



Digital Storytelling

Tips and Resources

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Digital Storytelling: An Overview

Gail Matthews-DeNatale, Academic Technology, Simmons College

*Tell me a fact and I'll learn
Tell me a truth and I'll believe
Tell me a story and I'll remember it forever*

What is Digital Storytelling?

"Digital Storytelling is the modern expression of the ancient art of storytelling. Throughout history, storytelling has been used to share knowledge, wisdom, and values. Stories have taken many different forms. Stories have been adapted to each successive medium that has emerged, from the circle of the campfire to the silver screen, and now the computer screen."

– The Digital Storytelling Association

How is Digital Storytelling Relevant to Teaching & Learning?

"In [Roger] Schank's 1992 book, *Tell Me a Story*, he suggests that the cyclical process of developing increasingly complex levels of stories that we apply to increasingly sophisticated ways to specific situations is one way to map the human cognitive development process. Stories are the large and small instruments of meaning, of explanation, that we store in our memories."

– The *Digital Storytelling Cookbook*

Storytelling and learning are inextricably intertwined because the process of composing a story is also a process of meaning-making. Integrating opportunities for "storytelling" into coursework strengthens course participant learning. Through storytelling, students are asked to reflect on what they know, to examine their (often unquestioned) assumptions, and – through a cyclical process of revision – to record their "cognitive development process." Because the stories provide a record of students' thinking, teachers can use them in assessing student progress toward learning goals.

Technology – everything from Microsoft Word to blogs to iMovie – makes it easier to swap, critique, and revise stories. Digital tools make it possible for authors (even those who aren't very tech savvy) to construct multi-dimensional stories that are conveyed through a combination of hyperlinked, multidimensional words, images, motions, and sounds. Digital storytelling assignments are one way to increase student engagement and commitment – particularly students who do not respond to traditional academic writing assignments. Properly constructed with clear rubrics, digital storytelling assignments are every bit as academically rigorous – and involve just as much "writing" as term paper assignments.

For example, students in the English Department's Film Studies class at Hamilton College are asked to develop "digital stories" about their course experience. The final product must demonstrate understanding and mastery of film literacy concepts they learned in the course.

Digital Storytelling and Science Education: While digital storytelling is most often associated with the arts and humanities, it can also be an effective strategy for learning in the sciences. For example, as part of their Masters in Science Education program through Lesley University, program participants are asked to share and compare personal experience narratives about motion in the first week of a fully-online Physics course. As participants learn more about the physics of motion in subsequent weeks, they are asked to reflect back on their motion stories – using physics to explain “forces” and identify recurring motion “signatures”. Later in the course, they translate motion narratives (some written and others presented as digital movies) into acceleration graphs.

Digital Storytelling in the Arts, Humanities, and Social Sciences: Digital storytelling provides rich opportunities for self-reflection. For example, students in an education course may be asked to write narratives about a memorable learning experience, and then analyze the stories to identify common criteria in positive (or discouraging) learning experiences.

Digital storytelling is also a powerful tool intercultural learning. Students can compare their “stories” with those authored by people from other culture and other life experiences. In so doing, fundamental assumptions can be challenged, questioned, or even reconsidered. People with diverse life experiences can also collaborate across great geographical distances to co-author digital stories that reflect multiple cultural perspectives.

The links in this booklet provide a range of high-quality digital storytelling sites. Browse the lists to see the range of things that can be done with the medium. In addition, you may want to integrate a few relevant sites into your coursework – students can begin the assignment by reading the stories of others, then compose their own on a related topic (or develop a “story” about their reactions to stories of others).

NOTE: If you are interested in incorporating digital storytelling into courses you teach, Instructional Designers are available at PTRC for consultation on how to best implement your ideas. In addition, the PTRC offers training workshops on software that is useful for creating digital stories: iMovie, Photoshop, Flash, and Dreamweaver.

Digital Storytelling Assignments: Tips and Suggestions

Gail Matthews-DeNatale and Jamie Traynor, Academic Technology, Simmons College

In general, a “digital story” is any narrative that is “told” using digital media. However, because of the groundbreaking work done by the Center for Digital Storytelling in Berkeley California (<http://www.storycenter.org/index1.html>), the term “digital story” is most strongly associated with a 3-5 minute video produced by someone who is not a media professional, typically constructed as a thought piece on a personal experience that is important to the author.

The process of developing a digital story is not only deeply engaging for students, it also fosters a type of reflection that is difficult to accomplish through print assignments. These types of assignments also address the needs of aural, visual, and kinesthetic learners. However, if a digital storytelling project isn't properly planned and implemented, the result can be overwork and frustration for faculty, staff, and students.

The following tips, laid out according to a suggested timeline, will help your students have a successful digital storytelling experience. In addition to this document, Academic Technology has set up a course within eLearning that includes sample assignments, rubrics, and dozens of links to digital story resources. To gain access to the course, please write to elarning@simmons.edu and ask to be added as a student to “PTRC NAC – Digital Storytelling.”

Two Months Prior to Start of Class

It's important to let staff in Academic Technology and Media Services know that you're planning a digital storytelling assignment. That way they can anticipate increased need for support and equipment.

Academic Technology: Staff from Academic Technology will probably want to meet with you to discuss needs and develop a project plan. Because your students will need to learn how to use video editing software, you will want to work with Academic Technology to schedule several training sessions in P113. It's best to start early so that your options aren't limited by the availability of a previously booked lab. If training isn't built into the assignment, students will likely have difficulty completing their projects. Technology staff can support students who have already received proper training, but are not in a position to handle drop-ins who have no prior knowledge of the software.

Media Services: Video files take up a tremendous amount of space. For this reason it is good to have students use an external hard drive when editing their projects. Media Services has 20 external hard drives available for checkout. Students can keep the drives for up to two weeks.

Media Services cannot guarantee that the student-to-drive ratio will be 1:1. This is another good reason to provide ample notice about an upcoming project! If sufficient drives are not available, students may need to team up on drives or projects. At a minimum, drives need to be reserved through Media Services at least two weeks prior to the start of the assignment. To ensure your project's success, we recommend that you reserve the drives at least a month prior to the start of your course. Please see Media Services' external hard drive policy on <http://my.simmons.edu> for further information.

When You Develop Your Syllabus

It's a good idea to include detailed information about the project assignment in your syllabus – or in a handout that students receive early in the semester. Digital stories require students to gather images and often to take pictures that illustrate their story's narrative. The more lead time that students have, the better their finished projects will be.

For example, let students know that:

- If they don't have a digital camera, they can check out cameras through Media Services.
- Cameras availability is limited, so another option for is to purchase a disposable camera, take the shots, and then ask the developer to process the images onto a CD.
- You have reserved computer drives for them to check out through Media Services. They can keep the drives for up to two weeks, plug it into any Mac that has iMovie installed on it, and work on their story as needed. Mac computers are available in the Information Commons in the Simmons Library.
- The labs, library locations, etc. where students can access Mac computers on campus.
- In addition to in-class training, they can seek out additional training, at no cost to them, in P113 (<http://ptrc.simmons.edu>).

The Assignment

The more planning you encourage students to do up front, the better and more time efficient the story development will be. This is because it takes only minutes to rearrange words and images on index cards or paper, but it can be very time consuming to rearrange and edit clips in iMovie.

Because this is a new experience for most people, it's helpful to provide students with a rubric up front so that they know the criteria for success. In addition to the rubric included in this booklet, the Georgetown University's Crossroads project also provides sample rubrics (<http://crossroads.georgetown.edu/vkp/newsletter/0902/resources.htm#gr>).

It's important to build periodic progress reviews into the assignment timeline. This will allow you to intervene if a project is off-track or floundering, or to offer feedback that will help students create a story that is both intellectually and visually engaging. We recommend that you divide the assignment into the following phases:

- *Brainstorming*: Students share their ideas with others in the class (sometimes called a "story circle"). Peers and instructor ask questions and help each other refine their ideas.
- *Scripting*: Students author a 200-300 word script that will become the audio for their stories. Peers and instructor can ask questions and provide feedback on the script as well.
- *Storyboarding*: Using a comic strip format, students show how the words in their scripts will synch up with the images they plan to use in their stories. Time permitting, this is another opportunity for feedback.
- *Recording and Editing*: This is where the piece comes together
- *Fine Tuning and Titling*: Students add transitions, titles, and credits. It's important for this to come last, as transitions can change the timing of a piece.
- *Burning*: Students export their projects and burn them to CD or DVD – at least one copy for the student and another for the teacher.

- *Sharing*: It's important to schedule a final screening so that students can present and discuss their work. This is where some of the most important reflective learning takes place!

We also recommend that you create a space within Simmons eLearning for student work, such as a learning module or a folder. The space can include the assignment timeline, rubric, information about fair use, links to Creative Commons-licensed images and audio, links to iMove tutorials, as well as links to exemplary stories. If you include an assignment drop-box or discussion board, students can upload storyboards, script drafts, and proposed images for faculty and/or peer feedback. This will also help ensure that students show up at the media lab with the materials they need to produce their stories.

Resources for Assignment Development and Assessment

Banaszewski, Tom

Digital Storytelling Finds Its Place in the Classroom
<http://www.infotoday.com/mmschools/jan02/banaszewski.htm>

Teach Story Blog and Teach Story
<http://techszewski.blogs.com>

Barrett, Helen

"Digital Storytelling Research Design" (includes rubrics)
<http://electronicportfolios.org/digistory/ResearchDesign.pdf>

Digital Directors Guild: How to Create a Digital Moviemaking Activity
http://www.ddguild.org/how_pedagogy.html

Digital Storytelling Education
<http://story.e2bn.net>

Digital Storytelling: Using Technology to Tell Stories
<http://www.umass.edu/wmwp/DigitalStorytelling/Digital%20Storytelling%20Main%20Page.htm>

EdTech Center (Northeastern University)
 "Digital Storytelling"
http://www.edtech.neu.edu/interactive_tools/digital_story_telling

The Educational Uses of Digital Storytelling
<http://www.coe.uh.edu/digitalstorytelling/default.htm>

Educause/ELI: Seven Things You Should Know About Digital Storytelling
<http://www.educause.edu/ir/library/pdf/ELI7021.pdf>

The Elements of Digital Storytelling
<http://www.inms.umn.edu/elements>

Integrating Digital Storytelling into your Classroom
<http://its.ksbe.edu/dst>

May, Kathie

"Digital Storytelling as a Narrative Approach to Public Speaking"
<http://www.mcli.dist.maricopa.edu/mlx/slip.php?item=1765>

Middlebury Community Digital Storytelling Collaborative
<https://segue.middlebury.edu/index.php?action=site&site=collaborative>

Ohler, Jason
Digital Storytelling Overview <http://www.jasonohler.com/storytelling>
Handouts <http://www.jasonohler.com/resources/handouts.cfm>
Wisdom Lists <http://www.jasonohler.com/resources/educwisdom.cfm>

Photobus: Digital Storytelling Tutorial
http://www.photobus.co.uk/dstory_pages/find.html

Shewbridge, Bill
"Intergenerational Storytelling as Process and Product"
<http://www.nercomp.org/data/media/NERCOMP%202007.ppt>

Spinning Yarns Around the Digital Fire
http://www.firstmonday.org/issues/issue9_1/huffaker

Rubistar
<http://rubistar.4teachers.org>

Tip: In the "Find a Rubric" section, enter the keywords "digital storytelling," search type "match all of your words"

Thinking Spaces: Handouts (Templates, Revision Strategies, Elements of Narrative)
http://www.thinkingspaces.org/resources_handouts.html

Visible Knowledge Project: Learning Technology Inquiry
<http://crossroads.georgetown.edu/vkp/newsletter/0902/resources.htm>

Visible Knowledge Project: Three Types of Grading Rubrics for Digital Stories
<http://crossroads.georgetown.edu/vkp/newsletter/0902/resources.htm#gr>

Story-Making Tools and Tool Reviews

In addition to movie authoring software (e.g., iMovie), you may want to check out the following tools and reviews on tool options:

Levine, Alan

"50 Web 2.0 Ways to Tell a Story"

<http://cogdogroo.wikispaces.com/50+Ways>

Pachyderm

<http://www.pachyderm.org>

Primary Access

<http://www.primaryaccess.org>

"Open" Sources for Music and Images

In seeking out images and audio to use in their digital storytelling projects, students are often tempted to use material for which they have not sought permission. While this can present a challenge, it is also a great opportunity to increase student understanding of fair use, intellectual property, copyright, and the open access movement.

We have found that copyright compliance increases dramatically if the teacher provides her students with links to "open" resources for images and audio. In addition, students can be encouraged to license their own work through the Creative Commons, thereby increasing their understanding of the process and its value.

Cornell University Links on Copyright and Fair Use

http://www.copyright.cornell.edu/policy/Fair_Use_Checklist.pdf

http://www.copyright.cornell.edu/policy/Copyright_Guidelines.pdf

General Search

Creative Commons Search <http://search.creativecommons.org>

Music/Audio

Creative Commons Audio <http://creativecommons.org/audio>

Download.com <http://music.download.com>

Free Play <http://www.freeplaymusic.com>

The Freesound Project <http://freesound.iaa.upf.edu>

Ghost Note <http://ghostnotes.blogspot.com>

Magna Tune <http://www.magnatune.com>

Opsound <http://www.opsound.org>

Partners in Rhyme <http://www.partnersinrhyme.com>

Images

BigFoto <http://www.bigfoto.com>

Creative Commons Images <http://creativecommons.org/image>

Dreamstime <http://www.dreamstime.com/freephotos>

Free Images <http://www.freeimages.com/photos>

Open Photo <http://openphoto.net>

Sample Lesson Sequence

Gail Matthews-DeNatale, Simmons College

Sequence used for "MCC 101: Culture Matters: Storytelling in the Age of the Internet," a course for first year students. Prior to beginning the Digital Storytelling project, students are placed at one of three service learning sites.

Week I: Students become oriented to the project and sign up for a service learning placement. In class, they do exercises in class on active listening and interviewing. For example, see the guide to conducting "Interviews with Today's Immigrants" <http://memory.loc.gov/learn/features/immig/interv/participate.html> (Library of Congress) and The Smithsonian Institution's "Grand Generation Interviewing Guide" <http://www.smithsonianeducation.org/migrations/seek1/grand1.html>.

Week II: Students begin service learning, get to know people, freewrite about the experience in their online journals. Students are expected to write *at least* two passages each week in their online journal, documenting experiences, thoughts, and questions.

In class, the Academic Technology trainer works with students to teach digital image workshops (taking and editing pictures). Students are encouraged to begin taking pictures to document their service learning experiences. Students who do not have digital cameras can check out equipment from the Simmons Media Center.

Week III: Students continue to journal. They learn more about expectations for digital story by reading the *Digital Storytelling Cookbook*, and by viewing, discussing, and analyzing digital stories produced by others. They are also introduced to the digital storytelling rubric so that they know the standards by which their final product will be assessed.

Students are divided up into pairs. Each pair is expected to produce a digital story. First, they are asked to share journal passages and to reflect on common themes (or divergent aspects of their experiences). They work with their partner and people at their placements to develop an idea for a digital story.

Week IV: In class, students participate in an iMovie workshop, conducted by the PTRC trainer, to become oriented to the process of digital storytelling production. They learn about storyboard and script development.

By end of the week partners submit a 1-2 paragraph story proposal for a story, which (upon approval) they are expected to flesh out into a 200-300 word script and a storyboard. In class, students learn how they can use PowerPoint to create a storyboard.

Week V: In class, students do a "walk about" during which teams present their PowerPoint storyboards to one another. During each presentation, peers fill out a storyboard feedback form to provide each other with written feedback. Students use the feedback to revise and resubmit their storyboards/scripts.

By the end of the week, students have shown their script/storyboard to people at the service learning placement to make sure they're okay with the plan. Students submit the revised version of their storyboard and their script.

Week VI until the Final Week: Students record audio, scan/process images, and use iMovie to produce their story. Work sessions (out of class) are scheduled in the P113 computer lab with the PTRC trainer on hand to assist with story production.

Last Session of Class: Celebrate in class, homegrown film festival, including popcorn. Students burn their stories onto DVDs. Videos are also uploaded to the web so that future classes can benefit from viewing their work.

After Class: Students screen their digital stories at their Service Learning placements and each placement receives a copy.

Sample Rubric

Because this is a new type of assignment, you may wonder how its quality will be assessed. A "rubric" is a set of criteria for assessing quality and targeting areas for improvement. The digital case rubric below is the framework within which your final assignment will be judged. You may want to refer to it often as you develop your script and storyboard -- it will help you stay on track and come up with ideas for improvements.

CATEGORY1	Excellent	Good	Satisfactory	Needs Improvement
Point of View				
- Purpose	Establishes a purpose early on and maintains a clear focus throughout. It is clear that the authors care about their video and feel that they have something important to communicate.	Establishes a purpose early on and maintains focus for most of the presentation.	There are a few lapses in focus, but the purpose is fairly clear.	It is difficult to figure out the purpose of the presentation.
- Audience	Strong awareness of audience/viewer in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.
Dramatic Question	Content is engaging -- viewer is left with thought-provoking ideas and/or the story develops in a way that's different from initial expectations. Useful for prompting discussion and dialogue.	Content is interesting -- viewer is left with thought-provoking ideas and/or the story develops in a way that's different from initial expectations.	Some surprises and/or insights, but realization barely differs from the expectation.	Predictable and not very interesting. Realization and expectation do not differ.
Script/Voice				
- Script	Compelling and well written -- concise use of words to make important points. Deftly integrates course themes into the video (e.g., cultural diversity, multiple perspectives on a topic, integrative thinking across disciplines). Integrates at least one quote from course readings -- not tacked on, but integral to the meaning of the piece.	Well written -- makes important points. Speaks to some of the course themes (e.g., cultural diversity, multiple perspectives on a topic, integrative thinking across disciplines). Integrates at least one quote from course readings.	Adequately written, but sometimes meanders or is confusing. Addresses at least one course theme (e.g., cultural diversity, multiple perspectives on a topic, integrative thinking across disciplines). Uses at least one quote from course readings.	Difficult to understand the point. Doesn't address course themes. Doesn't reference course readings.
- Audio	Voice quality is clear and consistently audible throughout the presentation. If music is used, it enhances the piece and matches the story line.	Voice quality is clear and consistently audible throughout the majority (85-95%) of the presentation. If music is used, it matches the story line.	Voice quality is clear and consistently audible through some (70-84%) of the presentation. If music is used, it is not distracting -- but it also does not add much to the story.	Voice quality needs more attention. If music is used, it is distracting, too loud, and/or inappropriate to the story line.
- Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.	No attempt to match the pace of the storytelling to the story line or the audience.

Emotion	Emotional dimension of the piece matches the story line well. Viewers are encouraged to care about the topic, person, organization, etc.	Emotional dimension of the piece somewhat matches the story line.	Emotional dimension of the piece is distracting (over the top) and/or does not add much to the story.	Emotional dimension of the piece is inappropriate OR absent.
Images	Illuminating: Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors. The meaning of the story is transformed by the use of images.	Interpretive: Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors. The story relies on images to convey meaning.	Illustrative: An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical. Images are decorative -- the story is not altered by the use of images.	Inappropriate: Little or no attempt to use images to create an appropriate atmosphere/tone. Images interfere or are at cross-purposes with the story's meaning.
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story composition is typically good, though it seems to drag somewhat OR need slightly more detail in one or two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	The story needs extensive editing. It is too long or too short to be interesting.
Credit	All people, organizations, quotes, ideas, music, and contributors are appropriately credited. Permission has been obtained (or Creative Commons license information provided) for images and audio not created by the author.	There is no "in between"		People, organizations, quotes, and contributors are not comprehensively credited.

Rubric categories adapted from the Center for Digital Storytelling's "Seven Elements of Digital Storytelling" as outlined in the [Digital Storytelling Cookbook](#).

Sample Peer/Faculty Feedback Form

A form like this can be used several times during a story development as a framework for faculty/peer feedback on script, storyboard, and/or finished piece.

Digital Story Feedback For (Name): _____ Date: _____ Story Title: _____				
Criteria	Assessment/Feedback			
	Outstanding	Satisfactory	Poor	Why? (Include Suggestions for Improvement)
Has A Point (of View) - purpose - stance				
Engaging - interesting - surprising - thought-provoking				
Quality Script/Voice - well spoken - good pacing - music, if any, furthers message				
Use of Images/Video - combined w. voice, adds new insight - visual flow				
Wise Economy and Detail - pacing - pare away AND - dig deeper				

Sample Storyboards

Storyboarding and script-writing are the steps that students most frequently give short shrift, or even skip altogether. But be forewarned that, without advance thought and planning, the amount of time students will need for production increases exponentially. In addition, stories created without planning, feedback, and revision, are usually of lesser quality – both in terms of production value and substance. Storyboards can be presented in a range of formats: rough sketches, 3x5 cards, presentation slides (e.g., Keynote or PowerPoint), or word-processed (e.g., Word or Rich Text Format). Below are links to examples. The next page provides a basic storyboard.

Examples:

Arrive Alive Advertisement Campaign

<http://www.savemolives.com/southeast/documents/BOTBStoryboardSample07.doc>

Knight Digital Media Center (Berkeley)

<http://multimedia.journalism.berkeley.edu/tutorials/reporting/starttofinish/storyboarding>

Ohio State Women and Technology Program

<http://accad.osu.edu/womenandtech/Storyboard%20Resource>

Studio 1151, Maricopa Community Colleges

http://www.mcli.dist.maricopa.edu/authoring/studio/guidebook/storyboard_example.html

World Affairs, Beyond Islam Curriculum

www.world-affairs.org/globalclassroom/curriculum/BeyondIslam/Unit1_Pakistan/O_Storyboard.doc

Storyboard Form

Story Title: _____ Page #: _____

Author/Group: _____

Insert or Sketch Image	Insert or Sketch Image	Insert or Sketch Image
Accompanying Audio/Words _____ _____ _____ _____ _____	Accompanying Audio/Words _____ _____ _____ _____ _____	Accompanying Audio/Words _____ _____ _____ _____ _____
Other Information (e.g. Duration, Transitions, Music)	Other Information (e.g. Duration, Transitions, Music)	Other Information (e.g. Duration, Transitions, Music)

A Webography of Digital Storytelling

Story: Portals and Centers

BBC Digital Storytelling Projects

Capture Wales

<http://www.bbc.co.uk/wales/capturewales>

Devon

http://www.bbc.co.uk/devon/community_life/digital_storytelling

Inside Lives

<http://www.bbc.co.uk/stoke/insidelives/stories>

Islam Stories

http://www.bbc.co.uk/leicester/content/articles/2006/02/07/islam_stories_feature.shtml

Telling Lives

<http://www.bbc.co.uk/tellinglives>

The Center for Digital Storytelling

<http://www.storycenter.org>

Site includes case studies and articles – including a PDF of the 43 page *Digital Storytelling Cookbook* (<http://www.storycenter.org/cookbook.pdf>) that the Center uses in conducting digital storytelling workshops. See also the Center for Digital Storytelling Blog at <http://web.mac.com/storyplace> (username=storyteller, password=cdsguest)

Center for Documentary Studies (Duke University)

<http://cds.aas.duke.edu/exhibits/multimedia.html>

Site includes an online multimedia gallery that links to project sites

Center for the Study of Human Lives (University of Southern Maine)

<http://www.usm.maine.edu/cehd/csl/excerpts.htm>

Archive of life stories – some of which are available over the web

Creative Narrations

<http://www.creativenarrations.net/site/storybook>

The Digital Storytelling Association

<http://www.dsaweb.org>

An international organization sponsored by The Center for Digital Storytelling

Digitales

Living Memories

http://www.digitales.us/gallery/gallery_living_memories.php

Beyond Words

http://www.digitales.us/gallery/gallery_beyond_words.php

Fray

<http://www.fray.com>

Founded by Derek Powazek, The Fray is a blog-like online publication devoted to the art of the personal story – real people telling true stories in real time. A new feature story is posted approximately once a month, and each one ends with a posting area where you can respond to the piece with your story.

KQED Digital Storytelling Initiative

<http://dsi.kqed.org/index.php/projects>

Sound Portraits

<http://soundportraits.org>

Site is dedicated to telling stories that bring neglected American voices to a national audience.

StoryCorps

<http://storycorps.net>

A collection of stories recorded in “Story Booths,” at first in New York City’s Grand Central Station and subsequently in booths located in mobile units at sites across the nation. As opposed to “professional” interviews, StoryCorps stories are usually excerpts from interviews between family members or close friends, lending a warmth and intimacy to the narratives.

Story as a Tool for Social Justice and Change

Silence Speaks: Digital Storytelling in Support of Healing and Violence Prevention

<http://www.silencespeaks.org/stories.html>

Stories for Change

<http://storiesforchange.net>

This site, which includes social networking tools to foster the development of online community, includes a rich collection of stories and curricular materials. The site places particular emphasis on digital storytelling as a vehicle for social change, justice, and diversity.

Third World Majority

<http://www.cultureisaweapon.org/cdsm/mainframe.php>

Story: Family and Community

The Best of Hard Times

<http://www.secc.kctcs.edu/AppalachianCenter/AppStudies/2003/hardtimes>

Stories of life in Southeastern Kentucky

Bubbe's Back Porch

<http://www.bubbe.com>

Web site by Abbe Don that is a collection of stories about grandmothers.

California Stories (CA Council for the Humanities)

<http://www.calhum.org>

Projects for this storytelling initiative include:

"Living on the Dime" (Inland Mexican Heritage)

<http://www.mexicanheritage.org/dime.htm>

Stories associated with life along highway I-10

From Generation to Generation: Making a Life in South Los Angeles, 1940-2005

<http://www.socallib.org/generations>

Community Arts Network: Connecting Californians

<http://www.communityarts.net/concal/concal.php>

Connecting Californians is the report of a research project exploring "story as a powerful means of building community." The report was developed out of a ten-month public conversation at the intersection of the arts, the humanities, grassroots narrative and community organizing. This report presents the findings of that inquiry, some questions for the future and a potential program design. NOTE: Community Arts Network sponsors a range of other projects related to storytelling.

Indivisible: Stories of American Community

<http://www.indivisible.org>

Through photographs and recorded voices, *Indivisible* focuses on the real-life stories of struggle and change in twelve communities—from Delray Beach, Florida, to Ithaca, New York; from the North Pacific Coast of Alaska to Chicago's Southwest side; from the Rio Grande Valley in Texas to the Yaak Valley, Montana.

Montana Heritage Project

<http://www.edheritage.org>

MHP is dedicated to teaching young people to think clearly and deeply about the world they face. Students are asked to explore their community – its place in national and world events, its relationship to the natural environment, and its cultural heritage as expressed in traditions and celebrations, literature and arts, economic practices, responses to crises, and everyday life.

The Telling Takes Us Home: A Celebration of American Family Stories

<http://americanfamilystories.org/stories>

Joe and Paula McHugh have been doing work with stories and identity – especially connected with social issues. The site includes a range of audio recordings of stories about critical life experiences: becoming a mail order bride, surviving the holocaust, caring for sick and dying relatives, etc.

Swapping Stories

http://www.arlington.k12.va.us/instruct/swapping_stories

This site outlines a process by which intergenerational gatherings of people pair off, discuss, then come back to the group and tell each others' stories. For example, an older Jewish man may tell the story of a Salvadoran youth, and then the Salvadoran youth tells the story of the Jewish man's experience as a child in a concentration camp.

Wisconsin Weather Stories

http://cimss.ssec.wisc.edu/wi_weather_stories

The site includes MP3s and transcripts of people telling stories about their severe weather experiences in snowstorms, flooding, and storms on the Great Lakes. Most of these were recorded by 7th and 8th graders who live in towns on the southern shore of Lake Superior. As they continue to pull the site together, more about regional identities reflected through weather stories will emerge.

Story: Language and Literature

Echota Tsalagi Language Revitalization Project (Auburn University)

<http://php.auburn.edu/outreach/dl/echota/index.php>

English Matters

<http://chnm.gmu.edu/ematters>

http://chnm.gmu.edu/ematters/issue4/body_current.html

A "digital storytelling" of the Walney Road ghost story – presented as audio, text, and ethnopoetic transcription

Ethnologue (lesser-known languages of the world)

<http://www.ethnologue.com>

Journal of Ordinary Thought (Anything but Ordinary)

<http://www.jot.org/jot.html>

Every person is a philosopher. JOT is founded on this basic idea and is dedicated to bringing out the unheard voices and stories of Chicago. Many of the writers in JOT groups are marginalized from traditional, mainstream literary circles, because of class, race, physical isolation, or other issues.

Katha

<http://www.fictionindia.com/about.asp>

<http://www.katha.org/Academics/index%20storytellers%20unlimited.html>

Started in 1988 by Geeta Dharmarajan, Katha is a nonprofit organization working in the areas of story, storytelling and story in education. They also publish and distribute children's books.

The Oneida Indian Nation (Culture and History Section)

<http://www.oneida-nation.net/historical.html>

The People's Poetry Gathering

<http://www.peoplespoetry.org>

In the spirit of Brazilian *cordel* (string) poets who hold forth in marketplaces with their poetry chapbooks strung across stalls, the People's Poetry Gathering stretches a clothesline of poems from around the world across the streets of Lower Manhattan. Includes a "virtual" gathering of storytellers

Points of Entry: Crosscurrents in Storytelling Journal

<http://www.pointsofentry.org>

This journal "encourages narrative writing in journalism by exploring crosscurrents in storytelling in reporting, fiction, and oral tradition."

Story and Ethnicity

Beyond the Fire

<http://www.itvs.org/beyondthefire>

This site (and corresponding video) portrays teen refugees in the United States telling their stories. "Beyond the Fire" is a resource-rich new site which conveys the real-life experiences of teenage refugees from seven war zones. Aimed at teen audiences, the site creates an innovative forum on issues of war, geography, history and human rights.

The California Indian Storytelling Association

<http://www.cistory.org/index2.html>

The Cape Verdean Web Page (Connecting Cape Verdeans worldwide)

<http://www.umassd.edu/specialprograms/caboverde>

City Lives: Stories from Lowell

<http://www.uml.edu/citylives/viewexhibition.html>

Stories of people who immigrated to Lowell, MA

Stories Produced by First Year Simmons Students

(Based on Service Learning Experiences)

http://at.simmons.edu/digital_stories

Iowa Roots

http://www.iowaartscouncil.org/folklife/iowa_roots/index.htm

This site contains interviews with 13 Iowans, including: a Lao storyteller, Italian ironworker, Bosnian dancer, Aman tinsmith, Greek Orthodox priest, Meskwaki tribal elder, etc.

Keepsakes and Dreams

<http://www.gailonline.org/keepsakes>

Developed in 1996, this site contains stories written by recent immigrants (adult ESL learners) about the aspects of their cultures they hope to retain and their dreams for the future. The authors are from Bolivia, Argentina, Panama, Indonesia, Cambodia, Somalia, Pakistan, Korea, Guatemala, Mexico, and Hungary.

The Khmer Connection

<http://www.khmer.cc/home>

A portal site for Cambodian people who immigrated elsewhere (often as refugees) – includes online discussions, interviews, and stories written by Cambodian immigrants.

Masters of Ceremony

<http://www.ohs.org/exhibitions/moc/shell.htm>

Stories about rites of passage among people from Oregon (represents a range of cultures, including: Latina, Native American, and Palestinian)

Swapping Stories: Folktales from Louisiana

<http://www.lpb.org/programs/swappingstories/stories.html>

Includes transcripts, translations from Creole to English, and clips from recorded storytelling sessions with people from Louisiana.

Story and History

African Americans tell of life in the Jim Crow south

<http://cds.aas.duke.edu/btv/mmsplash.html>

Text, photos, and audio excerpts from oral histories

Ann Arbor, 1900-1975: A Woman's Town

<http://www.si.umich.edu/CHICO/aawomen/index.html>

Clips from interviews and storytelling sessions with African American women in Ann Arbor, including stories of civil rights struggles

Civil Rights in Mississippi: Digital Archive of Oral Histories

<http://avatar.lib.usm.edu/~spcol/crda/oh>

Center for History and New Media

<http://echo.gmu.edu/memory>

This site has compiled a set of tools that can be useful to those involved in collecting and telling stories. Tools include an online scrapbook maker.

ECHO (Exploring and Collecting History Online): Memory Bank

<http://echo.gmu.edu/memory>

Includes a collection of stories about women in science and engineering, computer day trading, and stories about the Washington, DC Metro

GI with a Camera

http://achs.category4.com/GIwithaCamera/Home_Page/McClymonds_Home.html

Online exhibit of a GI's WWII photo album and the story it tells.

History Matters: Making Sense of Oral History

<http://historymatters.gmu.edu/mse/oral>

This site includes guidelines for assessing and evaluating oral history narratives – including online sites.

Private Art

<http://www.private-art.com>

This site is a collection of letters to and from Private Arthur Pranger during WWII – the letters are juxtaposed with historic memorabilia to tell the soldier's story.

September 11th Digital Archive: Stories Section (Library of Congress)

<http://911digitalarchive.org/lc/911-browse-story/0/6>

The Veterans' Oral History Project (Library of Congress)

<http://www.loc.gov/folklife/vets/sights.html>

Within these Walls

<http://americanhistory.si.edu/house/default.asp>

This Smithsonian exhibit site tells the stories of five families who lived (sequentially) in a house over 200 years

What did you do in the war, Grandma?

http://www.stg.brown.edu/projects/WWII_Women/tocCS.html

An oral history of Rhode Island Women during World War II

Without Sanctuary: Photographs and Postcards of Lynching in America

<http://www.musarium.com/withoutsanctuary>

What was Told

http://www-cds.aas.duke.edu/hine/what_was_told

Photos and interviews with people living on the Cape Flats in South Africa