A Guide to Digital Storytelling

November 2011

About This Guide

This guide to Digital Storytelling has been produced by **Digital Empowerment –** **(**DiGem**)**, a European Commission project supported through the Lifelong Learning Programme[1]. 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 or are disadvantaged, marginalised or vulnerable. With permission from authors, it also draws on a number of other widely available guides, which are referenced in the bibliography and links 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.

The processes described assume that readers using the guide to shape their own workshops are experienced trainers who know and understand the needs of their end users, who will adapt the methodology to meet their own requirements. Our document aspires to be more than a 'nuts and bolts' guide that simply describes 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 summarised 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 iterative 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.

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

Executive Summary

- **What is Digital Storytelling?**

  Digital Storytelling is a simple, powerful tool that provides people with the skills to tell their story in a two-minute film. Each film is shown in a community setting before being stored on the Internet so that others can share it. It combines techniques that develop literacy and storytelling skills with an introduction to basic Information and Communication Technology (ICT), underpinned by group and individual processes that develop confidence and build self-esteem.

- **Why use Digital Storytelling? How does it Work?**

  The DiGem partnership has built upon the work of a growing network of digital storytellers across the globe, demonstrating that the methodology is accessible and adaptable to a wide group of people. The methods used in making stories develop literacy, listening, narrative and broader creative skills, whilst the process of sharing through the 'Story Circle' method builds self-esteem and develops individual voice through the support of a collective approach. The introduction of basic ICT skills through the production of short films is creative and engaging, and has been shown to remove barriers to technology with participants. The end product – a short film produced by an individual – provides an outcome that can be highly motivational and more inspiring than an abstract exercise in using a particular package.

  The methodology described and tested demonstrates that the combination of story development techniques, basic ICT training and story sharing are a powerful tool that can help to combat social exclusion, as well as being a great motivator for engaging people who are 'hard to reach'. DiGem has worked with a wide range of marginalised groups, from people with disabilities in Spain through to young people in prison in Greece, elderly people in Poland and women returning to the labour market in Lithuania and the Czech Republic. Examples of digital stories from this partnership can be seen at www.DiGem.eu and are referenced throughout this guide. Other examples can be found in the links supplied on page xx.

- **How to Run a Digital Storytelling Workshop**
  The guide provides a four-stage process that can be adapted to suit most training situations.

Running a Digital Storytelling Workshop

The key elements for the successful workshop			Timeline
Participants (should be 18 – 12)	Qualified Trainers (2)	The Environment	Preparing the ground

The Steps

			Setting the Scene
Identify and recruit participants	Appoint trainers (2) Teachers, social, creative and technical	Workshop room, sound recording room, computer suite	

The workshop runs from 20 – 30 hours depending on the profile of the participants and the situation.

Sample 3-day intensive workshop

Day 1
• Introduction to Digital Storytelling
• Storytelling exercises. Creating the story circle
• Find participants' stories
• First draft scripts and feedback

Day 2
• Second draft script
• Storyboarding
• Editing presentation and exercise
• Script redraft and finalise
• Scanning and recording voice
• Editing

Creating stories

Day 3
• Legal issues and editorial policy
• Editing / effects / music
• Export final film
• Screening and feedback

Distribution and Exhibition
Online, broadcast television and community screenings

Sharing stories

- **The Four Stages**
  1. **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

  2. **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

  3. **Telling Your Stories**
  - Recording voices and sourcing music
  - Ordering and manipulating images
  - Using simple editing software to make a story

  4. **Sharing your stories**
  - Screenings in community settings
  - Special events and broadcast
  - Uploading stories to the internet

- **Evaluating your Workshop**

  Digital Storytelling is a complex process, requiring careful, sensitive evaluation. It is important to ensure that the ways in which data is captured to measure effectiveness is not over intrusive to disrupt the flow of the workshop or using methods that alienate the participants.

- **Digital Storytelling Context: Some History and Academic Background**

  Where has digital storytelling come from? There is a growing international movement of digital storytellers and the use of narrative as a powerful data-capture tool is in the current Zeitgeist in many academic fields, from sociology to cultural anthropology. Digital Storytelling is increasingly placed in wider debates around 'mediatization': the role of media in society and discussions on media and neoliberalism. Addressing the concept of 'digital exclusion' has also looked to digital storytelling as a powerful means to up-skill people in the use of hardware, software, digital distribution and overall user-generated content. This chapter provides some key pointers for further reading and examples of practice with marginalised groups of people from around the world.

- **Training Trainers**

  The right mix of people to run digital storytelling with excluded, vulnerable or marginalised people is essential. It is an approach that demands the development of trust within a group and therefore experience of working with those specific communities is a must. 'Parachuting in' to a community and

leaving without leaving the tools to continue to tell stories can have the opposite effect of empowerment.

What is Digital Storytelling?

Esta es mi vida y me gusta, _by Alberto, Documenta, Spain_

Introduction

Digital Storytelling engages with technological, social and creative changes to bring into being a body of work which empowers people to tell their stories and in doing 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 _seen_.

Digital Storytelling has emerged over the past twenty years, flowing from a myriad of creative traditions and established practices, such as forum theatre[2], 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.

Przygoda z Morzem – _made by DiGem participant with_ _Multimedia Education Centre_ _(MEC),Warsaw, Poland_

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

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[2] 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)

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 or 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)[3]

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
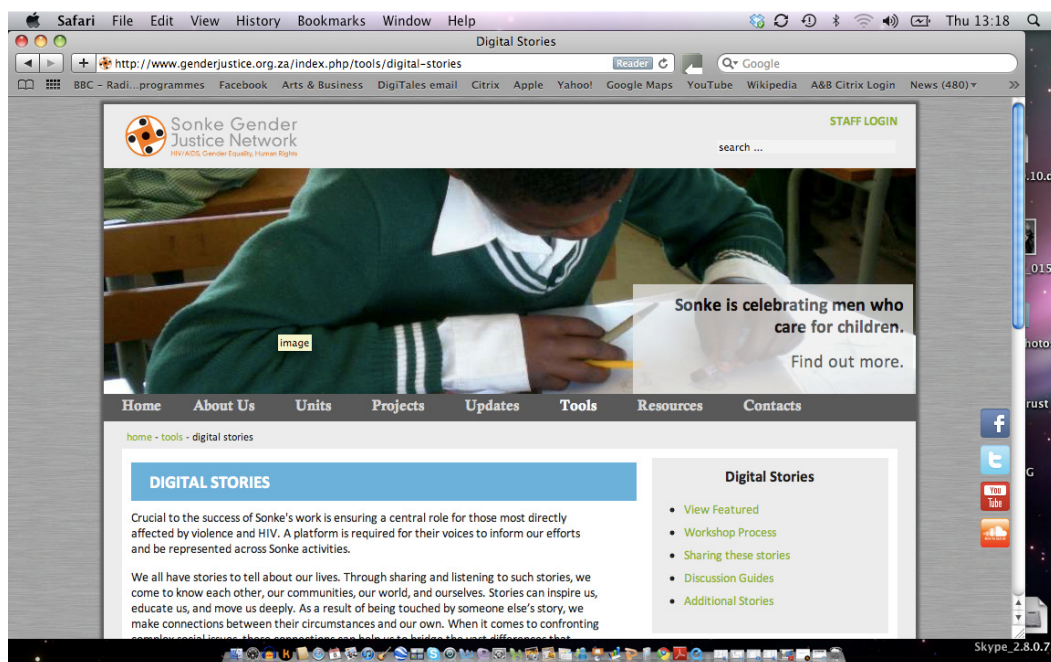
Joe Lambert, [The Center for Digital Storytelling Home Page](#)

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, health education.

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.

Sonke Gender Justice Network website.

The work of the DiGem partnership flows from these established practices. We have explored different relationships and means of understanding everyday experiences and, in doing this, we have created new work that 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 employers. (Check out this blog post from a recruitment company: http://www.recruitment-views.com/virtual-cvs-and-the-digital-job-hunt/1350).
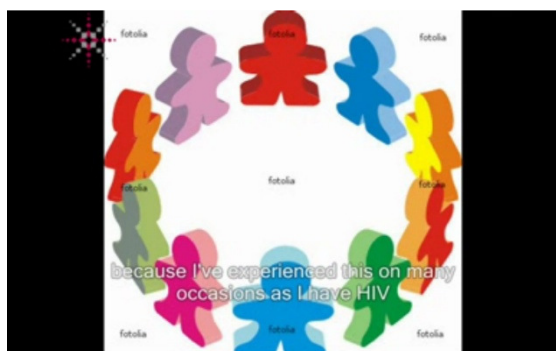
DiGem participants have used their digital stories in a range of different ways. For example, Patricia's work as a volunteer for the Asphasic Society, *Communicar Pintando,* is the subject of her digital story. It both promotes the work of the

Communicar Pinando, made in DiGem workshop with Documenta in Santander, Spain

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 Ramón Cotero García, who uses his story to send a campaigning message about the discrimination faced by people who have AIDS when they are engaging with the health service.

*Still from '**Peticion de um Enfermo'** **by** José Ramón Cotero García*

Stuart Blake is a recovering alchoholic who left school with no qualifications. He attended DiGem partner DigiTales' workshop programme in Salford, near Manchester in the UK and used the experience both to develop his skills (he left school with no qualifications) and demonstrate that he is on the road to recovery. Like many digital storytellers, to share something that was once hidden is a courageous thing to do – but recognition that sharing that story can potentially help others not to make the same mistake is something to be proud of.

Rehabilitation by Stuart Blake, DigiTales workshop, Salford, UK

The Digital Storytelling process is flexible and pliable; it 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 and in doing 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 and in this way stories can be directly related to employment through, for example, the creation of bespoke digital portfolios, calling cards or CVs.

Why Use Digital Storytelling? How does it Work?

- **Introduction**

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, *'Peticion 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.

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

Creative Buttons by Kamilė Butkevičiūtė

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 contemporary economy and, more generally, to access digitised 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[4]'.

- **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 inclusion[5]. Paid work increasingly demands a complex combination of skills: artistic/creative, technical, interpersonal and simple willingness to learn.

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

[5] 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

- **The European Reference Framework**

DiGem has been supported through the European Commission's Lifelong Learning Programme. The European Reference Framework(ERF) specifies the eight key competencies that are considered as the 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 that are 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.[6]"

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

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 and then they have to create a written script, read it in order to record it and then share their story with others.

2) Communication in foreign languages;

Digital Storytelling workshops can enable people to tell their stories in their mother tongue – the most powerful way in which people can express their own thoughts and feelings. However, the Story Circle could be undertaken in a language which is not participants' mother tongue 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.

4) Digital competence

Digital storytelling participants can be those who experience the 'digital divide'.

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[6] Lifelong Learning Programme, European Reference Framework, page 3

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 because of 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 attractive or relevant. Digital storytelling is a creative process that draws upon people's own stories and enables them to articulate them and share them with others. They learn the skills associated with making a short film; they may be introduced to the internet to research elements of their stories and through learning how to upload their films, can participate in society via a digital platform.

5. Learning to Learn

The complex skills mix increasingly demanded across the economy, the global market's demand for new product and content, technological and creative innovation and the rapid pace of technological change mean that learning how to learn is vital not only to be employable, but also to, for example, communicate with friends and family or access information about, for instance, health issues.

6. Cultural Awareness and Expression

There are many examples of Digital Storytelling projects that use the process to raise cultural awareness of participants and the audiences for the stories. 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 that would help to combat racist attitudes and challenge negative stereotypes. 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)

Other examples can be found within DiGem, such as Documenta's participant Bárbara Fernández Edesa who chose to make a film about her witnessing social exclusion as a child.

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

- **Key Skills for Employment**

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.

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 Organisations. 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 that can be specifically developed through digital storytelling.

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.

- **Empowerment**

Empowerment is a key driver for the DiGem partnership. But what do we mean 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 our participants to develop confidence in their own capacities.

The DiGem partnership has helped participants in a number of ways. For example, Documenta's work with adults with learning disabilities is empowering in terms of providing skills that can enable them to access employment, thereby enabling people who may be perceived by others to be 'dependent' achieve more independence. The positive representations shown through the participants' films enable them to be seen

as role models and challenge stereotypical attitudes of potential employers or society in general. Making their stories and sharing them enables a marginalised group of people to be seen, heard and taken seriously.

Marta's Story

DigiTales' work in Salford, near Manchester in Britain, with older people has 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 fall 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. The old communities are being erased alongside the employment that was traditionally associated with the area. DigiTales participants there are older people, with no developed ICT skills, who have largely grown up in the area. Collaborating with the BBC to use archive material, they have created a range of films reflecting on their lives in an area that has been transformed beyond recognition.

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

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

- **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 referenced a number of films made within the DiGem partnership that 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 own 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 that 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 8 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 that at once challenged stereotypes and celebrated difference.
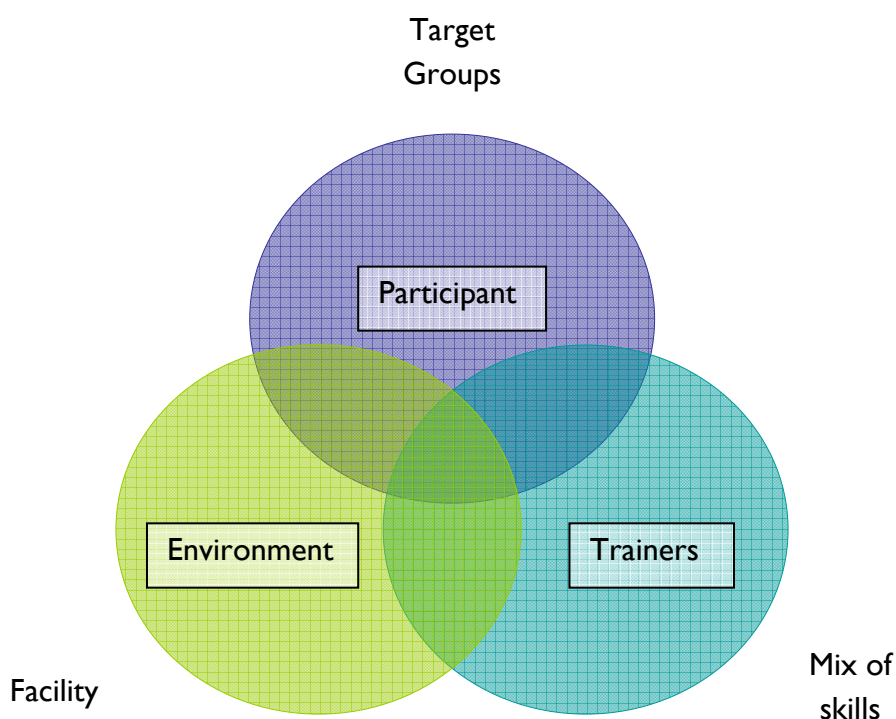
Pip Hardy and Tony Sumner's 2008 article 'Digital Storytelling in Practice' provides an in-depth account of using digital storytelling within a therapeutic health setting. Clearly they see it as a powerful tool, but it is essential that the process is undertaken with professionals who can support participants who may be expressing difficult, personal or emotional stories. **Appendix One** provides a summary overview of some subject areas that can and have been addressed through digital storytelling.

How to Run a Digital Storytelling Workshop

Each digital storytelling workshop is different so this programme should be taken as a guide. It is an á la carte menu rather than a prix fixé. 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. The table in the Executive Summary shows the most common **three day** or **thirty hour** model. Appendix 3 provides other models.

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 and the guide includes a breakdown of the model used in this workshop. (Appendix Two provides sample programmes). 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 whole days could be too intense – it is a fine balance between keeping the momentum going and allowing enough time for reflection.

Stage 1. Resourcing Your Workshop

Target
Groups

Participant

Environment

Trainers

Facility

Mix of
skills

What Do We Mean by Environment?

Creating the right ambience is important. Factors which organisers need to take into account include:
- *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, 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 + dv camera, or a digital recorder, or a digital sound recording studio)

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 organisation 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 - for if 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 miniDV 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)

- **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 that 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 **Appendix Four** for a summary of the skills and attributes required by a Digital Storytelling Training Team

- **Some Approaches to 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 Education[7], 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 our ability to gain the trust of Roma people.   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

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

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

- **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 drop-out). 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 <u>all</u> the necessary time - be clear about how much input will be required of them
- Tell them what they need 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 session[8]. 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

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[8] 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.

Stage 2. Finding Your Stories - 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."*

> *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 <u>Digital Storytelling Cookbook and Travelling Companion,</u> Digital Diner Press, 2007.

The story circle is the essence of the 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 stores or address particular subjects.   Trainers need to recognise 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 exercise to give people the confidence to tell their own story
- Give people the tools to turn their personal story into a script.

- **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.

What is 'The Story Question'?
Telling stories about your own life is an age-old human activity. Everyone has a story to tell and 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 facilitators[9]". Trainers need the right combination skills and a clear sensitivity about how to utilise 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 can be something focussed more towards a particular goal. Digital stories foreground personal, experiential perspectives and, 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, which defines the story question and shapes narrative. The experiences of the author, or participant, form the raw material of the story question and the facilitator's task is to help to answer the story question in a personal story told within two to three minute minutes.

The best personal stories are those which readily gain empathy from the viewers. Such emotional engagement requires the author to give 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 focussed on the need to make a simple, empathetic story.

Digital storytelling can also be adapted to meet specific needs. For example, 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, which could be used to overcome prejudice or as means to demonstrate a specific skill, like a linguistic ability. In this case, the digital story is less personal and more goal orientated.

- **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.

Some games, for example, those using memory of particular dates may be more suitable for some groups than others. Some games are 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'.

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[9] See Where it all started – The Center for Digital Storytelling in California by Joe Lambert in Hartley and McWilliam, ibid

It is important that the 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.

- **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 develop team spirit 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 to focus participants on getting to the heart of the story question and tell a story in a short space of time.

'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. Train the Trainer workshop, Cyprus.

- **Understanding Story Structure**

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

A story has….

A **Beginning, for example**

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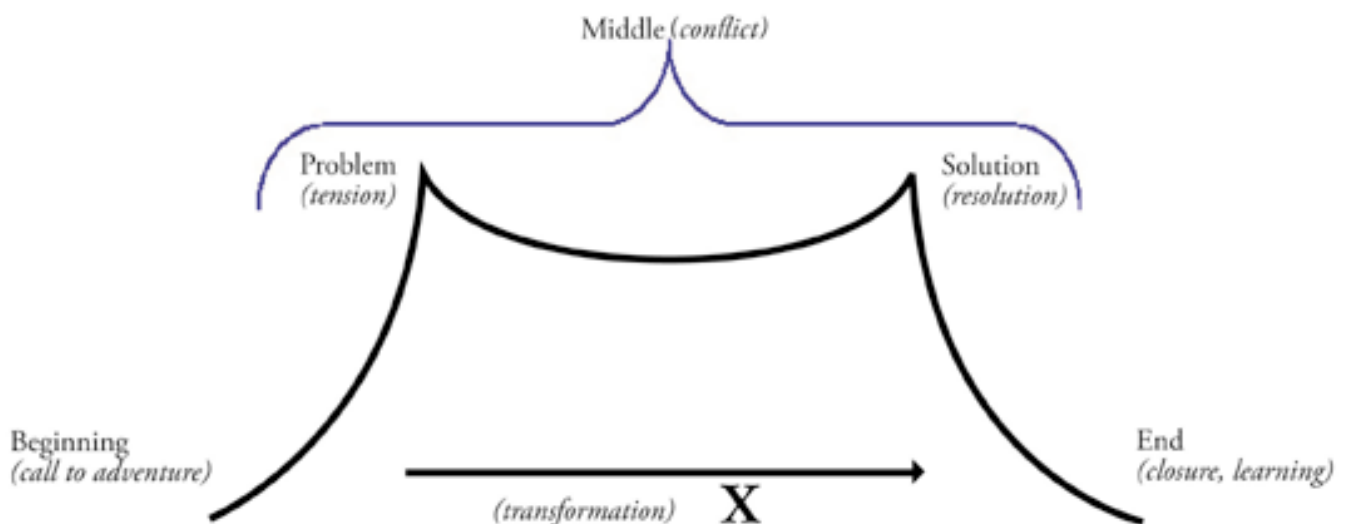- Everyday life is interrupted
- We accept a 'call to adventure'.

…a **Middle**

- Conflict/challenge
- Situations begging resolution
- We learn the extent of problem;
- Change in central character
- Expectations & 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

Story Map

- **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 game[10], for example, to illustrate the story structure. The game requires participants to work in pairs to develop a short story that is 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 and 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 can help the group identify similarities and differences in their story structures and they can be easily moved around and changed.

- **Trainers' Tips – Developing Storytelling Skills**

- (a)   **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
  http://www.digistories.co.uk/

  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.

- (b)   **Make Writing Accessible**

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[10] DiGem Storytelling Games page 13-14

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 down 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. You 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.

Students from a workshop in Greece draft their story

(c) 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 to identify where there are gaps and decide how to fill those gaps, for instance, by taking additional photos, using graphics or drawings, using symbols.

JAK Insert Jack and Jill Storyboard with text

(d) Use lists:
  a. I love
  b. I hate
  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.

Ask people to write a list in 3 minutes of one or two of the stimuli above. 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'.

> **Remember to respect the participants do not make comments that may discourage them, or risk being misunderstood even if you hear the strangest things**

(e) **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.

(f)   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 **Appendix 5** for examples.

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 their 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: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 on-going 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 visualise 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.

JAK (Graphic – can you put this table in a speech bubble?)

The 'golden rule' is to **KISS** - **K**eep **I**t **S**hort and **S**imple.   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

Developing the Story

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. In this way, a digital story could becomes 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 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 that the 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.

Stage 3 - Telling Your Stories

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 think about 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 needs 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.

Scan / import photos

- Re-size photos if you need to 720 x 576
- You'll need between 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.
- You need to ensure everyone has enough images. If they need to take more pictures, you need to ensure that the camera is set to high resolution (1600 x 1200) so that they can be cropped without losing quality.

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.*

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*"
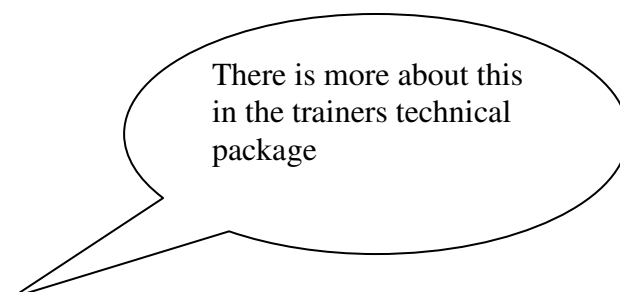> Joe Lambert, Digital Storytelling, Digital Diner Press, 2006

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. if a room is full of hard surfaces, with high ceilings, it is likely to produce too much echo).

- You need to ensure that 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.**

See Appendix Six for A Short Technical Guide for End Users.

There is more about this in the trainers technical package

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 Licence[11] or used with the permission of the rights holder..   This includes pictures downloaded from the internet.

Copyright-Free Resources

If participants can create their own music or sound effects for their film, that is probably the best solution! If participants are only ever going to show their films to friends and family, then copyright is not such 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

Sound and Music

Copyright-free music and sound effects can be found at:
http://www.opensourcemusic.com/

www.freesound.org

http://www.looperman.com/

http://www.jamendo.com/en/

http://fby.paternita.info/fby2/mp3/index.html

http://ccmixter.org/

Audacity – The Free, Cross-Platform Sound Editor
http://audacity.sourceforge.net/

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

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[11] See http://creativecommons.org/

Free Foto www.freefoto.com

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

http://www.photoscape.orgPhoto/ 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 a fun and easy photo editing software that 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

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

- **Editing a Digital Story**

You need to introduce the editing package by giving a **demonstration.** Editing can be daunting prospect for people with little experience of computers or filmmaking. The best means to avoid problems down the line is to encourage questions during the demonstration. This should not take more than an hour at the most and it 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 you provide your group with an accessible digital story as something to work with **before they start work on their own films**. Provide a pre-recorded voice-over (leave a deliberate mistake in so that they can practice cutting a sound track). If possible, talk the group through the process and show what you are doing by projecting images on to a screen and **get the group to follow what you do on their own computers**. You should always encourage them to ask questions as the demonstration takes place.

Once participants begin to edit their own films, you will need to give them 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.

- **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. You could also 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).

Stage 4 - Sharing Your Stories

Once you've made a digital story, you need to think about the best way to reach an audience. At script stage storytellers need to think 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 to think about are:

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

•   In order 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**[12]. This gives the organiser authority to screen the film in public places.

The Showcase Screening

The final screening is usually the highlight of any digital storytelling workshop and 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 Digitales 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 up 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, Digitales 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 and a final showcase in Athens in April 2012 brings together the collective impact internationally.

Appendix Seven provides a summary of story-sharing possiblities.

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[12] A model Contributor Release Form is included in the Trainers Packagae

Evaluation

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

A wide range of tools can be used, depending on the needs of the group:

- A short questionnaire identifying expecations 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. Participants could then as a group disucss at the end whether their expectations had been met).
- If writing is an issue, avoid lengthy questionnaires. 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 through which you can 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.

Digital Storytelling Context: 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 Australia[13] the model is used in the classroom and in Brazil[14] 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 Storytelling[15] 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 and the 1990s witnessed the advent of new forms like 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

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[13] 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.

[14] 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.

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

movement of the 1970s which used cassette tape recorders to record oral histories of working class people.

Academic discourse has a rich tradition of engagement with questions around the democratisation of culture. Writers like Richard Sennett[16] have sought to use reearch as a means to understand the dynamics underpinning contemporary society. More recently, Nick Couldry, takes these ideas forward in Why Voice Matters?[17]. 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[18] which chronicles digital storytelling practice across the world. It provides an overview of key projects in USA, Australia, South Africa, Brazil and Europe[19]. 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[20] Mediatized Stories 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"[21]*.

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[22]* have used case

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[16] 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

[17] See Why Voice Matters – Culture and Politics after Neoliberalism by Nick Couldry, Sage, 2010

[18] See Story Circle edited by John Hartley and Kelly McWilliam Wiley Blackwell, 2009

[19] 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 lagest providers being educational institutions (123), community centres (71), cultural institutions (51) and government (55). Ibid, pg 37-77.

[20] See Digital Storytelling, Mediatized Stories, edited by Knut Lundby , Peter Lang, 2008

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

[22] 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

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 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 and number of different digital storytelling projects.

In Digital Storytelling- Capturing Lives, Creating Community[23], 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 focussed 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 a direct 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[24]" 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.

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downloadable from
http://www.jisc.ac.uk/media/documents/programmes/usersandinnovation/reflectfinalreport.pdf
[23] See Digital Storytelling Capturing Lives Creating Community by Joe Lambert, Digital Diner Press, 2006
[24] See Conceptual Choices by Nick Couldry in Lundby, *ibid*

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 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.

Recruiting and Training Trainers

The right mix of people to run digital storytelling with excluded, vulnerable or marginalised people is essential. It is an approach that demands the development of trust within a group and therefore experience of working with those specific communities is a must. 'Parachuting in' to a community can have the opposite effect of empowerment and could leave people feeling robbed of their stories, rather than enabled to tell them.

Trainers really need to have made their own film. This is the only way they can know and appreciate what is being demanded from trainees and the pressure they are under to deliver something challenging within a tight timetable. Because the stories are often personal, the storytelling journey can also be an emotional one – another demand on trainees that needs to be understood by the trainer, through experience.

It is rare to find the perfect mix in any single individual, so a key challenge is to ensure that the trainers running the workshop have the right blend of expertise. A typical workshop will have between eight and twelve participants depending on the group. A smaller group lacks the dynamic needed to generate good stories and a larger group is often too unwieldy. A workshop needs at least two trainers for a group of eight people and a well balanced team is the starting point. One trainer should lead on the pedagogical and qualitative research side, and the other needs to be stronger in the technical side. Both trainers must understand the full, complementary range of 'hard' and 'soft' skills needed in the role, in order to support each other and the group well.

The precise ratio of teachers to students depends upon the expertise within the trainees and the length of time allocated to each task within the workshop. This ordinarily requires support from two trainers throughout and often a third person with specific technical expertise around editing to help finalise work a tightly scheduled or larger workshop. Trainers should have completed a Train the Trainers workshop before they deliver a workshop.

Organisers need to ensure trainers possess:

• Positive attitude and a sense of humour
• Spontaneity with an ability to respond flexibly and quickly to changing ideas or circumstances
• Clear voice and the ability to use language to convey complex ideas to groups simply
• Knowledge base across all the technical and creative areas
• Knowledge and understanding about and trust of the participants
• Capacity to manage their own time and contribution in a manner which maximises benefits to trainer and trainees
• Understanding of the needs of tranees whose mother tongue is different to the language in which the workshop is being conducted
• Ability to adapt the workshop methodology to different requirements, e.g. to use the method to enhance participants' employability potential by, for example, producing a digital CV

See **Appendix 3** for what is needed in a Digital Storytelling Team
See **Appendix 4** for personal qualities and attributes of Digital Storytelling Trainer
Train the Trainer Workshops

The 'Train the Trainer' workshops take prospective trainers through all of the steps that their future participants will be expected to undertake. However, it is very important that each stage of the process is explained in terms of how the activities relate to the needs of the target groups with whom trainers will be working in the future.

- Show and explain how each Story Circle game or activity develops particular skills (learning skills, communication, etc).
- Give advice on which games work best with which target groups.
- Provide examples of how to measure progress, both in terms of working towards the successful production of a Digital Story, and also in terms of capturing the skills and knowledge development against, for example, the European Reference Framework key skills.
- Ask prospective trainers to describe in detail the needs that their target groups are likely to have and the purposes for which they are planning to use digital storytelling so that you can work with them to identify the most effective Story Circle games, the kinds of script development support and technical support that they are likely to need to use or adapt.

Further Reading

Why Voice Matters – Culture and Politics after Neoliberalism, Nick Couldry, Sage 2010

The Alternative Media Handbook, Kate Coyer, Tony Dowmunt and Alan Fountain, Routledge 2007

Inclusion Through Media Edited by Tony Dowmunt, Mark Dunford and Nicole van Hemert Open Mute, 2007

Story Circle, John Hartley and Kelly McWilliam, Wiley K (eds), Blackwell, 2009

Digital Storytelling, Capturing Lives Creating Community, Joe Lambert, Digital Diner Press, 2006

Digital Storytelling, Mediatized Stories, Knut Lundby, Peter Lang, 2008

A Private Sphere Democracy in a Digital Age Zizi A Papacharissi Polity2010

Respect Richard Sennett 2005

Appendices

Appendix One: Tackling More Difficult Subjects

Some examples of subject areas which lend themselves well to the digital storytelling process.

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 artefacts 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 and 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 organisational questions.

Appendix Two: 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 a time when you have the 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 if you are working with groups with specific needs or groups with more limited ICT experience

Here are some sample programmes for different workshops:

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

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 • 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: • Introductory games • Advance/Colour • Splat • Love / Hate list • Matchstick stories • Random words stores	Script redraft and finalise Scanning and voice recording	Editing/Effects/Music
1.00	Lunch	Lunch	Lunch
2.00	Your Stories • 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	Ensure all facilities and resources are in place for a successful screening

Structured Programme	Week One Day One	Week One Day Two	Week Two Day Three	Week Two Day Four	Week Three Day Five	Week Three Day Six	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 Random words/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

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 Second draft script and feedback	Finalise any outstanding scripts Editing, scanning and voice recording	Editing, effects and music. Individual support 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.

Appendix Three: Training Team Responsibilities for Digital Storytelling Workshop

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
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
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

Appendix Four: *Qualities and skills needed to be a Digital Storytelling Trainer*

Knowledge and Experience

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

Abilities and Skills

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

Personal qualities

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

Appendix Five: 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 then say 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 think about the future?

- **Heroes**
    Can the group identify a person who has 'heroic' qualities. You have to 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**

    As 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 - 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?

You could have these questions up 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 think about 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:
  o Injustice
  o A time you felt really scared
  o A first time
  o The Most Embarrassing thing

Stories about Feelings
  o A time I felt anonymous
  o A time I felt most like ME
  o A time I felt proud

Appendix Six: A Short Technical Guide for End Users

Digital Storytelling allows creation of movies using software that is 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 your photographs or drawings.

b) Edit images if 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) You should 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 When these letters are sounded, 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. "Sally 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) To fine tune audio clips Audacity is a free program that can be used to do this, 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 that 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, it is necessary to do this in the Audacity program, because when you save the record and import to iMovie or Movie maker no more 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're synchronized.

– The sound of clipping which wasn't present in either of the original files means 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 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) If 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 pane 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. 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. On the left of the screen appear the names of the 'video' and 'audio' tracks. 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 order of the pictures 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. However 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 color to change the font or background color. 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. 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.
- Whether it is possible at the end of this guide should be added links to additional (public) materials concerning mentioned programs (more information about editing, extra effects etc.)
- It would be useful if you added a notice that new versions of the programme will have a new design and some new elements or something like this.
- 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

Appendix Seven: Sharing Digital Stories

Web, including shared spaces and dedicated portals
o Digital stories are simple to upload and store on your own site or Facebook page o Completed stories can be shown at communal sites, such as youtube or vimeo[25] o 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
o 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. o 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. o Examples of broadcast stories include Capture Wales[26] broadcast by BBC Wales, Slovak films about Roma made during Equal period and YLE pieces as segments in youth programme called SIX DEGREES OF SEPARATION
Community Venues
o Local screenings usually in the community where the work has been made are often simple to organise and very successful o Important to advertise and promote event as a community event involving all contributors o Important to treat event as celebration of achievements o Need to ensure that 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
o 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 which share your interests to see what is planned o 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 tin the programme. o Digital storytelling specific festivals or conferences[27] - mostly promoted on particular sites.

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[25] Wikipedia provides a useful list of communal sites.
http://en.wikipedia.org/wiki/List_of_video_hosting_websites
[26] See http://www.bbc.co.uk/wales/arts/yourvideo/queries/capturewales.shtml where the material is stored on line

About the DiGem Partnership

The partners are:

Dimitra – Larissa, Greece

Dimitra is a certified vocational training institute which has been active in the organisation and implementation of European programmes since 1989. Dimitra has trained and offered its services to over 15,000 people. We provide professional training to unemployed, socially sensitive groups, migrants aiming to acquire skills for successful integration into the labour market.   Dimtra is experienced in running large partnership projects, such as the Equal funded ComMedia Net. In our capacity as the ComediaNet leader5 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 marginalised 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

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[27] 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

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 organised 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.

Socialines ir ekonomines pletros centras (SEDC), 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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