DISSE

Digital Storytelling Toolkit

SHARING ECONOMY

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Digital Storytelling

Unit 1
Digital Storytelling

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Introduction

Storytelling is the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment.
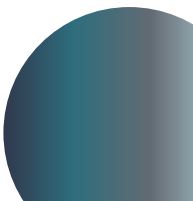
Digital Storytelling uses multimedia tools to bring narratives to life. Digital Stories are typically videos that combine audio, images, and video clips to tell a story. They are versatile and can cover a wide variety of topics.
Creating a Digital Story is an engaging way to share information that requires creativity, self-direction, and experimentation with new technologies.
DST can be used for different purposes in different contexts and be created either personally or within groups. Students can improve their literacy (digital, global, technological, visual, informational), and other key competences and academic skills by participating in the process of designing, creating, and presenting their own DST.

In this Unit, you will find out about the objectives of Digital Storytelling, the tools to be used to create a Digital Story, the existing types of Digital Story, to finally be able to learn about the Digital Storytelling process and all its steps.

Unit Objective

Unit 1's objective is to define what Digital Storytelling is, its aims, its features, and tools, and finally list the types of Digital Storytelling and give practical examples of this learning and teaching Methodology.

Learning Outcomes

Through this Unit you will learn what Digital Storytelling is, what are its objectives and uses, its features and tools. Furthermore, you will get to know the different types of Digital Storytelling and Digital Stories and learn directly from practical examples of this learning and teaching methodology.

Topics

Digital Storytelling, digital stories, innovative educational methodologies, DST Methodology tools of DST, types of Digital Stories, examples of DST practices.

1.1
What is Digital Storytelling?

Digital Storytelling and Digital Stories

Storytelling is the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values. Wikipedia

Digital Storytelling uses multimedia tools to bring narratives to life. Digital Stories are versatile and can cover a wide variety of topics, such as explaining a concept, reflecting on a personal experience, re-telling a historical event, or making an argument. Digital stories are typically videos that combine audio, images, and video clips to tell a story.

Formally, **Digital Stories** are short video clips of 2-3 minutes (or longer if necessary). The audio track usually consists of the author himself spoken text and if necessary, music, etc. The illustration can be made up of different image media: e.g., photos, drawings, PowerPoint slides, videos. Digital stories may also include interactive elements like maps, and social media elements like tweets. The arrangement and editing of these media is carried out with suitable video editing software.
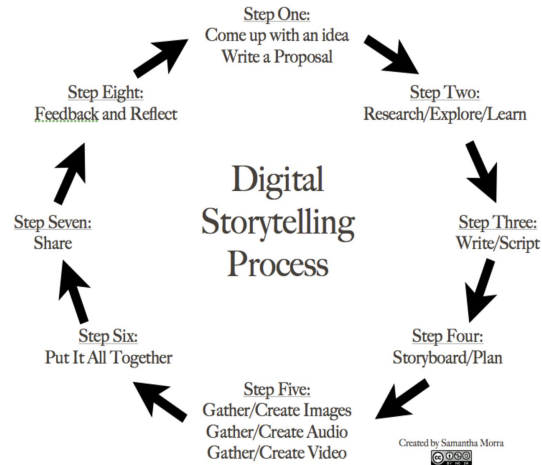
The Digital Storytelling Process

To create a Digital Story, you will first need to brainstorm what you want your story to be about and come up with an idea.

Once you have determined the purpose of your Digital Story, the next step is to create a script and a storyboard. When writing a script, you will need to decide what you want your digital story to accomplish. The script and storyboard will lay out exactly how the digital story will unfold. The next step is to create your video.

Depending on your script and storyboard, you may need to record your voice over, gather or create images or video clips, and choose music and sound effects.
Finally, after putting all these elements together, you can share your Digital Story, receive feedback, or reflect and discuss it.

Creating a Digital Story is an engaging way to share information that requires creativity, self-direction, and experimentation with new technologies.
The core of a digital story refers as far as possible to a "critical incident", i.e., an important extraordinary event which represents a special situation for the narrator. This should be made visible and comprehensible in the video clips. There are no right and wrong stories, all stories are valuable.

1.2
Aims and objectives of Digital Storytelling

1.2 Aims and Objectives of Digital Storytelling

Digital Storytelling (DST) emerged from the integration of multi-media and storytelling, in order to meet the various needs of individuals, such as communication and self-expression, and to facilitate teaching and improve skills.

Since it is a dynamic tool, DST can be used for different purposes in different contexts and be created either personally or within groups. It has been demonstrated that DST provides opportunities for the improvement of students' skills, including problem solving, cooperative learning, motivation, achievement, and critical thinking, within the context of formal education. Moreover, researchers have reported that students can improve their literacy (digital, global, technological, visual, informational) and other academic skills by participating in the process of designing, creating, and presenting their own DST.

It has been suggested for teachers to employ DST within their teaching practice to help make abstract or difficult concepts more understandable and to facilitate discussion on certain issues. Digital stories can either be created by the students themselves or teachers can use the ones created by others.

Objectives of Digital Storytelling:

- To create a powerful and engaging narrative that resonates with the audience;
- To combine various forms of media (such as text, images, video, and audio) to tell a compelling story;
- To communicate a message or highlight an issue in an effective and visually appealing way;
- To use digital tools and technologies to enhance the storytelling process and create a more immersive experience for the audience.
- To encourage greater audience engagement and participation through interactive elements and social media sharing;

- To preserve and promote diverse cultures and identities through storytelling in new digital mediums;
- To provide a platform for marginalized groups to share their stories and perspectives with a wider audience;
- To teach digital literacy skills and enhance creativity and critical thinking;
- To inspire and empower individuals to share their own stories in unique and meaningful ways;
- To bridge the digital divide and provide greater access to digital technologies and storytelling opportunities.

1.3
Tools of Digital Storytelling

1.3 Tools of Digital Storytelling

Technology plays a leading role in Digital Storytelling, an effective educational methodology and multimedia tool that supports teaching and learning while improving student motivation.

Today's students are exposed to advanced technology in the form of digital media, such as podcasts and blogs, interactive whiteboards, and mobile devices.

According to the Institute of Progressive Education and Learning, Digital Stories are often presented in compelling, emotionally engaging formats. The concept can also cover a range of digital narratives, including digital web-based stories, interactive stories, and hypertext stories. In hypertext fiction, for instance, readers can use hypertext links to move from one node of text to the next.

DIGITAL STORYTELLING

Examples of Digital Storytelling Tools

Tools and Media Used in Digital Storytelling

Computers with multimedia capabilities and ample storage

Image capture devices (e.g. digital cameras, camcorders, scanners)

Digital media software for creating and editing images, video, and audio

Digital Storytelling

Audio capture devices (e.g. microphones and voice recorders)

Examples of Digital Storytelling Tools

Creating a Digital story involves the use of a wide variety of skills and tools, including research, scriptwriting, and storyboarding. In most cases, video editing software is also used to put together the final version of the digital story.

Digital storytelling tools, then, are software programs or web-based platforms that enable users to create and share multimedia stories using different formats such as images, videos, text, and audio. The following are digital storytelling tools that can make the creation process easier and help educators and students alike create effective digital stories:

| Adobe Spark	Animoto	StoryMapJS
Canva	Prezi	Microsoft PowerPoint
Google Slides	Piktochart	Thinglink
Soundcloud	iMovie	Adobe Premiere Pro
Final Cut Pro	We Video	TouchCast Studio

These tools can be used by teachers, students, journalists, and anyone who wants to share their stories with a wider audience in an interactive and engaging way.

**1.4
Types and examples of
Digital Storytelling**
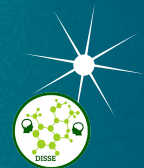
1.4 Types and examples of Digital Storytelling

You can tell digital stories in many ways, for example: through text on a website or social media tool, through narration and images in a video, or through narration in a podcast.

Digital Stories are not just facts presented with accompanying images, they are narratives crafted to take the listener or reader on a journey. Just like a novel or a documentary, digital stories have a plot, characters, and themes.

There are many different types and examples of Digital Storytelling; the most known and used are the following:

Linear Narrative Storytelling involves a traditional storytelling structure with a clear beginning, middle, and end. It follows a timeline and tells a linear story.

In **Interactive Storytelling** the audience can participate and shape the story according to their choices, which may lead to different outcomes, and the audience has more control over how the story unfolds.

Multimedia Storytelling involves the use of various media types, such as text, images, audio, video, and animation, to tell a cohesive story.

Transmedia Storytelling involves telling a story across different media platforms and formats, such as films, TV series, comic books, video games, and social media.

Collaborative Storytelling involves a group of people working together to tell a story. Each member of the group contributes their ideas and skills to create a cohesive story.

Documentary-Style Storytelling is a non-fiction storytelling method that presents information in a creative and engaging way, often using interviews, archival footage, and other documentary techniques.

Testimonial Storytelling involves sharing personal experiences and testimonials to create an emotional connection with the audience and inspire them to take action.

Character-Driven Storytelling involves creating complex and well-developed characters to drive the story forward, often with a focus on character development and growth.

Key takeaways

- **Digital Storytelling** uses multimedia tools to bring narratives to life. Digital Stories are versatile and can cover a wide variety of topics; they are typically short video clips of 2-3 minutes (or longer if necessary), that combine audio, images, and video to tell a story.

- DST provides opportunities for the **improvement of students' skills**, including problem solving, cooperative learning, motivation, achievement, and critical thinking, within the context of formal education. Moreover, students can improve their literacy (digital, global, technological, visual, informational) and other academic skills by participating in the process of designing, creating, and presenting their own DST.

- Digital Stories are often presented in compelling, **emotionally engaging formats**, covering a range of digital narratives, including digital web-based stories, interactive stories, and hypertext stories.

- **DST tools** are software programs or web-based platforms that enable users to create and share multimedia stories using different formats such as images, videos, text, and audio.

Unit 2
DST Education and Training in Class

Unit 2
DST Education and training in the classroom

Introduction
Unit 2's Objectives - Learning Outcomes - Topics
2.1 Didactics and social goals of Digital Storytelling
2.2 For the students
2.3 For the teachers
2.4 For schools
2.5 Adaptation of the DST to the main subjects
2.6 Evaluation of the embedding process
Key takeaways

Introduction

Unit 2 is about Didactics and social goals of Digital Storytelling, i.e., the pedagogical framework that emphasizes the learning and teaching aspects of storytelling, through the use of digital media. The objective is to focus on the design and implementation of DST projects that are well crafted, purposeful, and meaningful.

Digital Storytelling may have different **social goals** depending on the context and purpose of the story: raising awareness, preserving cultural heritage, advocating for social change, etc.

There are numerous ways that DST can be used in education, benefiting teachers, students, and schools in general.

Moreover, this methodology can be adapted to teaching and learning many different school subjects.

Another important aspect to consider is the importance of evaluating the embedding into education of the Digital Storytelling process, and of involving all relevant stakeholders in this evaluation process.
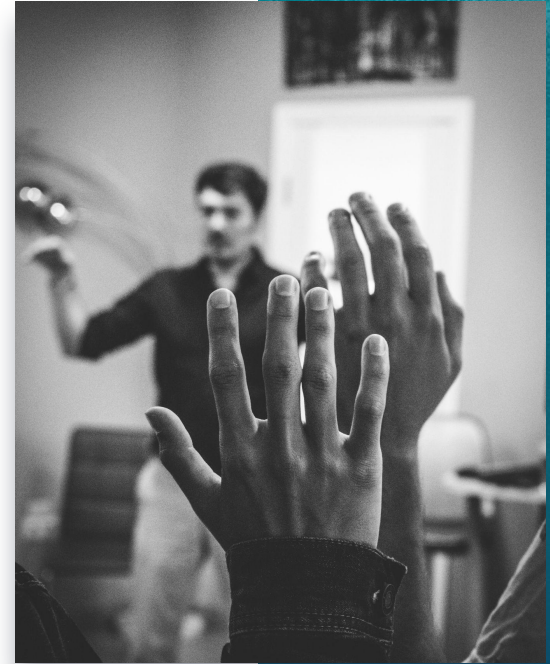
Unit Objective

Unit 2's Objective is to explain how didactics of DST work, and what are its social goals - first from the teachers, then from the student's and, finally, from the school's point of view.

Learning Outcomes

Thanks to this Unit's contents, you will learn about Digital Storytelling didactics and its social goals, its benefits for teachers, students and schools, and also about how to adapt DST to many different subjects, as well as how to evaluate the whole process.

Topics

Digital Storytelling Educational Methodology and didactics; social goals of Digital Storytelling. Benefits of Digital Storytelling for the teacher, for the student and for the school. Adapting DST to different subjects; evaluating the embedding process.

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2.1
Didactics and Social Goals of Digital Storytelling

2.1 Didactics and social goals of Digital Storytelling

The production process of digital stories, in which the students reflect on their experiences and knowledge in relation to a certain topic, and compress them into a story, is particularly didactically valuable.

According to the basic forms of learning, 'digital storytelling' is nothing new: it is about making people aware of and compressing certain contents relevant to learning, through the transformation between different media, starting with their own (episodic) memory and continuing with written and spoken text, images, sequences, and music.

Didactics of Digital Storytelling refer to the pedagogical framework that emphasizes the learning and teaching aspects of storytelling, through the use of digital media. It focuses on the design and implementation of digital storytelling projects that are well crafted, purposeful, and meaningful. It comprises the processes of planning, researching, writing, editing, feedback, and publishing.

Additionally, digital storytelling involves providing constructive feedback to students to help them improve their storytelling skills.

Digital Storytelling may have different **social goals** depending on the context and purpose of the story.

First of all, DST can be used to **raise awareness** about social issues like poverty, human rights, and environmental conservation. By telling a compelling and relatable story through digital media, people may become more aware of the issues and motivated to take action.

DST can **provide a voice** for communities that are often marginalized or underrepresented, allowing them to share their experiences and perspectives. This can help build empathy and understanding among diverse groups of people.

DST can help people **connect** with others who share similar experiences or interests. By sharing personal stories through digital media, people can find common ground and build stronger relationships.

DST can be used to **preserve cultural heritage** and historical events. By documenting and sharing personal stories, people can gain a deeper understanding of their past and preserve it for future generations.
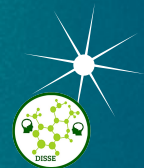
DST can be used as a tool for **advocacy and social change**. By sharing powerful stories that illustrate the need for change, people can inspire others to take action and make a difference in their communities.

2.2
For students...

2.2 For students

There are numerous ways that Digital Storytelling can be used in education. One of the first decisions to be made when deciding to use this tool in the curriculum is whether an instructor will create the Digital Stories or have their students do it.

In the classroom, digital storytelling is used to enhance students' learning and engagement in various topics and subjects. It provides an avenue for students to express themselves creatively and develop essential skills such as critical thinking, problem-solving, and digital literacy.

Digital Storytelling can also be a potent tool for students who are taught to create their own stories. After viewing examples of digital stories created by their teachers or other story developers, students may be given assignments in which they are first asked to research a topic and then choose a particular point of view. This type of activity can generate interest, attention, and motivation for the "digital generation" students in today's classrooms.

Benefits of Digital Storytelling for students

- Empowerment through storytelling
- Change of perspective and empathy through listening
- The exchange between each other (class community) and with the teachers is supported
- Learning a productive and meaningful handling of information and communication technology (media education)

The process of creating Digital Stories can capitalize on the creative talents of students, as they begin to research and tell stories of their own and learn to use the library and the Internet to research rich, deep content, while analyzing and synthesizing a wide range of content.

In addition, students who participate in the creation of digital stories may develop enhanced communications skills by learning to organize their ideas, ask questions, express opinions, and construct narratives. It also can help students as they learn to create stories for an audience and present their ideas and knowledge in an individual and meaningful way.

**2.3
For teachers…**

2.3 For teachers...

Teachers and educators may decide to create their own stories and show them to their students as a way to present new material. An engaging, multimedia-rich digital story can serve as an anticipatory set or hook to capture the attention of students and increase their interest in exploring new ideas.

Teacher-created digital stories may also be used to enhance current lessons within a larger unit, as a way to facilitate discussion about the topics presented and of making abstract or conceptual content more understandable.

While many educators still lack a cohesive plan for integrating multimedia into their instruction, a growing number of teachers are interested in exploring ways to engage their students by including images, audio, and video elements in their instruction. Research has shown that the use of multimedia in teaching helps students retain new information as well as aids in the comprehension of difficult material. And Digital Storytelling can provide educators with a powerful tool to use in their classrooms.

Benefits of Digital Storytelling for teachers

- Teachers gain professional experience in social communication processes and media use.

- Teachers take on an action-oriented teaching, with new task formats

- DST allows teachers to create an immersive and engaging learning experience for students. It helps to hook students' attention and keep them interested in the learning material.

- DST nurtures creativity in teachers, who can create engaging stories using multimedia resources.

- Teachers can use digital stories as an assessment tool to evaluate students' learning and understanding of a particular subject or topic. They can also provide feedback to the students on their storytelling skills.

- Digital storytelling makes learning fun and enjoyable for both teachers and students. It transforms the learning environment into an exciting and engaging space, which promotes active teaching and learning.

**2.4
For schools...**

2.4 For schools...

The impact of new technologies in educational contexts has been mostly positive as they have given educators the opportunity to enhance their knowledge, skills, and therefore enhance the standard of education.

Researchers have found that students' engagement, achievement, and motivation are enhanced through integration of such technologies. However, education systems still face many challenges: one of these challenges is how to enhance student engagement to provide better educational outcomes. It has become increasingly important to use innovative pedagogical models to engage learners.

Digital Storytelling is one of the innovative pedagogical approaches that can engage students in deep and meaningful learning.

It is a powerful tool for schools to create more engaging and exciting educational activities, and a meaningful approach for creating a constructivist learning environment based on novel principles of teaching and learning. Thus, this approach has the potential to provide better educational outcomes for school learners.

Benefits of Digital Storytelling for schools

- DST allows the development of a participatory and collaborative school culture.

- It improves social inclusion in the school environment.

- DST creates a better atmosphere in the classroom.

- Digital Storytelling provides a toolbox of concepts and materials to deal with the topics of diversity and social integration, and to reproduce and enhance the external image of the school.

- A school adopting digital storytelling as an educational methodology can promote a responsible and ethical use of technology, thus fostering digital citizenship.
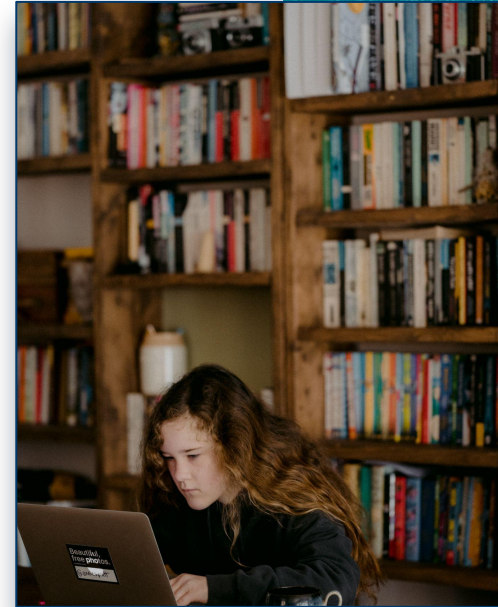
2.5
Adaptation of the DST to the main subjects
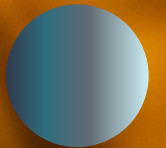
2.5 Adaptation of the DST to the main subjects

Digital Storytelling can be a powerful tool for enhancing learning in various school subjects. By combining multimedia elements, students can engage in creative and interactive activities that deepen their understanding of the subject. Here are some examples of how DST can be adapted to different school subjects:

Language/ Literature:

- Students can create Digital Stories by adapting or reimagining classic literary works. They can write scripts, record voiceovers, and incorporate relevant visuals and sound effects.
- DST can be used to analyze and interpret literary elements, such as plot, character's development, setting, and theme.
- Students can explore different genres and create their own stories, poems, or narratives using digital tools

History:

- Students can research historical events, figures, or eras and create multimedia presentations or documentaries that tell the story of the past.
- Digital storytelling can help students empathize with historical figures by creating narratives from their perspectives.
- Students can analyze primary sources such as letters, diaries, or photographs and use them as storytelling prompts to bring historical events to life.

Science:

- Students can explain scientific concepts, experiments, or processes using digital storytelling techniques. They can create animations, videos, or interactive presentations to illustrate complex ideas
- Digital storytelling can be used to document scientific investigations, including hypotheses, methods, data collection, and conclusions.
- Students can create virtual field trips or simulations that take viewers on an immersive journey through different scientific environments or phenomena.

Mathematics:

- Digital storytelling can be used to solve math problems or explain mathematical concepts visually. Students can create animations, infographics, or interactive games that demonstrate mathematical principles.
- Students can create stories or scenarios where mathematical concepts are applied in real-life situations, fostering problem-solving skills and critical thinking.
- Digital storytelling can be used to showcase mathematical patterns, sequences, or geometrical relationships through visual representations.

Arts:

- Digital storytelling can be combined with visual arts, music, or theater to create multimedia performances or installations.
- Students can create digital portfolios that showcase their artistic journey, documenting their creative process and reflecting on their works.
- Digital storytelling can be used to explore the cultural and historical context of artworks, artists, or artistic movements.

Social Studies:

- Students can explore cultural diversity and social issues by creating digital stories that reflect different perspectives, experiences, or historical events.
- Digital storytelling can be used to examine contemporary global issues, such as climate change, human rights, or globalization, and encourage students to think critically about their impact.
- Students can create interactive timelines or maps to explore the connections between different social, economic, or political events.

These examples illustrate the versatility of Digital Storytelling as an educational tool that can be adapted to various school subjects. By encouraging students to think creatively, collaborate, and communicate their ideas effectively, Digital Storytelling can enhance their learning experiences and foster a deeper understanding of the subject matter.

2.6
Evaluation of the embedding process
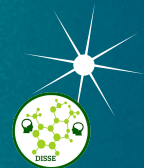
2.6 Evaluation of the embedding process

Evaluating the Digital Storytelling embedding process in education involves assessing the effectiveness of incorporating its techniques into educational activities. Here are some steps that can be followed for the evaluation:

- **Clearly define the objectives** of the DST embedding process. Determine what you aim to achieve by incorporating DST in education. For example, you may want to enhance students' creativity, improve their communication skills, or deepen their understanding of a subject matter.
- **Define the evaluation criteria** against which you will assess the effectiveness of the DST process. These criteria can include student engagement, learning outcomes, creativity, critical thinking, communication skills, collaboration, and technological proficiency. Choose criteria that align with your objectives.
- **Design the assessment methods** that you will use to collect data and measure the effectiveness of the DST process. Methods can include surveys, interviews, observations, rubrics, pre- and post-tests, and portfolio assessments. Select methods that provide meaningful and relevant data based on your evaluation criteria.

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- **Implement the assessment methods and collect data** during the Digital Storytelling process. Gather information from students, educators, and other stakeholders involved. Document student work, observe classroom activities, and gather feedback through surveys or interviews. Ensure that data collection is consistent and covers various aspects of the embedding process.

- **Analyse the collected data** to evaluate the effectiveness of the Digital Storytelling embedding process. Look for patterns, trends, and insights that indicate the impact of DST on students' engagement, learning outcomes, and other evaluation criteria. Use both quantitative and qualitative analysis methods to gain a comprehensive understanding of the results

- Based on the analysed data, **draw conclusions** about the effectiveness of the DST embedding process. Determine whether the process has met the defined objectives and evaluation criteria. Identify strengths and weaknesses and highlight areas for improvement or modification.

- Based on your conclusions, **provide recommendations** for refining and enhancing the DST embedding process. Share actionable suggestions for educators, curriculum developers, and administrators to optimise the use of DST in education. Consider the resources, training, and support needed for successful implementation.

- Use the evaluation results and recommendations to **refine and improve the DST embedding process** in subsequent iterations. Implement the recommended changes and monitor the impact of these modifications. Continuously assess and refine the process based on ongoing evaluation and feedback.

Remember that it is also important to involve all relevant stakeholders, including students, educators, and administrators, in the evaluation process, to gather diverse perspectives and ensure a comprehensive assessment.
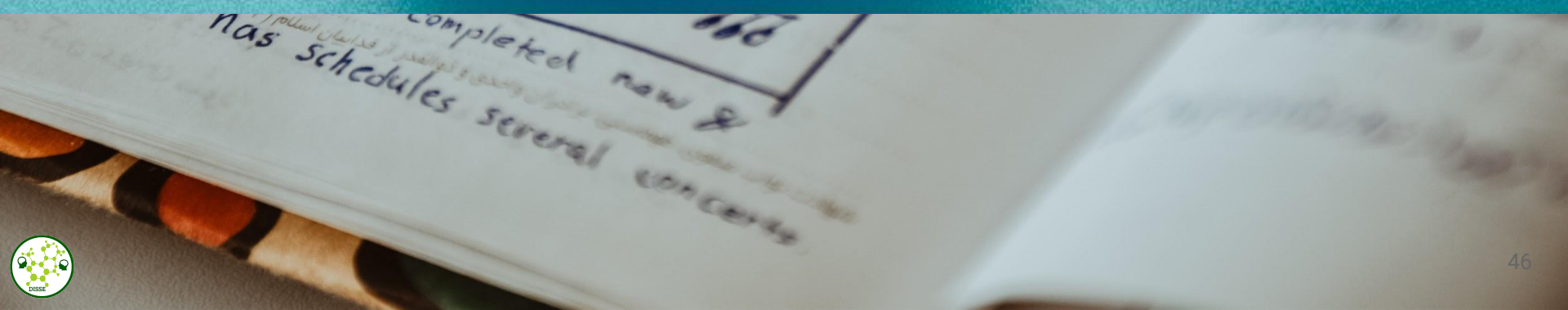
Key takeaways

- The production process of digital stories, in which the students reflect on their experiences and knowledge in relation to a certain topic, and compress them into a story, is particularly didactically valuable.

- Digital Storytelling may have different social goals depending on the context and purpose of the story.

- Digital Storytelling can provide educators with a powerful tool to use in their classrooms.

- In the classroom, DST is used to enhance students' learning and engagement in various topics and many different subjects.

- DST is a powerful tool for schools to create more engaging and exciting educational activities, and a meaningful approach for creating a constructivist learning environment based on novel principles of teaching and learning.

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Unit 3
Creation of a Story

Unit 3
Creation of a story

Introduction

Introduction

The steps to follow to create a story involve, first of all, planning - i.e., determining the purpose and the theme of the Digital Story, outlining the main ideas and its structure (beginning, middle, and end).

Then, content must be gathered, to create a script and a narration that would outline the sequence of events and dialogue in the story.

The steps are to be guided by teachers and/or educators, but students must be at the centre of it.

Throughout the process, creativity, storytelling techniques, and technical skills will combine to create a compelling and engaging digital story. The process can be adapted and modified based on individual preferences and available tools and resources.

Unit Objective

Unit 3's Objective is to instruct on how to prepare students for creating a Digital Story, through the steps of the Story Circle, the Storyboard and final creation of a script.

Learning Outcomes

You will learn how to prepare students for the creation of a Digital Story, how to guide them in coming up with an idea, making a Story Circle, a Storyboard and finally writing a script.

Topics

Digital Storytelling, Digital Stories, Story Circles, Storyboards, Scripts, teaching and learning, team work.

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3.1
How to prepare students for DST?

3.1 How to prepare students for DST?

The teaching process of Digital Storytelling is structured into **five steps**:

1. Preparation

2. Storytelling and writing (Story Circle, Storyboard, Script)

3. Composition of the audio and the media

4. Video production

5. Presentation of the videos

Depending on the setting and composition of the group of students, it may be useful to modify this procedure. It is not a question of strict guidelines, but more of orientations for the teachers: it makes sense to try to produce a digital story with the students before producing digital stories, and at least partially go through the five steps of the method.

Preparation of students for Digital Storytelling

At the beginning the students should be introduced to the method and what Digital Storytelling is about.

The following aspects should be clarified:

- Definition of a Digital Story
- Notes on the length
- Notes on narrative style (or explanation style)
- Notes on the topic and nature of the story
- Notes on the use of technology, equipment, and media, and possibly also on data protection.

Furthermore, it has proved to be useful to show ready-made results, i.e., suitable videos, if possible, with different aesthetic approaches, so that a common understanding also develops for the diversity of creative possibilities.

Therefore, it is recommended to show and talk about example videos at a very early stage. With the help of these videos, it can be made clear that the stories can and may be completely different and very personal.
Afterwards you can continue with the tips on narrative style, length etc. and create a common understanding of a digital story. At the end of this first step, it is important to explain the further course of the project, or to give a corresponding overview.
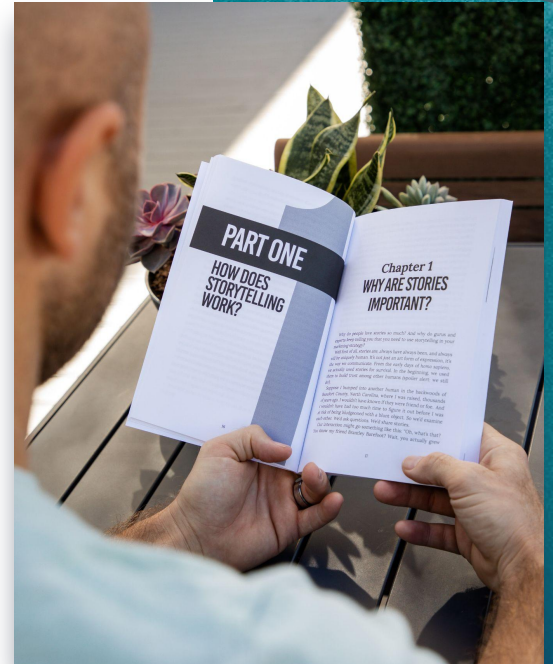
3.2
Story Circle

3.2 Story Circle

The writing process is structured in three steps: the writing of the spoken text, the script, is preceded by the (not always mandatory) story circle and the (largely mandatory) storyboard. These steps are about the necessary compression of the story. Only then is the script created. Such a procedure also simplifies the handling of language barriers.

For the implementation of the **Story Circle**, a chair circle is ideal. Within this circle, ideas for personal stories or any other kind of story are developed and shared. A trusting and open atmosphere during the story circle is essential for the entire process of story production, because this is the first time the participants open up.

This needs respectful togetherness and a protected space. The process can be speeded up by asking the students in advance to give their first thoughts of a personal story for the story circle.

The teacher can also begin to open up to the students and share a personal experience. This step is not about presenting already finished, perfect stories. Rather, the focus is on making each other think, becoming curious about each other's experiences, and asking the students for an idea of how they could transform their experiences into a story and contexts.
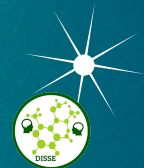
Some hints for a perfect Story Circle are:

- Depending on the relationships among the class or among participants in the process, start with an 'icebreaker'. At this link you may find a collection of icebreakers to be used in the Story Circle process: https://www.gpb.org/blogs/education-matters/2016/07/21/20-great-icebreakers-for-the-classroom

- Principle of voluntarism: if someone does not want to tell anything, they should not be forced.

- No degradation by classmates or teachers; the entire process must be conducted in a respectful and empathetic way. In advance, the group could explicitly agree on such a way of communication. Also, one should always stay with the person and their story who is in turn and avoid digressing or referring to one's own stories and/or general topics and contexts.

- Once a person has finished his or her stories, the pupils or the teacher can ask questions. Interruptions should be avoided.

- Constructive questions should be asked, and feedback required. It is the task of the teacher and, if necessary, the helper to encourage the person(s) to think further or to encourage them by asking questions.

3.3
Storyboard

3.3 Storyboard

Storyboarding is the process of planning for all of the components of a Digital Story. It is a visual blueprint of one's story idea. The students receive a blank copy of the storyboard (it could be like that in the picture below), printed on A3.

With the help of the fields, they can structure their story, i.e., create a visual plan of their story and explain and expand it with keywords. It is also possible to work only with pictures. There is no demand for the quality of the pictures (they can be just stick figures).

The **Storyboard** is the rough plan for the individual realization of the story, which was decided upon after having been inspired by other ideas during the story circle. After the templates have been distributed, the students can distribute themselves anywhere in the room to work on their storyboards. Some like to discuss in small groups, others prefer to sit down alone at a table.

In general, it is possible for students to work in fixed teams throughout the process. The storyboard is used to find (a few) picture ideas and for the first narrative summary of the story.
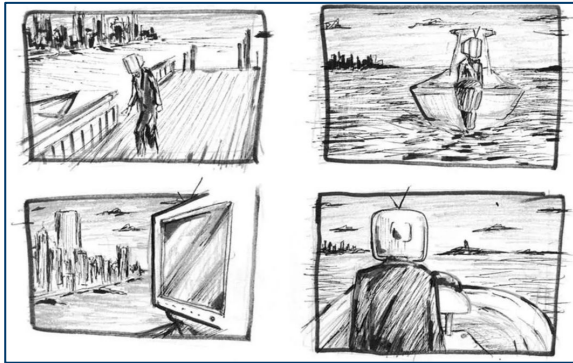
3.3 Storyboard

This could be a scheme for a Storyboard:

Storyboards help storytellers picture the entire story from start to finish. It can also help generate new concepts or designs for the video to be produced later. The storyboard does not have to be complex; images and Microsoft ClipArt or from the Internet can be used to help map ideas.

First, the opening should be determined (it can be the title of the story plus an image and some music). Next, images that can represent the various moments of the story should be chosen. Each box/image should then include all the information needed to move the story forward. Together with images, words, music, short videos, voice-over narration can be used.

For the conclusion of the story, the components of the final shot of the video must be chosen. The resources used should be listened, and "thankyous" can be added, towards the people who have helped along the way.
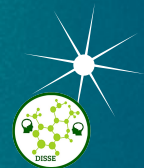
Once the storyboard is complete, it will serve as a map of the digital story's flow. Creating a storyboard before starting to film or record can save valuable time in the editing of the final product; it will allow the creator(s) to outline all their best ideas to create a well thought-out story from start to finish.

3.4
Script

3.4 Script

The first linguistic condensation of the storyboard is now to be turned into a grammatically adequate text form. The storytellers write their own story with their own words - the teachers can support the class, or the individual student as needed or encourage mutual support or necessary corrections.

This text is "THE structural basis for the clips produced later." It is therefore important for the narrator to write down the story as he or she wishes to tell it - in his or her own rhythm. At best, the teacher should carefully intervene in the content.

Formally, the teacher can provide support by asking questions and providing help as needed. In this way, they can give introductory structuring help, e.g.: "A story has an introduction, a main part, a conclusion" -- "It is best to tell it one after the other" -- "In order to make it exciting, it needs (emotional) intensification".
It is a good idea to split the text into modules, as it is easier for most people to speak or read out smaller passages without mistakes, which is later relevant for the sound recordings.
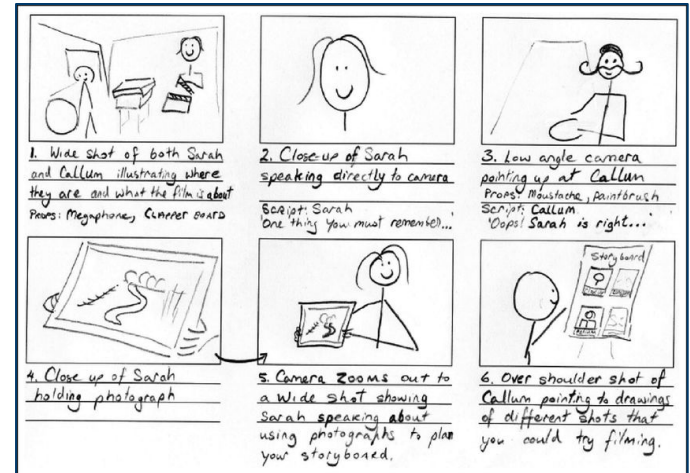
There can be also a correction process at the end, in which the students mutually correct their scripts, or the teacher corrects rough linguistic or grammatical mistakes.

If the student cannot or do not want to write and speak sufficiently in the local language, a helper who is capable of this language should be organised in advance to translate the teacher's instructions and their comments in the story circle. Also, they can support them in creating the storyboards and scripts and finally help them create subtitles so that the video can be shared with the rest of the class.

In general, storyboards and digital stories can be created without spoken text. Videos can also be produced with meaningful images, individual keywords/ text panels, subtitles and music. If the students find it difficult to write their thoughts independently of their language skills, they can also work exclusively with pictures.

Key takeaways

- The teaching process of Digital Storytelling is structured into **five steps**: **preparation**, **storytelling and writing** (Story Circle, Storyboard, Script), **composition of the audio and the media**, **video production**, **presentation of the videos**.

- The writing process is structured in **three steps**: the writing of the spoken text, **the script**, is preceded by the **story circle** and the **storyboard**. These steps are about the necessary compression of the story.

- **Storyboarding** is the process of planning for all the components of a Digital Story. It is a visual blueprint of one's story idea. **Storyboards** help storytellers picture the entire story from start to finish. Once the storyboard is complete, it will serve as a map of the digital story's flow.

Unit 4
From Words to Media:
Content Creation

Unit 4
From words to media: content creation

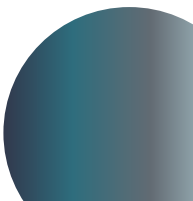Introduction
Unit 4's Objective - Learning Outcomes - Topics
4.1 Creating audio
4.2 Finding suitable media
4.3 How to record a video that fits our needs
4.4 Storytelling through music
Key takeaways

Introduction

Content creation for digital storytelling involves transforming words into multimedia elements that effectively convey the narrative.

The first step to take is reviewing the written narrative and identifying the key elements that need to be visually represented (e.g., characters, settings, important events, or specific emotions). The second step is to envision how the words can be translated into images, videos, or animations, considering the visual aspects that can enhance the storytelling experience. Then the appropriate media can be selected, determining which types best suit the digital storytelling project (images, illustrations, videos, animation, or a combination of these. The media are to be aligned with the narrative style, to complement the story message.

Media assets can be created from scratch, or suitable existing ones can be searched for, on stock image websites, royalty-free music libraries, or video footage platforms. To create one's own media assets, graphic design tools, drawing software, or video editing software need to be used.

This Unit 6 will offer inside on this particular phase of the creation of a Digital Story.

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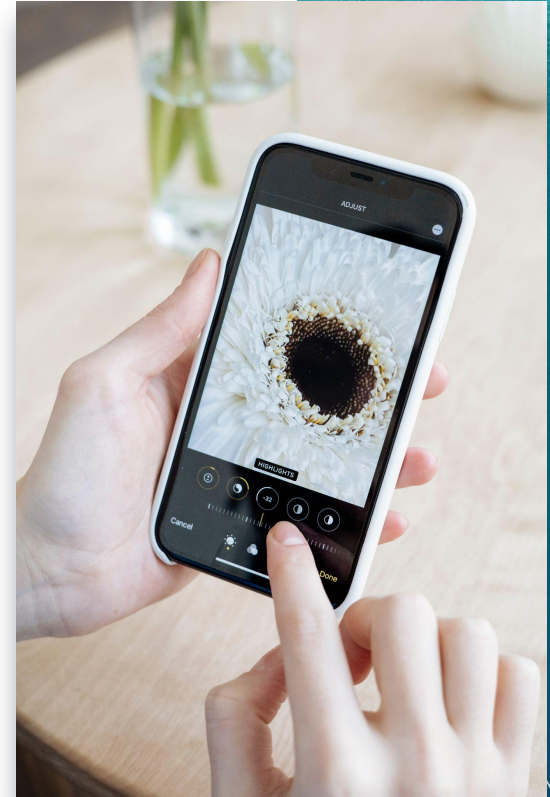
Unit Objective

Unit 4's Objective is to instruct on how to transform the storyboard and script created into a Digital Story by using digital tools and resources.

Learning Outcomes

You will learn how to prepare students for the creation of a Digital Story, starting from the storyboard and the written script and using different digital tools to record the audio, insert music and creating videos, thanks to different digital resources available.

Topics

Creating audio for Digital Stories, finding suitable media, free media library and resources, recording a video to tell a story, storytelling through music.

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4.1
Creating audio

4.1 Creating Audio

For the steps following the creation of the script, the technical and logistical equipment must be organized, i.e.

- Students bring their smartphones, laptops, microphones and headphones if necessary;
- There are enough rooms available for the audio recordings (unless students do them as homework);
- The computer room may be reserved for the group, or students bring their own laptops/tablets;
- An internet connection is helpful but not absolutely necessary.

The written text can now be recorded as audio with the help of various devices (mobile phone, computer, recording device, tablet ...).
The words can be read out, rapped, sung, etc…

Recordings should be made in a quiet place. If necessary, the corresponding rooms must be reserved in advance. The students should retreat individually or in pairs to record their text.
If you work in pairs, person A takes over the recording and person B can concentrate on speaking.

With today's smartphones, voice recording is unproblematic: it can be done directly or with the headset's microphone or with a special microphone, specifically designed for smartphones, which is available for a few euros in specialist shops, and has to be plugged directly to the smartphone, for a better recording. Of course, the audio stream could also be recorded with tablets, cameras or laptops.

It's not that easy to read a text (halfway) without mistakes, clearly, not too fast and not too easy. Therefore, a recording will probably require several tries. The text can be divided into different sections as described before.

The time needed depends on the number of students and the place. 10-15 minutes per script should be enough. Students will probably finish their script at different speeds. It should therefore be ensured that those who finish early can continue with the next steps.
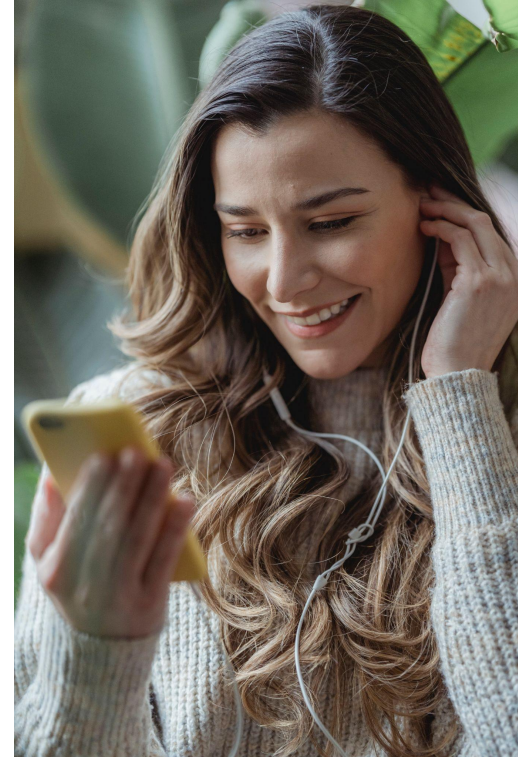
How to Record Your Voice Professionally

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4.2
Finding suitable media

Copyright - free material

You can use these websites for finding copyright-free videos, photos, and music to be included in DST:

PEXELS (VIDEOS & PHOTOS): https://www.pexels.com/?locale=en-us
VIDSPLAY (VIDEOS): https://www.vidsplay.com/
LIFEOFVIDS (VIDEOS): https://lifeofvids.com/
UNSPLASH (PHOTOS): https://unsplash.com/
FREEPIK (PHOTOS): https://www.freepik.es/
STOCKSNAP (PHOTOS):https://stocksnap.io/
LIFEOFPIXS (PHOTOS): https://www.lifeofpix.com/
BENSOUND (MUSIC): https://www.bensound.com/

USING CANVA TO CREATE DIGITAL STORIES

Canva is a versatile graphic design tool that can be used to create visually appealing Digital Stories. Here's a brief guide and a video on how to use Canva for this purpose:

- **Create an account** on Canva.
- **Choose a template**: Canva offers a library of pre-designed templates specifically tailored for DST, where you can browse and select the one that suits your story's theme and style.
- **Customise the template you chose**: modify the text, images, and other visual elements to reflect your story's content and narrative. Canva provides an intuitive drag-and-drop interface, making it easy to rearrange and resize elements.
- **Add your own media**: Upload your own images, videos, or audio files to personalise the digital story. Canva allows you to easily insert and position media elements within the template.

- Canva offers a range of **features to enhance your digital story** (filters, colors, text boxes, overlays, shapes, icons, and graphics).
- **Customise text**, editing it within the template or adding new text boxes to provide captions, dialogue, or narrative descriptions.
- **Use Canva's multimedia library**, a vast collection of stock photos, videos, music, and sound effects.
- **Save and export:** once you're satisfied with your digital story, you can save it and then download it in various formats.
- **Share your digital story**: you can upload it to social media platforms, embed it on websites, or distribute it through other digital channels to reach your intended audience

4.3
How to record a video that fits our needs

4.3 How to record a video that fits your needs

There are no limits to creativity to illustrate the story that has been created. Students can use different image sources. They can take photos or search together with the teacher, create small videos, generate their own drawings (you can also make your own drawings, e.g. with the Paint program, or with sheets and paper and then photographed) and select suitable music.

Important to note regarding the picture quality: the pictures should be in .jpeg or .tiff format and should not fall below 300dpi or 1280x720 pixels.
The time frame required for this step is individual and depends on the concrete topic and task.

As soon as the storyboard is ready, you can already start with the picture search or production and music selection. Either the students prepare this step as a homework assignment and bring their own analogue and digital results. Or they are asked in advance to bring hard disks, photo albums, etc. with them and search for them on site. With search machines (like Google) filters can be adjusted, so that only right-free pictures are found. Some video production software provides rights-free graphical templates, music, sounds, etc. that can be found via keyword search. There are also various databases for rights-free media on the Internet.
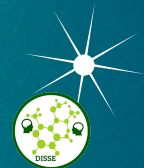
Today's tools all feature advanced image search filters that will help you weed out the wrong sizes, orientations, colors, and even usage rights so you can find what you need and use it without fear of copyright infringement. Some examples of tools you can use are:

- **TinEye**, a reverse image search engine that helps you source images and find where they appear on the web. You can get an extension for Chrome, Firefox, Edge, and Opera.
- **Google Images** cannot be beaten for basic image searches. You just need to enter a keyword and go. For more in-depth searching, there are lots of filters, too. For example, when I search for [blue bird], I can narrow down photos to just cartoons, clipart drawings, illustrations, or even logo designs.
- **Pinterest Visual Search Tool** will return visually similar results to the image you searched. Pinterest has quite a large images database thanks to user-created pins, so this is a source you shouldn't rule out when you need to find a particular image.
- The **New York Public Library Digital Collections** has a vast archive of images in the public domain, which means you can use and reuse the images any way you like.
- Search engine **Yandex** offers a few different ways to find and browse images. At Yandex Images, you can explore collections of images by topic. Clicking through takes you to a robust image search where you can filter and sort by size, orientation, image type, file format, and more.
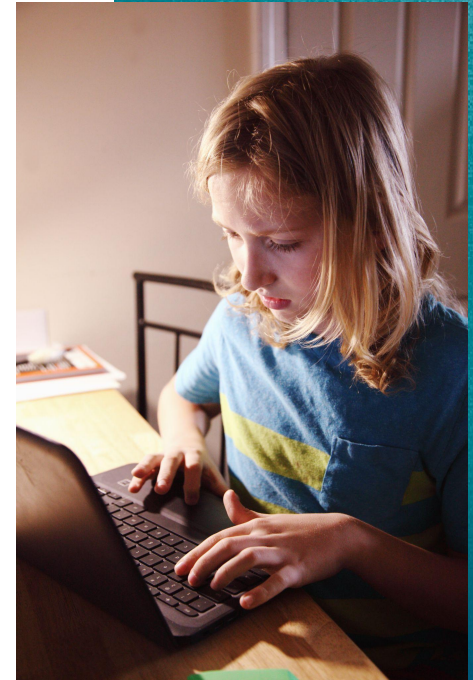
4.4
Music in DST

4.4 Music in Storytelling

Music plays a crucial role in digital storytelling, adding depth, emotion, and enhancing the overall impact of the narrative. It serves as a powerful tool to engage the audience, evoke specific moods, and create a more immersive storytelling experience. Music can heighten suspense, convey joy, sadness, or tension, and evoke nostalgia or excitement, depending on the desired effect. The right choice of music can enhance the pacing, rhythm, and timing of the story, effectively guiding the viewer's emotional journey and creating a memorable and captivating digital storytelling experience.

As soon as the storyboard is ready, you can already start with the picture search or production and music selection. Either the pupils prepare this step as a homework assignment and bring their own analogue and digital results. Or they are asked in advance to bring hard disks, photo albums, etc. with them and search for them on site.

For the use of music and pictures, the information on data protection and copyright must be respected. From the collected audios, pictures, videos, and the music a video can be produced with the support of suitable software. This allows the video to be edited, corrected for defects and then saved.

DISSE

Key takeaways

- For the steps following the creation of the script, the technical and logistical equipment must be organized: smartphones, laptops, tablets, microphones, and headphones. A suitable space must be found for the audio recordings. An internet connection would also be very helpful.

- Canva is a versatile graphic design tool that can be used to create visually appealing Digital Stories.

- Some video production software provides rights-free graphical templates, music, sounds, etc. that can be found via keyword search. There are also various databases for rights-free media on the Internet.

- Music plays a crucial role in digital storytelling, adding depth, emotion, and enhancing the overall impact of the narrative. It serves as a powerful tool to engage the audience, evoke specific moods, and create a more immersive storytelling experience.
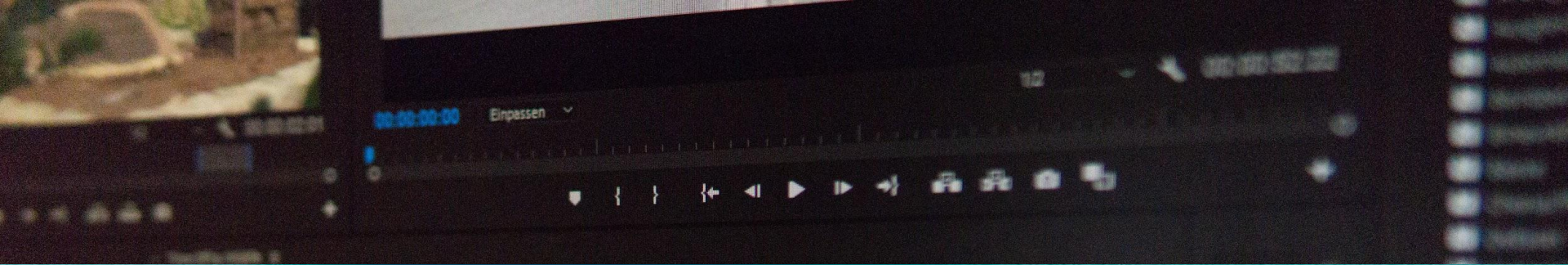
Unit 5
Editing
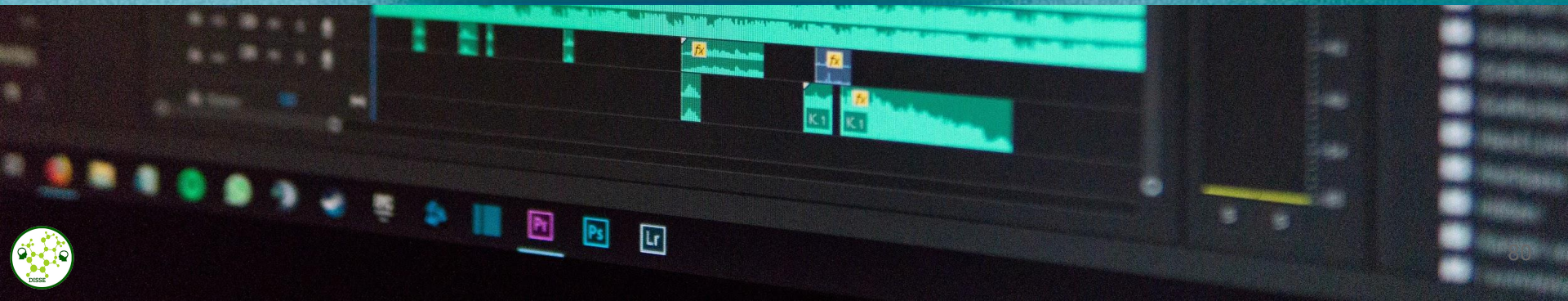
Unit 5
Editing

Introduction
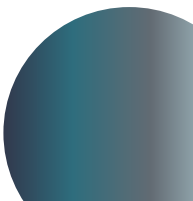
Unit 5's Objective - Learning Outcomes - Topics

5.1 Introduction to editing

5.2 How the editing program works

5.3 Recommended softwares

5.4 Export and video formats

Key takeaways

Introduction

Video editing means the ability to choose the best visuals elements and put them in order to create an impressive video.
A video clip has an audio part and, of course, a video part. The combination of these two aspects creates a multimedia object, which is an even more complex concept than a simple video.

As a first step, the person who decides to edit a video chooses the most beautiful and representative images in relation to the subject on which the video is focused. The second step involves choosing the order in which the selected images are to be arranged.

Video editing tasks include:
Removing unnecessary footage or editing certain elements of the scene
Choosing the best shots and footage to go into the final output
Creating the flow of the narrative by organising and rearranging scenes
Adding effects, filters and additional elements

When the video is ready and finalised, you can proceed with its publication on the various social or web platforms.
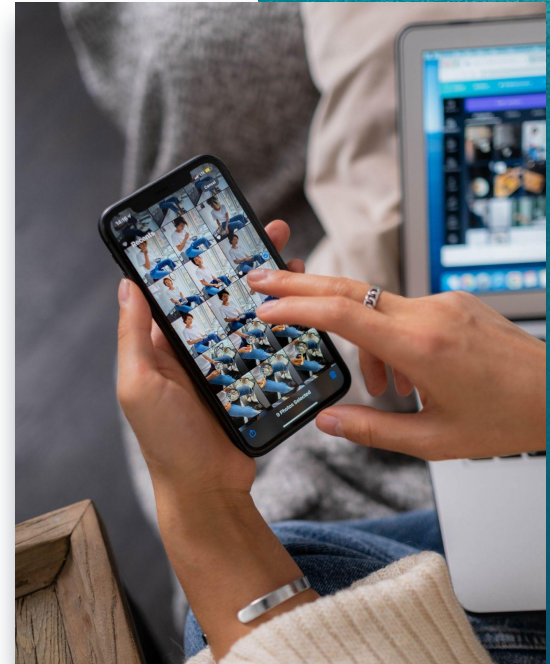
Unit Objective

Unit 5's Objective is to is to provide an overview of editing and the most popular software
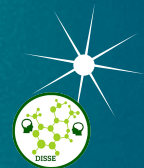
Learning Outcomes

You will learn what it means to edit a video, which steps to follow to organise, carry out and finalise a video. You will be able to recognise the different video formats and be capable of choosing the most suitable one for your needs

Topics

Introduction to editing, how the editing program works, recommended softwares and apps, video formats, size and codecs.

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5.1 Introduction to editing
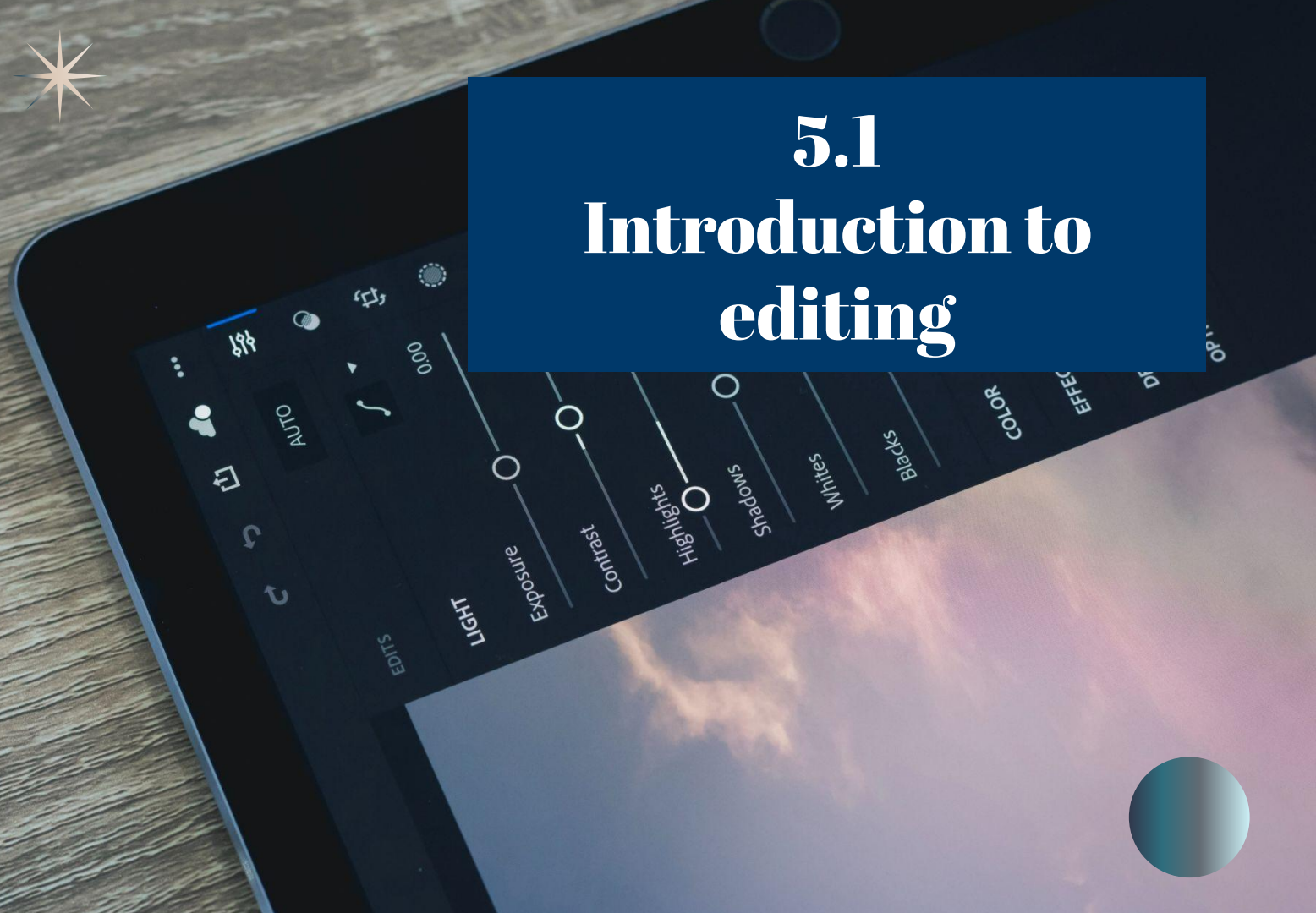
5.1 Introduction to editing

Video editing is the set of steps that lead to the creation of an audiovisual product (video, film, clip).
Creating a video can be easy or very complex, depending on the result you want to achieve.

Easy process: take a smartphone (or any device that makes recording), film what you are interested in, save the video somewhere or upload it to YouTube. Done.

More difficult process: create a video by putting together several videos and images, a soundtrack, a voiceover or music, opening and closing titles, effects in scene changes, etc.

Before starting with the creation of a video, it is a good idea to take a moment to think about the type of project you want to realize.
This is not only for the choice of the video clips you are going to choose, but also because the video maker will be able to choose the software to be used and, consequently, the setting to be given to the final video.

A video brings together several multimedia elements:

Video clips: a single video recorded with a device; in a video you can put as many clips as you want.
Images: a photograph, a drawing, a screenshot;
Audio: it can simply be the audio, recorded together with the various video clips or added separately.
Text: this is used to make initial titles, subtitles, end titles, or other text that must appear along the video.
Transitions: the transition (change of scene) from one video/image to another video/image. This is usually done in such a way that it is not abrupt, but gradual (e.g., blurred effect)
Other effects: e.g., black/white, speed-up/slowed-down video, etc.

In a 'processed' video, all the above elements are put together to create the desired video.

Images, audio and video are saved in different formats, but how can you tell the format of a given file? The easiest way to tell the type of file is to look at the file extension, i.e., the end part of the file name after the dot (usually consisting of three or four letters).
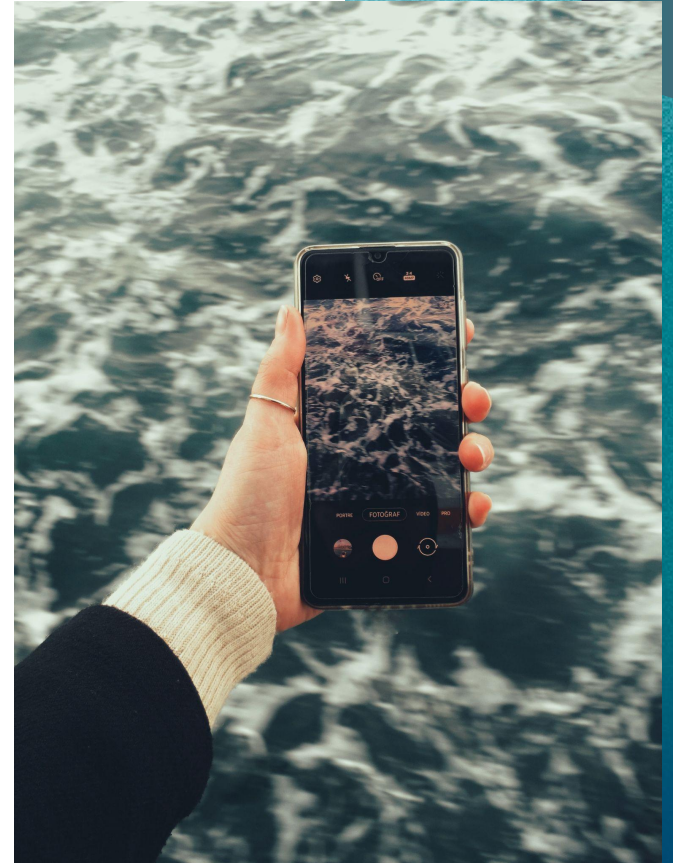
The most common formats are:

.jpg, .png or .SVG for images

.avi, .mov, .mpeg or .mp4 for videos

.GIF for animated images

If there is no extension at the end of the file name, just right-click on it and look at the file details.

The basic workflow steps for successful video editing are:

1. Analysis of the material: first you have to understand what material you are going to work on and what all its characteristics are.
2. Check the archiving of the material: it is very important to check whether the archiving of the material has been done in a precise and orderly manner. If you have also shot the material, check that you have not made any mistakes during this phase.
3. Read the structure or the script.
4. Create the project and acquire the material: before you start editing you must of course create a project and import all the material into your editing software.
5. Make a rough cut: it is useful to first create a rough cut of your work. This way, you can see if the video structure works.
6. Finishing the edit: now is the time to finish the details of your work, after you are certain that the overall structure works. At this stage, you can add graphics, if any, or spend time working on the sound.
7. Export: this is the last important phase of a montage, through which we concretely obtain a video file that we can distribute on platform that is most suitable for our content.
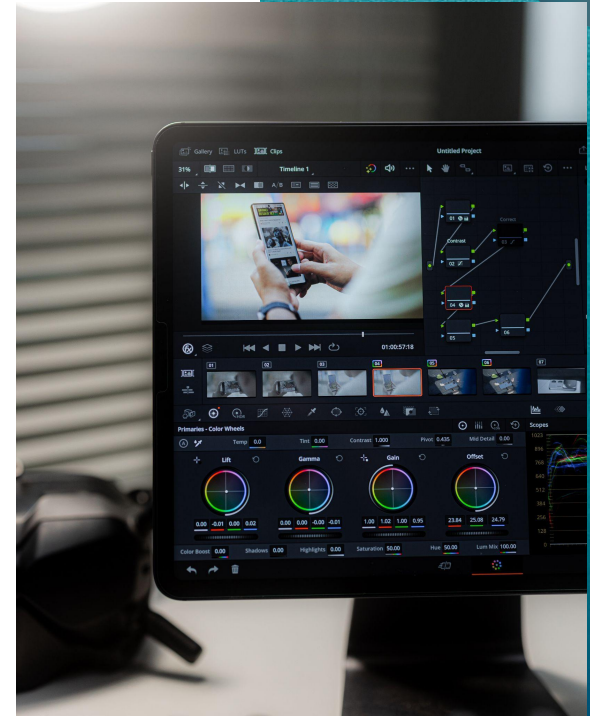
5.2
How the editing programs work

5.2 How the editing programs work

There are many editing programs, and it can be challenging to choose the suitable one for you. Every editor has their own preference for software, which will be based on their experience and the type of projects they create. Despite the fact that there are so many editing applications, more or less professional, they all work in approximately the same way.

The logic is 'cut & paste', just as the film editor does with cinematographic films. The audio and video material are dragged, cut and sorted, according to the chronological order thought up by the author, on a virtual time plane (called a 'timeline') that allows graphic control of all elements of the project.
It is of course possible to add animated titles, computer-graphic images, and audio tracks, again using the 'timelines' provided by the software.

Editing software have a quite similar structure.

Almost in all editing programmes there are:

Media Browser: it provides access to media files. This is where we import the material we will need for our editing and organise it into folders.

Source monitor: this is the monitor that shows us the imported files, i.e., the raw material.

Timeline panel: this is our workspace, where we will drag and drop material, scrape it, and move it around following the script or timeline of the action. The timeline consists of several tracks in a vertical stack. The tracks closest to the top of the stack are positioned forward when displayed, with their opaque parts obscuring the tracks below.
The basic action of authoring movies is to drag an asset from the library to a track on the timeline, where it is called a clip.
The timeline contains audio and video tracks, usually marked with different colours.

Program Monitor: it allows you to play back the sequence of clips you are assembling. It represents the display of the active sequence in a Timeline panel.

Effects Panel: it allows you to apply effects to clips.

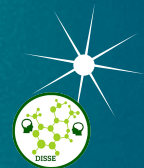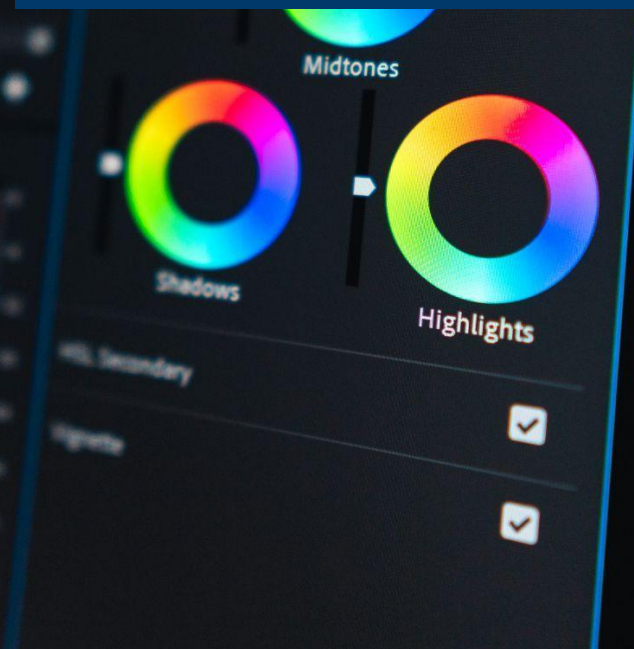**Essential Graphics panel:** it allows you to create and customise motion graphics and titles.

Audio Meters: it displays and allows you to adjust the volume levels of the audio signal in real time.

Toolbox: the Toolbox contains the most common tools used to edit clips in the timeline (selection, razor, pen, etc.).

5.3
Recommended softwares

5.3 Recommended softwares

There are numerous video editing programmes that can be used to make complete videos.
The most popular and professional ones are:
- Adobe Premiere Pro CC
- Final Cut Pro
- Davinci Resolve
- Filmora
- Blander

But we also point out the following:
- Windows Video Editor
- Adobe Creative Cloud Express and Premiere Rush
- Openshot
- Inshot
  Screencast-o-matic
- Animaker
- Clipchamp
- iMovie (Apple) - MOVIE MAKER (only available on some Windows versions)
- SHOTCUT
- Wevideo

In addition, we would like to mention that some of the content creation apps (such as Canva, which we have mentioned in the previous unit, or Loom and Edpuzzle) already have a built-in editor, which in most cases can be sufficient to mill out a good quality video.

YouTube also has a simple editor that allows you to make edits, add braces and graphics.
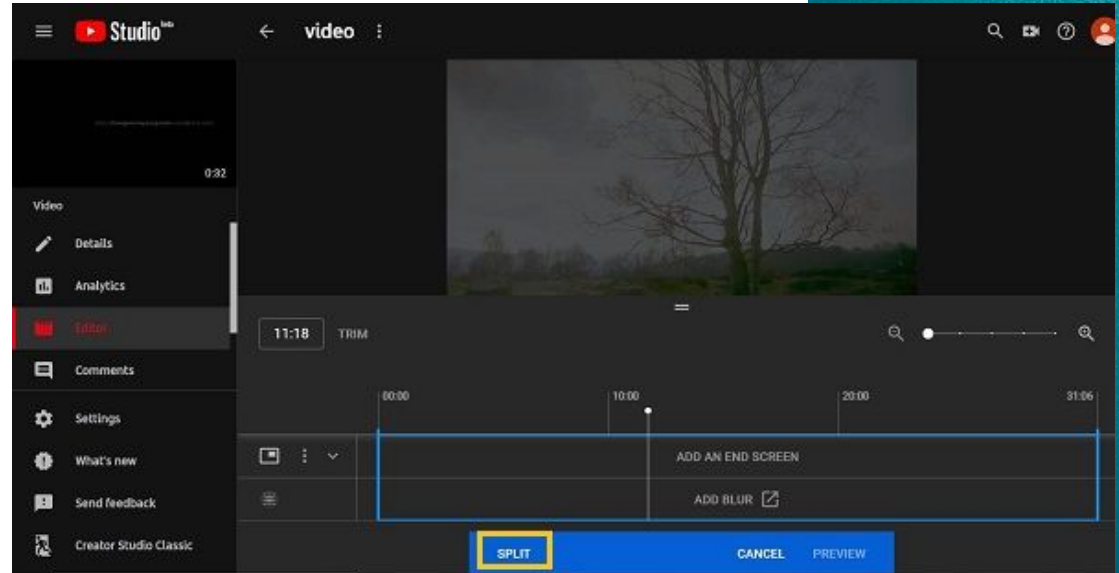
5.4
Export and video formats

5.4 Export and video formats

Once we are satisfied with our editing, it is time to export, then extract the video file from the editing programme… but how?
Some apps or basic editing programmes have 1 or 2 format options to choose from (low or high quality). If you want to post the video online, you can also export in a lower quality. If you want to watch it on a screen, such as a video projector, you will need a higher resolution.

If it is your task to choose how to export your video file, it will be useful to know the following things

Quality:
As far as video is concerned, the best quality with the smallest amount of storage space is obtained with the H.264 codec. Other popular codecs that can be used are: XviD and MPEG-4.

However, a video also contains audio, so you need a 'container' that combines images and audio, and the MP4 container is the most popular one. Other popular containers are AVI, XviD.

You just need to look in the configuration parameters of your programme for the H264/mp4 combination.

Frame rate
As video is a rapid sequence of images, the framerate indicates how many frames per second the video should have. A good frame-rate ranges from 24 to 30 frames/second. More than 30/s you would have an unnecessarily heavy video (in terms of space occupied on your hard disk), less than 24 you start to see the video going a bit jerky.
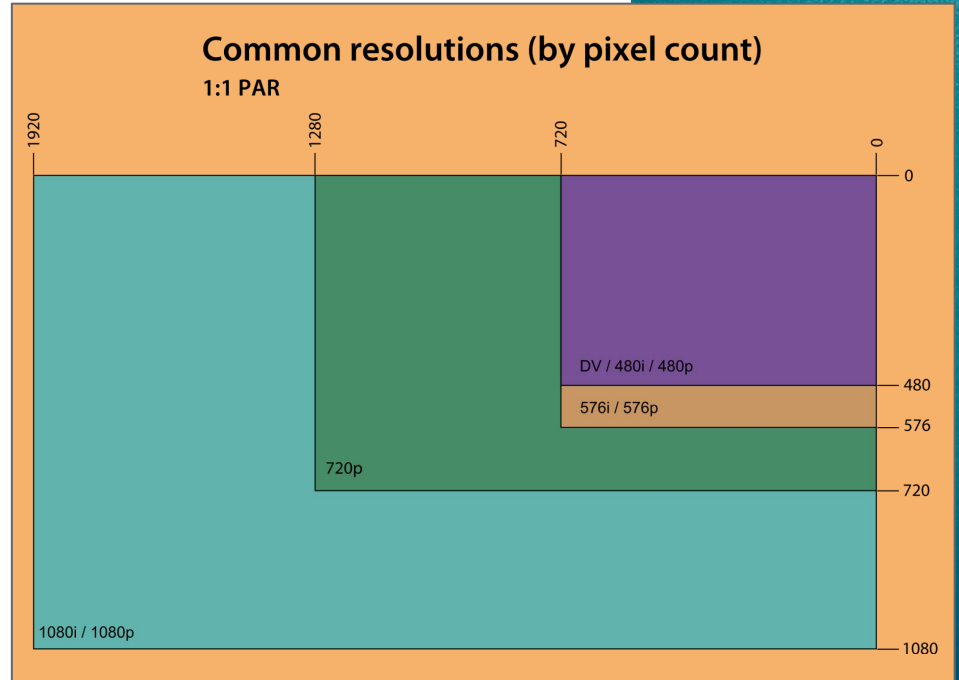
Size

The size of the video (width and height in pixels) depends on the intended use.

Here is a list of the most commonly used size formats:

- 4K (3840 × 2160 pixels) - highest quality, basically useless for educational purposes, requiring a lot of processing power. Not recommended for educational/amateur purposes.
- 1080p fullHD (1920 x 1080 pixels) - high quality, but beware that the files and streams to be handled are a bit heavy (you need a fairly powerful PC)
- 720p HD (1280 x 720 pixels) - a good compromise between quality and not too exaggerated size.
- 480p (854 × 480 pixels) - if for some reason you need to limit the size of the video, this format is still acceptable.

Common resolutions (by pixel count)

1:1 PAR

1920	1280	720	0

0

DV / 480i / 480p

480

576i / 576p

576

720p

720

1080i / 1080p

1080

Key takeaways

- Video editing is the set of steps that lead to the creation of an audiovisual product (video, film, clip).

- Creating a video can be easy or complex, depending on the result you want to achieve.

- Video editing tasks include:
  Removing unnecessary footage or editing certain elements of the scene
  Choosing the best shots and footage to go into the final output
  Creating the flow of the narrative by organising and rearranging scenes
  Adding effects, filters, and additional elements

Unit 6
Sharing of the videos

Unit 6
Sharing of the videos

Introduction
Unit 6's Objective - Learning Outcomes - Topics
6.1 Video viewing within the classroom
6.2 Sharing via social media
6.3 Declaration of consent by minors
6.4 Data protection
Key takeaways

Introduction

Sharing storytelling videos in the classroom and outside of it involves a simple process to make the videos accessible and engage the intended audience.

In the classroom, the process typically involves setting up the necessary technology, introducing and playing the video, and students actively engaging with the content through viewing, discussion, and follow-up activities facilitated by the teacher.

To share storytelling videos with parents, a live screening event can be organised at the school premises; otherwise, they can be shared on a secure online platform or a designated school communication channel. This can include sharing the video via a password-protected website, a secure file-sharing platform, or through a school's learning management system.

To share storytelling videos outside the classroom or the school, you can leverage online platforms such as YouTube or Vimeo, or on social media.

It is always important to respect privacy and obtain consent from individuals who appear in the storytelling videos, especially when sharing them outside the classroom. Additionally, the appropriateness of the content should be considered, as well as its adherence to any policies or guidelines set by the school or educational institution.
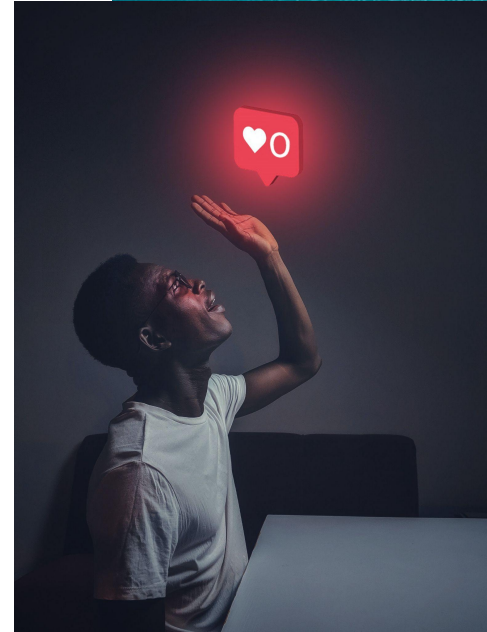
Unit Objective

Unit 4's Objective is to show the right process to view the videos produced in the classroom, creating discussion and feedback, and how to share them properly and safely outside the classroom and on social media.

Learning Outcomes

You will learn how to guide students in sharing their storytelling videos in the classroom and outside of it in the right and safest way.

Topics

The process of sharing storytelling videos in the classroom and outside of it, in front of the public or on online platforms and social media; privacy regulations and settings; declaration of consent.

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6.1
Video viewing within the classroom

6.1 Video viewing within the classroom

Once the Storytelling Videos are ready, everyone in the classroom can share their work with others.

First of all, you will have to ensure that the classroom is equipped with the necessary technology to show the video. This may include a computer, projector, screen, or interactive whiteboard. Test the equipment in advance to avoid any technical issues during the lesson.

The videos can be moderated by the students themselves, or by the teacher. Their purpose, relevance, and what students can expect to see must be explained. Clear expectations for active engagement during the viewing must be set.

You can also create a nice atmosphere for the screening, by making snacks or popcorn available, as in the cinema, and everyone can take a comfortable position, e.g., on the floor on cushions, in a semicircle, or sitting in classroom chairs, etc.

Especially regarding the learning effect, the storytelling includes also counting and listening to each other. The teacher should make the audience aware of respectful interaction and constructive feedback. As with the Story Circle, students should listen respectfully and then, give appropriate feedback. It is important to avoid any negative reactions to personal stories.

DISSE

6.1 Video viewing within the classroom

After the video ends, the teacher, or the students who produced the video, should facilitate a post-viewing discussion to deepen the viewers' understanding and critical thinking. They could ask open-ended questions to encourage reflection, interpretation, and analysis of the storytelling techniques, themes, or messages depicted in the video.

The teacher could also design follow-up activities or assignments that build upon the video's content. This may include group discussions, individual reflections, written responses, creative projects, or role-playing exercises related to the storytelling video. The videos shown can be discussed both thematically and methodically.

Finally, as already seen in Unit 4, the teacher should reflect on the effectiveness of showing the storytelling video in the classroom and assess student engagement, understanding, and the extent to which the video met the intended learning outcomes. The feedback can then be used to refine the educator's approach for future video presentations.

Finished videos can be made available to a larger audience after completion and collection of the parents' and especially the student's declaration of understanding. Here, too, there are various conceivable formats: the students can show their digital stories online (on live streaming, or by uploading them on a YouTube channel, for example), or with a live audience, e.g., at the end of the project, at a school event, at a parents gathering, in class or in a common school space.

DISSE

6.2
Sharing via Social Media
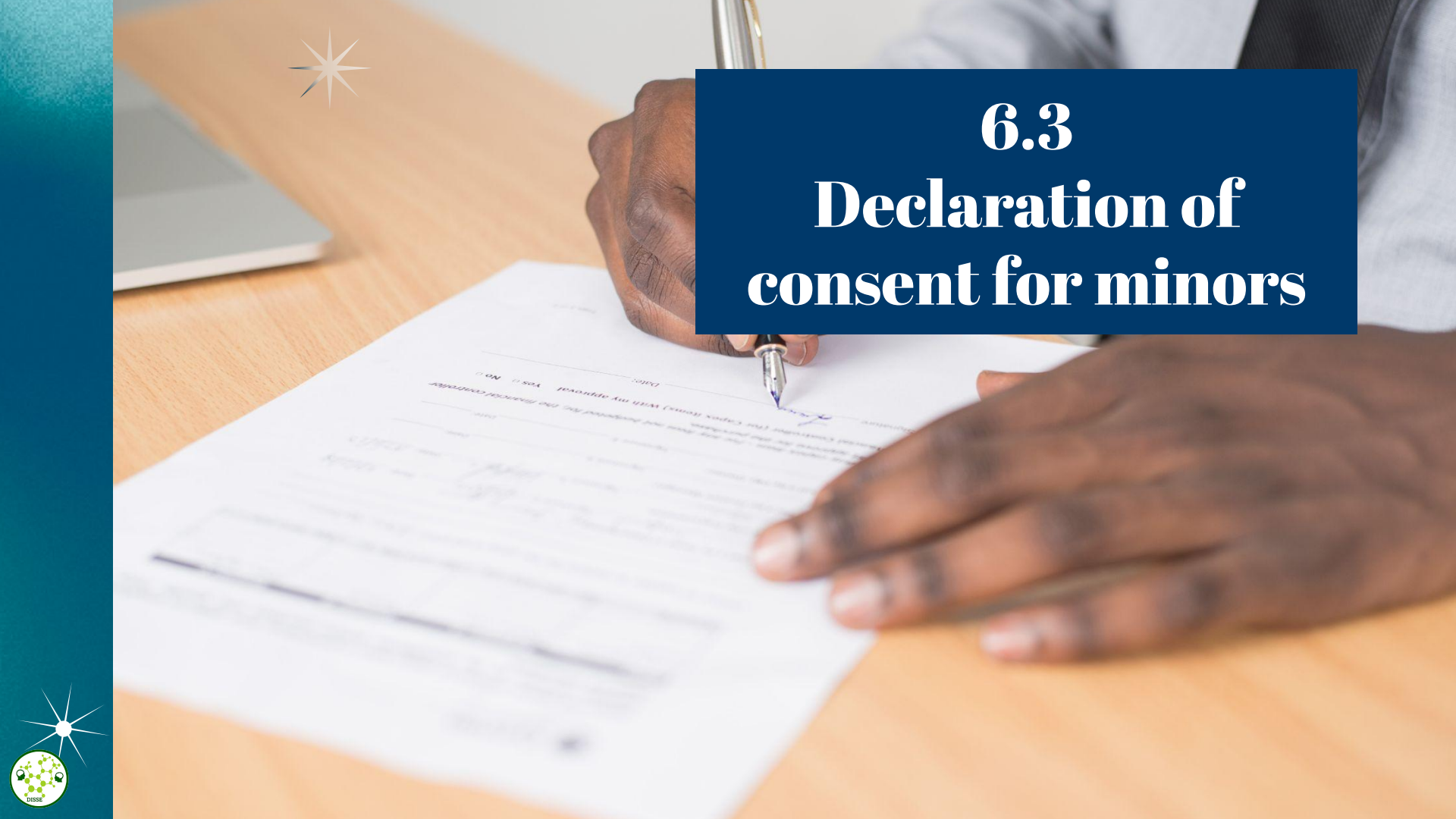
6.2 Sharing via Social media

You should always remember to be mindful of copyright restrictions when using storytelling videos in the classroom. Ensure you have the necessary permissions or access to videos that can be legally shown within an educational context. The same is valid if you want to share the Storytelling Video on online platforms or social media.

In fact, Social Media platforms can be used to share storytelling videos with a broader audience. Depending on the platform's privacy settings and suitability for your intended audience, you can post the video on platforms like Facebook, Twitter, or Instagram. Consider appropriate privacy settings and ensure you comply with any relevant guidelines or policies.

When sharing storytelling videos, also consider accessibility for diverse learners. Provide closed captions or subtitles for viewers with hearing impairments or translated subtitles for possible foreign viewers; ensure visual elements have appropriate contrast and clarity, and offer alternative formats or transcripts for those who may have difficulty accessing the video content.

6.3
Declaration of consent for minors

6.3 Declaration of Consent by minors

Since children are less aware of the risks and consequences of sharing data and of their rights, any information addressed specifically to a child should be adapted to be easily accessible, using clear and plain language.

To share publicly a child's personal data, including videos and photos, on online platforms or social media, or in order to process a child's personal data, the consent of the parent or guardian is required, on the grounds of consent up to a certain age. This applies to social networking sites as well as to platforms for downloading and uploading videos, music, and buying online games.

When it comes to the consent of students under the age of 14, parents or legal guardians must always sign for them a declaration of consent.

From the age of 14 and up to the age of 18, students must sign for themselves, in addition to their parents or legal guardians.

Can personal data about children be collected?

6.4
Data Protection

6.4 Data protection

When private equipment is used by underage students, they are only allowed to take pictures of themselves. The admission of classmates or teachers with their own equipment is legally problematic. The students are only allowed to film/photograph each other with the school's equipment and the teacher's permission.

With a view to publication on a larger scale, care must be taken to make sure that students only use copyright-free images and music from the Internet for their Digital Stories. In Unit 4 we have provided names and links to copyright-free music and image online libraries.

When using pictures showing, for example, family members, friends or classmates, it is important for the teacher to raise awareness through the students to responsible media use in accordance with the Basic Data Protection Regulation in force. This means that the persons depicted must agree to the publication of these pictures.

Basic Data Protection Regulation

Key takeaways

- Storytelling includes also counting and listening to each other. The teacher should make the audience of the video aware of respectful interaction and constructive feedback.

- Finished videos can be made available to a larger audience after completion and collection of the parents' and the student's Declaration of Consent.

- Social Media platforms can be used to share storytelling videos with a broader audience. Depending on the platform's privacy settings and suitability for your intended audience, you can post the video on Facebook, Twitter, or Instagram, always considering appropriate privacy settings and complying with any relevant guidelines or policies.

- To process or share publicly a child's personal data on online platforms or social media, the consent of the parent or guardian is required up to a certain age.

- It is important for the teacher to raise awareness among students to responsible media use, in accordance with the Basic Data Protection Regulation in force.

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