DIGITAL
WELCOME

PROGRAMME

CONTENTS AND

GUIDELINES

2. DIGITAL STORYTELLING

Project Acronym	DIGITAL WELCOME
Project Title	The WELCOME programme
Work Package	WP1
Deliverable Title	Programme Contents and Outlines – Digital Storytelling
Dissemination level	Public
Version	1
Delivery date	23/03/2018
Keywords	Digital stories, story circles, video editing
Abstract	This module is dedicated to Digital Storytelling. Through it, participants will acquire storytelling techniques, with special emphasis on finding, telling and sharing personal experiences through the digital medium video. These guidelines contain instructions and tips on how to facilitate a digital storytelling-session yourself as well as make a digital story yourself.
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1. MODULE OVERVIEW

This document provides an overview of the Digital Storytelling method. In a digital story, the narrator describes his or her own personal experiences or personal points of view on a particular topic by editing images, sound, music, text and voice.

Digital storytelling is a simple and accessible way to tell a story through a short film without requiring extensive technical knowledge or skills. This method is suitable for people of all ages and with different educational backgrounds and language skills. People who cannot read or write can also tell their personal stories with a digital story.

We start with **energizers** to get people talking, becoming familiar with **telling stories** and install **safety in the group**. Next we present some topics you could use to talk about and how to organize and lead **a story circle**. Once the stories are ready we focus on **images**. What makes images "strong" and where to find or how to create them? When we have our text and images it's time to bring them together by **editing our video** and present it to the world!

1.1 Learning hours

Total: 36 hours
Face-to-face: 26 hours
Self-study: 10 hours
Assessment: ongoing

1.2 Learning objectives

1.2.1 KNOWLEDGE
- pixels and screen resolutions
- different steps of making movies and different tasks (scripting, directing, camera, sound, editing, ...)
- how to express personal experiences, discuss the matter at hand with people and organize them in a story (self-reflection)
- learn about royalties and the Creative Commons concept (media literacy)

1.2.2. SKILLS

- edit a video with free video software
- take and manipulate pictures
- recording and dubbing sound
- export and publish a movie project (on the Internet)
- acquire language and communicational skills (writing and doing a voice-over)
- ICT and multimedia usage
- perform targeted searches on the Internet: photos, music, sounds, etc. (information literacy, research skills, use of sources)
- work in group (social skills)

1.2.3. COMPETENCIES

- Participants use digital techniques to tell their personal stories (communication, expression)
- Participants learn how to tell a story with video and sound (audio-visual)
- Participants learn how to bring structure in a story (scenario)
- Participants learn how to shape their creative ideas with digital applications (creativity)

2. ACTIVITIES DESCRIPTION AND IMPLEMENTATION

2.1. Lead up to Digital Storytelling

2.1.1 ENERGIZERS / WARM-UPS

To tell a story and work creatively needs a certain amount of trust in the people around oneself. Therefore it is important to start the digital storytelling workshop with an introductory activity that motivates the participants to tell something about themselves and ice-breaker activities that creates a friendly atmosphere.

We suggest three methods that support the participants to get to know each other:

- **Present Yourself!:** Participants presents facts and characteristics about themselves with pictures that they have found online or taken themselves.
- **I tell you my story:** Participants create creative pictures (e.g. with Googly eyes) to present themselves with a story.

- **DIXIT:** Participants choose a DIXIT card that represents their expectations towards the training and guess why the other participants chose their cards.

(N.B. more info on these activities in EN are available in the full version of the module).

2.1.2   STRUCTURE OF DIGITAL STORYTELLING

Creating a digital story exists out of 3 parts:

1. **Brainstorming and writing the story:**

   a. Thinking of an idea: what do you want to talk about?
   b. Making a scenario and a film script

2. **Making or collecting pictures, sound and music:**

   a. Research and collecting source material
   b. Recording of sound and video, scanning pictures and archives

3. **Editing and finishing the movie on the computer or tablet + showcase**

   a. Editing on a computer: video, pictures, sound, effects and mixing
   b. Finish with closing credits, exporting the movie
   c. Show or publicize your movie online

Tipp: Before you start: make a personal project folder on your desktop or in 'My Documents' (for example: digitalstory_[name]).

2.2 Digital Storytelling

2.2.1 INTRODUCTION TO DIGITAL STORYTELLING

In order to introduce the participants to what a digital story can be you can show two or three stories that are different in structure and content. Discuss the differences in the group. Here are some examples of stories that were created during a storytelling workshop and that you can use:

- "My future in quarantine": https://vimeo.com/107569681
- "Cruise on my tears": https://vimeo.com/173594959
- "The Labyrinth Called Brussels": https://vimeo.com/173594794
- Digital WELCOME YouTube Channel:
  https://www.youtube.com/channel/UC_QwcaojJv6Rhq7Gm_7q0lg

(N.B. more info on these stories in EN are available in the full version of the module).

2.2.2 FINDING THE STORY

Choose which story you want to tell

This first step is the most difficult for many people: which story do I want to tell? What is my film about? Often this decision is so difficult that many people can't think of a story at first or they can think of several, but they don't seem important and relevant enough. In order to counteract this, it makes sense to specify a rough topic, e.g. migration or arrival. This narrows the search for a story for the participants somewhat and through the theme all stories will have a certain weight. Overall, there is no story that is unimportant or boring - this must also be clear to the participants.

Basically, the stories can be about anything: a happy childhood experience, a bad or sad situation, experiences from friends or family who have moved you a lot, and also societal topics such as increasing flows of migration, the presence of multiculturalism in society, economic crises, and the challenges linked to climate change, intercultural understanding, citizenship education, respect for diversity and tolerance, and inclusiveness. Personal stories often convey strong feelings and are therefore very effective.

In order to initiate the process of storytelling, you can project the topic onto a wall in a task, so that the participants can read the task again and again:

"Find two (or more) anecdotes, stories about something you experienced, witnessed or heard about in your environment that is linked to migration."

Participants do not have to write down the story word for word. It is enough to make a few points or write down the story in a few sentences. If you work with people who still have difficulties with the German language, it is sometimes necessary for them to write down the story in detail so that they can tell it well later.

If participants only find one story, that's fine. The task asks for two stories because it has been shown that this simplifies the choice of the final story.

The Storytelling Circle

After the participants have found and written down their story(s), they are invited to the storytelling circle. If the group is too large, it can be divided into two smaller groups. All participants and the trainers sit in a chair circle without tables and then the participants tell their story(s) one by one. Invite the participants to give respectful feedback to the narrator after each story:

- What is the most memorable part of the story? Why?
- How do they find the narrative structure of the story?
- Was the story comprehensible? Or is more information needed?
- Is there another way to tell the story that might make it more exciting? Start with the end or a question?
- What is the length of the story?
- Was it one or more stories?

Give feedback yourself and motivate the participants again and again, even if this process may be difficult. The narrative circle is a very important element and can therefore last a little longer.

Safety in the group

It is important to give participants a feeling of security in the group. Since it is often very personal stories that are told, it must be clear that they will not leave the narrative circle and that they will be treated with respect. Trainers should therefore maintain appropriate boundaries at all times while remaining open to processes of listening and understanding. Since any story, even a difficult one, is welcome, you need to make some rules at the beginning of the narrative circle:

- Each story told at this stage of the process remains in the respective narrative circle. They are not carried out or told.
- Nobody can push anybody in telling or choosing a story they do not feel comfortable telling or using in the video. Neither the participants nor the instructor can do this.
- Do not allow outsiders or hoppers in the circle, start and finish with the same people.
- Breaks. Give stories the time to breathe and to sink in so take a coffee break of five minutes after a few stories if you are in a large group. It will help process the stories and will help the focus of everyone's presentation.
- Do this is in a quiet closed off somewhat cozy space but with little distractions. It's hard to tell and listen to a personal story in a sterile and cold place. You can sit with chairs in a circle or around a table.
- All feelings and opinions are welcome during a story. Neither is right, wrong, good nor bad. They are not judged upon whatsoever. Everyone has the right to freedom of expression in representing themselves in their stories. They should

be provided with the space and flexibility to describe what they have experienced.

- There cannot be any interruptions during the storytelling. Make sure everyone has a pen and paper nearby (but not in their hands as this could create distracting noises, doodling, etc.) that if they have questions they can write them down and ask after the story is told. All questions and remarks afterwards have to be constructive and positive.

Remind everyone of these guidelines at the beginning of every story circle even if you are sure they have heard it before.

2.2.3 CREATE A SCENARIO OR A STORYBOARD

After the story circle, the participants now work individually on their stories again. The task is to structure their stories in such a way that the search for images is easier afterwards. It helps to explain how stories are usually structured and what they should contain. A fun little video to show how a story is normally structured is this sketch from Sesame Street:

https://www.youtube.com/watch?v=_xr9TtWgcbo

Important points that the participants should think about are the following:

- Who are the characters in the story (Who)?
- What is the story about (What)?
- Where does the story take place (Where)?
- When does the story take place (When)?
- What is the starting point of the story (Why)?

As in every feature film, viewers need this particular information at the beginning. This is part of the **introduction** to the story. Often there is a kind of problem, a new situation or a question that needs to be answered. The tension of the story arises because it is not clear whether the main character manages to solve this problem and achieve his or her goal. This tension is part of the **main part** of the story when the narrative reaches its climax. In the **final part**, the viewer experiences the solution to the problem or is left with an open end. The participants are free to deviate from the structure and, for example, not to tell the story chronologically. Stylistic devices can also be used, such as starting with a question or keeping the end open.

The **storyboard** can be used to write down the story in short sentences and to think of a motive for each sentence. The participants can become creative and paint pictures in

the boxes of the storyboard or write search terms for pictures in the boxes. The storyboard serves to structure the story and is a tool to create the first connection between text and image.

Every participant gets a printed storyboard and inserts his story there. In order to make it clear why you are doing this, you can demonstrate the task on a whiteboard and enter a fairy tale into the fields that everyone knows.

2.2.4 COLLECTING YOUR VIDEO MATERIAL

Our digital stories focus on images. Participants can use their own pictures, take pictures of their own or search for pictures on the Internet. In this step of the process it is important to convey two things: (1) Images have several meanings and can convey emotions and (2) only free images may be used.

To show how diverse the meanings of images are and how many different emotions they can convey, you can play the following game with the participants:

Interpretation game

For this game you will need a computer with a projector. Download the photos in the link and show them first the photos that start with letter A. Make sure they do not see the ones with letter B yet.

You can download the photos here:

https://drive.google.com/file/d/13LxinB4qznf_kBN4WwEwKHGdKo0yvYrr/view?usp=sharing

Figuur 1. Interpretation game

Show every photo and ask/explain the following information:

A-01: What do you see on this image? What is going on?

You will probably hear people linking this photo to a wedding or a bride. Explain however that they are looking with 'Western eyes' at this photo and if you would show this to a Chinese person they would probably link it to a
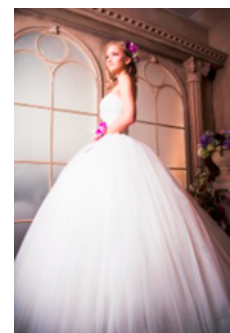
funeral as white is the colour of mourning in some Asian cultures. Culture is an important part in reading an image.

A-02: What does this gesture mean?

For most of us it means 'good' or 'great'. It originates from diving where a 'thumbs-up' means 'going up' and this gesture means 'all good'. However, in some countries like Italy for example this is quite a vulgar gesture and you should not do it in public.

A-03: Everybody knows this symbol, what is it?

Yes, we all link it to the Nazis (show A-03b) but originally the swastika is the most sacred symbol in Hinduism and Buddhism (show A-03c) and a symbol of hope and peace. Meanings of symbols change through history, so that means time can also alter our perception.

Now let's move on to the next series. Give everyone a piece of paper and a pen. Show all the photos that start with a B and let everyone write down what emotion or meaning each photo symbolizes for them. When you have showed them all, start again and let everyone tell what they wrote down. They will see that every photo can tell multiple stories. The bottom line is to show that images sometimes tell more than just one thing. You can sometimes use a photo to show an emotion without having to tell it literally in your text. Just let them think about how some photos may be interpreted differently than originally intended.
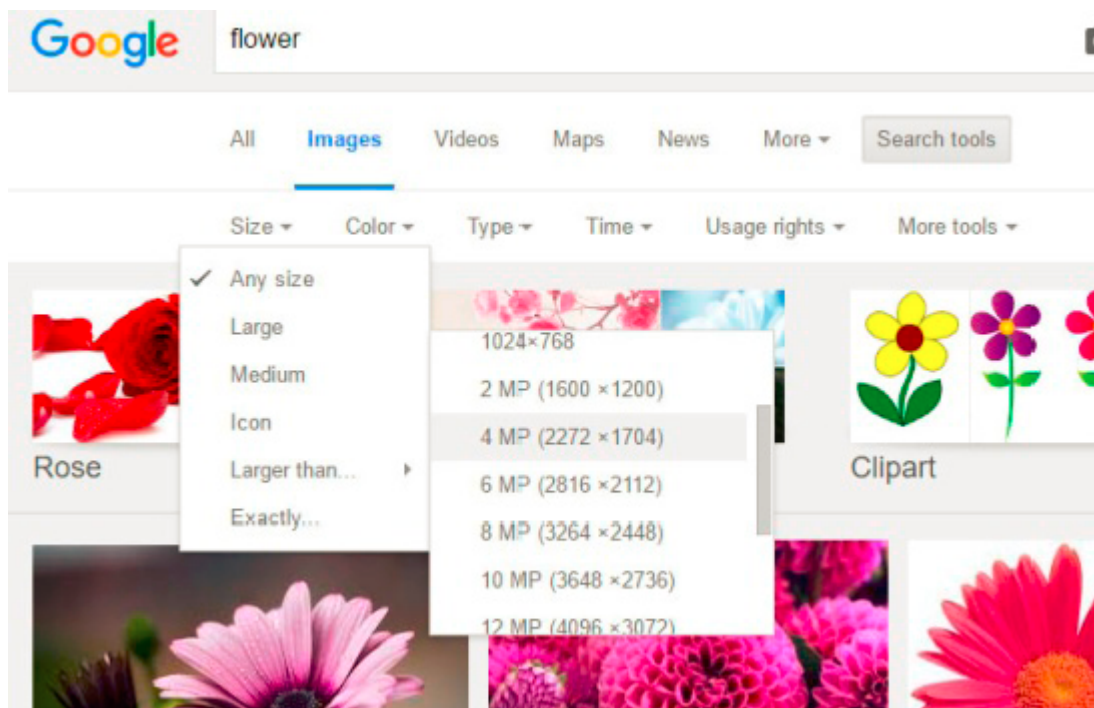
Where to find right-free photos

Figuur 2. Free photos

Before we start with the licenses, we would like to point out that the images should have a certain size in order to look good in the videos:

- Google Images: search for large images (at least 1920x1080 pixels)
- Pixabay: download large format (at least 1920x1080 pixels)
- Your own pictures should also have at least 3MP.

During training, you must ensure that only images that may be reused are used. This means that the images should have a Creative Commons license if they come from the Internet. And if they are private pictures, you have to be sure that the people on them agree with the publication. You can use the following ways to choose pictures:
- In Google Images, you can set "Tools" and "Rights of use" to only display images that can be reused.
- The search mask CC Search only displays images that are under the Creative Commons license (URL: https://ccsearch.creativecommons.org).
- At Pixabay, most images have a CC0 license (URL: https://pixabay.com/de/).

These pictures are released by the author for use with restrictions. There are several types of Creative Commons licenses that restrict and define the use of the image. If an image is not under such a license, then it cannot be used. The following info graphic shows the different Creative Commons licenses and what they mean. You can learn more about the licenses here: https://creativecommons.org/licenses/?lang=en

Icon	Right	Description
	Attribution (BY)	Licensees may copy, distribute, display and perform the work and make derivative works and remixes based on it only if they give the author or licensor the credits (attribution) in the manner specified by these.
	Share-alike (SA)	Licensees may distribute derivative works only under a license identical ("not more restrictive") to the license that governs the original work. (See also copyleft.) Without share-alike, derivative works might be sublicensed with compatible but more restrictive license clauses, e.g. CC BY to CC BY-NC.)
	Non-commercial (NC)	Licensees may copy, distribute, display, and perform the work and make derivative works and remixes based on it only for non-commercial purposes.
	No Derivative Works (ND)	Licensees may copy, distribute, display and perform only verbatim copies of the work, not derivative works and remixes based on it.

Most of these licenses are combined:

Icon	Description	Acronym	Free Cultural Works	Remix culture	Commercial use
	Freeing content globally without restrictions	CC0	Yes	Yes	Yes
	Attribution alone	BY	Yes	Yes	Yes
	Attribution + Share Alike	BY-SA	Yes	Yes	Yes

	Attribution + Noncommercial	BY-NC	No	Yes	No
	Attribution + No Derivatives	BY-ND	No	No	Yes
	Attribution + Noncommercial + Share Alike	BY-NC-SA	No	Yes	No
	Attribution + Noncommercial + No Derivatives	BY-NC-ND	No	No	No

Above all, the licenses ensure that the originator of the image is named and that he or she can determine what happens to the image. Even if self-made images are used, care must be taken that the persons photographed agree with them and that other aspects are observed.

A good table to show to the participants that includes most cases of copyright in Europe is this made by Dutch jurist Charlotte Meindersma:
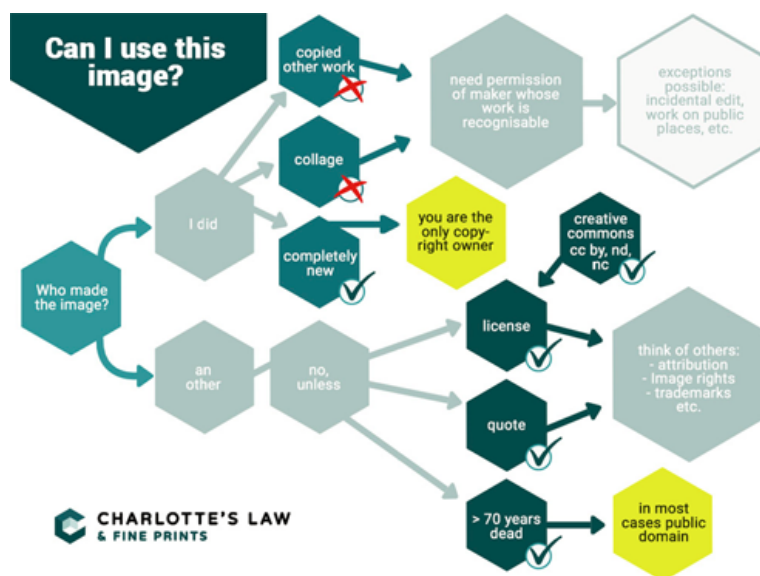

Figure 3. Copyright

Using stop-motion

Stop motion is an animation technique that physically manipulates an object so that it appears to move on its own. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a fast sequence. Dolls with movable joints or clay figures are often used in stop motion for their ease of repositioning. Stop motion animation using plasticine is called clay animation or "clay-mation". Not all stop motion requires figures or models; many stop motion films can involve using humans, household appliances and other things for comedic effect. Stop motion can also use sequential drawing in a similar manner to traditional animation, such as a flip book. Stop motion using humans is sometimes referred to as pixilation or pixilate animation.

Stop-motion animation is based on a simple process:

1) Placing all of the objects to be animated in their initial positions.
2) An image of the objects is then captured using a photo camera or a camera HUE animation or specific apps for stop motion (see below).
3) The objects are moved to slightly different positions and another image is recorded.

(N.B. more info on these activities in EN are available in the full version if the module)

2.2.4 SAVING THE IMAGES ON YOUR COMPUTER
- In your personal project folder, create a subfolder 'Images'
- Retrieve images from a digital camera with a USB-cable or card reader
- If the images are too large, you can resize them to 1920x1080 pixels with the web application Fotoflexer. To do so click on the 'Upload Photo'-button and 'Get Started'

2.2.5 CREATE A NEW PROJECT IN YOUR VIDEO EDITING SOFTWARE
The easiest and most comprehensive way to teach you the editing software is by these videos that are part of the BRIGHTS MOOC: https://vimeo.com/album/4856060

In this Vimeo album you will find 13 videos. The first two videos recapitalize the parts 'Interpretation game' and 'Where to find photos' in this chapter already explained above.

Then you can choose which platform you want to edit your digital story with.

If you have iPads you will find videos there which explain how to make your video with iMovie. If you have PC's or Macs we suggest using the free video editing program Davinci Resolve. You can watch these videos at your own tempo: pause when needed, rewind if you want to see some explanation again or skip a part if you already have some basic knowledge about video editing.

2.2.6 PUBLISH YOUR DIGITAL STORY ON THE INTERNET

You can now upload your video on Vimeo or YouTube. Participants must have the ability to make informed choices about the content, production, and use of their work. They should be provided with the information they need to make these choices and should have the right to withdraw their stories from public circulation at any time, recognizing the constraints of withdrawal from Internet forms of distribution.

Facilitators must strive to offer guidance in these decision-making processes in a way that protects the dignity and safety of participants. It's up to the facilitators to be sure to have all the videos offline as well in case the participants choose to put their video private or even delete it from the internet.

They also have the right to determine whether or not their names are attached to their stories and whether images of themselves and others are blurred to protect privacy. As you will organize a public screening of these digital stories they must agree that their videos will be shown. To avoid problems make sure the participants are well informed of all of this from the get-go.

2.3. Participants (profile, number)

In general it's ideal to work with a group of 8 to 12 participants. Some parts will have to be organised in smaller groups to have effect. Digital Storytelling is possible for participants of all ages. You only need to change the content and the method of your activity according to the age, environment and the context of the target audience. The step-by-step plan is the same for every group and for all ages, but the method will be more playful with children than for adults.

There is no need for extensive ICT-knowledge. The only prerequisite is that the participants are familiar with computers: participants who have never used a mouse or a keyboard before or don't know how to work with files, folders and menus, will have a hard time processing all the information. This means it is important to assess the computer and ICT skills of the participants.

2.3 Required materials

- A computer for each participant with decent Internet connection or iPad/tablet
- A digital camera to make pictures (or tablet)
- A USB-cable or card reader to upload pictures onto the computer
- A smartphone or video camera to make recordings (of your own voice)
- Headphones for listening to the recordings
- A stable and fast internet connection to search for information, images, sound and music

2.4 Assessment

The essence of this module is learning by doing and the end result, a digital story in form of a video, is proof of their learning progression. To assess the final results, every participants has to present his or her video to the rest of the group and to answer questions from fellow participants. To evaluate the training, you can use the method called "**Backpack, Fridge, Trash Can**" or "**The Rose**".

Both methods have the goal that the participants state what they have learned and will carry around with them (backpack), what they have not yet mastered but will try again later (fridge), and what they haven't liked and want to throw away (trash can).

(N.B. more info on these activities in EN are available in the full version if the module)

2.4 Limitations, which need to be considered

- **Language barrier**: in order to make the participants feel comfortable and safe, they can work on their story in the language they choose, even while telling the story in the story circle.
- **Cultural respect**: Similar to the language barrier there will be differences in culture and worldviews. Workshop facilitators should follow the principles of cultural respect for participants. Methods should be adapted to fit local technological resources and capacities, emphasizing always the importance of first-person voice, group process, and participatory production.
- **Finishing the story**: For a Digital Storytelling workshop to work you need at least 4 to 5 full days for the participants to have enough time to finish their videos.
- **Keep it simple**: Because of how movies and images look nowadays, participants might have the expectations to create a similar movie and might be disappointed

with the end result of the digital story. But they have to accept the fact that, for their first movie and in a relative short time, they cannot create something that looks like a Hollywood movie. You can discuss this fact and talk about this.

- **Technical pitfalls**: It is also very important that you check your IT-equipment in advance: Is everything working as it should? Are the computers fast enough for the video editing application? Is there enough IT-equipment for all participants?

- **Showtime**: And finally, showing their movies to the public can be a real success story for the participants - they can proudly show their creation on a big screen and share it on their Facebook webpage - it can also happen that the audience is left with remarks or criticism. Especially when you let your participants make a digital story that put them in a vulnerable position. Blunt remarks or negative reactions can be difficult to process. That is why you have to make sure people are prepared for this and that you make some time to discuss these remarks or reactions.

3. RESOURCES AND REFERENCIES

YEP4EUROPE Methodology: http://all-digital.org/youth-e-perspectives-on-migration/

BRIGHTS MOOC: http://www.brights-project.eu/

4. LEARNING OUTCOMES

By the end of this course, the participants will be able to:

- express personal experiences and discuss
- map out experiences linked to a certain topic and organize them in a story (self-reflection)
- find Creative Commons content on the internet like photos, music, sounds, etc.
- edit a video with free video software
- to take and manipulate pictures for the use in their movies, record sound
- to export a movie project and publish them on the Internet
- think as their viewers, how they would see the end-users of their product
- shape their creative ideas with digital applications (creativity)
- teach all the above to their peers