

A Short Guide to Digital Storytelling on Identity & Culture

4 Villa Cross Media Platform

Contents:

- 1. What is digital storytelling ?**
- 2. Mobilizing and emancipating youngsters**
- 3. Crossing bridges by exchanging stories on our identity & culture**
- 4. Group dynamics and production techniques : 4 working phases**

Phase 1 : Selection of a team

Phase 2 : Organizing technical workshops

Phase 3 : Brainstorming on content + Storyboards

Phase 4 : Filming, gathering pictures, voice-overs etc

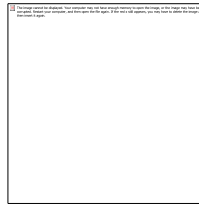
5. Practical hurdles and challenges

- How to make youngsters enthusiastic?
- Participants are not always available
- Getting the right software?
- How to write a voice-over ?
- Fear of using your own voice
- Letting creative processing take over the guidelines ?
- What music are you allowed to you use?

Thomas More (former Lessius Mechelen) (Nadia Dala) for Villa Cross Media November 2012

Researchdocument-3 from Thomas More Mechelen for VXM partners : Research document 3 is a more detailed document, that can be used as a basis for the training packages that leading partner CSV in Ipswich will develop. In this document Thomas More Mechelen included feedback from the different participating partners on research document 2. Research document 1 focused on intercultural diversity. Research document 2 highlighted essentials of digital storytelling & cultural identities (shared via Yammer).

1 : Introduction to digital storytelling



Our ancestors shared stories on stone, later on paper, and more recently through pictures, moving images and soundbites. In the 21st century we make use of digital multimedia to tell stories. With digital storytelling we can express our emotional, personal stories and share it with others. The exchange of digital stories on a VXM-multimedia platform will create a digital community across borders. By expressing our own cultural identities, we build bridges between countries and participating regions of the VXM-project.

Evolution in storytelling:

From prehistorical and ancient times to our modern 21st century, storytelling has always been key to connecting people. Even before we could write, we told each other stories around campfires and in gathering places. The ancient myths, the historical fairytales, contemporary movies or condensed tweets: stories always convey messages, wisdoms and values that help us understand who we are, how we connect to others and how we are supposed to behave in groups. Stories are the cement that kept tribes, communities and countries together.

Oral storytelling required exceptional (eloquence) qualities from storytellers in order to pass the message to a audience. Later, with the invention of books and paper it became easier to reproduce a story of a significant author to a larger audience. With the recent digital (r)evolution however, the storyteller can be anyone and the audience is everyone. Storyteller and audience are not separate entities anymore. Everyone can express his or her own story on whatever topic via a wide range of digital conveyers: tweets, links, emails textmessages etc. Virtual storytelling fora have replaced the old campfires and libraries where stories were told and read. Exchanging stories in interactive processes are now key.

§ The term “Digital Story” usually refers to a **short, personal, multimedia** scraps of TV that people can make for themselves and for others. *They're 'mini-movies' or **testimonials**.*

digital story

= A short, **first person** video-narrative created by combining recorded voice, still and moving images, and music *or other sounds*.

digital storyteller (*dig·i·tal sto·ry·tell·er*)

= *Anyone who has a desire to document life experience, ideas, or feelings through the use of story and digital media. (From wikipedia)*

Strict minimal construction rules:

Although free and floating, in order to be accessible and easy to digest for others there is some strictness to the construction of a Digital Story:

- **about 250 words,**
- **a dozen or so pictures / still images,**
- **selected video-footage (a),**
- **length: 2 to 5 minutes (b),**
- **sound track / instrumental music (c),**
- **personal voice-over narration,**
- **titles and transitions.**

Participants have indicated that these strict construction rules could result in a so-called genre piece. This might restrict engagement within the sometimes hard to reach groups :

(a) With regard to the selected video-footage, participants ask if - in extreme cases- this may not be required (ie, story could comprise of still images, drawings, animation, or even a single colour with a VO (a la Derek Jarman's *Blue*)

(b) Participants suggest that 5 minutes is too long. While the average length of a video on You Tube is 4.12 mins, stats suggest the average viewing length range from 1:40 to 2:30 mins. Overall production time and levels of beneficiary interest waning may also come into play.

Less is more.

(c) Concern was also raised about the copyrighted music being used without permission - this would restrict anything participants showed at a film festival.

Examples:

Check out this example of digital storytelling with pictures:

<http://www.kifkif.be/kif-kif-tv/king-kit>

Check out this example of digital storytelling with video:

<http://www.youtube.com/watch?v=vsuHabO2TYA&feature=related>

Where does digital storytelling come from?

“Digital storytelling as we practice and teach it grew out of the work of Joe Lambert and Dana Atchley at the **Center for Digital Storytelling** at the American University of California, Berkeley in 1993. The community of practice that has evolved from this work is based on the premise that everyone has a story to tell. Digital technologies offer particularly powerful means of conveying these stories.”

Useful links:

1. Joe Lambert on digital storytelling : <http://www.storycenter.org/history/>

2. Other_experts on digital storytelling :

<http://www.youtube.com/watch?v=x26rFIJyW9Q&feature=related>

<http://www.youtube.com/watch?v=3yU8zE5LBBY&feature=related>

Seven elements of digital stories

Joe Lambert identifies seven elements of effective digital stories based on more than a decade of work in this medium. The distillation of his experience has fueled much of our own work in school

settings. The seven elements of digital storytelling include:

Element #1 - Point of View

Why do we tell stories?

The stories we tell reflect who we are as humans and they make us aware of our connection to humanity. They are the reflection of our experiences. We use stories to teach each other lessons about life, so when we tell stories, **we attempt to make a point about something**. As an author it will be up to you to determine what you're trying to convey to your audience and from what perspective you'll be telling your story.

Consider your audience as you plan your story. Why is it important for you to tell your story to them? What do you hope your audience will understand about what you have to share? Will you be telling your story in 1st person (more personal) or will you be telling it from 3rd person (more removed or detached)?

Element #2 - Dramatic Question

Most stories follow **a structure** based on somebody desiring something, then they act on that desire and you as the audience are able to see the results.

What keeps you engaged from the beginning is the tension that's created by the conflict between this desire and the resolution. Embedded in the story is a dramatic question begging to be answered.

Will the girl get the guy? Who-dun-it? Will the hero reach his/her goal? These are common dramatic questions that you often find in good stories. You create the tension by the way you go about answering your dramatic question. Once this major question is answered, the story is finished.

See if you can find a dramatic question in the examples for this section. Is the question resolved in each movie or are you left without a resolution?

Element #3 - Emotional Content

Have you ever watched a movie or read a story that you really identified with or one that had you so engaged that you just couldn't walk away until it was finished?

The emotional paradigms portrayed in these types of stories often center on issues that are **very personal** to us such as love and loneliness, death and loss, acceptance and rejection. These issues are central to our very being and definitely hold our emotions as well as our attention.

It is hard though to cast aside years of non-personal writing experiences and embrace creating something of a personal nature. However it can be quite a powerful and liberating experience.

This section has three examples of movies that deal with emotional content. See if you can identify the emotional paradigms behind these stories.

Element #4 - The Gift of Your Voice

One of the most effective tools you have available to you for storytelling is the "gift of your voice". Our voices are powerful, yet we are often hesitant or embarrassed to include them in our projects.

Using your own voice or the voice of your students in your stories personalizes your story and it helps the audience understand the context for which they should be listening.

Our own self-consciousness sometimes gets in the way of effective narration of our stories. As you work on adding your voice to your stories be sure to strive for natural conversational tones and patterns. Include room to stop, pause and think while you're telling your story.

As you watch the examples in this section, consider the impact that the voice plays on the overall effect of the story.

Element #5 - Sound Track

Used appropriately music and sound effects can add depth to your visual images. Can you think of instances in movies where the sound track had you sitting on the edge of your seat as you waited for something scary to happen?

The sound track on your movie can help you make sense of the visual information in the movie. It can help you understand the mood of the story, and it can make the story seem more real (with the addition of appropriate sound effects). It can also add elements of surprise and humor.

As you create your digital stories you might want to consider using **instrumental music rather than music with lyrics**. Sometimes (especially with students) lyrics compete and conflict with narration or the purpose of the movie.

Element #6 - Economy :

You will want to identify the **key points** necessary for telling your story and then choose still images or video clips that demonstrate these key points. It is important for you to show your audience just enough information to understand what you're trying to say and then change to another image.

Including video clips or images that are too long will bore your audience. If you're careful about the images you choose and the method in which you sequence and transition between them, your audience will be able to look at a group of sequenced images and fill in the missing information.

Element #7 - Pacing

Pacing refers to the **rhythm of your story**. If it moves too fast or too slow you run the risk of losing or boring your audience. Have you ever listened to a really good story and noticed how the storyteller changes the pace throughout the story?

A really good story will move right along at a comfortable pace but will feel as though it is breathing. Every now and then you might feel the story stop or pause while you have a chance to think about things and then it picks up again. With these breaks, you get a chance to really look at the story. Without the breaks, you often stop listening.

Sometimes you use your voice to set the pace, other times you can rely on music and sound effects to move your story or to slow it down.

Some people refer to pacing as being the "true secret to successful storytelling."

(Extracts from : digital storytelling center website (see 2 in bibliography)

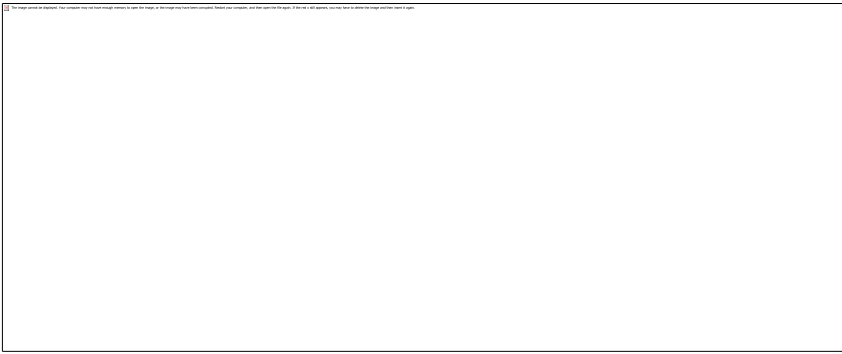
Additional information on the seven elements of digitalstorytelling, can be found online at the following sites :

The seven elements adapted from the digital storytelling cookbook and Traveling companion
http://www.jakesonline.org/seven_elements.pdf

7 elements of Digital Storytelling <http://atr.k12.hi.us/tutorials/tutorials/digstory/elements.htm>

a Diagram of the 7 Elements <http://atr.k12.hi.us/tutorials/tutorials/digstory/helpelements.htm>

2. A tool to mobilize and emancipate youngsters



Since the proliferation of social media, storytellers are no longer required to have specific expertise or knowledge on a topic when sharing a story. As mentioned before, the social media and digital platforms are available to everyone. Everybody can therefore participate in the process of storytelling and share their (personal) stories. Messages and stories on digital platforms will inevitably showcase a multitude of angles, expressions and realities to specific topics. Critics point at the nivellisation and supercificiality in the quality of these stories. Whereas regular users will rather underline the benefits of the wide diversity in the stories and topics that come with digital platforms where everyone is invited to add to the storytelling-process. And where everyone is invited to respond. It is exactly this democratisation process of storytelling that makes digital storytelling so attractive :

Why use digital storytelling ?

1. Digital storytelling is not for the lucky few. It is **ACCESSIBLE** to everyone. Through workshops participants are introduced to user-friendly multimedia usage.
2. Once participants are technically skilled, they will tell (1st person) **PERSONAL** stories. Because it is so personal there is room for emotions. Digital storytelling is **EMOTIONAL**.
3. It is a **CREATIVE** tool: participants will use their personal voice, their personal choice of music, their personal storyboard and personal narrative. Participants are free in their expression.
4. Participants **SHARE** their personal story with others.

5. They LEARN from each other and BRIDGE the differences between each other. Through exchanging digital storytelling products participants can grow as a human being and **INTERCONNECT**.

The significant **educational uses of digitalstorytelling** is talked about in “ The Educational Uses of Digital Storytelling”, by Bernard R. Robin, University of Houston , USA. brobin@uh.edu
<http://faculty.coe.uh.edu/brobin/homepage/Educational-Uses-DS.pdf>

Briefing Participants (1)

It's important to brief people before they start making their Digital Story, so they feel both relaxed and fired-up:

We've all been in situations that are new to us. Since our first day in school, we often feel we're in unknown territory. Coming to a Digital Storytelling workshop or session is no exception.

Briefing participants as fully as possibly before embarking on the process is invaluable to the success of the workshop as it serves two purposes. One is to ensure that the participants are suitably prepared and the other is to alleviate any fears or concerns they

may have with what lies ahead. Meeting the contributors beforehand is by far the best way of relaying the information required and in cases where this isn't possible, the necessary information should be shared over a phone conversation.

We call this bringing together of participants '**The Gathering**'. This session is an introduction to Digital Storytelling and a chance for contributors to meet others and members of the team that they'll be working with over a cup of tea and biscuit! This informal session is very important as it sets the mood for the rest of the workshop... a non-competitive atmosphere of sharing and collaboration.

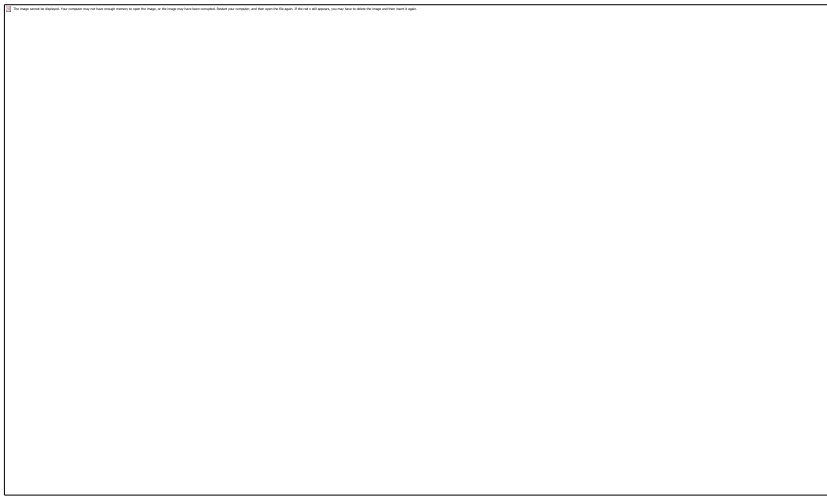
A lot of ground is covered at the Gathering. We watch different examples of Digital Stories to get more of an idea of what the final Digital Story could look like and to help develop ideas for how the story could be crafted.

It's important to cover the following aspects at the Gathering:

- Where Digital Storytelling comes from.
- Explain and show examples of the Digital Storytelling form that participants will be working with.
- Explain each step of the process necessary to complete the story.
- Go through the preparations required from the contributor in advance of the first workshop session.
- A small briefing on editorial and copyright issues. This is especially important as it could affect where the finished story may be displayed.
- Explain what happens to the stories once they're finished. Participants should be allowed plenty of time during this meeting to raise any questions or concerns about the process. It's also good to leave contact details should participants wish to contact a member of the team in the time leading up to the first session.

The Gathering is a lot of fun and participants soon find themselves at ease with one another and those around them. People leave brimming with creative ideas on how they can approach their own story - some have even been known to delve in the attic for photographs straight away - and you, in turn, leave very excited about the sessions ahead.

3: Crossing bridges by expressing cultural identities



Crossing bridges between countries and regions can be challenging, especially when focusing on cultural differences and intercultural frictions.

Yet by opting for the personal storytelling-format, a cross-country digital storytelling project can unite all the participating storytellers with their audiences. Catching, authentic stories, that are presented in a contemporary way with the required technologies, can link young people together. Because of the very interactive nature of the digital platform – where storytellers and audience are interchangeable - the connection is even more authentic and durable. The VXM-project on digital stoytelling aims at building bridges between the youthful participants of this projects, by allowing them to express their cultural identities in a variety of personal and emotional storylines. By expressing who we are and how we function through our inhereted and learned set of references, combined with personal choices, participants open the door for each other to learn, marvel and reflect. This creates an opportunity for participants to detect similarities in what keeps other participants going: reoccurring themes, trends, hypes, hobbies... despite the different environments and social contexts of the participants. By recognizing yourself in the Other – as the French philosopher Levinas said – we become connected.

Conceptual framework on diversity in general and culture/identity specifically:

Diversity = recognition and acknowledgement of the complexities of the existing diversity in our society in terms of

1. gender
2. sexual orientation
3. ethnic cultures and subcultures
4. physical and mental impairments
5. age

The digital stories of this project should be a reflection of the diversity in our society in terms of 'storylines' and in terms of 'visibility on screen'.

Before tackling a storyline the storytellers have to re-frame their minds,

add a creative spin that will help improve the quality of the authentic story, away from cliché-stories. For instance:

1. Women are too often portrayed as passive subjects (witnesses) in storytelling, but they can take many roles upon themselves. The challenge could lie in re-framing a given situation from the female point of view or vice versa. Topic-wise, women are too often asked to focus on their identity as a female, a mother or a care-taker. Let's break through these barriers when possible.

2. The wide range of sexual orientations (gay, lesbians, bi-sexuals, transgender etc) are too often portrayed as tolerated orientations that are nevertheless out of the normal societal framework. Popular tv-formats like 'Modern Family' show that we do not have to work within this traditional format.

3. ! Culture & Identity are key in this storytelling project and deserve special attention. Our identity is largely formatted within our (ethnic) cultural background, yet we need to underline that besides our ethnic cultures, with significant differences in values, religions, rituals and symbols, we are also subjected to a wide range of subcultures (class, education, neighbourhoods, peer pressure, sports, urban subcultures etc)

Our cultural background explains some parts of our behavior, but for this project it is key to look at each individual as a dynamic human being with many identity-layers or so-called identity-molecules that are sometimes more and sometimes less prominent during the course of his or her life. Avoid stereotyping. Also avoid the old happy-go-lucky multicultural stories where every culture or subgroup is 'celebrated' yet 'locked' in their own ways. A universal topic can be the red threat of several portraits of people with different cultural backgrounds, for instance.

4. The amount of good media formats (tv, commercials, reality-tv etc) in our modern day society that underline the so-called normalcy of discussing and overcoming physical impairments, is on the rise. There is no longer a need to typecast people with physical impairments. It is within their authentic life-experience that we can find new, interesting angles for story-telling. Re-framing, again, is key.

5. In a day and age where people are staying more healthy and fit, our outlook on ageing people has changed. 55+ or 65+ is no longer viewed upon as 'old' and 'immobile'. But for this project we are focusing on young people, so the stigma and traditional story-telling of ageing people is not immediately relevant here. On the other hand, we must be aware of the growing stigma on young people, often portrayed as problematic and uncontrollable youngsters that need to be corrected. This project should tap into the wisdom, the authenticity and life-experience of young people in the story-telling.

Therefore diversity in digital storytelling should be reflected in the following:

1. story angles : re-framing stories (male, female, cultural, sexual orientation angles can be inclusive, not exclusive)
 2. approach of topic (creative twist)
 3. interviewee and main character(s) (show diversity on screen, reflection of 'what is real')
 4. visuals (think about what you wish to show as backgrounds, avoid cliches)
 5. music
- etc

We have to be very careful for not servicing a niche-audience or one specific target-group. The stories are supposed to be **'authentic', 'inclusive' & cross-cultural.** And a little bit of humor, always helps..

Practical recommendations : culture and identity in the VXM-digital stories

1. In selecting youngsters for this project, try to aim for a diverse, non-homogenous audience. Mix girls and boys, social classes, ethnic groups, diverse educational background etc.
2. Storylines and storyboards should be a reflexion of their specific different backgrounds and identities. Try to encourage the participants to stay AUTHENTIC to their story.
3. Try to include the specific diversity of the city in which the participants live (Ipswich,

Plymouth, Bruges and Mechelen) in the footage/moving images that are used for the digital story.

4. The narrative or voice-over should be in correct English/Dutch but it is important for each participant to keep their own flavor, dialect, lingo (youth culture, ethnic words etc).
5. Artistically there is NO MOLD for personal digital storytelling. It all starts with what story each participant wants to tell and how it resonates with them.

Examples of digital stories with a culture & identity layer:

Example 1: “Shared differences are the essence of what makes us unique as individuals. You can embrace and celebrate diversity by encouraging young people about exceptional people, places and objects that create different heritages.” (from <http://www.scholastic.com/dreamincolor/about/>)

-> Create a digital story around **exceptional people** that inspired you in your community

-> Create a digital story around **places** that are meaningful to you in your community

-> Create a digital story around **objects** that create a different heritage that is linked to your cultural identity.

Example 2: Communicating your own cultural identity through investigating you home and family culture:

Try to answer the following questions in preparation of your storyboard:

- What is the structure of your family? What roles do each of the members play?
- How is leisure time spent?
- What role does religions play in your family?
- What do you and others in your family read, listen to as music, enjoy as art?
- Are there particular occupations common in generations of your family?

- Where did your family originate from?
- What language or dialect do you speak at home?
- Any specific diet, routines of sharing meals at home?
- Does your family have any specific characteristics, for instance physical, clothing etc.
- What does your home/house/apartment/housing look like? Does it represent you or your family?

After identifying the important characteristics of your family and home life, start writing your storyboard.

(from <http://www.citejournal.org/articles/v4i4gen2ad.pdf>)

Example 3: “A typical day in my life: from waking up to bed-time”

Narrate a story of a typical day in your life: from waking up-rituals, bedroom decoration, your bathroom rituals, breakfast, getting dressed, choice of clothes, leaving the house, walking, metro, bike, car, streetview, cityplaces you hang out (school, volunteering, youth club, shelter etc), interactions with people you are accustomed to, to the ending of the day and bedtime rituals.

You can punctuate this story with subtitles indicating time and places.

4. How to get started in 4 phases?



The first 4 work-phases of VXM-project for all the partners:

I. Phase I: **SELECT A TEAM** of young people that are eager to tell a personal story and organize a kick-off party of the project.

II. Phase 2: Offer several **WORKSHOPS** that are focused on the **TECHNICAL** aspects of digital storytelling.

This project requires **commitment** for, as well as all the technical things that must be learnt, script writing, picture editing and performance skills are also needed and these have to be worked on, which is why most Digital Stories are made by people attending workshops where participants can benefit from the help and **advice of facilitators**.

Typically, digital stories are produced in **intensive workshops**. The product is a short film that combines a narrated piece of personal writing, photographic and other still images, and a musical soundtrack. Technology enables those without a technical background to produce works that tell a story using "moving" images and sound. The lower processing and memory requirements for using stills as compared with video, and the ease with which the so-called "Ken Burns" pan effect can be produced with video editing software, have made it easy to create good-looking short films.

Desktop computers enabled with **video editing software** are used to synchronise recorded spoken narratives with scans of personal photographs.

It's useful to have **THREE SPACES** available during the workshop ⁽¹⁾:

1. Main Room

This is where the Digital Stories will be made. Best if it's lockable and alarmed if equipment will be left overnight. There needs to be enough space, tables and chairs to accommodate all the equipment and people. Power points along two sides of the room makes safe rigging easier. It's good if it has natural light and ventilation and can be made dark enough for images from the data projector to have impact. E.g. some kind of blinds or curtains for blackout.

2. Sound-recording room

This room needs to be very quiet indeed. Switch off any noisy lights, air conditioning, fans, clocks, computers, etc. The fewer echoes in the room the better; clutter is good. This room needs to be available throughout the production workshop. It can be small -

just big enough to accommodate three people, recording equipment and microphone. There needs to be power points.

3. Break-out space

People will be working intensively together, maybe over a longish period. This can become quite claustrophobic if there are no breakout spaces available. This could just be a cafeteria, a foyer with seats or even an outside sitting area. It just needs to be

somewhere for people to wander to if they need a break ⁽¹⁾

III. Phase 3: Understanding of the **CONCEPT** of digital storytelling + culture and identity through **ACADEMIC SUPPORT** of Lessius Mechelen. KICK-OFF with the theoretical and technical skills that the workshops offered :

- The theoretical outlook of digital storytelling linked to culture and identity will be explained in a PRESENTATION to all the partners by Lessius Mechelen. This presentation will be sent via email, via Yammer and – if required- through personal visits to each participating partner.

- The partners are invited to offer FEEDBACK. If no feedback is offered, the process should continue and the partners are responsible for the good execution of the project. (No written feedback was offered on workdocument 1. Written feedback was offered on workdocument 2)
- Once all the partners understand the outlook of this project, they can start with their own groups: Invite every participant to write down WORDS connected to a personal story that is important to him/her. The participants can write down maximum five words, each linking to a reality of theirs.
- Invite the participants to use a MIND-MAPPING process that connects this one word to a story. What is the story behind this one word.
- Allow everyone to be personal and to work on their own pace. RESPECT each person's pace.
- Invite the participants to RANK their symbolic words in a top-five. What story is most urgent for them to tell?
- CHOOSE one story-line and stick to it.
- Use a STORYBOARD

What is a storyboard?

A storyboard is your plan for how all the pieces will fit together in your movie. In your storyboard you will create a sequence for all of your visual elements (images, text, video). **You will write out your narration.** You'll make plans for what will be included in your soundtrack as well as what types of transitions and titles you will be using. In your storyboard, you'll also make note of the time sequence.

- Some people like to use software to create their storyboards. Inspiration, Kidspiration, Storyboard and Draw programs have been successfully used to create storyboards.
- Some people choose to use Post-it Notes and large pieces of poster board or a large flat surface. With post-its it is easy to rearrange items and change decisions on your storyboard.

- Some people choose to use notebook paper because it gives them plenty of room to write down all the information that they want to include. This also allows for easy rearrangement of the sequence of items.

For their project all participants will be asked to turn in their personal storyboard. Using the storyboard template they will need to plan for the following items in their personal digital story:

1. Sequence of images and/or video clips
 2. Timing for visual images (how long each will last)
 3. Narration script (aligned with each image or video clip)
 4. Plans for transitions
 5. Notes on soundtrack and sound effects
 6. Titles and Credits
- Participants Start creating their DIGITAL STORY
 - Organize FEEDBACK moments
 - Check if the project is still CONFORM the CONCEPT of digital storytelling + culture and identity (volume 1 and 2)

THINK, CHOOSE, PROCESS and be PATIENT

- Use a storyboard : what are your key-points?
- What is the base-line of your story? (learning-curve/evolution of character)
- How do you want to express these key-points: with voice-over, pictures, moving images, music etc. ?
- What is the build-up of your story? Map it out.
- Create your moving images/ and also look for suitable images.
- Select your moving images and/or your pictures.
- What music is suitable for your story? Check the audio-bank.
- Do you need technology for special effects to create a visual flow?
- Write down your narrative based on the material you have: write it down literally.

- Read your text: does it sound natural? Is it really you? Don't make the narrative too rigid, nor too popular. Use correct grammar!
- Keep track of timing: only between 2 and 5 minutes. Can you make it?
- Show your digital story-in-the-making to others and ask for feedback.
- Allow professionals to fine-tune it on technical aspects.

More info? also check <http://thenjournal.org/feature/61/>

IV Phase 4: **FILMING, GATHERING PICTURES, MAKING VOICE-OVERS** etc

!!!!!!

More details on the **practical** steps to selecting participants and organizing workshops will be included in **workdocument 4**, after a series in depth research interviews by Lessius-students at CSV Ipswich. (Briefing participants, Finding the story-in-the-making, Equipment checklist, Recording your own voice, Adding digital photos etc)

The practical organizing of workshops and phase 4 will be extra documented in a later phase, in which **Lessius Mechelen** and the **ngo Kif-kif** will be collaborating together. Kif-Kif has experience and expertise in organizing digital storytelling workshops for youngsters.

5. HURDLES & CHALLENGES in this project:

During a 1st intake interview with CSV, at the occasion of a student and participants exchange event on October 2012 in Mechelen, **a first series of hurdles and challenges** with regard to the digital storytelling project came to the surface :

1. Finding the **right software** that allows participants to make a digital testimony with digital pictures, voice-overs, moving pictures and voice-overs.

2. **Availability of the participants** : CSV works with youngsters of different backgrounds and in (often) precarious social situations. Motivating initial participants to stay in the whole process is a challenge when, for instance, the participants are struggling with recovering from drug addiction, when participants are economic migrants seeking for a job in UK and abroad (therefor moving out of Ipswich in search of a job elsewhere) etc.
3. Overcoming **personal shame and fear** in expressing and sharing their own (painful) personal stories.
4. It as also a challenge for some participants to **write their own texts**, due to lack of educations
5. Reading out their own texts can also be a challenge, when participants are not trained to **read out texts** or to speak out verbally in public.
6. In the first stages of the project, CSV staff has committed to filming the participants, whilst they express their stories. The **editing of these footage** is also handled by CSV staff or experienced volunteers. Taking **ownership** of their own digital story and following up from beginning till the end is not as easy as expected.
7. Choosing the right music soundtrack appears to be challenging as well. Participants need information on **artists' authors rights**. Which music are they allowed to use?
8. In their enthusiasm, it appears that participants of the project have started filming, before organizing workshops on the technical aspects of digital storytelling. The **following through of the first 4 phases** as described above, is a challenge in an environment where the urgency of creative processes and limited availability of youngsters are a reality.

Bibliography:

- (1) A Guide to Digital Storytelling by members of the BBC Capture Wales Team. March 2008.
- (2) Center for digital storytelling: <http://www.storycenter.org/>
- (3) <http://www.citejournal.org/articles/v4i4gen2ad.pdf>
- (4) <http://www.scholastic.com/dreamincolor/about/>
- (5) <http://www.citejournal.org/articles/v4i4gen2ad.pdf>
- (6) <http://thenjournal.org/feature/61/>
- (7) “Digital Storytelling Cookbook”, by Joe Lambert : <http://www.storycenter.org/storage/publications/cookbook.pdf>
- (8) “Digital Storytelling: Capturing Lives, Creating Communities”
- (9) Digital storytelling: a powerful technology tool for 21st century classroom, by Bernard R. Robin. <http://digitalstorytellingclass.pbworks.com/f/Digital+Storytelling+A+Powerful.pdf>
- (10) The seven elements adapted from the digital storytelling cookbook and Traveling companion http://www.jakesonline.org/seven_elements.pdf
- (11) 7 elements of Digital Storytelling <http://atr.k12.hi.us/tutorials/tutorials/digstory/elements.htm>
- (12) a Diagram of the 7 Elements <http://atr.k12.hi.us/tutorials/tutorials/digstory/helpelements.htm>
- (13) The educational uses of digital storytelling <http://faculty.coe.uh.edu/brobin/homepage/Educational-Uses-DS.pdf>