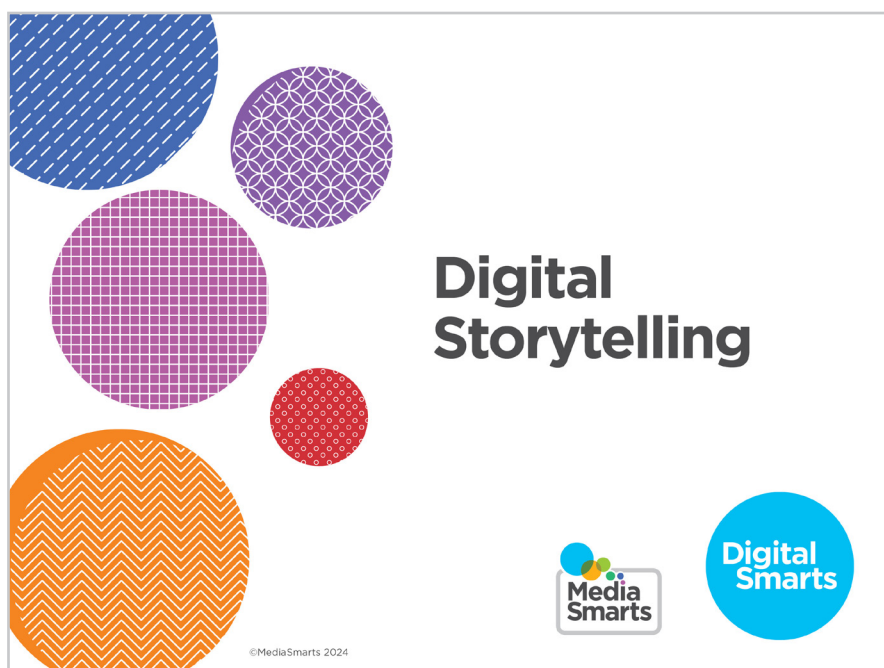




Workshop Script



Financial contribution from



Public Health
Agency of Canada

Agence de la santé
publique du Canada





1. Welcome to our session on digital storytelling.

We're going to have some time for questions at the end, but I'd also like to invite you to just raise your hand *[remote delivery: put your question into the chat]* any time you have a question along the way.



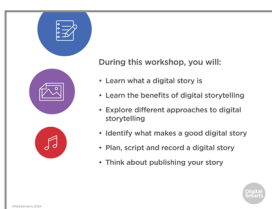
2. This workshop is accompanied by a number of support materials, including a practice sheet and video to help you remember the key content. You can return to these materials at any time, including after the workshop, and you can return to the workshop itself on the MediaSmarts website, <https://mediasmarts.ca/resilience-through-digitalsmarts>.



3. Before we get started, let's talk about how we can create a safe space together.

We'll let you know what's coming up in each part of this workshop, so you can step away for a few minutes if you'd rather not engage with a particular topic. If you do need to step away, please give me a thumbs-up hand gesture before you leave so I can know you are OK. If you need assistance, *[name of person available for additional support]* is available to support, you.

For remote delivery only: Next, let's make sure you're in a safe place to participate. Are you in a private space where you can potentially share your thoughts and listen without someone you do not trust over-hearing? If not, is there somewhere else you can move to that would allow you more privacy?



4. The focus of this workshop is on how to tell a digital story. First, we will do a brief survey to help us understand what you know and do not know about digital storytelling/creation. Then we will cover the following topics and engage in some exercises to practice these skills:

- Learn what a digital story is;
- Explore different approaches to digital storytelling; Identify what makes a good digital story;
- Plan, script and record a digital story; and
- Think about whether you want to publish your story.

As we go through these topics, we will have two scheduled breaks to allow us to pause and check in.

We will end the workshop with another brief survey to help us understand whether this workshop improved your knowledge and skills in digital storytelling, and wrap up with a simple debrief exercise.

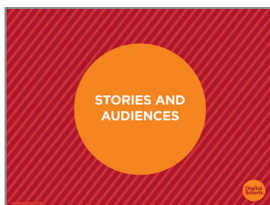
Let's pause for a moment to see if anyone has any questions before we begin.



-
5. There are two opportunities to provide feedback on this program to the team at MediaSmarts who developed this workshop: Now, before we get into the workshop content, and another at the very end. These surveys will help the team at MediaSmarts better understand if the workshop is doing a good job of supporting survivors' digital knowledge, skills, and confidence.

Before we get started with the workshop content, we invite you to take 5 minutes to complete this survey. The MediaSmarts team who developed this workshop will use your responses to guide future updates and to assess the value of this workshop. All your answers will be anonymous. The aim is to evaluate the program, not you, the participants — it is perfectly fine if you are unsure how to answer certain questions, or don't have the skills being asked about in the survey.

Your participation is completely voluntary. If you're interested in taking the survey, all you need to do is scan the QR code with your phone's camera, or type in the link on your browser to access it. We will pause until everyone who is interested has completed the survey; please take your time.



-
6. Storytelling is a unique opportunity to express ourselves as ourselves.

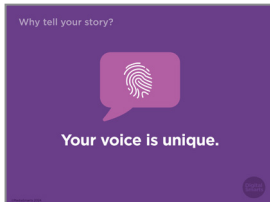


-
7. It lets us share our own stories authentically, as they were experienced by us and not as they are perceived by others. We can also share them safely by choosing our language, approach, platforms, and more.



8. Telling digital stories can be empowering and part of a healing process.

It lets us tell our stories from a place of strength, to fight stereotypes and reduce negative attitudes, and to help other people seek help.



9. Digital storytelling lets you tell your story in your own unique voice.

Your voice is the way you speak the truth of your story. It's also how your story shows who you are.

Think about things like...

- Are you serious? Quirky? Professional? Casual?
- Do you like to tell lots of little stories or one big story?
- Do you want to share the little victories in your life or the big challenges?
- Do you want to be a star in front of the camera, or do you want other pictures to do the talking for you?
- What kind of music do you love? In what languages do you want to speak?



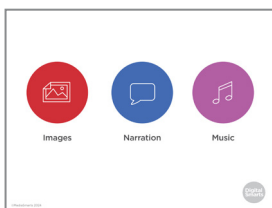
10. While this workshop is about digital storytelling in general, we're going to focus on a specific format called a *digital story*.

Digital stories are a way to make a video about any topic – a memory, an idea, or your own experience.



11. The format was developed by a group of artists, designers and educators at what's now the StoryCenter in San Francisco. Their goal was to help “people with little or no prior experience in multimedia” to “create powerful personal stories using digital media technology.”

While they're called a digital stories, they actually can be about anything. Some people make them just to record a memory or an experience, and others make them to make a political point or help organize people around an issue they care about.



12. Digital stories have just three components:

A series of still images;

Spoken narration;

And music.

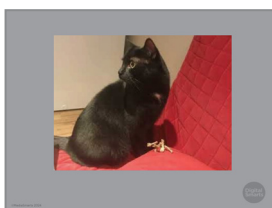
Some digital stories use short video clips instead of, or as well as, images. Some also use written text on the screen. To keep things simple, we'll use just images, narration and music.

Because it has just those three elements, a digital story can be made using almost any digital device, like a phone or a tablet, and the parts can be put together with tools that are free to use.

We've also made a custom tool that makes creating digital stories even easier. We'll show you how it works a bit later, and also give some examples of tools you can use if you'd like to add things like text or video.



13. First, though, let's take a look at an example of a digital story. Like the ones you'll be making, this is about a person's personal experience, but as you'll see, we've chosen to keep the subject fairly light.



14. [Click video to play]



15. Now you should have a better idea of what a digital story looks like. What did you think of this example?

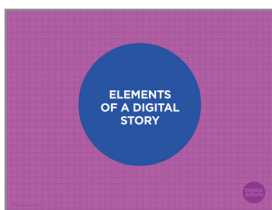
[Give participants a chance to answer.]

How did it make you feel?

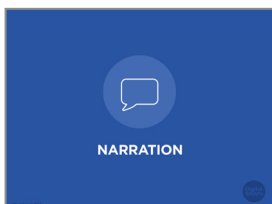
[Give participants a chance to answer.]

What do you know about the person who made it?

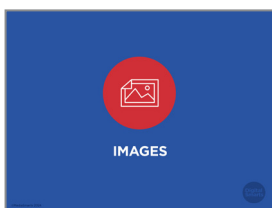
[Give participants a chance to answer.]



16. Let's take a look at the different parts one-by-one.



17. In a digital story, the *narration* – the spoken words that play over the pictures – is what's most responsible for telling the story or getting your point across. But you should also resist the impulse to explain too much. Narration can help to get the facts across, and the images and music can show your audience how to feel about it.



18. Each image, and the narration spoken over it, is called a *segment* of your story. A simple digital story, like the ones we'll be doing today, may have as few as three segments. Others may have a dozen or more.

You can use the images in a digital story two different ways. Think of your digital story as being either like a comic, or a picture book.

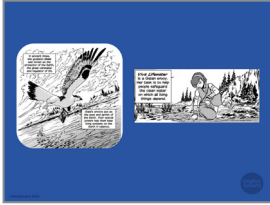


19. In a comic, the words and the pictures tell a story *together* – you need both of them to really understand what's happening. (Imagine that the captions are the spoken narration.)

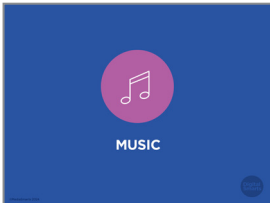
You can choose this approach if you already have a lot of images, like photos, that you can use to tell your story, or if you know you can find or make images to complement your narration.



20. In a picture book, the images illustrate the *idea* or the *mood* of the narration. This is a good approach to take if you're not that focused on the specific events of the story, or if you don't already have pictures and need to use "found" images.



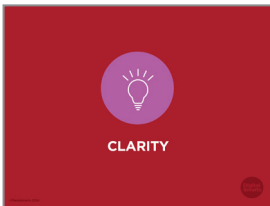
21. Of course you don't have to use just one approach or the other: some of your images may tell the story while others illustrate it or help to communicate a mood.



22. Usually, the music is the last thing you'll choose. Don't worry about matching it perfectly with the images and narration like a movie soundtrack – it just needs to fit the mood of your story.

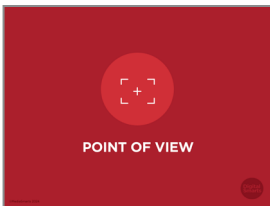


23. Now that we know what a digital story is, what makes one compelling? What can we do to make an impact on our audience?

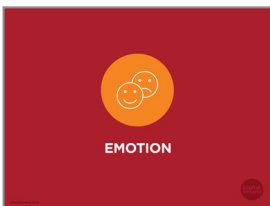


24. First, your digital story needs to be *clear*. People watching it should be able to understand the story you're telling, the point you're making, or the experience you're trying to communicate.

The spoken narration has to be clear, too. You need to be able to understand what the narrator is saying, without too much noise in the background. It may take you a couple of “takes” or tries to get the narration for each slide right.

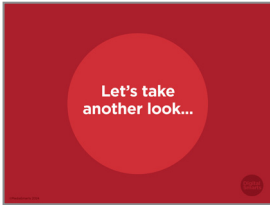


25. Second, it needs to feel like it's *your* digital story. Your point of view needs to come through clearly. Why is this story important to you? Why did you want to make that point or share that experience?

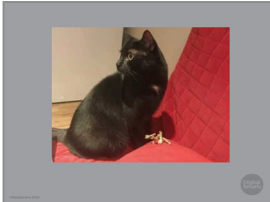


26. Finally, the different parts of a digital story should work together to make viewers *feel* a certain way. Even if yours is trying to make a point or prove an argument, we should get a sense of how you feel about it.

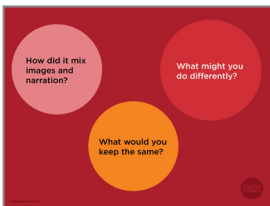
If you're making a digital story about something that happened to you, or someone close to you, then you'll need to be ready to deal with how it makes *you* feel.



27. Let's take another look at our example.



28. [Click to play video]

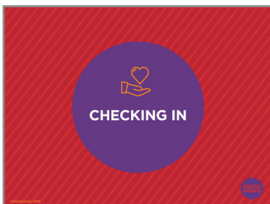


29. Now that we've learned a bit more about digital stories, and what makes a good one, what approach did this one take to mixing images and narration?

What would you keep the same if you were doing it?

What might you do differently if you were telling the same story, or making a digital story about a similar experience?

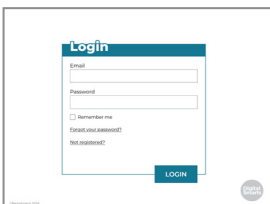
Why?



30. Before we go on, let's pause for a moment to see if anybody wants to take a break or needs any support.



31. Now that you've learned what digital storytelling is, let's take a look at the tool we've built to help.



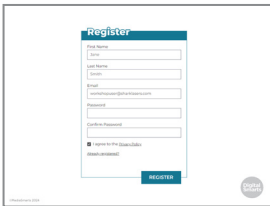
32. You'll need to start by making an account. That's so you can come back and keep working on a story at different times.



-
- 33.** To make your own account, click on “Not registered.”



-
- 34.** If you don't want to use your regular email address, you can go to sharklasers.com and make an anonymous temporary email. (That web address, and a list of other options for making anonymous email accounts, are in the handouts.)



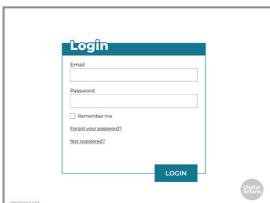
-
- 35.** Now put in your name and the email address you're using to register. Then make up a password, take a quick look through the privacy policy, and then click *Register*.

We've included a copy of the privacy policy in the handouts, but here's an overview: we do not store cookies on your device and we do not do anything to track or identify you. Information you give about yourself to register is stored on a server located in Toronto and is subject to Canadian privacy law.

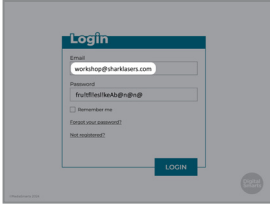
We do not keep any information longer than we need to for the original purposes and we will remove any information you've submitted if you ask us to.

If any of our servers or the servers we use are ever breached, we'll report it to the Office of the Privacy Commissioner. If you've given us an email address, we'll notify you at that address no more than seven days after we find out about the breach.

If you don't want to use your email to register, you can just give a first and last name (they don't have to be your real ones), a username and a password. If you choose this option, there will be no way to recover your password if you forget it, so make sure to record it somewhere safe.



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- 36.** Now you can go back to the Login page and sign in with the email address or username you gave and the password you created.



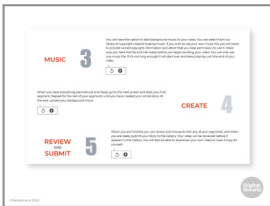
37. Once you have an account you'll just need to enter your email address or username — and your password.



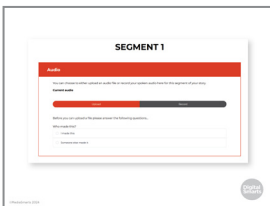
38. Be ready to walk participants back through the preceding slides as they create their accounts.



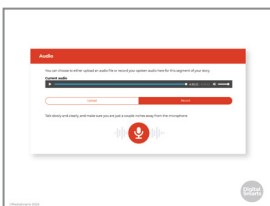
39. The Video Maker starts by explaining the steps in the process: first, make a plan and find or choose the images you are going to use.



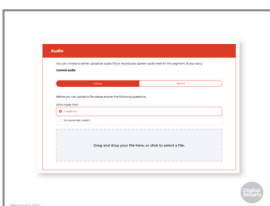
40. Next, record narration, find or select audio, and choose music for your digital story. Let's walk through how those different steps are done.



41. For each segment of the digital story, you can either upload an audio file you recorded or record new narration.



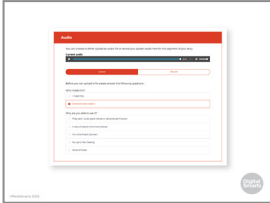
42. If you want to record the audio for this segment using the tool, click the microphone icon and then click stop when you're finished.



43. If you want to upload an audio file, you'll be asked who made it. If you made it yourself you can just upload it.



44. If someone else made the file —



45. — you'll be asked to identify your right to use it: paid license or permission, Creative Commons, public domain and so on.

We'll talk a bit more about those in a minute.



46. For each segment you also choose a single image. You can either upload an image you made, like a photo, or one you found —



47. - and identify whether you made it yourself, and under what right you're using it if you didn't make it.



48. Where can you get images that you didn't make?

You can find images that don't belong to anybody — that are in the *public domain*.

Some artists also release images and other media with *Creative Commons* licenses that let you use them in certain ways and under certain conditions.

There are also online image libraries where you can pay to *license* images. (Some have a mix of licensed, public domain and Creative Commons images.)

Finally, under Canadian copyright law you have a broad right to use images and other media in what's called *non-commercial user-generated content*. Basically, if you're not making money from it and you're not taking money *away* from the person who made it, it's allowed under this right. This would cover most images you find online but not images that are *licensed* for this use.

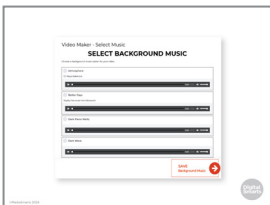
There's more information about each of these, as well as places you can find different kinds of images, in the handout.



49. You can also choose from a gallery of dozens of images provided by the tool. You make this choice for each segment, so a digital story could have a mix of images from the gallery and ones that you found or created.

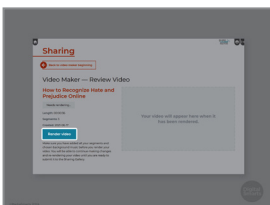


50. After you've selected, recorded or uploaded the image and audio for each segment, you can go to the review page. Now you can see what you've done so far and then add another segment. You need to have at least three segments before you can render your final video.

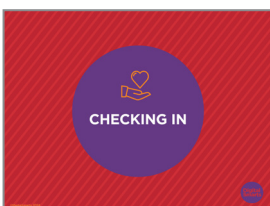


51. At any point in this process you can select a background music track. You can change your selection any time until you've rendered the video.

This tool doesn't allow you to add your own music, but if you want to make a story using a different tool you can find public domain or Creative Commons licensed music. We've included a list of good sources in the handouts.



52. Once you have completed all the segments of the digital story, click Render Video —



53. Before we go on, let's pause for a moment to see if anybody wants to take a break or needs any support.



54. Now it's your turn. We'll use the *Digital Storytelling Practice* handout to make a quick digital story, just three long.



.....

55. Now practice making a digital story.

We'll keep things simple for now, making a story that's just three segments long, but you can use the tools and techniques we're practicing today as a way of getting your voice and your story out there.



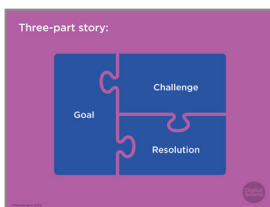
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56. For this exercise, you can start with one of these prompts:

What is something that gave you hope? What is something that made you happy?

It doesn't have to be anything big or very personal – just something that happened to you, like in the example video.

(Of course, you can do something completely different if you want!)

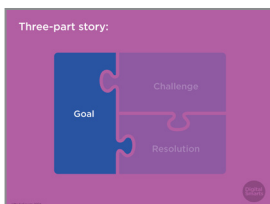


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57. It can also be helpful to give your story a *structure*.

One way is to think about it in terms of three parts: a goal, a challenge, and a resolution.

In a simple digital story, like the one you're making for this exercise, each of these might be a single *segment*.

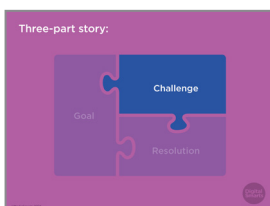


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58. The *goal* is the place you're trying to get to in the story. It might be something you *want*, like in the example, or it might be a *problem* that you need to solve. For example, what do you think was the goal in the sample video?

[Get participants' responses]

You could phrase it a few different ways. If you wanted to talk about a specific problem, you could say the goal was to help Boo be less bored and stop getting into mischief. If you were to phrase it more generally, you could say it was about helping the cats to bond better. (Neither approach is better than the other.)



.....

59. Next is the *challenge*: what is making it hard to reach the goal? What might have happened that made things more difficult?

What was the challenge in the sample video?

[Get participants' responses]

You could say the challenge to bonding the cats was that Boo wanted to play and Pumpkin didn't, or that Boo was scared of Vegas when she came.



60. Last is the *resolution*. What did you do to overcome the challenge and reach the goal?

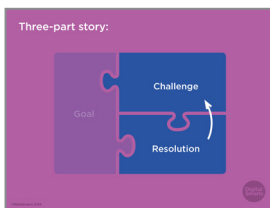
It doesn't have to be a happy ending! It might be something you're *still* doing – or it might be something that *didn't* work in the end.

How was the sample story resolved?

[Get participants' responses]

The cats got along better when Vegas came to live with them, but not right away! Boo needed a lot of treats and attention before he and Vegas started getting along.

Keep in mind that you don't *have* to follow this structure if it doesn't make sense for your story, and you can adapt it as well. For instance, if you're telling your "story" to advocate for a cause or an issue, the "resolution" might be what you want your audience to *do* after they watch.



61. Your brainstorming can also start from the *resolution* – the thing that gave you hope or that made you happy – and work backwards: What challenge did you have to overcome? Why did you face that challenge?

For in-person delivery only: Do a three-part outline using those headings and share it with someone else. How did they react? Did they think it was clear? Are there missing details they want to know, or ones you included that you didn't need to?

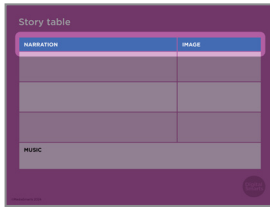
They'll want to know the same thing about their outline!

Story table

NARRATION	IMAGE
MUSIC	

62. Once you have your three-part structure, you can plan your story with a *story table*. This is a bit like a script, except it's organized to make it easier to see all the parts together. It's where you write down exactly what you're going to say, what images you'll use to go with the narration, and what music will play over it.

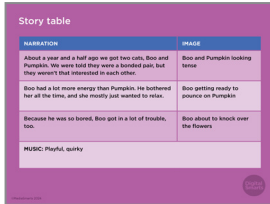
Write your narration for each segment in the left side and write what image will go with it on the left.



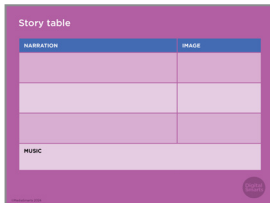
63. Next, fill in your story table.

Remember, the story table is more detailed than your three-part outline: it's the exact words you're going to say and the images that will go with it.

Unless you have photos or other images on your phone or computer that you can use, you'll probably use images from the gallery, so you'll want to start by writing the narration.



64. For example, here's the story table for the first three segments of our example story.

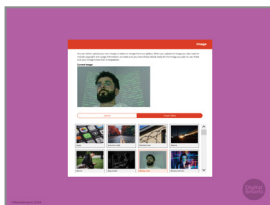


65. If you already have lots of images you may want to start by organizing those to tell the story like a comic, and then write the narration after.

If not, you can start by writing the narration and then find images to illustrate them, like a picture book.

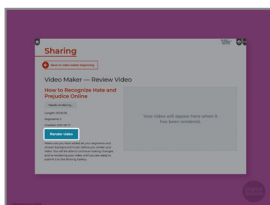
When you're done, you can either write the name of the music piece you want to use (if you already know it) or just your thoughts about what kind of music would work.

Take some time to fill out the story table with narration and ideas about images for your three-segment story.



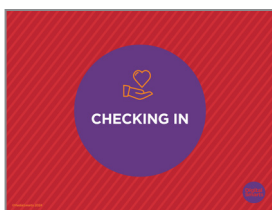
66. Next, go to the digital story tool and browse the gallery for images that get across the story or the emotion that matches each part.

Once you've filled in your story table you can start recording or uploading your audio and uploading or choosing your images.



67. When you're done, choose your music and then select Render Video.

You'll have the chance to download the video onto your own device when it's finished rendering



-
68. Before we go on, let's pause for a moment to see if anybody wants to take a break or needs any support.
-



69. Of course, the three-segment story you've just finished is just an exercise.

If you decide to start making your own digital stories – or even just one – there are some things you should think about.

.....



70. What story do you want to tell?

You may already have something in mind that you want to tell or talk about. Maybe that's why you came to this workshop!

But if not, try thinking of: an image, or a memory that is vivid in your mind; an event or a person that are meaningful to you; a challenge or an achievement that ~~are~~ is important to you; an issue you care about or that you want people to know about; or something in your life that gave – or *gives* – you hope.

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71. Now think about:

Why am I telling this story? Why does it matter to me?

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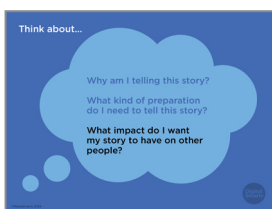


72. What kind of preparation do I need to tell this story?

Do I need to make memory notes? Reread journals or emails? Should I talk to other people who were involved? Are there emotional aspects of the story I should prepare myself for?

This step will help you decide which approach to mixing the narration and images you should take.

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73. What do I want to achieve by telling my story? What do I want people to feel or do after seeing it? Do I want it to have different effects on different people?



74. Telling a story that happened to you recently – or that is still happening – can bring out feelings you’re not ready for. That can even happen with something that happened a while ago if you still feel strongly about it.

Try imagining that you’re telling the story, in words, to somebody you don’t know. How does that feel? If you feel anxious, your heart is racing, your mouth is dry, or you start getting strong sense memories of what happened, it might not be a good choice.

You can also try actually telling your story to a trusted friend, someone who can help if it turns out to be too much.

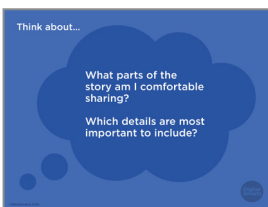
If you start working on a story in our session today and realize you’re not ready to tell it, you can switch to something else, and you can also talk to me *[or another facilitator/support person]* for help in dealing with it.



75. You may decide you don’t want to share your story at all! It could be that just making it is all you need.

Or you could share it by keeping it on your device, and only showing it to people you care about it.

But if you do want to share it more widely, there are some things you should think about first .



76. Your own safety and mental wellness should always be the top priority, so think about what parts of the story you’re comfortable sharing.

Deciding on the most important details to include is key both to your safety *and* to making your story clear and effective.

Try telling your story to one or more other people that you trust before going any further. They can give you important feedback on your decisions and on whether you’ve included the right details.



77. All of our stories are shared with other people. Think about who else is in the story – family members, friends, children, and so on.

If you think you might share your story in a public space, then you should make sure that anyone in the story knows how they’re going to be portrayed. Anyone whose voice or image is going to be in the story should know where you’re going to share it and who might see it.



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- 78.** You may also need to think about legal concerns. If your story says that you or someone else were harmed by an identifiable person, that person might sue you for *defamation*. Defamation is when somebody publishes something about someone else that would hurt their reputation. For something to be defamation it has to be untrue – but if you were sued, you might have to prove that what’s in your story was true.

Things you say about a spouse or partner in your story might also affect family court proceedings, too.

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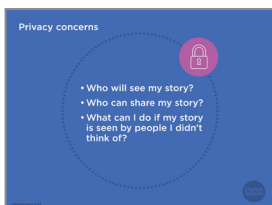
- 79.** You should think carefully before naming anyone in your story. As a general rule, if they didn’t give consent to be in the story, don’t name them.

But you don’t have to name someone for them to be defamed: if people who know them could tell from your story that you were talking about them, it might still be defamation.

So you should think about how you else people who see your story might identify the people in it.

If there’s no way to tell your story without doing that, think about publishing it anonymously. We’ll talk about how to do that a little later on.

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- 80.** Before deciding whether and where to share your story, it’s important to ask some questions about your privacy:

- Who will see my story?
- Who can share my story?
- What can I do if my story is seen by people I didn’t think of?

A part of publishing a story online is that, like any story, it reaches other people. You can’t be sure that everyone who sees your story is going to “read” it the way you meant them to, and get the same messages from it. It may change how people see you, and might even affect things like family court proceedings.

There are general tips for managing your privacy in some of the other workshops, but there are also some steps you can take that are specific to making digital stories.



81. As we already mentioned, it's a good idea to get consent from anyone who is seen or heard in your story. If you can't or don't want to get consent, don't name them or show a picture of them. You can use a fake name or just refer to them as "my partner" or something similar.

Of course, they might still be identifiable if people who know *you* are. You can use the Shark Lasers tool we talked about earlier to make a new, anonymous account wherever you're going to share it.

To avoid using pictures of yourself (and anyone else who's identifiable), you can use stock photos from the sites in the handout. You can also use AI image generators.

Dall-E is a tool that will make just about any image that you describe. A free account lets you make a limited number of images per month – which will probably be enough to tell your story.

"This Person Does Not Exist" is a site that automatically makes images of people's faces. It's free and you don't need an account, but it may take you a few tries to get the image you want.

[Click to play audio clip reading: "If you don't want to be identifiable at all, you can use a voice generator so that the narration doesn't even sound like you. We list some free voice generators in the handouts."]



82. Now that you've decided what you're comfortable sharing, think about what platform you want to use.

Different platforms – like YouTube, TikTok, Instagram and others – let you reach different people and give you different tools for controlling who can see your stories and how to report if anything goes wrong.

PLATFORM	OPEN OR CLOSED?	AUDIENCE, INTEREST, AND STYLE	POSTING FORMAT	PRIVACY CONTROLS
Facebook	Closed	Friends and family Removes, restricts, reports	Post in your feed including video	Block users and deny audience for each post
YouTube				
Instagram				
TikTok				

83. Let's take a look at a few popular platforms. I'll do one to start, and then we can do the rest together with our handout.

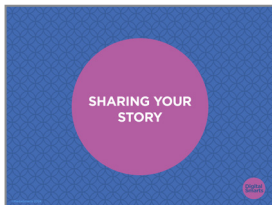
Facebook is an example of what we call a *closed* social network – to share content, you usually have to each accept a friend request from each other. (This is different from an *open* network, where anyone can see whatever you post.) This means that it's a good place to connect with friends and family, but not necessarily the best place to reach people you *don't* know – or to share things anonymously.

The standard format is a post from your account that can include an embedded video. But because it appears in your feed, it's connected to you in a way that it might not be on some other platforms. Their community guidelines take an approach they call “remove, reduce, inform” – which means that while they do take down a lot of problematic content, they try to give survivors freedom to share their experiences.

Finally, Facebook lets you block particular users and also lets you limit the audience – everything from “anyone on Facebook” to “just me” – for everything on your account *and* for each individual post.

Now let's try that with some other common platforms. You can check the handout for what each one's community guidelines say.

You may want to do a bit more research after the workshop to learn the details about each one's privacy controls, but people who are more familiar with each platform should be able to help us out with a general idea of what's possible.



84. Now let's see some of the stories you made while trying out the digital storytelling tool.

We'll only show your story if you're comfortable with it, so please raise your hand [post in the chat] if you'd like to share yours now.



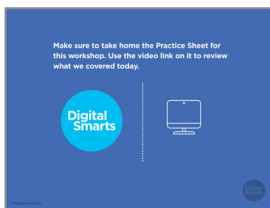
85. Before we debrief, we ask that you please take five minutes to complete this program evaluation survey. This survey is similar to the one at the beginning of the workshop; it will help the team at MediaSmarts better understand if the workshop is doing a good job of supporting survivors' digital knowledge, skills and confidence, and inform future program updates. Your answers are completely anonymous. This survey is meant to evaluate the program, not you, the participants. There are no right or wrong answers; it is okay if you don't have the skills being asked about in the survey.

As before, your participation is completely voluntary. If you're interested in taking the survey, all you need to do is scan the QR code with your phone's camera, or type in the link on your browser to access it. We'll pause here again until everyone is finished, please take your time.



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- 86.** You are also invited to participate in an online interview discussion to provide further feedback on the workshops you are attending as part of this program. Interviews will take about 60 minutes. Interview participants will receive a \$50 electronic gift card to PC/Shoppers as a thank you for their time. The MediaSmarts' team who developed this workshop will use these interviews to guide program updates and to assess the value and impact of this workshop.

If you'd like to participate, you can take a picture of this slide and use the link to register. You can also scan the QR code instead, it will open the registration page. You don't have to sign up now; you can save a photo of the slide or the registration link and decide to participate later.



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- 87.** We have come to the end of the workshop. We would like to check in with you before you leave:



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- 88.** Are there any immediate needs or concerns coming out of the workshop that we can help you with? If we cannot help, we will point you to some available resources that may be able to help.

Do you have any other questions coming out of the workshop? If we have the answer, we will give it to you. If not, we will point you to some available resources that might help or we will connect you with someone who might know.

Finally, let's end with a question: what is one skill you have learnt in this workshop that you think will be useful in your own life?