



## Digital Stories for Transformation

# Organising, Planning and concluding a Digital Stories Workshop A Women'sNet Approach

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## 1. Planning the Training

### 1.1 Women'sNet approach

Women'sNet's Definition of Digital stories:

For Women'sNet, digital stories are stories produced, stored and disseminated using digital media. We conceptualise digital story telling as a recording and documentation method which foregrounds the voice and experiences of story tellers as primary in the process of storytelling. The focus is on the story tellers' control over the medium, choice of words (narration), pictures and music so that **the process is as powerful for the story teller as the end product is to the viewer.**

Because Women'sNet is committed to challenging traditional approaches of developing media which appropriates women's voices, misrepresents us, and disempowers us, our approach to digital stories is one of empowerment, of women's control over their voices and stories, and respectful of process and product.

#### **Comments about the process by previous trainees:**

- "Sometimes you can look at yourself, and think you are alright, that I discovered about myself in this workshop is that there is still that sadness of a rejected child, that I have to deal with right now"
- "To share our stories with others, healed. I think that our stories will heal other women too."
- "I think it was a healing process to me, thank you very much"
- "My spirit was lifted up and now I believe in my self – that nothing is impossible"
- "Always talking and sharing your problem has a way of moving something or being in touch with your own emotional scars. To see others who have done something for themselves makes you to be more stronger and set alight your own candle and you start making more resolutions"
- "The workshop was a great surprise for me. I only watch people using computers, but I never tried it myself"
- "I had a chance to be taught how to use the computer. I had to tell my story in a movie style (cool!)"
- "I knew that I was abused, but I never took it serious until you told me to write my story. I was a bit confused, but you made me write it, and find myself being to put everything together and made a beautiful story."
- "I had never told my story to anyone before, and at the beginning I felt very guilty to share it, now I feel less ashamed and I will definitely start acting and giving 100% love and support to my cousin"
- "They just heal me, in many ways because I was open with my story"
- "It made a difference in my life to share my story for a change cause its been haunting my whole life, now I definitely feel better."
- "I've let go of the pain I've been hiding inside"
- "I never spoke about some of my issues, I thought I would be judged and I am relieved"

- “I managed to talk about my past for the first time”
- “Now I feel like my voice will be heard and I believe it will make a difference”

## **1.2 Workshop participants**

### **Selecting Participants:**

Selection of participants is based on two broad aspects: the participant’s computer skills, and their emotional readiness.

Neither of these aspects are necessarily ‘criteria’ for selection, but they are things you need to take into consideration for your workshop. For instance, if participants don’t have any computer skills, then your workshop might have to be longer, and focus more on developing technical skills. If you are unable to make the workshop longer, then it might be best to rather select participants with a little more computer knowledge.

It is also important to assess whether or not the participants have a support structure when the workshop ends. Sometimes, the workshops focus on stories that are painful to relate, or it might be the first time that the participant has related the story to a group of people. For this reason, it’s important to make sure that participants have some emotional support for the duration of the workshop and beyond.

The following principles are followed when thinking about participants for your workshop:

- **Transparency:** be upfront and clear about your process, your expectations and your approach. Tell potential participants how you plan to use the stories developed.
- **Responsibility:** take responsibility for making sure that you plan for your participant’s needs – this includes their emotional well-being
- **Respect:** respect privacy and confidentiality at all times. Participants must be well informed about the use of their story, and a consent form must be explained properly and signed. Respect also extends to the integrity of the participant’s story – the participant must remain in control of their process, and their storytelling.
- **Trainers must be qualified,** and you must have enough training assistants to help participants when they need it. Generally we do not train more than 13 participants in one workshop, and we will have 3 to 4 trainers/assistants for 13 participants

Here are some pre-requisites for participation that must be made clear:

- participants must make themselves available for the full duration of the workshop (days cannot be skipped!)
- participants must respect the confidentiality and privacy of their fellow participants

- participants will tell their own stories and not the stories of other people (in other words, the 'I' must be present in their stories)
- participants must be conversant in the language of instruction (or translation must be made available)

If you are asking participants to apply to be part of the workshop, be sure to plan your selection criteria carefully and clearly.

A questionnaire for participants will also help you make sure you plan your workshop well (pitching the technology skills well) and be sure that you have enough support for participants.

Sample Participant questionnaire to help you plan your workshop:

**Please fill in the following form:**

Name:

Address:

Country:

Phone:

Fax:

Email:

Age:

Sex:

Please describe main point of the story you would like to tell (just a few sentences).

Have you talked to anyone about the story you'd like to share, or is this the first time you'll be talking about it in a group?

Please write a draft of the story you'd like to share, below. It should be no more than 500 words (about one and ½ pages, double-spaced, typed). Your story should be written in the first-person (using words like 'I')

What is your familiarity with the following Software Programs and Processes? Please put an "x" to the right of the statements that most apply.

Using a PC (Windows Operating System) Computer

I know nothing

- I know a little
- I can get around fairly easily
- I'm really comfortable
- I know a lot

#### Scanning Photos or Other Images

- I know nothing
- I know a little
- I can get around fairly easily
- I'm really comfortable
- I know a lot

#### **Adobe Photoshop**

- I know nothing
- I know a little
- I can get around fairly easily
- I'm really comfortable
- I know a lot

#### **Adobe Premiere**

- I know nothing
- I know a little
- I can get around fairly easily
- I'm really comfortable
- I know a lot

The DS workshop requires of participants to have at least some technical skills (unless more time is added to the process to do some basic training)

Pre-requisite technology skills are:

- ability to open, save, close and retrieve documents
- ability to drag and drop

Other issues to consider when selecting participants are:

- how ready is the person to tell the story?
- How old is the participant? (if the participant is under 21, s/he will not be able to sign a consent form)
- What are the circumstances or context of the participant – does she/ha have access to a support system?
- What language does the participant speak?
- Whose story is being told (this has consequences for permissions)?

All participants must fill out the application form and the trainer must go through each form carefully before the training.

**Documentation:** Application form for participants, letter to participants (pre-workshop documents)

## **1.3 Venue and logistics**

### a. Venue

A safe, residential venue is a better option than a computer lab, since participants might need to work past business hours. A conformable, less formal setup is best. It's very important to visit the venue before the workshop to check that the venue is suitable.

Venue Prerequisites:

- Enough Space! Participants will need enough desk space at their computers to work on and to plan images and story board
- Ideally, a separate, private room on day 1 for the story circle
- A separate, small and quiet room away from the computers for recording sound (day 2 and 3) – this space can even be a good sized cupboard!
- Good security

### b. Hard and Software

The following are recommendations for digital story telling workshops for 12 participants:

- a computer per participant, on a desk with enough space for writing and drawing;
- a separate computer for the trainer to use for demonstrations and for use by trainers for saving data and working on images;
- A projector attached to the training computer, as well as a set of speakers with good sound;
- A scanner – ideally, networked or if not networked, then attached to a separate computer or the trainers computer;
- Each participant must have a set of headphones;
- A digital camera (or more);
- A good quality digital audio recorder and a mic if it needs one (you can record sound directly into a computer, but do a quality check!);
- Software: a media player, audio editing software, imaging editing software and a video editor installed on every computer;
- Flash drives (at least 2) and an external hard disk (with about 80GB of storage space) for storing source files. It's important to make sure you take all the files with you if you are using rented computers – the information is personal and sensitive and you must take care not to leave files behind where others can see them.

Recommended Software:

- Audacity (for editing audio and sound effects)
- Photoshop Elements or GIMP Shop

- Adobe Premier elements, or, for more simple processes use Microsoft Movie Maker (comes free with Windows XP) or iMovie (that comes free with a Mac computer)

Open Source or free alternatives:

- **Gimpshop** is a good alternative for Photoshop (it looks a bit like photoshop for those who are used to working with it)
- **Open Office** is a good alternative text editor to replace Microsoft Word
- Open source video editing is still in development, and a good tool for community training is not yet available. More advanced tools include Cinerella, Eeepc, and others.
- Audio editing – **Audacity** is a good alternative (and this is what we use)

A copy of the Tactical technology Collective's **Audio/Video in a box** should be included in the software kits for Digital story training.

**A sample equipment list for rental:**

TO: Alan/Sean: PC Rentals ([pc.rentals@mweb.co.za](mailto:pc.rentals@mweb.co.za), 031 266 8002)

**Workshop dates: 24<sup>th</sup> – 29<sup>th</sup> August 2007 (install on 23<sup>rd</sup>, dismantle 30<sup>th</sup>)**

**Venue: lembali Lodge**

**My contact details: Sally-Jean ([sallys@womensnet.org.za](mailto:sallys@womensnet.org.za), skype/yahoo messenger [sally\\_jean\\_sa](mailto:sally_jean_sa), 082 330 4113)**

**Hardware:**

- 10 /12 computers (please quote us for 10 and 12 computers) with the following specs:
  - Intel Pentium 4 or Intel Celeron 1.3GHz processor (or compatible processor with SSE2 support); dual-core processors and those with Hyper-Threading Technology supported; Pentium 4 3GHz processor required for HDV
  - Microsoft Windows XP Professional, Home Edition, or Media Center Edition with Service Pack 2
  - 512MB of RAM; 1GB required for HDV
  - 4GB of available hard-disk space
  - Color monitor with 16-bit color video card
  - 1,024x768 monitor resolution
  - Microsoft DirectX 9 compatible sound and display driver
  - DVD-ROM drive (compatible DVD burner required to burn DVDs)
  - USB ports
- 12 sets of headphones (mid range, good quality)
- A networked scanner/printer (combo or separate, we must have a scanner and printer)
- All computers must have access to good speed Internet (we will also need to plug an additional 5 laptops into the connection – so either a wireless or 5

extra points)

**Software:**

We will add (and remove) Adobe photoshop elements, and adobe premier elements\*, but we will need the following free software on the computers:

- Quicktime media player
- Drivers for the scanner and printer

(\* the software will be un-installed at the end of the workshop)

**Documentation:** list of hard and software for the workshop, checklist for equipment (which must be checked on arrival and departure)

### **1.4 Roles of Trainers**

Ideally, there should be at least 4 trainers for 12 participants. Trainers' roles must be clearly defined – lead trainer, co-trainer, resource people or technology helpers.

It is also recommended that some trainer be assigned the role of observer – so that the process is observed and the mood of the room or of participants is noted. Not all 4 trainers need to have a high level of skill – some will assist participants will using a keyboard, others will assist with scanning, or taking pictures – but it's important that participants know who to approach for help will different aspects of the training.

It is recommended that at least one trainer be familiar with counseling skills, or that a counselor is asked to be on-hand for assistance with trainers de-briefing as well as support for the participants.

Trainers should meet at the end of every day to assess progress, identify challenges and to make changes to the agenda.

Trainers must observe confidentiality agreements at all times.

**Tasks to Assign- Identifying the Go-To-Gal**

Assign the following tasks to trainers so that trainees and trainers know who to approach for:

- Scanning pictures
- Taking care of equipment at the end of everyday (ensuring everything is accounted for)
- Recording audio
- Helping participants with taking photos
- Printing scripts

**Documentation:** Trainers matrix

## 2. Workshop

The digital story workshop is divided into a number of steps. They are:

- Step one: welcome and introductions. This step might start before participants actually meet face to face. A letter of welcome and an explanation of the process will have been sent to participants at least 2 weeks in advance of the workshop
- Step two: explaining the process
- Step three: Story Circle and script writing
- Step four: story boarding and imaging
- Step five: recording voice over and editing
- Step six: compiling rough draft of movie
- Step seven inserting titles, effects and exporting
- Step eight: evaluation and closure

It's very important to leave enough time for the last step – evaluation and closure. This takes at least 3 -4 hours, and will also involve a viewing of the stories.

### 2.1 Exercises

Be sure to include plenty of time for energizers, ice-breakers and exercises that demonstrate the process. The exercises below are ones we have used in our training events (like many training exercises, we don't know where these originated)

#### **Recommended:**

#### ***Exercises for telling tales...***

**Telling stories:** on small pieces of paper, prepare topics such as: "my first love", "how I got my name", "the story of my birth", "my first day of school" etc. Fold them up and ask each participant to pick one out of a hat, without looking at them just yet. Once everyone has a piece of paper, explain: "you have 30 seconds to consider the subject on the paper, and one minute to talk about the subject. You will turn to the person sitting on your right, and speak about the subject on the paper for a minute, once you are done, your partner will speak". The object of the exercise is to get participants in the mood to tell stories, and also as a way for participants to get to know each other better.

**Objectivity and Subjectivity:** Ask each participant to think of one truth and one lie about themselves. Do a go-around – the person on the right will guess which is the truth and which is the lie. Once everyone has had a turn, comment that common criticism of digital stories is that "they only tell one side of the story". If someone else told your story, would it be more 'truthful' than your own? Does truth=objectivity? Facilitate a discussion on how we might challenge mainstream media representations of women and girls and

men and boys. What would this kind of media look like? How will we be different from mainstream media portrayals of women?

### ***Exercises for imagining...***

**Picture this!** This exercise is a good one to do on the day participants will be doing their story boarding and imaging. It gets them thinking about making pictures creatively and is an adaptation of the 'pictionary' game.

On pieces of paper, write down subjects like "crying baby", "fierce animal", "protest march", "danger", "storm clouds" etc – make sure you have one for every participant.

Participants pick a paper from a hat (or bowl!). Then, each participant will have to draw on the flip chart paper, while others guess what the subject is. Participants have 2 minutes to draw. When the game is finished, make comments about creative use of images or drawings.

### ***In conclusion – exercises for ending the workshop...***

**One Small Stone:** A good exercise to do when your workshop is concluding. Gather small stones from around the venue- one for each participant. Place the stones in a container and ask participants to close their eyes, and pick a stone from the container. Once everyone has a stone, have them close their hands around it and close their eyes. Read out the following quote from Alice Walker:

*"It has become a common feeling, I believe, as we have watched our heroes falling over the years, that our own small stone of activism, which might not seem to measure up to the rugged boulders of heroism we have so admired, is a paltry offering toward the building of an edifice of hope. Many who believe this choose to withhold their offerings out of shame. This is the tragedy of our world. For we can do nothing substantial toward changing our course on the planet, a destructive one, without rousing ourselves, individual by individual, and bringing our small, imperfect stones to the pile. Sometimes our stones are, to us, misshapen, odd. Their color seems off. Their singing comical and strange. Presenting them, we perceive our own imperfect nakedness. But also, paradoxically, the wholeness, the rightness, of it. In the collective vulnerability of presence, we learn not to be afraid. ...even the smallest stone glistens with tears, yes, but also from the light of being seen, and loved for simply being there."*  
(Alice Walker, *Everything We Love Can Be Saved*, Introduction, p. xxlll – xxv.)

Tell participants that their own small stone of activism is in their stories, and in their hands. The stone will be a reminder of their contribution - and of the workshop.

**Light A candle:** get a candle for each participant, and each person light their candle and then come forward and light a single, larger candle. The larger candle represents their collective contribution to change.

**Documentation:** agenda, hand-outs and training materials.

## 2.2 The Production Schedule

On the second day of the workshop, once Story Circle is concluded, we use a production schedule as a training aide. The schedule is posted to a wall where everyone can see it, and helps to track progress. You'll need to ask participants to update their progress during the workshop. Also, use it to identify people who might need some extra help.

On flip chart paper, create the following table:

name	script	recording	storyboard	Scanned images	Resized images	imported	Rough edit	Titles	Final edit

Add the participant's names in the column on the left, and ask participants to make a mark in the relevant column once the task has been completed. Every morning, use the schedule to see how everyone is doing and to plan the day's activities.

## 2.3 Copyright issues

Participants must be made aware that pictures on the internet, and music are more than likely copyrighted materials and cannot be used without permission. Trainers should have a collection of royalty free music and free for use images, and participants should be made aware of creative commons searching. As far as possible, participants should be encouraged to take pictures, draw pictures and use their own materials in their stories. The general rule is: use your own words, music and pictures!

Free or Royalty-free music can be downloaded on: <http://jamendo.com> (remember to include credits to the artist and a link to jamendo in your final credits!)

**From: A Guide to Digital Storytelling by Members of the BBC Capture Wales / Ciplwg ar Gymru Team (March 2008)**

**What to Avoid:**

- Commercial music, that is to say music taken from a published CD / DVD / vinyl record or cassette tape.
- Photos taken by anyone other than you, your family or friends.
- Photos or clips of other people's children (under 18 years of age).
- Photos or images of artistic works.
- Scans or images from newspaper or magazine articles, CD or book covers, works of art etc.

- Grabs or clips of any DVD or video other than your own family.
- Grabs or images from websites.
- Posters, calendars, brochures or maps - even if they feature in the background of a photo.
- Company brands and logos such as Nike, Adidas, Coca Cola etc.
- Quotes or lines from poems, songs, books, magazines, pamphlets, websites etc.
- Letters written by people other than you or your own family because the person who wrote the letter owns the copyright, and not the recipient.

**What you can use:**

- Non-commercial music that has been composed and performed by you or a member of your family or a friend.
- Traditional music where the composer is anonymous (as long as it's not taken from a commercial CD). For example, you or a member of your family could sing Auld Lang Syne.
- Music composed by someone who has been dead for more than 70 years (as long as it's not taken from a commercial CD). For example you or a member of your family could play Chopin's The Minute Waltz on the piano.
- Nursery Rhymes as they are mostly anonymous.
- Quotes or lines from books, magazines, poems, letters if the author has been dead for more than 70 years. For example you could use a quote from a Shakespeare sonnet or Jane Austen's Pride and Prejudice as long as it is spoken by you.

**Documentation:** Attendance register, Agenda, software Cheat-sheets and hand-outs, evaluation forms

### **3. Finalising your Workshop**

#### **3.1 Permission from Participants (consent form)**

All participants must sign consent forms for their stories to be used. Consent forms must be explicit, and must be thoroughly explained, as far as possible, in the first language of the participants.

It's recommended that you give participants the consent form to consider at the beginning of the workshop, and then collect them on the last day of the workshop. You might also want to consider levels of consent (for instance, allowing participants to use a pseudonym, allowing participants to select whether or not they give consent for the stories to be put online)

#### **3.2 Saving source Files**

All source files must be saved and stored, and if you are using rented or public computers, they must be deleted from the computers. Source files are save on a hard drive (which will then be backed-up to a server)

Participants must receive a copy of their own story before they leave the workshop, on CD or on their own flash drive.

**Documentation:** A check-list for saving files and recording titles, which includes a tick column for consent form returned.

### **3.3 Workshop Evaluation**

For the most part, this is done using a form asking participants questions about their experience of the workshop. Other techniques for evaluating workshops can be used.

A ritual of healing at the end of the workshop helps end on a positive note. Contact with participants should be maintained, story tellers should receive feedback on how their stories are being used, and what kind of feedback viewers are giving.

Trainers should meet after the workshop to conduct an after action review – answering the questions: what worked? What didn't work? What would we do differently?

Consider follow-up evaluation a few months after the workshop. Creating a list-serv if your participants have email addresses, can help create a community of support for post-workshop communications.

It is also essential to evaluate the impact of the digital stories on people who watch them, or on the policies or issues you aim to address through the stories. Consult the Gender Evaluation Methodology (GEM- <http://www.apcwomen.org/gem/>) for ideas and support on evaluating both the process and outcomes of your project.

## **4. Post-Workshop Production**

Post production is when staff work on finalising the stories.

Post production might involve:

- fixing any sound problems, any transition problems etc
- include beginning titles and end credits and check consent forms for any requests for changes
- ensure credits include music or creative commons attributions for images used
- making a master of the final DVD
- save all source files in a secure location

Its often a lots of work, don't underestimate how much needs to be done in this process!



## 1. Annex: Pre-workshop letter to participants

To: Digital Story Telling Workshop Participant

Dear Participant

Thank you for agreeing to be part of the Digital Stories workshop. This letter will give you some of the information you need to get the most out of the workshop!

When?

The workshop will take place from the -- to the --h of ---. On the day of your arrival we will have an evening event to introduce ourselves and the process. For the rest of the workshop will start at 09h00 and end our work at 17h00 . You must be present for all the days of the workshop.

Trainers?

Your trainers for this event are: Sally-Jean Shackleton, -- and -- from Women'sNet; assisted by -- and--. translation is provided by --.

Logistics?

We will be in touch with you shortly to give you more information on the venue, flights, visas, food, accommodation and other arrangements.

What you need to bring:

You will need to bring:

your story script

photographs of yourself or any images, letters, documents you feel will illustrate your story

your digital camera (if you have one) and your laptop (if you have one)

your energy and enthusiasm!

Your Script:

Your story script will become the narration or 'voice-over' for your story. You will read your story script which will be recorded and will form the narration of your digital story. It's a very important part of your digital story. We will be contacting you in the next week or so with feedback on your scripts. You can then make any changes necessary and you will need to bring your final draft with you to the workshop.

We know that you will be talking about private and sometimes painful parts of your life and we will ensure you are respected and supported throughout the workshop. We also ask of all participants to be respectful of diversity and difference and contribute to a safe and supportive space for our workshop.

We ask that for our 'story circle', where we share our stories, that all participants and trainers observe a confidentiality agreement.

### Your Photographs

The pictures you use for your Digital Story can be anything you feel will illustrate the words of your script. You can bring drawings- or do some drawing at the workshop. You can bring documents like a birth certificate, or papers (we will scan these). You can also bring photos of your home or workplace, or photos from the past that you might have in an album at home that we can scan.

If you are in doubt, bring it – you can't go home and fetch it once you are in at the workshop! If you need to, please take photos before the workshop and bring the film – we will develop your pictures to CD so that you can use them in your story.

### Music

You may bring music from home – perhaps music that reflects a theme in your story, or music that emphasizes your cultural or traditional background. We will have to consider copyright issues when you are using music.

### How will my digital story be used?

We will ask you for your permission to use your stories for advocacy and to illustrate the real application of ICTs in activism, networking and creating content that reflects people's real lives.

We will only use your story if you give us permission to do so.

We are looking forward to meeting – and working with all of you! Please don't hesitate to contact us for assistance or if you have any questions.

## Annex: Computer & Equipment checklist

Please check equipment!

- ✓ All computers have photoshop elements loaded
- ✓ All computers have Adobe Premier loaded
- ✓ All computers have a folder on the desktop titled "Digital Story" with the following subfolders: Scanned Photos, Sized Photos, Projects, Soundtrack, Video and VoiceOver
- ✓ All computers have attached, a set of headphones
- ✓ Scanner – networked or installed on a training machine
- ✓ LCD Projector – training machine
- ✓ Internet Access for searching for images
- ✓ External hard drive – at least 80gig
- ✓ Digital cameras, cables and chargers
- ✓ Audio recording equipment (audio recorder, mic, cables)

### **Training Materials Checklist:**

- ✓ Flipchart paper
- ✓ Koki's
- ✓ Art materials for illustrations (crayons, pencils etc)
- ✓ CD- R for each participant for saving stories and pictures
- ✓ Pens and paper (soft cover nature study books are best)
- ✓ Training materials and hand-outs

### **Other**

## 2. Annex: Conditions of Use form

Story teller's Name: \_\_\_\_\_

Or pseudonym: \_\_\_\_\_

Postal Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Phone numbers: \_\_\_\_\_

**My digital story, titled \_\_\_\_\_ developed at a workshop facilitated by Women'sNet can be used in the following ways (please make a tick next to the option that you choose):**

**Question1 – Can we use your story for non-profit awareness raising and advocacy, showing it as you made it, distributing it on a DVD?**

- YES \_\_\_\_\_
- No \_\_\_\_\_

**Question 2: Can we add your story to a video sharing website (like youtube.com)?**

- Yes \_\_\_\_\_
- No \_\_\_\_\_

I Would like you to change the following parts of my story before releasing it:


Signed by Story teller: \_\_\_\_\_ Date: \_\_\_\_\_

### 3. Annex: Trainers Matrix

#### Digital Story Workshop:

#### Trainers notes

(lunch is at 13.00 everyday, tea breaks at 10.30am and at 3.30pm)

#### **Pre-workshop Event:**

Screening of digital stories 7.00pm

7.00 – 8.30 Story Viewing: visualizing your story	Introduction to The Workshop Introduction to process Viewing: Busi’s story, John’s Story Discussion: use of pictures and graphics, voice, use of images, props etc, music	LCD projector DVD of Wn stories, Osis stories
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**Outcome:** Familiarity with digital story concept

#### Day one

Session	What is covered/ methodology	Materials/ tools
9.00 – 10.00 (1 hr) minutes welcome, Introductions and Housekeeping	Questions: name, organisation, and what is the best place in the world for you. Expectations: write on cards – 2 expectations, go through them and group them. Introduction to Women’sNet and the team Housekeeping Questions (all)	
10.00 – 10.30 (1 hour)	Going over story telling elements: 1 point of view 2 dramatic question	Pages 1 – 14 of CDS Manual

<i>Overview of the 7 Elements of digital story telling</i>	<ul style="list-style-type: none"> <li>3 emotional content</li> <li>4 the gift of your voice</li> <li>5 power of soundtrack</li> <li>6 economy</li> <li>7 pacing</li> </ul>	<i>Hand Outs for participants</i>
<i>10.30 – 13.00 Story Circle: Script sharing and review process</i>	<p>Facilitators: Each participant will read their scripts to the group (those who do not have scripts will pose a story idea) Facilitators (gently, respectfully) will direct the writer to tools or narrative ideas to strengthen the script or story. Facilitators can refer to the story telling elements. We will also point out where imagery or illustrations can be useful.</p>	Printed Story elements scripts – Eva to ensure that stories are printed.
2.00 – 2.30 Introduction to Story Boards: Finalising Scripts	<p>faciliators: Introduce the template for story boarding – visualizing your story</p>	Templates for story boarding (one copy each)
2.30 – 3.00 Who speaks for Who?	<p>Exercise on Representivity lead by -- (15 minutes) Discussion: Key questions: Can all stories be told by the people who experience them? What about stories that we find hard to listen to? What is our own agenda? Is there such a thing as impartiality or objectivity?</p>	Story board
3.00 –4.30 Closure and comments	Individual work on story boards, Closure	template handout

**Outcome:** *Finalising scripts and story boards*

## Day two - Tuesday

Session	What is covered/ methodology	Materials/ tools
9.00 – 9.15 Welcome, Overview of the production schedule	does welcome back, go around, one word about how you feel  Notes: individual attention for scripts – if people need to get some feedback	Agenda Production schedule on wall
9.15 – 10:30 story boarding  11.00 – 12.30 Photoshop tutorial (computer work)	Facilitators: <ul style="list-style-type: none"> <li>• Overview of software we will be using for the stories</li> <li>• Going over the folder and subfolders for saving images and projects</li> <li>• Overview of using images and illustrations, introduction to the scanner.</li> </ul> Hands-on training to using photoshop sally to demonstrate: → Opening photoshop → tool bars → photoshop tools → the right sizing for images → saving images to folder on desktop, naming images → brief on the scanner	Materials Photoshop elements (on desktop) Cheat Sheet Scanner and Acer attached to scanner Digital camera Scanner brief
11 – 15.00 Individual scripts and preparation work – voice-over recordings	will be on the ready in the recording room to record people's voice-overs. Others will spend time working on their scripts and story-boards, finding images and canning images. Other trainers to with help people scan their images.	Sound recorders to be in the recording room. Print-out of scripts Scanner
2.00 – 3.30 Premier tutorial (computer work)	Premier Tutorial #1 to demonstrate: → using folders and saving images properly opening the programme the tool bars (overview of what you see) importing folders (sound track and images)	Cheat sheet hand out

	Saving Project time line putting images on the time line adding transitions adding voiceover adding sound track playing movie saving movie	
<i>3.30 – 5.00          Importing Images          to Premier,          importing          narration</i>	Finalising Files, images, sized images etc. Importing final images folder to premier	Premier work,

**Outcome:** all recordings done, images resized

### **Day three : Wednesday**

<b>Session</b>	<b>What is covered/ methodology</b>	<b>Materials/ tools</b>
9.00 – 10.30 Individual work: finalizing images	<i>Trainers to rove the room to help with computer issues, using the software and finding images to illustrate stories</i>	
<i>11.00– 13.00            Rough Edit</i>	Import Images folder to Premier – start rough edit	
13.00 -	Free	

**Outcome:** *Rough edit begin, all files imported to premier*

**Day Four: Thursday**

Session	What is covered/ methodology	Materials/ tools
9.00 – 10.00 Finalize rough edit	All roving to assist	
10.00 - 12.00 Premier tutorial 2:	Premier Tutorial #2 transitions, sound tracks and titles	
12.00 – 4.30 <i>Begin Final Edits:</i>	Individual work	

***Outcome:*** *Final Edits complete*

*Day Five: Friday*

9.00 – 11.00 11.00 – 12.00 12.00 – 1.00 – lunch 1-3 wrap up	Final edit Complete Exporting your movie Lunch Story screening and celebration, final wrap-up (Evaluation) Discussion and filling out the evaluation form (Jan to explain the form and to lead discussion) Complete consent forms (to explain process) Evaluation	LCD Projector Scanner Digital cameras Evaluation form Consent forms
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***Outcome:*** *Final stories, consent forms, evaluation*