



[Digital Storytelling Toolkit]



[Digital Storytelling Toolkit]

Compiled by Jason Ward and Andrea Bullivant

This supports the DST Guidebook created by Dávid Bán, Balázs Nagy



This learning material has been produced within the “**I-DIGital Stories – Stories Educational Learning Facilities**” project financed by the European Commission (2015-1-IT02-KA204-015181).



This material is licensed under the **Creative Commons** licence, 2017

This means that you are free to copy, distribute, and display portions or the full version of text and images, provided you give explicit credits to:

- **Jason Ward** and **Andrea Bullivan** for this Toolkit

- **Dávid Bán** and **Balázs Nagy** for the Guide

“**I-DIGital Stories – Stories Educational Learning Facilities**” project.

However, if you intend to distribute a modified version of our material, you must ask us for permission first and distribute the resulting work only under the same or similar license to this one, definitely not for commercial purpose.

Pictures credits: http://idigstories.eu/IO_credits



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



I dig stories

Stories Educational Learning Facilities

project number: 2015-1-IT02-KA204-015181



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

The DST Toolkit

The DST Digital Storytelling toolkit aims to provide a practical 'shortcut' guide to running a DST workshop, which builds on the standard guidebook and shares insights and recommendations from workshops delivered in a range of contexts. It follows a similar format to the guidebook, but provides additional examples of activities and reflections from case studies, including some designed to meet the needs of facilitators who may be working with more complex groups. A series of tabs in the DST website offer guidance through the following process:

- Finding your group
- Getting started
- Creating a story
- Creating a digital story
- Working with sensitive issues
- Sharing and ending

How to use this toolkit

Each section will provide a checklist of 'top tips' for facilitators, including a visual representation in the form of a short video. Further down each page will be more in depth material and points for reflection. Other practical sections will include links to other answers and videos on how to make use of certain digital software (Apple iMovie).

Recommendations

1. It is not essential to read all sections of this toolkit, but we recommend reading the guidebook in full.
2. We recommend that you view at least 5 completed DST videos from previous workshops
3. Ideally, you need significant expertise of running workshops/training with groups
4. Some competency with digital media is needed

Whilst the guidebook and toolkit are designed to guide you through the process of leading your own workshop, we strongly advise you to attend a DST workshop in your area and/or make your own digital story so that you understand the process fully. Your digital story can also be shared when you run your own workshop.

Index

1. Finding your group	7
2. Getting started	12
3. Creating a story	18
4. Creating a digital story	24
5. Working with sensitive issues	29
6. Sharing and ending	35
7. Form	40

1. Finding your group



Finding your group looks at things to consider before you run a DST workshop; from room, to advertising, to timescale.

Objectives:

1. Practical ideas and considerations for choosing a group to work with and advertising it appropriately.
2. Making sure participants understand what is involved when attending a DST workshop.

 http://idigstories.eu/finding_your_group



Top tips:

1. Do you have clear aims?

Do you have a theme in mind or is it open for the participants to choose? Will one story be created together or many individual stories?

2. Are you running an open or closed group?

Can anyone join this workshop? Is it for a select group? Do you have a group in mind?

3. Have you worked with this group before?

Children, Refugees, NEET (not in education, employment or training). Do you have enough experience to provide what this group may need for support?

4. How are you going to make contact?

Schools, community groups, open flyer? Do you have contacts already, do you need advice?

5. Do they know what to bring?

Computer, photographs, headphones, editing software (installed). Are your participants aware they need all this?

Quick links:

- **Top tips**
- **Practicalities**
- **Moment for reflection**
- **Activities**

Practicalities

Aims, Issues and Beneficiaries

- What are the aims? What will participants gain from being involved in the group?
- What are the issues at stake?
- Who will benefit immediately? In the long term?

Are you running an open or closed group?

- Open group – individuals are invited to participate by, for example, a flyer promotion. This would be open to any individual (although differentiation may be made between adults and children)
- Closed group – a selected or targeted group of individuals that may fall into the same category, for instance children from the same after-school club, or Refugees and Asylum Seekers.
- Have group members met before? This will make a difference for group dynamics and bonding

How confident are you to work with this group?

- Have you worked with this group before? This may not mean these individuals specifically, but the category they fall into. For example, Children, NEETS (Not in Education, Employment or Training).
- You may want to draw in participants from previous projects.

Advertising

What?

- Are your dates and times clearly outlined? You will need to consider and be clear about the number of hours/days involved and if these will run consecutively or with space in between. Sometimes negotiations need to be made with room facilities and the participants themselves. 3 days is a popular model, but if other commitments get in the way then

workshops can run during evenings or once a week, with video editing and other work carried out in between

- Do participants know what they need to bring - computers, software, mouse, type of photographs?

Why?

This should link to your aims, but make clear to potential participants what they will gain

How?

- Private invitation, flyer or other? This will depend on the type of group and whether or not they are known to you already

- How will different 'channels' of communication be accessible to different groups? For example social media may work for young people but not others.

- Use existing networks. Allow time for working through 'gatekeepers', for example teachers in schools.

Creating a 'safe space'

Do people know what they are attending?

Creating a safe space begins from the stage of identifying and 'advertising' for your group. In addition to the checklist of considerations above, it will be important to include information in promotion about the commitment required, such as the importance of attending every meeting.

Moment for reflection

Who will need additional help?

Language barriers, lack of technical 'know-how', access to photographs - how are you going to address these potential issues?

Language barriers.

It is challenging working with a multinational group. It may not be easy for the participants to express themselves in a language that is not their mother tongue. Different cultural backgrounds can create an attractive environment but sometimes it is possible to create misunderstandings. That is why it is recommended for your first DST session, to work with a group that you have worked with in the past so that you know what support they need.

Lack of technical 'know how'

Aim to assess the technical competence and confidence of the group in advance.

If you think your group may struggle with the technology remember that this can take up a significant amount of time to both teach and support people through this process. Make sure participants do as much preparatory work before the sessions as possible, such as downloading the chosen video software.

Images

A very good idea is to inform the participants about the need to prepare images before the meeting. It is also useful to record images on to an external memory pen or SD card. Preparing in this way can reduce the time for developing the script, and enable creation of very quick but high quality digital stories.

Stock images from websites or search engines can be used, but only when personal images are not available or there is a good reason for avoiding personal identification (see Tab 4 Moment for Reflection). You will need to check if stock images are free to use. Be aware of copyright issues and privacy, you cannot put a person's image online if they do not agree. Do participant's images have other people in them who need to give their permission?

A story made together

During some DST workshops the group make one story together instead of individually. Sometimes the act of creating a story together can help a group to bond and can lessen anxiety about creating individual stories .

2. Getting Started



Getting Started explores the time when you meet your group and what you may need to do to help the group bond.

Objectives

- 1 Providing clear guidelines and a 'safe space' for participants to create and share digital stories.
- 2 Making sure participants understand expectations and the role of the facilitator, and begin to feel comfortable to start the process of creating a digital story.

 http://idigstories.eu/getting_started



Top Tips:

1. Is your space big enough?

Can people move around freely? Can you all stand in a circle together? Will everyone be able to sit around tables with computers?

2. Do you have the right equipment?

Projectors, Screens, Computers. These will all be needed for your digital storytelling session

3. Is there space for people to work individually?

Most of the time people are working independently. Is there enough space for people to do this?

4. Do you have enough sockets?

Are there too many wires around the room? Are your tables close to your sockets? Does everyone have access to a socket?

5. Is the room safe and secure?

*This is a private and personal process. Do people feel comfortable in the room?
Is it safe from disturbances of other people just entering the room?*

Quick links:

- Top tips
- Practicalities
- Moment for reflection
- Activities

Practicalities

Venue and location

- Accessible for everyone and easy to find?
- A comfortable environment where the workshop can take place undisturbed by noise, other people using the same building?
- The venue is adequate for all stages of the DST process, providing space for individual work, as soundproof as possible with lighting that can be adapted for screening of films and good acoustics?
- Does it have Wi-Fi? Many people download photographs during the process so Wi-Fi is vital

Timing of workshop

- Does this meet the needs of the group? Can it be adapted?
- Will it suit the group better to work intensively over consecutive days to immerse themselves in the process, or do they need a break between days, particularly if they have other commitments (work , childcare)?

Technical facilities - have computers and other equipment been checked for the following:

- Word processing software and a printer available?
- A camera and high-resolution flat bed scanner available?
- Quality of the voice recorder?
- Software downloaded for videos?
- Projector and sound available?
- Participants' own computers checked for capacity and compatibility with selected editing software? + mouse (better to use instead of the touchpad)+ headphones

Participants – have they received plenty of advance information about what to bring with them, for example the number or type of photos? Can these be on a memory pen?

Creating a ‘safe space’

Language

Pay attention to language and keep it as clear and simple as possible, avoiding technical and other ‘jargon’

Working with a culturally diverse group

This can be wonderfully enriching for everyone, but special care needs to be taken with language to avoid misunderstandings and to allow participants time to express themselves

Confidentiality

‘Rules’ of confidentiality will need to be agreed, including:

- Information shared remains within the group
- No recordings of other people’s stories whilst these are being created through the story circle stage. Mobile phones should be switched off!
- No sharing of photos without consent or where these contain pictures of vulnerable groups eg, asylum seekers, ‘looked after’ children (a term for children in local authority care and living away from families in the UK context)

No judgements

It should be made clear, ideally through group agreement, that participants and their stories will not be judged or rated by anyone throughout the process

Facilitation

The trainer is also a facilitator whose role is to ensure everyone feels comfortable and can participate equally, both to speak and be heard. This approach needs to be taken from the very beginning with ‘ice-breaker’ activities. When you have created a safe space you can begin with the storytelling activities.

Moment for reflection

Ground Rules

At the beginning of a DST workshop delivered with a diverse group of adults, the trainer used pre-prepared sentences with suggested 'rules' or principles. For example, *'I respect the opinions of other people in the group even if I disagree with them'*.

Sentences were used in a 'fruit bowl' activity, whereby participants either agreed by standing up and exchanging seats or disagreeing and remaining seated. New sentences could also be suggested and through this process participants reached agreement about 'rules' and principles for their workshop which all felt comfortable with. If the word 'rules' seems too daunting, try to find a word that appeals to the group such as 'boundaries' or 'group guidelines'

Activities, Ice-breakers, energisers and getting to know you

Anyone Who – *Useful for participants to start bonding without putting too much pressure on individuals to speak*

All participants sit in a circle of chairs with one person standing in the middle (usually this is the facilitator to help start things off). The person in the middle makes a statement about themselves beginning with 'anyone who...' - for example 'anyone who has a dog'. Participants whom the statement applies to (in this case people who have dogs) have to stand up and try to find a new seat (including the person in the middle) as quickly as possible. There will always be one person left in the middle and that person then makes another 'anyone who' statement. This is repeated for as long as you want the game to continue.

One truth One Lie – *Provides a frame for storytelling and lets the group share some information about each other.*

Each member of the group (randomly or in order of the circle) introduces their name and makes 2 statements about themselves, one being the truth and one a lie (not true). For example "My name is John and I have a pet snake. My name is John and I had toast for breakfast"

If the group and individuals feel comfortable to do so they may challenge the participant and ask additional questions to see if the participant can elaborate their 'story'. Participants then vote on what they believe to be truth and what they believe is a lie. Ensure participants choose carefully what they say and do not feel under pressure to say something they

are uncomfortable with.

Note: This activity does have a focus on not telling the truth, but DST is about (in most cases) truth telling. However this can be used for the purpose of illustrating the process of creating a fictional story for the DST workshop.

Photographer and Camera – encourages looking at things from different perspectives, another useful storytelling skill

Put the group into pairs and ask the pairs to nominate each other as photographer and camera. The photographer chooses something in the room that they would like to 'photograph' and then asks the camera to close their eyes and directs the camera to the object/scene by pointing them in the right direction and adjusting the 'camera' (angle, height, etc.). The photographer cannot say anything to his/her camera during this process. The camera then opens their eyes for 3 seconds, turns to the photographer (so that s/he cannot see the picture s/he has taken) and describes the picture with words. Then both turn to the object/scene and talk about differences in perception. What did each notice? How did their perceptions differ? Did they notice individual items or a 'bigger picture'?

After a picture is taken, pairs swap position: now the 'camera' is the 'photographer', and the 'photographer' turns into a 'camera'.

Finally the group come together and participants share their experience with and give feedback to each other. The game is about building trust, communication, and attention.

Note: Blindfolding requires trust so make sure the group are comfortable with each other before trying this activity.

3 Creating a Story



Creating a Story explores the facilitated process of storytelling and reflects on what the facilitator may need to do in order to help their group understand what is required to create a story..

Objectives

- 1 Understanding how to facilitate the story telling process in a safe environment
- 2 Helping participants reflect on what kind of story they would like to tell

 http://idigstories.eu/creating_a_story



Top Tips

1. **Do people have their stories?**
Do they have an idea of the story they want to share? Will you need to help them with this?
2. **Are they able to keep it to time?**
2.5 minutes is the longest it can be. Are your participants prepared to edit their story to the necessary length?
3. **Do they have enough pictures?**
Recommend between 15-25 photographs. Will the person need other images (from the internet)?
4. **Do they have a script?**
Do they know what they need to say? Are they happy with how it sounds? Does it make sense to other people?
5. **Are they happy to share it?**
Do they know what will happen to their story? Are they comfortable sharing it with the other participants?

Quick links:

- **Top tips**
- **Practicalities**
- **Moment for reflection**
- **Activities**

Practicalities

1. Provide clear information about the process

- The timetable of tasks e.g., when to select the photos, when to write the narration
- Watch a few sample films
- Respond to questions and concerns
- Explain basic legal and copyright questions
- Outline the end of the process and the afterlife of the films (saving, publishing, creators' right of disposal)
- Some people will start from their images and make a story and some will write a story and find photographs. Either way is fine but make sure they pick a starting point.

2. Getting to know you – an icebreaker activity (or more than one). See ideas in 'Activities' below

3. Story Circle - for participants to create the draft of their story from which they can later create the script, i.e. the narrative of the film

- Ideally takes place in a separate, cosier room without any external disturbances and where seating is arranged for all to participate
- May need 'props'. This will depend on activities used, but for many groups you may want participants to bring 3 objects which are important to them (this could include photos) and a draft of their story if they have this
- Involves a process of ice-breaker activities and 'games' to stimulate story ideas. See 'Activities' below for examples. More ideas can be found in the full DST guide.
- Ideally results in all participants finding the story they want to tell and preparing a first written draft.

4. Story Writing - creating a simple but clear script to be read by the storyteller as the narrator of the film. To include:

- Simple short sentences, which reflect the personality and characteristic language of the storyteller. Ideally between 180 and 320 words.
- Time for storytellers to 'sleep on their story' and modify further before finalizing.
- Use of appropriate questions to help find a focus for the story and eliminate unnecessary information. Less is more!
- Guidance for those both stuck on their stories and those over-confident.

5. Story Board - a simple two-column table, one column of which has the text divided according to a certain rhythm – usually sentence by sentence –paired with the appropriate photos in the second column

- Make visible the proportion of pictures versus the text in the story.
- In general, a couple of sentences are the right amount of text for one photo, but this can be varied to fit with the emotional rhythm and dramaturgy of the film.

Creating a 'safe space'

No Pressure

Make sure that the participants do not feel pressured to share a story that is 'good' or 'interesting'. For example a group of participants from refugee backgrounds should not have to talk about their refugee journeys only. Do not compare but share, and allow people to let others know what their story is about or to keep it to themselves until it is shared with the whole group at the end.

Self Protection

Where a group involves work colleagues, there may be a need to keep a distance between the personal and professional when sharing information. Also remember the power dynamics between adults and children/teenagers with regards to issues of confidentiality and willingness to share experiences.

Working with Stress

It is ok to acknowledge this is a stressful and personal process. Try to reassure participants there is no 'right story'. Also this not the story of their life, but just a part (sometimes a small part) of their life experience. Sometimes where participants share their story ideas in the group this can help others to find their own story. Use the group to support this process.

Moment for reflection

Working with children, vulnerable adults or groups who are unfamiliar with each other may require more group activities at the beginning of the process. Does the group need more to bring them together than the icebreakers in the first section?

“On the second day after the story circle and before the introduction to the creation of the storyboard we played an energizer where all of the participants were in a circle and each of them had to say their name, a word beginning with the first letter of their name and a movement related to this word. At the end of this circle the whole group had to repeat each participant’s name, related word and movement. That helped a lot the group to feel more comfortable”

Re-energising participants and welcoming people back into the workshop space is a great way to help people feel more comfortable to return to their Digital Storytelling space. This is not to say every group needs this, but if your group are younger, vulnerable or unsure of the process then this can be a helpful .

Activities, Ice-breakers, energisers and getting to know you

Something similar/ something different – sharing about self, telling small stories and learning about each other:

Ask the group to stand in a circle. Use a throw-able object and ask participants to pass the object around the room to people that they have something in common with. This can be something they may know about them already or something everyone can see, for example hair colour.

E.g. I’m passing this to xxxx because we are both wearing the colour blue.

After each person has had a turn in passing the object, invite the group to pass the object to someone where there is a difference between them.

E.g. I’m passing this to xxxx because they have a pet and I do not.

Before the game starts you may want to re-affirm the agreed group ‘rules’ to avoid inappropriate comments or targeting of individuals.

Photo story:

Facilitator invites storytellers to bring an especially important photo with them to their workshop. It can be one they are going to use in their DST story or not. The group then swap photos with each other, thus ending up with a new and unknown photo in their hands. Each participant has to make up a story that they think is connected to the unknown photo. After everyone has described the photo and told their story, photos are returned to their owners who then tell the real story of the photo. This is an interesting exercise to illustrate how the same object – in this case the photo – can be approached from different perspectives. It also provides an opportunity for storytellers to let their imaginations loose in order to bring an unknown photo alive.

As an alternative, the facilitator gives the group a random selection of photographs and invites the group to create a story inspired by what they see. This introduces narrative discussions as well as storyboarding and structure, which will be needed later.

4 Creating a Digital Story



Creating a Digital Story looks at the practicalities of using technology and provides ideas on use of equipment, sound recording and time management.

Objectives

- 1 Understanding what is needed to guide people through the digital editing process.
- 2 Making sure you know how to guide your participants in the use of digital media software

 http://idigstories.eu/creating_digital_story



Top Tips

1. **Are people comfortable with the software they are using?**
Do they know how to edit their video? Will you be doing this together?
2. **Are people comfortable with their script?**
Have they rehearsed it? Have they practiced reading it out loud? Is it the right length?
3. **How is your recording space?**
Are there any noises outside? Are you sure it is not possible for others to overhear?
4. **Do you have the 'right' equipment ?**
Are you using a phone, a dictaphone or the computer microphone? Will you get the best sound quality?
5. **Is there enough time?**
Recording and editing may take longer than you think. Will everyone have sufficient and equal time? Can you recall how long it took to make your story?

Quick links:

- **Top tips**
- **Practicalities**
- **Moment for reflection**
- **Support for using Apple devices.**

Practicalities

1. Are people comfortable with the software they are using?

Digital storytelling is always centred around the story itself, however a large part of the process is understanding the technology so that the story is recorded accurately . Do people know how to edit a photo or add an effect, have you been able to show them?

2. Are people comfortable with their script?

This is not to say are they happy with the text (which is also important), but are they happy with how they are going to narrate the text out loud. Some participants make notes on their script, for example when to pause, when to use inflection and when to raise or lower the tone of their voice.

3. How is your recording space?

Is it separate from your workshop space? Is it quiet inside and away from potential noise from the room outside? This can be edited away but takes more time and expertise.

4. Do you have the 'right' equipment ?

The participants usually bring computers and software but the recording equipment will be your responsibility. There are a number of recording devices out there and some workshops use applications for recording on mobile phones. What ever equipment you use try it for yourself first, and check the sound quality.

5. Is there enough time?

Although the script is 1-2 minutes maximum people may want to record their story a few times, edit sections and possibly

change some of the text. Make sure you leave an appropriate amount of time to allow each participant enough space to do this.

Creating a 'safe space'

The anxiety of technology:

Many attendees of DST workshops mention the sense of fear when it comes to using the technology. Have you provided enough guidance and support on using the software? What may be easy for you can be a huge struggle for others.

Groups helping each other:

It may not always need to be you helping with the process of technology use, some members may be able to help others when they have finished their own work.

Balance of time:

There is no fixed time period for length of workshops. This depends on your aims and the needs of your group. Also bear in mind that you can extend the training if you think participants need more time. Some people may want to complete stories on their own, so do not forget that people can do this in their spare time (evenings, between sessions).

Moment for reflection

Use of photographs – The balance between personal photos and stock images or drawings.

During one workshop some participants did not want to share images of themselves but still wanted to share their story. The solution for one participant was to blur out her face in the video and use a collection of home photos and generic images in her story. She believed that it was still important to share her story and enjoyed the fact that it could still be her voice, her photographs and her story, whilst maintaining an element of self-protection.

Other participants might use stock images or drawings only (see working with Sensitive Issues for more on use of drawings). One participant said she still felt connected to the story but safe in the knowledge that she would not be recognised. Some participants have even declined to share their story, but commented on enjoying the process and

sense of release through creating and telling the story to themselves.

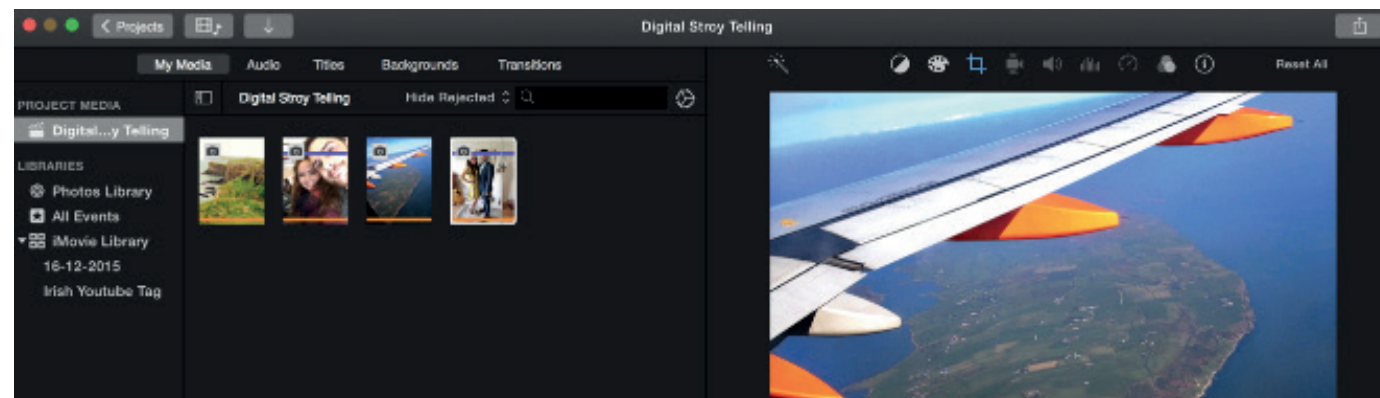
Note: Always make sure when using photographs from the internet they have no copyright attachment and are free to use.

Some useful resources

MacBook – iMovie

For most projects participants will use a variety of different editing software that is Windows enabled. For Mac users most will use the attached Application iMovie. Below is a ‘walk through’ video. You can find a guide for using iMovie at this link: http://idigstories.eu/imovie_guide

 http://idigstories.eu/step_by_step



5 Working with Sensitive Issues

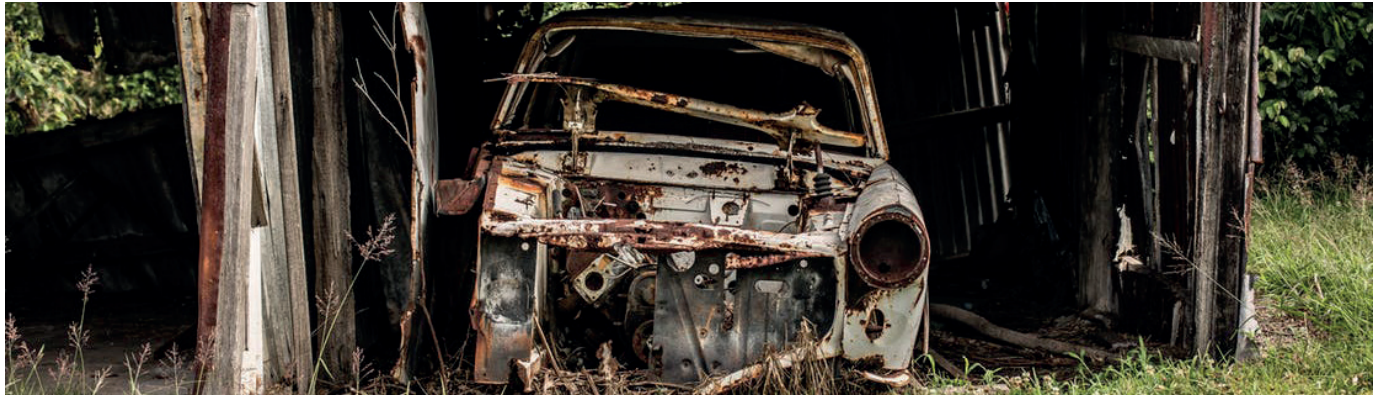


Working with Sensitive Issues explores the steps the facilitator needs to take to enable safety in the session and what to do when 'safeguarding' issues may arise.

Objectives:

- 1 Making sure participants understand the need for self care and encouraging them to think carefully about the story they would like to tell.
- 2 Understanding potential safeguarding and trauma, and how to support participants with material which may be traumatic

 http://idigstories.eu/working_with_sensitive_issues



Top Tips:

- 1. Are people sharing because they want to?**
Is there a pressure because it is an 'interesting' story? Make sure there is no self or peer pressure
- 2. Do participant know they can change their mind?**
Do they know they can change their story? A half finished story is better than one they are uncomfortable with.
- 3. Are people going to use photographs of a traumatic incident?**
This can be both empowering and scary at the same time. Make sure participants are prepared to both use these photographs and share them. Has enough time passed since the incident of trauma?
- 4. Do people have alternatives to personal photographs?**
Stock photos, drawings, staged photographs; all can be a suitable alternative to using personal images.
- 5. Do people feel 'safe'?**
Do they feel they can share their story with the group without judgement?

Quick links:

- **Top tips**
- **Practicalities**
- **Moment for reflection**

Practicalities

Trainers - have you participated in a workshop or created your own DST before leading a group?

Trainers need to balance a sensitive and flexible approach

This means paying attention to individual needs whilst managing group dynamics and maintaining group cohesion. It also means attention to the process rather than too much focus on a 'good' story

Agree on an approach to responding to sensitive issues or conflict if they emerge.

For example, can one trainer step in whilst another is occupied? What possibilities exist for using the group for support where appropriate? Take a break if needed – be flexible.

Communication barriers may require trainers to work with storytellers individually

For instance it may be necessary to bypass the storytelling circle and use a guided interview technique. This could involve a free conversation about a personal object or a photo which is also recorded.

Using drawings instead of photos

Drawings can be used for expressing delicate situations or sensitive issues whilst preserving the anonymity of the storyteller, and still making a sincere and authentic film. Pictures created by the storyteller are better options than using stock images, since they offer a more personal connection with the story and the film itself.

Safeguarding and protection of vulnerable groups

'Safeguarding' is a term used in work with vulnerable groups (children, adults considered vulnerable because of age, illness, mental health, other disabilities). Trainers need to be aware of relevant legal frameworks and guidance with regards to these groups in the context they are working in. There will need to be close co-operation with parents, teachers (when working with children) or support staff in some cases of vulnerable adults.

Sharing Rules

It may be important to establish rules about what you can say about the process outside of the workshop. For most the rule is you can talk about your own story outside of the workshop, but cannot mention other people's stories or names of other participants.

Creating a 'safe space'

Preparing for and attending to the group from the beginning

Creating a safe space will depend to some degree on steps taken during the preparation and early stages of the process. Below are some reminders from 'Finding Your Group', 'Getting Started' and 'Creating a Story':

- Clear information and expectations for potential participants
- Confidentiality 'rules' agreed and made clear
- Comfortable physical spaces
- Ice-breaker activities
- Awareness of, attention to and strategies for responding to sensitive issues, including opportunities for participants to alert trainers to discomfort
- Flexibility AND focus (on end goals) in responding to issues as they arise, allowing stories to change through the process if needed
- Building in opportunities for participants to 'evaluate' and let you know how it is going, if they are comfortable and enjoying the process
- Debriefing and endings - the finished film is the intellectual property of its maker and in the future it can only be used with their – preferably written – permission. We should reassure filmmakers that they can change or revoke their written permission any time. This means they can later give permission to publish their film on the internet or may request its removal from the worldwide public domain (e.g., from a website managed by us).

Where will you find support if a sensitive issue requires this, both for a participant and possibly yourself as the trainer?

This might be someone external to the workshop or a colleague, and you will need to ensure participants know who they can go to. This might be someone that has worked with this group before (for example a classroom teacher).

Therapeutic but not Therapy!

DST is not a therapy technique, but in some cases it may have therapeutic effects. One such case can be when a personal experience has a traumatizing effect. Consider the following options:

- Allow time in the early stages for participants to choose the appropriate story. Interest should not outweigh sensitivities.
- Clarify that the participant is comfortable sharing their story with the rest of the group.
- Where trauma comes to the surface which can only be processed with the help of a trained therapist, this must be recognised and the participant advised to seek outside help.

What is Retraumatization?

This is where a participant is exposed to a stimulus either directly or indirectly related to a traumatic incident in their lives. When a person is traumatised (or if this brings back a flooding of emotions then retraumatized) it can create a reaction so powerful that the participant concerned can end up believing that they are back at the moment of trauma.

Suggested ways of responding to this are:

- Allow space for the participant to process what has happened to them and to feel safe talking and sharing the incident.
- Allow the participant to practice telling the story to a partner or the facilitator before committing it to a digital story.
- Check that it is the participant's wish to share this as a story and not just because it is 'interesting'.
- Check that a significant amount of time passed since the incident

If you see a participant becoming anxious, scared or displaying reactions which cause concern when working on their story you may need to intervene. This is not to say they must not use that stimulus for the focus of a story, but you may need to reassure them that there are other options.

Also make sure that this has not had effect on other group members and they may need additional support also not just the direct participant.

Remember:

If a participant continues to become distressed about their story stimulus there is never a 'too late to change' point. It may need the facilitator to explain this so that the participant is not continuing because they feel they have no other choice.

Moment for reflection

"It is important to carry out evaluation during and at the end of the workshop. In our workshop we gave all participants pieces of paper after the second day to write anonymously something they liked and something they did not like. We did the same in a circle on the last day after the projections of the films

6 Sharing and Ending



Sharing and Ending looks at the steps to bring the group to a close, not just the sharing of the stories but helping the participants to reflect on what has been accomplished.

Objectives

- 1 Understanding the importance of bringing the group to a close and how to do this.
- 2 Allowing participants to celebrate work achieved and reflect on the storytelling and group process.

 http://idigstories.eu/sharing_and_ending



Top Tips:

- 1. Can everyone see the sharing equipment – screen etc?**

Is everyone comfortable? Is the room big enough to accommodate everyone? Will you need a separate screening room?

- 2. Do you know how to introduce the stories?**

Do you have a summary of each story? Does it introduce the story but not give anything away?

- 3. Do people know what happens next to their story?**

Sharing on the internet? Will films be used for promotion? Do they know they can say no?

- 4. Are participants inviting others from outside?**

This has to be agreed by everyone. If invited they can only watch the films of those who invited them. A closed viewing is generally recommended.

- 5. How will you say goodbye?**

An activity? A discussion? How will you celebrate and reflect on the process?

Quick links:

- **Top tips**
- **Practicalities**
- **Moment for reflection**
- **Activities**

Practicalities

Screening

Digital stories are made to be shared with others, so preparation for screening of films and endings should begin early in the process. Ensure participants know their films will be screened and shared with each other at the end of the workshop and allow good time for this to take place.

Create a screening 'event' worthy of its importance:

- Arrange the room in a way that the screen can be seen by everyone and blacked out if necessary
- Use high-quality video and audio equipment
- The trainer should introduce each film with a few personal words in order to dissipate the storyteller's discomfort and ensure that the work gets proper attention. Abstain from any critical remarks and do not give the opportunity to participants to do this either
- All participants should be present at the screening if possible. Also see 'Creating a Safe Space'
- Consider organising a second screening event for wider audiences, community building and sharing DST practice (with film makers' permission!)
- Celebrate each film equally!
- Let people celebrate what they have achieved, dedicate time to this process and the sharing of emotions.
- If a participant is absent act as if they are still there, share their video, introduce it and let them know this still happened.

Debriefing

Like all group processes, a digital storytelling workshop requires an 'ending'. This is also an opportunity for each participant to give feedback to the group and the trainers on the whole process.

- This can take place through a group discussion whereby participants are seated in a circle or another reflective activity.

See 'Activities, Ice-breakers and Energisers' below

- This is the time to share personal experiences, not to talk about the finished films and certainly NOT to criticise them. - Each participant should be given the opportunity to say or share something, including trainers and assistant trainers. This could include one positive and one negative experience they encountered in the course of the training.

Creating a 'safe space'

Has clear information been provided about how films will be shared and consent obtained from participants? Sometimes participants do not want to share their film with the broader public. This can be a particular issue for particular groups, such as refugees.

Other people (family, friends) can only be invited to the screening if all participants have agreed to this. Be prepared to exclude unexpected 'guests'. In some cases it may be up to the facilitator to decide if the process needs a closed sharing group, particularly if participants have worked with troubling or sensitive issues.

Films made with children need parent/guardian consent for screening. Consideration may also need to be given to obtaining consent with other vulnerable groups, for example adults with learning disabilities.

Moment for reflection

Have you given enough consideration to ending the process?

It is easy to neglect endings amongst all the preparation and planning for creating stories, filming and getting stories to the stage of completion. However, 'closing' the group and allowing space for participants to share thoughts and experience is really important so leave time and energy for this. It could be sharing feedback in a circle or with a partner, or another activity.

You may also want to consider running an evaluation activity which captures ideas and experience in ways you can use to share with others in future.

Activities, Ice-breakers, energisers and getting to know you

Something I am taking away with me, something I am leaving behind:

Participants are seated in a circle and each person shares a positive memory from the DST process and a negative experience or feeling they would like to leave behind. For example, “I am keeping the feeling of pride that I was able to share my story, I am leaving behind the anger when I could not get the photo to load properly”

Sometimes you can introduce a physical action or bodily movement to represent taking away and leaving behind.

Draw your journey:

Ask the participants to mark their journey together through the process. You can do this by marking the journey on paper or participants adopting positions in the room, allowing them to plot their story process together. The goal is to both remember the steps needed to make digital stories and to reflect as group on the changes they have made during their journey.

Digital Ending:

Your group may want to make a digital story of the whole process together. This could include images or comments on the process

Form

Consent form

Name

Surname

Contacts details:

email

telephone

I understand that the intention of the is to make the digital stories available as an educational and learning resource as part of the international drive to improve the quality and attractiveness of lifelong learning education for adults, but that the project team can have no control over, or liability for, how they are ultimately used.

Knowing so, I declare:

to consent to the use of my story as part of the project.

to consent to the above training program

to consent to the photographing / videoing and publication of images of my involvement in the project / institution.

I have obtained all appropriate permissions for materials used in the story.

Concerning the dissemination of my story, I declare that:

I give my consent for my story to be published on the web

I give my consent for my story to be used for educational purposes only

I don't give my consent to any use of my story

(please cross your declaration)

.....

Date

.....

Signature

Template for evaluation

This is a reflection piece to be completed after delivery of the workshop to both participant and conductors.

- Please take a moment to complete this questionnaire regarding the Digital Storytelling workshop.

- This questionnaire is strictly anonymous.

- Workshop details / information:

name of the Organisation running the workshop

- Names of workshop facilitators

place and date of the workshop

- Please circle or highlight:

What was the main issue at stake / target for the Digital storytelling workshop?

- Adults
- Children
- Students
- NEETS
- Refugees/Asylum Seekers
- Migrants
- Group with learning or physical needs (Adults/Children)
- Other (please specify)

Please give an example and description of an opening group activity which was used

Please describe a moment of success during the workshop

Please discuss one issue/problem that occurred in the workshop and how it was handled

If you could give one piece of advice to someone who was running a digital storytelling workshop with group the same as yours, what would it be

Do you have any other thoughts or comments you wish to share about your experience that may be helpful for others?

