hissing when pronouncing S's and Z's. "She sells seashells by the seashore" is a phrase that would emphasize sibilance. Sibilance can also overload an unprotected microphone and associated electronics. Using a 'pop screen' or foam mic cover can help to combat this.
- c. Audacity is a free program that can be used to fine tune audio clips, download it here: (<http://audacity.sourceforge.net/download/>). However, iMovie can be used to make some basic edits. Listen to the entire voiceover, and decide if any pauses need to be shortened or lengthened. The length of an audio clip can be done using the cursor, but first make sure the clip volume lines are not visible. Go to View>Show Clip Volume Level and make sure it is turned off.
- d. If there is a wish to combine voice and music, use it is necessary to do this in the Audacity program, as when you save the record and import to iMovie or Movie maker no further changes in voice record can be done.

Mixing background music with a voiceover

Audacity makes it very easy to mix two different sounds together.

- Open one sound (for example, the background music).
- Select Import Audio... from the Project menu and open the other sound (for example, the voiceover).
- Listen to the sound using the Play button. Audacity automatically mixes them together.
- Choose the Time Shift tool and adjust the position of one track or the other until they are synchronized.

- The sound of clipping not present in either of the original files indicates that the combined volume of the two tracks is too loud. Use the gain controls on the tracks to reduce the volumes until the clipping sound stops.
- Export as a WAV or MP3 file.

Step 3: Setting up the Project

There are a few computer programs for movie making:

- If using a Macintosh ('Mac') Computer, iMovie is the digital video editing software available for free. iMovie comes as part of the standard iLife applications already installed.
- If using a PC, Windows Moviemaker is the equivalent package. Windows Movie Maker comes free with Windows 7 and Windows Vista.

Each provides the capability to synchronize images, video and sound, add special effects and export projects as standalone videos in a variety of formats – high quality for screening purposes; lower quality for mobile phones or showing on the internet.

Step 4: Import Images, audio and video clips

- a. When importing directly from a digital stills camera or video camera, click the Movie Maker button and then 'import from device'. If the 'Photos/Videos will be imported into Windows Live Photo Gallery' message appears, click OK. Click on the device from which photos or videos will be imported, and then click 'Import'.
- b. Select the photos and videos in Windows Live Photo Gallery by checking the box in the upper left hand corner for each photo or video to be used. On the 'Create' tab, in the 'Share' group, click Movie. The photos and video clips will then appear in the contents panel ready to be dragged into the 'storyboard' or Timeline, which appears at the bottom of the screen.
- c. Select 'Import audio or music' and navigate to where the voiceover is saved. Then click 'Import'.

Step 5: Edit the Digital Story

- a. Most people find it easier to edit the pictures against the soundtrack.
- b. Choose the 'Show Timeline' view. The names of the 'video' and 'audio' tracks appear on the left of the screen. The pictures will be dragged onto the 'video' track. Drag the voiceover to the Audio Track.
- c. Drag the pictures in the order in which they are to appear into the Video Track or Timeline. The picture order can be changed at any time simply by clicking on the clip that is to be moved and dragging it to a new position before releasing the mouse button.
- d. Listen to the audio track and adjust the length of the pictures to fit the pace of the voiceover.
- e. To stretch or shorten a picture or 'clip', click on it. Place the cursor on the edge of the clip. A red arrow will appear. Click and drag it to the left or right to stretch or shorten the clip.
- f. Preview the digital story (film) by pressing the 'play' button above the Timeline. The Cursor (blue box with a black line that moves along the Timeline as the film plays) shows the position in the film. The blue square can be clicked and moved to any point in the film to start playing from there.

Step 6: Transitions

- a. Go to the 'Edit Movie' menu and click on View video transitions. Scroll down to Fade. Drag this effect down to underneath the pictures to which the transition effect is to be added. The fade is the most useful – and the most used – transition. It is simply a dissolve between two scenes.
- b. There are a number of 'wipe' effects available, but these are much more visible than the fade and will draw the audience's attention to the transition rather than to the story so handle with care.

Step 7: Titles

- a. Choose Make titles or credits in the left hand menu
- b. Choose from the options provided, for instance, Add title at the beginning or the movie.
- c. Type in the text, this will appear in the monitor window on the right.
- d. Choose Change the text font and colour to change the front or background colour. Click 'Done' to add title to Movie.

Step 8: Fine Tuning

Complete this step as in the iMovie guide.

Step 9: Export the Film

- a. Go to the 'Finish Movie' menu.
- b. Choose 'Save to My Computer'
- c. Name the film. Each participant should save their films in their own folder.
- d. Go to Movie Setting – Other Settings. Scroll down to DV-AVI (PAL) (this is the highest quality version needed for publishing online or screening. Lower quality versions can be selected as back-up, but will not be suitable for publishing.

Internet Resources, Uploading the Videos

You can upload your movies free of charge into several internet based video depositories. After uploading you can easily share the link to your video with anyone. The most popular internet video sites are Youtube (www.youtube.com) and Vimeo (www.vimeo.com). Do not forget to check our project site for inspiration and share your videos there as well: www.digem.eu.

Sharing Digital Stories

Web, including shared spaces and dedicated portals

- Digital stories are simple to upload and store on your own site or Facebook page
- Completed stories can be shown at communal sites, such as YouTube or vimeo³²
- Always remember to link your site to other digital storytelling sites as a means of sharing stories and building your presence in different communities

Broadcast

- Digital stories are rarely broadcast. Most television channels do not use short material as “fillers” and have extremely limited opportunities to acquire and screen non commissioned short pieces.
- A story with a specific theme or purpose which meets the needs of a broadcaster may attract the interest of a broadcaster. If this happens, you may find the broadcaster willing to pay a small fee for a number of showings in a specified period.
- Examples of broadcast stories include Capture Wales³³ broadcast by BBC Wales, Slovak films about Roma made during Equal period and YLE pieces as segments in youth program called SIX DEGREES OF SEPARATION

Community Venues

- Local screenings usually in the community where the work has been made are often simple to organise and very successful
- Important to advertise and promote event as a community event involving all contributors
- It is important to treat event as celebration of achievements
- Ensure storytellers are properly represented and given the opportunity to present and talk about their work, if they wish to do this

Public Spaces, including cinema and galleries

- Consider how work is programmed or organised. Most galleries schedule exhibitions and project up to two years before opening. It is worth establishing contact with spaces that share your interests to see what is planned
- Themed Festivals or conferences (e.g. Refugee week, European Week of Media and Diversity, etc). You may wish to contact the organiser to establish links with other projects or events in the program.
- Digital storytelling specific festivals or conferences³⁴ - mostly promoted on particular sites.

³² Wikipedia provides a useful list of communal sites. http://en.wikipedia.org/wiki/List_of_video_hosting_websites

³³ See <http://www.bbc.co.uk/wales/arts/yourvideo/queries/capturewales.shtml> where the material is stored on line

³⁴ The most important conference for Digital storytelling is create – share – listen. The 2011 conference took place in Lillehammer, Norway <http://lillehammer2011.wordpress.com/> and the 2013 conference will be in Istanbul, Turkey

About the DigEm Partnership

The partners are:



Dimitra

Larissa, Greece

Dimitra is a certified vocational training institute which has been active in the organization and implementation of European programmes since 1989. Dimitra has trained and offered its services to over 25,000 people. We provide professional training to unemployed, socially sensitive groups, migrants aiming to acquire skills for successful integration into the labour market. Dimitra is experienced in running large partnership projects, such as the Equal funded ComMedia Net. In our capacity as the ComediaNet leader we have developed media tools and innovative training for marginalised groups both in formal and informal education settings with disadvantaged communities. Commedia Net has been presented as an Equal winning success story in 2008 at the Powering a New Future: European meeting on Social Innovation and Transnational Cooperation organised by the European Commission DG Employment.

Dimitra is the lead partner in DigEm



ARSIS

Association for the Social Support of Youth

Thessaloniki, Greece

A Non Governmental Organisation specialising in the social support of young people and other social groups in difficulty or danger, and in the advocacy of their rights. ARSIS's main objectives are the prevention of young, vulnerable people's marginalisation and, the development of policies which defend their rights, active social support and the promotion of social integration. ARSIS has project experience with non-formal and informal education using new media, digital storytelling and experiential youth education, recreational centres, prisons, homeless people, immigrants, refugees and ROMA people.



Digitales Limited

London, UK

Digitales is a not for profit company based at Goldsmiths, University of London. The company works to demonstrate that using creative and media arts with marginalized people actively helps combat social exclusion by giving people a chance to make their voices heard. Such work enables people to gain the skills, knowledge and experience needed to work in the media industries by providing marginalised individuals with the chances to work alongside professionals. Participants are given an opportunity to learn by doing. Digitales was originally a project within the Inclusion Through Media Equal Partnership led by Hi8us Projects, and it became an independent company at the end of the Equal programme.



Documenta

Santander, Spain

A non profit organisation working in the field of applied social research, whose main aim is the introduction of a model of sustainable local development in Intelligent Territories. We have consolidated an experienced cross disciplinary permanent professional team of ten people, which combines reflection and action across four different lines of work which are territorial analysis and strategic planning; services for training, employment and advising; design and management of ; European programmes' and active participation in the development of co-operation projects. The design and implementation of a wide itinerary of training has allowed us to deploy a complete range of work. This stretches from the analysis of training needs in territories sectors, activities and entities to the design and teaching of both classroom and distance learning, both for unemployed and employed, from the use of innovative training methodologies, the implementation of advice services to the evaluation of diverse actions, projects and programmes.



EDITC

Nicosia, Cyprus

EDITC was established in 1996 aiming to provide quality learning solutions to professionals and individuals. EDITC specialises in IT learning solutions EDITC and is the oldest Microsoft learning provider in Cyprus, ECDL accredited training centre, COMPTIA partner and VUE accredited exam provider. Over the last five years it has developed a new department for training in foreign languages, as well as soft skills. EDITC is an expert in curriculum and training material development, having developed over forty curricula and courses delivered in three major cities of Cyprus. EDITC provides expert advice to clients on several e-learning platforms. During the last five years it has been a partner in EU projects, as well as projects targeting disadvantaged groups.



Multimedia Education Centre (MEC)

Warsaw, Poland

MEC delivers ICT training for young people and adults developing models of e-learning implemented to meet the needs of education programme for adults. This includes courses on the internet, courses preparing European Computer Driving Licence for students and senior citizens. MEC also uses educational video – conferencing organized especially for adults from regions blighted by unemployment and computer courses for senior citizens via Senior Citizens' University.



ATHENA

Association for the Education and Development of Women
Ostrava, Czech Republic

Athena is a non profit organisation whose activities are focussed on three target groups:

1. Empowerment of women through an all round support programme (by learning, training, mentoring and consultancy) and support of equal opportunities for women and men.
2. Courses and guidance for people from ethnic minorities with a different cultural background and their teachers and trainers
3. Courses of self defence for older people, primarily women; support and training of teachers and seniors

ATHENA is a specialist developer of interactive, user friendly e- learning courses for the vocational training of women. Athena provides consultancy to their target groups. It also carries out activities like labour market researches and analysis. Athena is a member of the regional network of organisations providing educational skills.



SEDC

Socialines ir Ekonomines Pletros Centras
Vilnius, Lithuania

Social and Economic Development Centre (SEDC) was established in 2002 as a non profit company, and is now one of the leading specialised consulting and technical assistance companies in Lithuania. Due to the organisation's connections and experience, SEDC is able to collaborate in the interaction between of public sector, universities and research institutions as well as a wide network of NGOs and local associations. The SEDC relies on a pool of its own freelance experts specialising in the EU and national context: regional development policies and strategic planning, training use of technologies, cultural tourism and heritage development, project management, social and economic development, integration of socially excluded groups through information and communication technologies.

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