

LIGHTLY EDITED FILE

National Resource Center on Domestic Violence

Storytelling for Social Change

Remote CART

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Paradigm reporting & Captioning Inc.  
612.339.0545  
Caption@paradigmreporting.com

>>: Hi, everyone, this is Ivonne Ortiz, our webinar

will be starting soon in less than 10 minutes.

Feel free to check in in the chat box, let us know your name and where you're coming from.

>>: Hello, everyone, thank you so much for introducing yourself in the public chat.

If you haven't gotten a chance to, please do so now.

We're just going to do a few last minute sound checks to make sure you can hear everything okay, Amy, have you -- are you on the line?

>>: Yes, I am.

Can you hear me?

>>: All right.

Perfect, you're coming through great.

Now, I'm going to just mute participants on the phone line just in case we have anybody called in there instead of joining online.

If you'll hold on one moment, I'm going to then do a second sound check to make sure you're on the participant line.

Hold on one second.

All right.

Amy?

Are you still there?

Amy?

Ivonne?

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>>: I am here.

>>: Okay.

Amy, you might have been dialed in with the participant code that's in the chat for everyone.

There's a moderator code if you look over in the presenter chat and also in the last e-mail I sent you, we have the presenter code there.

If you could hang up and dial back in with that code, we should be able to hear you then.

>>: Hello?

>>: Hello!

There you are.

Wonderful.

Okay.

Thanks so much for bearing with us.

>>: No problem.

>>: Everyone.

Oh, no worries.

>>: I did dial in with the participant number.

>>: It happens, that's why we check.

All right.

So for everybody joining thank you so much again for joining so early.

We'll be starting officially in just a few minutes.

And for now you might either hear no audio or you might

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hear us bantering back and forth as we iron out some last minute details.

Amy, do you have any other questions before we got started here?

I know you're a pro.

>>: Oh, no.

I don't think so.

Hopefully everything will go smoothly.

>>: All right.

And Ivonne, are you good to go?

>>: Yes, I'm good to go.

>>: Okay.

Great.

Then you guys can begin.

I don't know, Ivonne, if you wanted to do the pre-webinar.

>>: Yeah, let's do that -- a little bit of

housekeeping.

So welcome, everybody, we are so excited that you're joining us today.

First we wanted to take a couple of minutes just to tell you about our webinar system.

You should be able to see the full PowerPoint and you see the name, the title of our webinar, the role of digital storytelling in addressing domestic violence.

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You should be able to see that.

Also, some of you are already doing it, please feel free to send a message in the public chat on the bottom left hand side of your webinar screen.

We encourage for all of you to introduce yourselves there, sell us where you're calling from.

Also, keep in mind that the public chat is open and visibly to visible to everyone participating in this webinar session.

Please be careful not to share any confidential or sensitive information.

If you want to send a message to myself or to our presenter today you have the option to send that private message or to another participant.

Just make sure that it's kept private if it's the name

of a person.

And also we want to thank our closed captioning today. You should be able to see at the bottom of your screen. Also throughout the presentation, please feel free to post any questions that you have and we'll be glad to answer them.

We are ready to start, you can start recording the session.

>>: Good afternoon, everybody, and thank you for joining us today and welcome to the webinar session

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titled the role of digital storytelling in addressing domestic violence and beyond.

My name is Ivonne Ortiz.

I'm NRCDV's training education specialist, as we all know stories can shape people.

They can inspire us, they can help us think differently about a specific cause and as a result of this move us into action.

Storytelling is a very powerful form of activism.

Non-profits can use stories to get with their communities, with their causes and visions.

Our presenter today will discuss resources and the tools necessary for those organizations interested in

developing storytelling efforts for domestic violence awareness and beyond.

We are so excited to introduce to you our presenter today, Amy Hill, she's a wonderful, wonderful training -- trainer and consultant on the ethics and practice of storytelling and participatory media for development in human rights.

After spending 12 years coordinating women's tales in violence prevention projects through California, Amy founded the StoryCenter's silence speaks initiative, which since 1999 has employ -- oral history and popular education strategies to support the telling and public

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sharing of live stories documenting injustice and promoting individual community and policy change. Amy holds a BA in American literature and a master's degree in gender studies from Stanford university.

Welcome, Amy.

>>: Thank you so much.

All right.

So I guess I'll go ahead and start now.

Thank you, everyone, for joining, and thank you, NRCDV, for hosting the webinar.

I'm really happy to be here today.

So I wanted to begin with just an overview of what we'll be covering in the next hour or so today. So first for participants who are not familiar with our work here at StoryCenter, I'll offer a bit of background about the organization. And then secondly I'll touch on some of the reasons why storytelling specifically personal storytelling can be so powerful in the context of domestic violence intervention and education. Then I will give an overview of the kind of what has become our core methodology here at StoryCenter, which is the digital storytelling workshop methodology. Then we'll look at a little bit at how people are thinking about impacts of digital storytelling by going

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over a couple of case studies of collaborative projects that we've worked on. And then finally at the end we should have time for some questions and discussion and closing comments. So I'll be talking quite a bit during the webinar, I just wanted to begin by sharing a story told by someone other than me. So just to make people aware, also, at this point, some of the stories that we'll be looking at, including this

one, do address fairly explicit content related to violence, so please take care emotionally and in whatever ways that you need to.

So we're going to take just a few minutes to watch a story created in one of our digital storytelling workshops.

You can either go through the link on the slide here or the link has been copied and pasted into the chat box.

So take a moment to watch that and then when you're finished if you could please feel free to comment with your immediate initial response in the chat box so that I know when to continue.

That would be fantastic.

I will begin again in just a few minutes.

For those of you that are just joining, we are watching a video.

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You can find a link in the chat box.

>>: We're starting to get some feedback in the chat box if you can see that, Amy, we have Laura says awesome.

Great.

Very helpful example.

Wonderful.

>>: All right.

>>: Yeah.

We're very active.

Great.

Great.

>>: Okay.

So I'm going to go ahead and continue now since people are making some comments about the story and thank you so much for the feedback, it's always really wonderful to see people's kind of initial emotional responses that come through.

So that story was created in a workshop that we led late -- excuse me, early last year, actually with young -- young women health educators with a teen pregnancy prevention program in Texas.

I think it's a really great example to start with because it shows -- strength even though it touches on some very sensitive topics.

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It's also a very great example because that workshop was a wonderful example of how to begin from the premise that stories can be shared publicly and then we use conversation and guidance about how storytellers can feel safe and strong about what they decide to say

and show in their stories.

I'll be saying more about this later during the webinar.

So in terms of background on StoryCenter, I'll try to go through this pretty quickly.

So we are a non-profit organization that has been around for about 20 -- almost 25 years now, actually. As far as we know, our founding director Joe Lackbert and his colleagues in the early 1990s claimed the term digital storytelling and as people are probably aware, this is the term that is currently used to refer to a pretty wide variety of media production methods or different approaches to making media in lots of different sectors.

For our purposes at story center, digital storytelling is a workshop process that brings together small groups of people over the course of several days to verbally share true personal stories from their own life, work with our facilitators to develop stories as scripts and audio record them, select images to work with, and then

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learn through some simple computer tutorials how to edit these materials into short videos like the one we just watched.

So we have a really extensive experience on our staff and among our network of contractors and we've trained thousands of people around the world on developing these stories, and the work of our organization was really borne out of a desire to bring some of the interest in community arts practices that originated in the 1960s in terms of art for social change and community engagement into the new digital environment and to essentially democratize cultural and artistic practice.

So place the act of media production from a more professionalized realm into a community based realm so that every day people can share and witness stories. That's who we are as an organization.

I wanted to just, I'm sure that I'm guessing probably everyone on the webinar has a sense of this already, the value of working with personal stories, but I just wanted to share a few pieces from our perspective of why this work can be so powerful.

In addressing gender based violence, specifically domestic violence.

So, you know, a lot of people love stories and

certainly storytelling has become a big buzzword in

public health and social justice kind of advocacy circles.

But to look at some actual reasons for why it can be powerful, so and first if we're thinking of work at the individual and community level, research shows that telling and listening to real people's real stories can increase self-esteem and wellbeing, particularly people's sense of self-efficacy or the belief that they have agency and can handle life's challenges and I've included a couple of links here to some material on digital storytelling impacts from our website, which looks at impacts on storytellers.

And then also a link to a nice article from a few years ago in the New York Times that looked at research on the value of personal writing for health and well being.

And then secondly, some of the -- more from the public health perspective and that world of public health, I'm guessing people may be familiar with the idea of health literacy and it's really defined as the degree to which individuals have the capacity to obtain, process, and understand basic health information and services so that they can make appropriate health decisions.

And story telling works -- brings factual information

along with the human interest perspective, drawing upon emotions.

So in this way, personal stories can prompt reflection on the part of listeners or readers or viewers and this allows them to apply what they've learned from the story into their own life situations and act accordingly.

On the ground in our community work, we really see these ideas fit with our if adult education and social issues more broadly, beyond just a focus on health issues.

And then in terms of looking more at the community level, story sharing and listening are key tools of popular education, which is one of our most important theoretical underpinnings at StoryCenter.

So people may be familiar with the work of Brazilian educator Paulo Freire who believes that the develop of critical consciousness, which she saw as a precursor for taking active social change or community wide change really needs to begin with an examination of one's own experience and its location within an unjust social and political environment.

So with digital storytelling practices like digital storytelling essentially function as a really wonderful

form of popular education by supporting people and

connecting the dots between their lives and the larger social and cultural and historical and political structures in which their lives are unfolding.

So as they share these personal stories and make these connections, they bond with each other around a shared sense of purpose and can be can become mobilized to speak out for change.

And the link in the slide here leads to some information overview of some Paulo's ideas.

All right.

So in terms of sharing and listening to personal stories, they've also, this has also been shown to build solidarity among groups and help communities bond across difference and to spur people's desire and involvement in change making activities.

And our work last year with Grassroot Soccer especially there -- so the link in this slide here, which I encourage people, you don't have to -- in fact, actually I should have said, or maybe Ivonne said it already, but there will be copies of the slides with the active link, so don't feel like you have to follow all of them now.

But this is a link to a really wonderful research study done by my colleague at grassroots soccer that showed that specifically participating in digital storytelling

can spur young women to take part in community building.

And then finally to those of you who've been involved or who may be involved in policy advocacy kinds of work, you don't need the research that I'm pointing here to know that storytelling and particularly personal testimony can have an influence on legislative decision making.

If you only look at one article here all of the ones I'm pointing to on the slide, I suggest you click on the first link, who's a -- at Cornell.

It looks at the the story framing that can be really key for policy advocacy.

All right.

So now we come to some of the specific digital storytelling methodology.

So the focus of the initial focus of the digital storytelling workshop process is on supporting participants in a workshop and identifying what personal story it is that they would like to share as a

short video.

So we do this in your workshop by sharing examples of stories that have been made in previous workshops using the same methodology and then by going over our core curriculum, which is called the 7 steps of digital

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storytelling.

Which really helps people think through how to approach sharing a short personal story from their own life.

And then what happens next is what really can be considered kind of the heart of the digital storytelling workshop, which is the story circle, and this is when people in the workshop.

The participants take turns verbally sharing their stories through a facilitated process, and receiving input and feedback from their fellow participants.

And you know when this is done well, this is really a chance for the participants themselves to connect and strengthen their relationships with each other and to kind of build on and give feedback to one another.

So it's not sort of a top-down feature or facilitator-directed process, it's one of our holding a safe space for participants to kind of unfold their stories and talk with each other about what stands out

out out and what's powerful in and what they would like to focus on in their video.

So that's the first piece.

So the next piece is -- involves developing a short scripts, roughly 300 to 400 words in length, and then working with each workshop participant to record this as an audio file.

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And so based on the feedback that people have received in the story circle and then supported by one on one conversations that we as facilitators have with the participants, the storytellers draft and refine their script.

And so our work on issues like domestic violence, a big piece of this focuses on what storytellers feel safe and comfortable sharing and showing in their stories.

And this is for people who aren't comfortable as writers or who may have literacy challenges or if we're working across languages, which we do quite often in our workshop, we support this process by documenting what people have said as written text on a computer and then essentially prompting participants line by line as they record their script.

And just to be clear, so for the recording, people may

have noticed that -- sorry.

I got another call on my phone.

Send it to voicemail.

Sorry about that.

So unusual, I never get phone calls.

So just to say for folks who -- excuse me, for the recordings, we don't actually use video cameras, and there's a reason for that.

Which is that often people feel a little bit

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uncomfortable and nervous when there's a video camera in their face, even if it's the little iPhone camera. So we have found for our process it works best to do audio recording more like recording for radio or podcasts.

So that's how we do the recording and you may have noticed with the piece that I shared at the beginning of the webinar that there is no voice on video, so there's some video clips, but they're all with the recorded audio clips.

That's not to say that's all the case for digital storytelling, but mostly.

The other reason for that too is that in terms of production, which I'm getting to now, it's much easier

to work with standalone audio files and then images that match up with the audio files in terms of production, and since we're typically working with the beginners in media production, that's how we handle that.

So the next phase of the workshop focuses on images and editing as facilitators we help each participant look through images that they may have brought to the workshop to identify materials that's appropriate for their story and that they, again, feel comfortable sharing.

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When we're working with sensitive issues, often people will decide they will not want to show their own face or blur the photos and things like that and we talk through those kinds of decisions.

And if people don't have many images, we talk with them about what kinds of photos or video clips or drawings we might create and gather.

And then to help illustrate the story.

And then we guide people through a really simple hands-on computer tutorial that shows people how to create a rough draft edit of their digital story.

And just as a note, images we at StoryCenter, we always

strongly stress the importance of using photos and images from the storyteller's own personal collection or creating original photos and video clips rather than passively downloading images from the internet, which not only are not automatically copyright-free, but also with stock images, they can have an effect of sort of taking viewers out of the story because a stock images can often be readily available I had and viewers will kind of register, okay, well, that doesn't actually come in the person's own material and, you know, part of what is so poignant about these stories is that they really are from the storyteller.

Okay.

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And then finally, we as I said, we guide people through the video editing.

We do another tutorial on adding final touches, titles, special effects and music, and then we always end with a story screening at the end of the workshop.

And this is a great way to bring closure to what has unfolded over the course of the session beginning with the story circle and then ending with the completed video.

And before I go on, I wanted to -- since we're talking

specifically about the domestic violence issues, I want today mention a few things about story themes in terms of our work on gender based violence.

So as I said, we partner with quite a wide variety of groups and when we're working on projects that have an explicit goal around sharing stories publicly, for instance for education or community building or policy advocacy, we always work really close level with our partners to develop appropriate story prompts and scenes and we also work closely with our partners to make sure that potential storytellers are clear and informed from the outset about any desired plans to share their story publicly.

So essentially the more we know in advance about what impacts are desired and at what levels, the better we

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are to kind of refine the approach that I've just gone over to achieve this in terms of how we talk about participants outreach and recruitment, how we talk about the kinds of stories that are being sought, how we guide workshop participants through the process of determine what can their story content will be, and then also how we work with storytellers and partners to share stories.

We'll talk more about that when we get to our case study.

So, and then just for your reference here, I have included a link that you can check out later to our ethics guidelines, which really inform all aspects of project planning and implementation, and especially stress the need to protect and enhance storyteller wellbeing through very careful kind of living and consent processes and ongoing engagement with workshop participants before, during, and after the workshop and after.

So people might be interested in that.

So I'm just going to pause for a moment about -- before I go on because I see a question in the chat box that's really relevant to this slide, which is can you say what the 7 steps are?

I can -- yeah.

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I can just quickly list them off and then -- so we have a -- book, it's called the digital storytelling cookbook if people want to delve more into that. But essentially the first four steps in our 7 steps focus on the fact that these stories begin as oral stories and written stories of the.

And so they focus really on the story content, and the last three steps focus on the fact that these stories then in the digital storytelling process become short videos.

So the, and just to say that these steps are not at all meant necessarily to be followed in chronological order, and they're also not meant to be, you know, rigid, rules or requirements, they're really just some very simple ideas and information that we we share with our storytellers to help them in the process.

And they're designs really for people who don't really have background or experience in assuring a personal story in this particular format.

So the first step is called owning your insight.

And it really is the fact that we work with first-person stories and that people are the best qualified to tell stories about things that they directly experience.

And that often when people tell stories, there's a

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reason for why they tell them.

So it has to do with helping people get clear on what they learned from the experience that they'll be working with in their story or what changed, what they

learned, how they grew, those kinds of insights.

The the second step is called owning your emotions, and that has to do with helping people get clear on how they'll work with emotional content in their story. So in our workshop, obviously we support people in going to a personal and vulnerable place, but we also are very clear that our workshops are not a place for people who are kind of actively having a lot of PTSD kinds of signs and experiences, it's not a clinical intervention.

So that goes through kind of screening participants, which I can touch on more later.

But in terms of owning your emotions, it really, really has to do with helping people get there and how they're going to work with emotional content in stories.

Then the third step is called sharing your story.

And that has to do with what I already said about being clear in advance about what you feel safe and comfortable sharing and showing.

And as very experienced facilitators, I view it as my

-- that's kind of my key role is to really talk with people in-depth about what they feel comfortable and

safe revealing in their story because quite often it happens that people will share more in the story circle than what ends up in their finished story.

And then the fourth step is probably kind of the most important step for our work and it's called finding a moment.

And that really has to do with helping people distill their story down into one or two or a couple specific moment that's occurred that they can kind of hang the story around.

So we always make it clear that that process is not appropriate for sharing your life story.

We're talking about 2 to 3 minutes here, not talking about oral history or long documentaries.

The stories work best if they zero in on a specific moment that can illustrate what the person's trying to say.

And then the last three focus more on the video production piece.

So we have seeing your story, hearing your story, and assembling your story, and those have to do with first with seeing your story, of course that has to do with how you develop the visual treatment that supports the

story and enhance it's rather than simply, you know, just literally showing exactly what you're saying in sort of a repetitious way and being more creative and working with visual metaphors and things like that. Hearing your story has to do with the quality of your voice supporting and helping people understand that digital storytelling is not giving a TedTalk or making a speech and that the idea is it sounds like you're just chatting with a friend or family member and has also.

>>: To do with things like sound check and sound effects.

And assembling the story has to do with casing and timing in terms of video editing.

If people are interested in knowing more about the methodology, we have other webinars where you can learn more specifically about 0 all of that.

So feel free to follow up and look on our StoryCenter website.

I'm going to go ahead and go on.

Thank you so much for the questions.

All right.

So now pretty soon we'll get to the case studies and watch some more stories.

First I want to talk just a bit about impact because of

course all of you probably have experienced in your work, suppers tend to be really intensively focused on identifying and naming impacts of different strategy, so I wanted to give a bit of a sense of how we work with that in StoryCenter and with our partners.

The this model is loosely based on what's called the socioecological model in public health and it's also based on social and behavior change communication. Which is otherwise known as SV2C which is something that's talked about a lot in international gender based violence prevention.

So the light blue circle that I just brought up there on the left that really looks at the impacts on storytellers of participating in a digital storytelling workshop.

And again the workshops really offer an intensive safe and supportive environment in which people from teens all the way up to elders and from all walks of life can explore meaningful stories in their own histories and reflect on how they got to where they are and the opportunities to share this experience provides such an amazing platform from which to then engage storytellers in addressing issues in the community and

from which to build their skills as community leaders, spokespeople, advocates, that kind of thing.

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And storytellers are able to reflect on how their experiences are situated within the larger context and become kind of cohorts to community members really well positioned to take leadership.

So the second circle also looks at individual level change that frames it as a potential result of watching digital stories, so this goes back to that rationale slide that we shared about how stories can function as tools for education and we found that personal stories are incredibly useful for supporting the transfer of information and skills, so just given the fact that the digital stories from our different partnerships, they really stand out to in their directness of emotional expression and their ability to convey nuances and culture that can speak to very specific audiences. What we found in working closely with our partners is that when people see and hear a story that addresses violence or stigmatized topics, their conception of what they can say or do shifts and this is where behavior change can begin.

The same is true as well in terms of trainings,

provider training.

Many of our partnerships include components of curricular materials, training materials, digital stories within training for service providers and other

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people who are addressing the issues that are raised in the stories.

Okay.

So the third circle goes to kind of expand out kind of the community wide impact of how sharing stories and how effect community wide change.

And our work with our partners has really shown that with facilitation community digital story screenings can generate deep and meaningful discussions benefit health and human rights issues and kind of function as an opportunity to map out what the local issue are and map out local strategies for how audience members can mobilize and take action on these issues.

And this type of in-person screening can be supplemented and supported by distributing stories online, via social media, via print methods or on local radio to support and kind of reinforce what people have seen and heard at screening events and then reach much larger audiences.

And there is actually research some from that kind of world of social behavior change communication that shows that a reinforcing stories and messages over time, multiple times can contribute to achieving shifts away from unhealthy social and cultural norms and heather norms and views.

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Okay.

And then the last piece here has to do with policy advocacy.

So I'm sure this is, again, very obvious for people, but the digital story because of their directness and compact link, they can be super effective in terms of educating key leaders and policymakers about specific punishes and this is whether we're talking about public policy as in legislation at the local, state, or federal level, or whether we're talking about institutional policies, for instance, in schools, health organizations or other community groups.

And if people are interested actually in learning more about digital storytelling and advocacy, we have a webinar coming up in November that focuses exclusively on this and I don't have the link on me, but maybe when you're watching a story, when we get to the next slide

I'll find it and link it into the chat box if people would like to know more about that.

Just to be clear, this model, of course there's a lot of overlap amongst the circles and they don't necessarily happen in a particular order other than obviously the development of stories working are storytellers happens first.

All right.

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So.

>>: Amy, before you continue, we have a question.

>>: Oh, I'm sorry.

>>: And it's do you have any readily available tools or questionnaires which can be used to measure the impact on the storytellers?

>>: You know, we don't have any sort of, you know, template or boilerplate stuff that we really share because all of our material developed through specific partnerships would be really local and specific to a given project, but if you e-mail after the webinar, I'm happy to dialogue with you and try to find some things that might be useful for what you're looking for. We do have a really, really simple kind of customer satisfaction-type of survey, like that type of thing

that looks at how the storytellers experienced and enjoyed the digital storytelling workshop.

But it doesn't so much look at further out impacts on storytellers.

I would ask that you look also on the links on the slide that I mentioned, I think it's on the slide about rationale that it leads to a page on our website that looks at digital storytelling impacts and it talks about several different project evaluations that were looking at impact.

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>>: Thank you, Amy.

>>: Yeah.

No problem.

Okay.

So now we come to the more -- another more interesting part of the webinar because you get to watch another story and you don't have to listen to me talk anymore. So we're going to look at this process that we've been working with with is a San Francisco based women's shelter, which people may be familiar with or maybe not.

Again, if you could please, you know, follow the link that's provided here through the slide or we can copy

and paste the link into -- there.

There it is.

So now the link is in the chat box.

Please take a few minutes to watch this story and then we'll come back and talk about it.

And please again, if you could share your initial response and any reactions in the chat box, that would be fantastic.

Then I know when to continue.

>>: Okay.

We're starting to get some feedback, Amy.

Ashley says that was a very nice video.

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Beautiful story.

Food fosters community and caring.

I agree completely with that.

Also awesome to be able to connect.

Wonderful approach to healing.

Again, being able to prepare your own food is very important.

>>: All right.

>>: Good.

>>: Wonderful.

So I'm going to go ahead and continue now.

So that story was created in one of 8 digital storytelling workshops that we've done in collaboration with our friends at Asian Women's Shelter.

And AWS was able to secure funding for the project by integrating it into some larger -- on violence against women assistance grants that they had.

And just to say, just to give some background, so the order and the structure of the workshops was really intentional for this project.

We began with a workshop, digital storytelling workshop for a group of Asian women Asian Women's Shelter staff so that we could really kind of equip ourselves with the information that we needed to then do some clear and well informed program development as well as to

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begin to the training staff provides support to other storytellers in the future and to kind of function as workshop facilitation assistance.

So after that initial workshop for staff, we really decided that we needed kind of a pre-production day before the production workshop in order to prepare participants better, get them thinking concretely about their stories and ensure as wide release of stories in terms of sharing them in different ways as possible.

And so we added that into the mix.

This was particularly important just given the issues of stigma and silence and kind of reticence talking openly about gender based violence in many API communities and creating a -- space to for AWS to meet with storytellers became really important to our process.

And over time the production workshop came to focus mostly on staff and volunteers of staff and agencies serving particularly underserved communities, and this is because we really found that the most accessible and kind of effective and widely release for broad coverage use stories were those made by survivors who were not recent clients.

So essentially survivors who were staff, volunteers, language advocates, workers, et cetera of

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organizations.

So these were storytellers who were not in the middle of their trauma stories, who were not still struggling to rebuild their lives.

It's a very real and practical level at the time of the storytelling.

And we also got much better over time at supporting

storytellers to kind of zero in on a specific story that they wanted to tell.

So so far we've produced stories I think in about 15 state API languages working with interpreters and translators as we need to.

And so AWS has not share the stories in some really wonderful ways.

So they've shared stories in training for their own constituencies as well as locally and nationally they've used them in trainings for attorneys, train trainings for local and federal law enforcement, trains for prosecutors, trainings for bilingual advocates and of course presentations as at conference.

They've also shared the stories as part of their kind of grassroots community engagement programs to address violence and trauma in immigrant and refugee communities here in the Bay Area.

They've -- Asian Women's Shelter fund-raising events to

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-- to show their commitment to the organization's work.

Before I go on, I think I'll just share one really wonderful story, kind of a success story from one of the participants who she speaks a language that we worked with that actually has no written form, she's

from Laos, she's a refugee and she has no way of showing her children or her grandchildren her home, their ancestral hills, mountains, where she came from and their ways of life and what she went through with the war and all the changes that she and her mother and grandmother had to endure.

And so she really never thought that she could do this just given the language issues, but we supported her in making her story in both Lao and English.

And in fact that story is actually, we have a beautiful DVD called the Right to Her Story that's a collection of women's human rights stories from around the world that has a human rights training curriculum that's embedded with it.

Anyway, and then, you know, more importantly she showed it in her living room, so the first time when she shared it with her -- with her children and grandchildren.

So that was a really great example of, you know, supporting somebody who really otherwise would never

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had have had the chance to develop a story of this kind in making a really important powerful story.

All right.

So, and yes, definitely the work with survivors has been profound all around.

So I'm going to continue so I don't run out of time.

So now we come to our second case study example, I thought it might be nice to share an international project since we're kind of working up towards the 16 days of activism around gender based violence.

So let's watch another story and bring it up here and then we'll copy and paste it into the chat box.

There it is.

Thank you so much.

And I'll come back in just a few minutes.

Again, if people could please just share your initial reactions, comments, so I know when to continue, that would be great.

>>: All right.

So we're getting some feedback from Natalie, powerful reminder that IPV occurs in the LGBT community too.

Tears.

Very powerful video.

Gave me chills.

What a wonderful use of art, very simple yet very

impactful.

I like the heartbeat sound used in the beginning.

Wonderful use of art.

Very simple.

Loved it.

>>: All right.

So it looks like people had a chance to watch that beautiful piece.

So I'll go ahead and start now.

So just by way of background on this case study, grass root soccer is an international NGO that use uses the power of soccer to educate teens and young people will with sexual and reproductive health and rights and gender based violence.

And about a couple of years ago now we partnered with Grassroot Soccer South Africa where we led a 5-day digital storytelling workshop.

It was just such a luxury to have 5 days.

We managed to schedule it during kind of a spring break time so we had more time and we worked with an incredible group of young female coaches with Grassroots Soccer and the coaches are the staff who actually work with young people so they're trained to work with youth.

And so I think as I mentioned before the project was

framed by my colleague Jen Warren with Grassroots Soccer as kind of the small scale study for building a sense of agency and leadership among young men and workshop participants.

The stories which, they really touched on a number of different issues, gender bias in sports, providing gender based violence resilience in spite of deeply rooted structural obstacles to success, poverty, et cetera.

Obstacles to staying healthy, completing an education. So the stories are being shared in South Africa at local community screenings and conferences and also globally to highlight the challenges and the strengths of these incredible young women.

And so I'll just make a few points about this project and then we'll turn to some questions and discussion. So first I had mentioned previously the notion of story prompts and themes.

And about most of international based work on gender based violence -- want to address particular issues. Originally Jen with Grassroots Soccer suggested we focus on stories about relationships because the social worker at the organization had shared with her that some of the young women coaches had expressed a desire

and need for some support around relationship issues

and issues of violence in their relationships.

But then when Jen presented the idea at an outreach and information session about the digital storytelling project, she got a little bit of pushback from the coaches who I think kind of resisted the idea of being boxed in in terms of topics.

So then we kind of expanded out to a broader range of themes about life as a young woman in South Africa in general, about what soccer has meant to the coaches, about health issues.

So it's interesting that even though we made that shift, several, at least half the participants actually in the workshop did end up sharing stories about gender based violence and domestic violence.

So it's just interesting to see how creating kind of a wider openness to themes helped make people feel comfortable to be involved and then when they were actually in the workshop space and they saw what was happening and they were able to build some trust in how it was all going to go, then they were able to kind of be vulnerable with what they shared.

The other point that I wanted to make focuses on story

distribution.

You know, of course it's so beautiful to develop and work with these stories as storytellers as a form

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essentially of art therapy to support them on their healing journey.

Invariably, though, funders and supporter, it's difficult to convince someone to fund a project that's only going to benefit a group of 8 to 10 people, which is a typical number that would participate in the hands-on digital storytelling process I've described.

So there's such an interest and focus on sharing stories to effect change, which I think is really good, but then it does create this potential for some tension there if it's not handled by people that have a lot of experience around both the facilitation and the ethics piece.

So just to say, you know, our commitment at StoryCenter is really strongly that is that it's through engaging the storytellers as collaborators on story development, this is what truly leads them to feel comfortable with the idea of sharing their stories.

So I don't go in and say this is a chance for you to share your own true authentic story from your own life

and spring a release form on people.

I go in from the the outset and say this is a chance to share a meaningful story publicly with your peers and you'll work with the group and facilitators to develop something that can feel important for you and for the

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community.

I think that's kind of kind of an important distinction there.

Part of this almost means respectful processes of transparency about project goals and story release.

Again, people can look at those ethic guidelines if you'd like to know about our approach.

And even in spite of all of that, invariably there's -- that come up, an example of that with this grass roots soccer project project one of the storytellers, we had this detailed release form that had kind of check boxes that people could check about where the story could be circulated.

And she chose -- she that she did not want it to be circulated by a social media platform like Facebook or other platforms in more common use in South Africa. But she was okay with it being on YouTube and on the website.

So even as a distinction between social media and the web is blurry at this point, we did put a note in the YouTube description of her story in particular that she had asked people not to share it via social media and she's been happy with that so far.

In fact, I think she might even have said that we could take that off at this point.

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So sometimes it's a gradual process that people building people building up a place of comfort of having their work shown more broadly.

And then if people would like to watch more stories from that project, you can find that in the link from this slide.

So we are -- we're pretty much to the end of what I had prepared for the webinar, but I wanted to turn now to questions and so Ivonne, I don't know if you want to activate people's mics or if we want to just have me respond to questions in the chat box, but I'm happy to take questions.

So please go ahead and type questions in the chat box.

>>: Let's do that.

Let's just type in the chat box and I want to check with Breckan.

She is in our chat box to make sure that we didn't miss any questions earlier.

And take your time to post your questions.

>>: Nope, didn't miss any questions, looks like everything's been addressed so far.

>>: Thank you, Breckan.

>>: Okay.

>>: Naomi is thanking us for all the information.

>>: And I point that I want today thank you Amy

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because in your presentation you make sure that we are not telling somebody else's story, and that was one of the -- your points.

Finding your own story, and especially for communities of color, we experience that a lot that somebody else is telling our story, so just for our organization to have a space for our communities to share our story, it's wonderful.

And having this guidance in how to prepare your story, I know it's going to be really powerful for our program.

>>: All right.

So there's one quick question.

Yes, in fact, I can just copy and paste the YouTube

into the chat box while we're at it.

And there are many playlists and many stories from a whole range of different topics.

Not just domestic violence.

There are also lots of case studies on our website that have to do with social justice issues and whatnot.

>>: Okay.

>>: And then you can see the Grassroots Soccer stories.

If you're interested in specific types of stories, feel free to e-mail me and I can send you specific examples

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because sometimes it's a little tough to wade through all the material on your YouTube.

I know.

And yeah, I appreciate the comment, Ivonne, I think that's definitely part of our ethics and our philosophy is true kind of ground-up community engagement and really being committed to the notion that individual people are best equipped and most well suit today share stories about their own lives and experiences and all of that.

So let's see.

Okay.

So there's a question.

Are there any instances where the storytellers feel not sharing their stories during the screening session, particularly -- okay.

So there's two things.

So when I was describing the work -- first of all, thanks for the question.

People can read it in the chat box there.

So when I was describing our methodology, I mentioned that there is a screening at the end of the workshop that's always a closed and private screening only for workshop participants and I've never had a case where somebody was not willing to share their story.

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In terms of planned public screenings, you know, I think the short answer is to say before the advent of YouTube, that didn't really happen and then since it got much easier to share media online, we've been much more clear about our thought process of how we engage storytellers.

So when we've been clear with people that this project is focused on these issues and the stories are intended to be shared in A, B, and C ways and we're going to support you in developing and creating something that

you feel comfortable sharing, then no, I've never it a case where people have not want today share and that's because -- so I didn't really talk about screening potential participants.

If people are interested in that, I have a really simple screening tool that was developed in collaboration with a clinical social worker that helps people kind of walk through a set of questions to ask themselves about their degree of readiness to participate in something like digital storytelling. So we all always do really careful screening, we work closely with our partners to make sure that happens. To assess degrees of readiness and all of that. The only exception that I would say would be in the context of some of our work in partnership with

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academic institutions.

So for instance we get a couple of big projects with some colleagues at the University of my amount of that focused on pregnant and parenting teens, and because it was framed as a research project, the informed consent was a little bit different and some of the as well as the process around sort of guiding story themes and how we talked about whether or not the stories would be

shared publicly and because some of those stories were so vulnerable and some of them were by minors, some of the storytellers did decide not to their their stories, but the majority did.

So it's fine if people don't want it.

Again, it's to find a frame that works as a therapeutic experience and it's just that especially with developing -- doing the whole video production process, it's a little bit challenging to get something just for that kind of art therapy process.

So I hope that's a good answer.

>>: And Amy, a question, I'm not sure if we shared the link for your ethics screen documents.

Or is that on the website?

>>: It was on one of the slides and I can find it really quickly and paste it into the chat box, but that should help clarify some of this as well.

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>>: Okay.

I think it was just posted.

Okay.

Thank you, Justine.

We have another question and what kind of feedback do participants share with you after telling their

stories?

>>: You know, overwhelmingly positive.

Again, you know the kind of published literature on this is pretty sparse, but we do have some really nice findings in an impact section of our website that's in the silent silence speaks section, and I know I link it did to one of the slides but if you can't find it, e-mail me and I'll share it with you.

The feedback, there's kind of two types of typical feedback.

One is I feel like a new person because I've shared this thing that I've been carrying around with me forever, and now it's not inside of me.

It's outside of me, so kind of like the cathartic impact of actually vocalizing a difficult experience.

And then the other kind of key piece of feedback typically is I've bonded so beautifully and learned so much and gotten something so profound out of this experience that I now want to share my story and get

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involved.

So again, you know, I didn't bring in a lot of heavy theory, but if you look at some of the literature on trauma, particularly Judith Herman's pioneering work of

many, many years ago which people are probably familiar with, her work on trauma, you know, one of the things that she says is really key to people moving through their trauma and sort of proceeding on kind of a human journey, if you will is actually -- well, there's two things, one is sharing your story of what happened within a group of compassionate listeners, and the other is actually taking action in efforts to create change.

So, you know, what we've heard from storytellers is really consistent with that in terms of the value.

Okay.

So.

>>: I see that Natalie has another question.

What are your strategy for engaging folks who might be intimidated by the digital aspect of the process?

For example, they might not be tech savvy.

>>: Mm-hmm.

That's a great question.

So, you know, honestly our process is so bare bones and stripped down in terms of the tech, and it's such a

tight process in terms of the sequence of activities and how they unfold that this hasn't really been too

much of a problem unless we're talking about in some cases elders or working with elderly people who just have either frankly most of the time it's like, well, you know, I want to share my story, but I'm not interested in learning how to do editing, which is totally viable and fine, so in those cases we work with people all the way through the image gathering and creation phase and then we might do the editing. But otherwise, honestly, you know, people are usually just so interested in dabbling in the video piece that this isn't an issue, and I can say, I mean, I've literally worked with, I've done a lot of international work and I've worked in communities where access to tech is very low and we've been able to do kind of the hands-on on piece and particularly with young people their interest and their engagement is always really high, doesn't matter if they've barely ever even touched a smart phone. But, you know, more specifically I mean I think making sure that you kind of talk about and frame the project in a way that doesn't overemphasize the tech, but instead really emphasizes, you know, the ownership of the story and the group process, you know, that's

usually what we do too.

And.

>>: And I see one last question and I'm sorry, but I'm going to mispronounce your name, I'm going to pronounce it as Spanish.

It's either Jaya or Haya -- in the face of -- is it okay to do it in regards of ethical consideration?

>>: You know, that's a really good question.

So we actually have a -- okay.

So we have a secondary photo release that we ask people to get behind if they want to use photos of other people in their story that they may or may not own the photo.

In this particular case, it was Sara's photo that she took the photo and that was something that we talked about.

And the circumstances in the story happened a while ago and so her daughter is older now and we kind of talked about it and there's no legal issues there, but I think certainly the safety question is valid and some in some cases I might urge someone, no, I really think it would be important to blur the face.

But in this particular case after the conversation we felt fine and she felt fine about showing that -- showing her daughter's face.

All right.

>>: That's it.

But, you know, if you think of any other questions, I'm just going to talk a little bit about some exciting events we're having, so just feel free to post them on our chat box.

And Amy, thank you, thank you so much.

It has been so informative.

We are very, very excited about this webinar and all the information that you shared.

>>: Thank you.

Thank you so much to everyone for participating.

And just to say that if people enjoyed discussions, we do all kinds of facilitation training and online webinars where people get actual from practice in those developing stories and leading story circles, so if that's something you're interested in, please follow up with Ivonne and I would love to be able to coordinate something and do some follow-up work specifically with NRC DV related groups, with this group.

So thank you so much.

But otherwise feel free to reach out to me with questions, and yeah, I'll sign off now and let you take

over.

Thank you, Ivonne.

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Thank you, everyone.

>>: We're -- we are super excited and I want today sign invite you to join us every Thursday in October we're going to be releasing a new podcast, we are celebrating advocacy this month and we want for you to hear the stories of great advocates and their diverse group of advocates.

Every Thursday throughout October and of course they're going to be on our website available to you to listen on demand.

And also we want to invite you -- oh, here we go.

Hold on.

I have some pictures I need to share with you.

Here we go.

This week we're going to be highlighting the work of Megan McCall.

There she is.

We we were excited because we wanted to hear from all of you so we send out an announcement and ask for stories and we receive hundreds of stories and from those stories, we selected the ones we wanted to share

with you guys and Megan is one of the stories of -- storytellers that we chose.

So you want to listen to Megan's story, feel free to look at our website, our Facebook page and that's where

-- you can then of course they're going to be available to you.

And we have another story that we're going to be highlighting and let's see if Justine can set up that picture.

There we go.

It's hashtag I'm an advocate.

This is Maureen Barney McGuire, she is from Michigan and has a powerful story also that I invite you guys to listen to.

We are very, very excited about this, the podcast and we want to thank our very own Joe Ostrander, he's leading this great event and he has a vision and this is what we came up with and is just amazing.

So make sure to look for our podcast.

They're great.

And the next slide.

And of course we have also a Facebook Live party, stories of transformation and this will be taking place

October the 24th.

We also are going to be highlighting some special stores, life stories of advocates and like I mentioned before, this is just, it's been a great month. We want to celebrate all of you and thank you for joining us.

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I think we missed a slide about our -- let me see. Justine -- about.

Meaningful collaboration Twitter chat.

We want to invite you.

You're going to receive all this information and this is going to be taking place October 17th from 3 to 4 eastern time and just join us, the information is right there.

We want to hear from you.

All right.

So that's all I have for you.

If you have any questions, feel free to contact me.

There's our information.

Call us.

Let us know what you need, how you're doing.

What webinars that you would like to hear from and participate, make sure at the end of the webinar you --

to look at our survey, our webinar survey and give us some feedback.

I want to thank everybody, all of our team that's been helping us today with this webinar and of course Amy did an amazing job from StoryCenter and thank you for joining us today.

Take care and we'll be talking.

Bye, everyone.

